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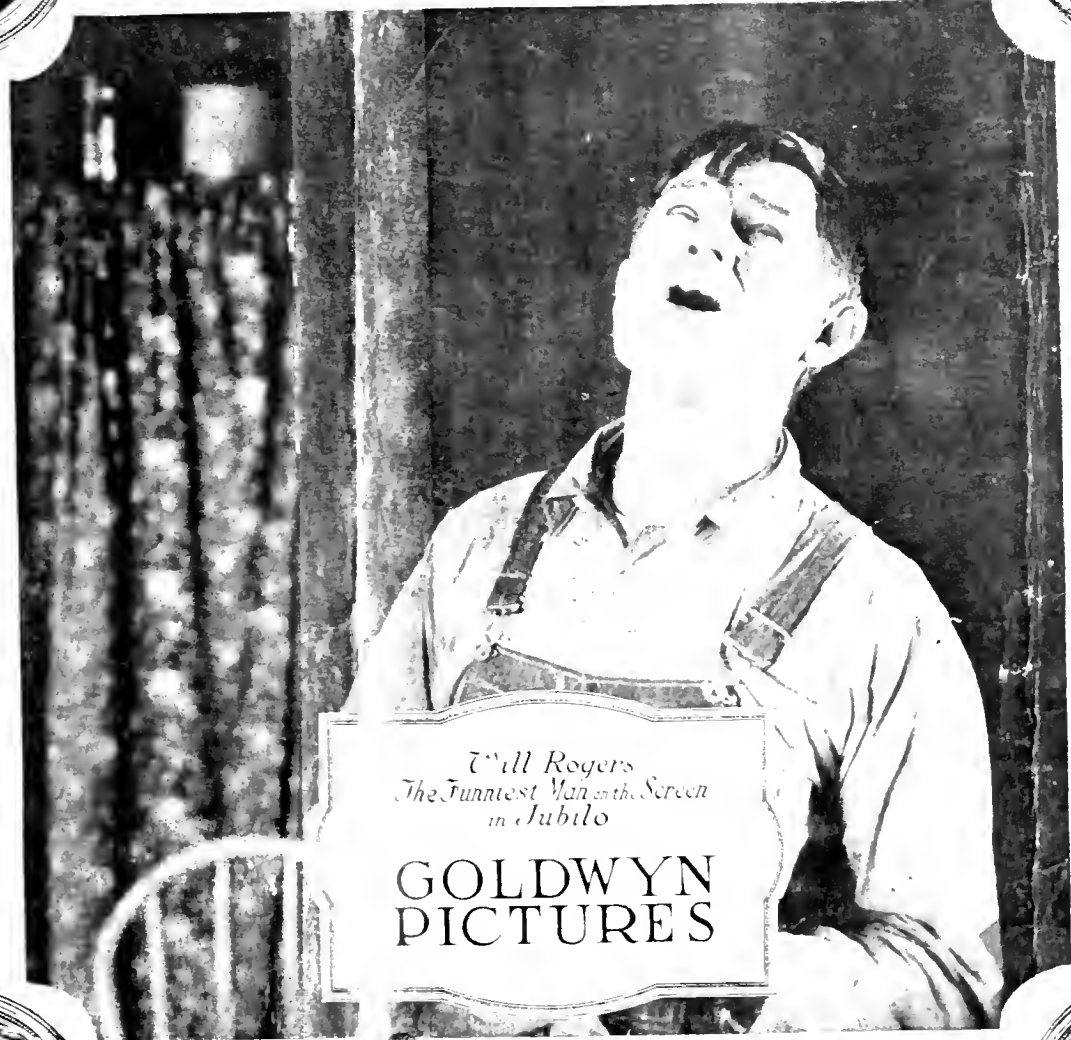
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# EDUCATIONAL FILM MAGAZINE

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# EDUCATIONAL FILM MAGAZINE

*The National Authority*

Covering Educational, Scientific, Agricultural, Literary, Historical, Juvenile, Governmental, Religious, Travel  
Scenic, Social Welfare, Industrial, and News Motion Pictures

Published Monthly by the City News Publishing Co., 33 West 42nd Street (Aeolian Hall), New York City

DOLPH EASTMAN, Editor

Vol. III.

JANUARY, 1920

No. 1

## OUR FIRST ANNIVERSARY—AND OUR FUTURE

WITH this issue EDUCATIONAL FILM MAGAZINE enters upon the second year of its existence. It existed in the mind of its founder, the present writer, for several years prior to January, 1919, and actual work preparatory to the publication of the first number began back in August 1918, while the country was still at war. Halted for two months by the pulp and paper section of the War Industries Board, it was not until some weeks after the signing of the armistice that we were permitted to proceed with our plans for publishing the new magazine.

Once launched, however, the idea for which it stood and the progressive educational movement it supported drew almost immediately as readers and subscribers hundreds of the most enlightened men and women of the United States and foreign lands. The plan, purpose, and policy of the magazine as announced in detail in the initial issue proved a powerful magnet for everyone interested in visual education; and its attractive power appears to continue undiminished, indeed, is augmented with each passing day.

To paraphrase the familiar words of Scripture, "the way of the pioneer is hard." EDUCATIONAL FILM MAGAZINE from its incipency has been blazing a trail and fighting against stubborn traditions and blind conventionalism. Like the Mayflower pilgrims and Kentucky pioneers, like the westerners who first cut across the virgin plains, we have had to arm ourselves for both defense and offense. We are still engaged in our campaign of educating the educators, educating the ministry, and educating the motion picture industry to the importance, the value, the power, and the necessity of the serious use of the film.

It may be that our pioneer efforts will not be sufficiently appreciated for some years to come; that is to say, that we shall not be enabled to place the magazine on a stable, profitable basis, free from all anxiety as to its future, until several years have passed bringing

this branch of the film industry to broader development and fruition. It may be that we shall have to go through the heart-breaking struggles which all worthy pioneers, red-blooded and vigorous, have had to go through. But we shall not falter. We shall "carry on." The faith of the Crusaders is in our hearts, and we cannot, we will not, we *must not* fail.



During the twelve months which have passed the magazine has published some valuable articles from notable contributors, many of them authorities in their special fields. Last January Thomas A. Edison was represented by an exclusive interview, the first he had given any magazine in nearly two years, in which he declared that the educational film was "one of the greatest things in the world" and expressed the belief that it was only a matter of time when all schools would use motion pictures as their chief means of instruction. Don Carlos Ellis, of the United States Department of Agriculture, wrote some illuminative articles on movies in farming and farm life. Charles Roach, of Iowa State College of Agriculture; Carl Hardin Carson, formerly of Pasadena, California, High School; Dr. David R. Sumatine, of Peabody High School, Pittsburg; Miss Florence Christianson and Miss Vera Kelsey, teachers, offered constructively valuable suggestions to teachers, principals, and superintendents. Messrs. Douglass and Dealey, of Clark University, carried a remarkable series of papers on "Micromotion Studies in Education" through several issues last spring. Dr. Waldo Briggs, of the St. Louis College of Physicians and Surgeons, contributed "Teaching Surgical Operations with Films." Dr. G. Clyde Fisher, of the American Museum of Natural History, had a brief but suggestive paper on the use of motion pictures in teaching the biological sciences. During the summer Miss Elizabeth Jane Merrill, of the Toledo Museum of Art, told of her important work with children, through movies, in that institution.

Last April we published, for the first time in any

public organ in America, the story of Boroid non-inflammable film, the invention of a Polish expert in photo-chemistry. Boroid may yet prove to be the long-sought solution of the fire hazard in film projection and handling. Articles on actual experiences of ministers of various sects with machines and films, and helpful hints on the use of movies in churches, Sunday schools, missions, settlements, and similar institutions, have been contributed by Rev. Dr. C. C. Marshall, Canon Chase, and Rev. Adam Chambers of New York City; Rev. Dr. Murkland of Newark, N. J.; Rev. Roy L. Smith of Minneapolis, and many others. George J. Zehring, the able director of the motion picture bureau of the Y. M. C. A. industrial department, has offered some interesting and inspiring articles. Two notable papers appeared recently, one an interview with Prof. Frank McMurry, of Teachers' College, Columbia University, one of the most valuable on visual education we have published; and the other telling what Newark, N. J., has done in this direction in its public schools, by the assistant superintendent, A. G. Balcom. Charles L. Spain, associate superintendent of Detroit schools, has told of film developments in fourteen platoon schools of that city.

Among our articles of a more general nature were Capt. George E. Stone's thrilling and exclusive story of his adventures as a camera man at Chateau-Thierry and Belleau Wood; Dr. W. O. Owen's "Analysis of Motion in Cinematography;" a condensed biography of Charles Urban, educational film pioneer, to whom visual education will always be indebted; articles on safety and welfare work with motion pictures in the plants of the United States Steel Corporation and Ford Motor Company; "Comenius and Pestalozzi, Fathers of Visual Education;" and many others of this character.

The limitations of space will not permit us to mention numerous other contributions to the magazine, each of some special significance and value, each aiding in the great work of educating the educators and progressive thinkers of this and foreign countries to the usefulness, resourcefulness, infinite power, and limitless possibilities of the motion picture.

To all of these contributors, to all of our subscribers and advertisers, to all who in any way have helped and are helping us to make the old vision a new reality in thousands of institutions and organizations, we say thanks, a thousand thanks, for your kind, generous, and unselfish efforts. We are more grateful than we can express in words, or even in pictures. All of us who have labored so diligently to forward this movement, "one of the greatest things in the world," will live to see our reward when the motion picture screen will have become an essential part of school and college equipment and visual instruction gener-

ally accepted as an integral part of the curriculum. When that glad day is here, Mr. Urban's recent prophecy that school, church, and institutional use of films will be the backbone of the industry will have come true, and the leaders of the industry will have been astute enough to realize it long before that time.



Only now, after twenty years, is the theatrical branch of the film industry beginning to settle upon a firm and businesslike foundation and to attract big brains, big skill, big capital, and big energies. It is our hope and our belief that the non-theatrical and educational branch of the motion picture industry will attract big brains, big skill, big capital, and big energies almost from the start, and certainly will not have to wait for years to become stabilized and financially recognized. Already signs are not wanting that some of the biggest intellectual, civic, social, political, financial and other important factors and influences are being won over to the exploitation of possibilities in our field and to the development of domestic and foreign markets in this field. That these possible markets are of vast extent, that the annual turnover in the educational, religious, and industrial branches will ultimately equal and exceed the gross annual volume of business done in theaters and theatrical exchanges, both domestic and foreign, will be evident to anyone who goes carefully into the present situation and its inevitable trend.



For the year 1920 EDUCATIONAL FILM MAGAZINE has plans which are ambitious and far-reaching, but we do not want to run ahead of our market. Our feet are planted firmly on the earth and our head is not in the clouds, far above the crowd. We are willing to go a little faster than others who are thinking, planning, and doing in our field, but not too much faster, for fear of leaving our exploring party too far behind, without a guide, and of perhaps being lost ourselves in the trackless wilderness opening before us. We shall progress fast enough, nevertheless, with assurance and yet with caution. When we pause and think of the wonderful things in store for us at the end of our long hard journey, we may well be content to "make haste slowly."

There will, of course, be readjustments and rearrangements; the amusement phases of the business will undergo profound changes, and even new art forms may arise therefrom, as Dr. Rhees of the University of Rochester has hinted; but it appears certain, despite the croakings and cautionings of the unprogressives, that the serious use of the film is to become predominant, for the reason, if for no other, that the motion picture is above all else, consciously or unconsciously, a teacher of mankind.

## FILM OPPORTUNITIES IN 1920

The year just dawning offers to the motion picture its greatest opportunities for service since the period of the world war. It has become a kind of historic mission for the screen to serve democracy and humanity in ways in which neither the press nor the pulpit, neither the stage nor the lyceum can serve such noble ends. To capitalize the film has become one of the wise moves of statecraft; the publicist and the economist now know its true value as a potent swayer of the masses.

What, then, are these opportunities? In our judgment they are as vital and as pregnant with possibilities for usefulness to man as any which have spanned the brief life of the movie screen.

First, work. What the world needs at the present hour, and will need for perhaps years to come, is productive work: work with the hands, the feet, the brain. The motion picture must show men and women how to get back to the work they were doing before the war "busted everythin'," as Si Hopkins used to say down at the village store.

Second, common sense. The film must show human beings that if they will only get back to the normal, commonplace, everyday thinking they were doing before War Lord Wilhelm "busted everythin'," they can restore their health, their fortunes, their happiness, their lives, all that they hold most dear. It is a simple matter of sanity and sense.

Third, faith. Not necessarily religion in the sectarian or church meaning, but just ordinary faith in man, in one's neighbor; faith in law, order and one's country, in justice, honor, loyalty, and love; faith in serving one's fellows, as an employer or one employed, as a trustee of capital or one of the creators of capital.

### BOY SCOUT REELS IN EVANSTON SCHOOLS

All School Children Over Ten Years Old, and Their Parents, See Some of the Best Boy Movies Ever Made

Motion pictures of a tour of boy scouts were shown December 5 in Crandon School, Evanston, Ill. They are to be repeated in other schools of district 75.

The four reels depict a tour of Akron, O., boy scout troops in a circuit trip from their city to the Atlantic coast via Buffalo, Niagara Falls, Syracuse, Mohawk valley, Albany, Adirondack mountains, Lake Champlain, White Mountains, New England states, coast trip from Maine to New York and return to Akron via Binghamton, New York and the Lincoln highway.

They are interesting and valuable to boys above the age of ten because of two considerations:

First, the value of the geographic information which they contain, and second, because of the fine example which they set for boy scout camp life.

The scenes of camp life embrace the following aspects: Wig-wag signaling, campfire building, "reflecting" open fire, "friction" fire, baking potatoes in clay or dirt, making of

## MOVIES IN LITTLE ROCK, ARK., SCHOOLS

Geography, History, Civics, English Classics, and Recreational Films in Weekly Use

By R. C. HALL

Superintendent of Public Schools, Little Rock, Ark.

Moving pictures in schools as entertaining and recreational features and an occasional educational film may be found in some schools of most large cities, but they have not yet passed the novelty stage.

Little Rock public schools claim to be the pioneer to illustrate the weekly subject matter of a study with a weekly movie on that subject.

Early last spring A. L. Webb, supervisor of geography for the Little Rock schools, was asked to prepare movie programs to illustrate weekly the geography of the fourth, fifth and sixth grades. Twenty-two programs were prepared and submitted to the Community Motion Picture Bureau of New York, with such men as Dr. Frank McMurry of Columbia University, the geography expert, on the staff of editors. This company contracted to prepare and furnish these programs as submitted.

These programs are being given weekly in the auditorium of the high school to the delight of the pupils and their parents, and to the satisfaction of the teachers of geography, the geography supervisor and the superintendent of schools. The high school has contracted for a weekly series of recreational films and will later submit programs to be made to order to illustrate some of the English classics, history and other studies.

### DAILY FILM TEACHING

The first motion picture show to be presented by any grammar school in Little Rock was shown at the U. M. Rose School. The title of the picture was "My Own United States," starring Arnold Daly. The film is based on the story "The Man Without a Country," by Edward Everett Hale. It shows American personalities, American traditions and American loyalty. A motion picture machine has been installed in the upper corridor of the Rose school. A contract has been made with the Community Bureau for a high class show every Friday night under the direction of H. W. Means, principal of the school. Preparations are being made to make daily use of the machine by presenting phases of all subjects, including arithmetic, on the screen.

The projector was purchased by the School Improvement Association of the school through Mr. Means. No admission is charged but contributions are received from those in attendance. It is hoped to darken the corridor of the school so as to be able to give a free show to the children each Friday afternoon after school. Peabody School has its projection machine installed and gave its first show December 8.

The West Side Junior High School will follow as soon as the projector can be put in place. All the machines used in the schools are standard, with approved asbestos booths and exhaust fans and are installed in compliance with the rules of the city ordinances and the fire insurance companies.

bread—"twist," clubhouse of Akron scouts (built by the troop members), pitching of pup tents, morning devotions, raising and lowering of national flag, swimming "hole," first aid methods (applied in resuscitation of partially drowned boy), and band practice.

Parents were especially invited to attend the presentation of these pictures, since they are examples of that superior type of film material to which the director of visual education of the Evanston public schools is giving precedence.

## PUTTING HUMAN INTEREST INTO INSTRUCTIONAL PICTURES

No Dry-As-Dust Films for This Teacher, Who Points to "Cabiria," "Julius Caesar" and "Intolerance" as Examples of Dramatic Photoplays With Pedagogic Values

By JAMES E. LOUGH, PH. D.

Professor of Experimental Psychology, New York University

WE will never, in my estimation, "put over" the movie idea in school or college unless we start out with the premise that dry-as-dust films, made from dry-as-dust textbooks, have little or no appeal to the average scholar in the average classroom. As novelties they are *passé*. As aids to the teacher they may attempt to make more vivid the text and printed illustrations of the books, but it is a very weak effort with poor attention-value and lacking in the first fundamental of a psychological basis for imparting knowledge, namely, interest. We must have interest, suspense, curiosity, the element of the new and surprising, or the old facts presented in new and interesting form, in order to make the film convincing. If it does not convince, in my judgment it has no pedagogic value.

It seems to me that we should picturize the difficult things and let the pupil visualize for himself the easy things. In arithmetic, for example, why show simple addition, subtraction, multiplication, and division when it is much more important and much more useful to the student to show on the screen complex fractions, decimals, square and cube root, and logarithms? In geography, why show him New York or Chicago when he is not able to visualize Havana, his near neighbor, or Mexico City, or Panama?

My idea would be to try out certain studies, so to speak, and spend a year or more if necessary on a single picture in order that no one could question its accuracy or the interest and intelligence with which it was done. There are some films already in existence and available to the schools which might serve as a starting point for certain studies or courses. Where inaccuracies or anachronisms are discovered by the teacher, show these pictures and let the pupils point out the mistakes. There is a negative plan of teaching as well as a positive. Many films afford this opportunity to approach the subject from the negative viewpoint. On the positive side, of course, the good points of the picture should be equally stressed.

### THERE IS A "STORY" IN EVERYTHING

The important element to bear always in mind, in my opinion, is the human factor. Whatever we throw on the screen should be linked up in some way with our lives, with our daily experiences as human beings. There is a "story" in everything, if we will only take the trouble to dig it out. That story must be humanized, so to speak, whether we are making a movie of a lump of coal, a steam engine, a sky scraper, a river, a mountain, a chemical or physical experiment, a historic figure or event, etc. Without this human interest or focus of attention a screen picture is a rather dead thing, somewhat like a caged eagle or lion. Free, it is majestic and purposeful; restricted, it fails to win and hold either child or adult.

Let us take American history, merely by way of illustration. It would not do, for instance, to make a film to go with Barnes's "History of the United States," because in every school where Barnes's book was not used that picture would be worthless. A film or series of films of American history, or of any phase or period of that history, should be made in such a manner that *any* teacher could

use it in *any* classroom with *any* work on American history. Moreover, such a picture or pictures should be as well done as "The Birth of a Nation," to cite one outstanding picture play. The film producers may as well understand that unless the pictures offered to educators are of a superior character and faithful to the subject, educators will have none of them. The lack of really valuable films,



JAMES WHITCOMB RILEY'S "Hoosier Romance," from which this scene was taken, is an example of a picture play which visualizes phases of American literature and life and delivers an educational message

judged from our standpoint, has been holding back the broader development of motion picture education.

There is a motion picture called "The Battle of Gettysburg" in which occurs the death of a general. As a matter of fact, no such death occurred and there is no license for it, historically or pictorially. The director went out of his way to convey an absolutely incorrect impression to every child of school age who sees that picture. On the other hand, "Secret Service" gives a fairly good representation of the actual scenes and the spirit of Civil War days.

### USING PERIOD PICTURES FOR A PURPOSE

Suppose an intelligent teacher were asked to prepare a scenario of a Civil War story which would make an attractive picture play and at the same time afford real instruction to those who view it. He would have two families, related to each other, both Southern and both owning negro slaves. There would be a connected story showing the contrast in the treatment of these slaves by each family. This would lead up in a natural way to Lincoln's Emancipation Proclamation. "Uncle Tom's Cabin," if well visualized, would give the child a fairly true and vivid picture of phases of the pre-war period and might be used to precede the kind of picture suggested. "Secret Service," "Shenandoah," "The Girl I Left Behind Me," "The Warrens of Virginia," and other photoplays of the period might be used toward the same end.

The object of visualization on the screen should be to lead the student to visualize things, persons, events, causes and effects for himself or herself. The motion picture should be utilized to develop the pupil's own power of visualization. In other words, the film is a means to an end and not the end itself, just as books, blackboards,

theses, tests, examinations are means to the great ultimate end.

Now suppose we want to translate to the movie screen the spirit of the American Revolution. Would we take some isolated, disconnected incidents and episodes, like the stories of Mollie Pitcher, Nathan Hale, Israel Putnam, Washington at Valley Forge—to name but a few—in order to visualize this spirit? Certainly not. History is not made up of incidents but is the stately march forward of great events, of a system of thought which permeates the age. For this reason current events as shown in the news reels are of value in the schools and even in the theaters. To children outside of the large cities these films teach what city folks are like, what goes on in the big cities, and such an outstanding event as the recent visit of the Prince of Wales. To children in the cities informational pictures—of country folks and country life, things new and strange to the child of the slums.

#### HUMAN INTEREST MUST DOMINATE

To return to our theme, that human interest must dominate the picture, let us take a travel subject. Ordinarily a scenic or travel reel depends almost exclusively upon the environment and carries no appropriate story. Now imagine real people in a travel film on New York City, for example. Suppose they were involved in a pretty little romance, or humorous difficulty, or something of the sort, with scenes showing the Battery, City Hall Park, Times Square, the Art Museum, Grant's Tomb, and so forth. The personal element added would improve the interest in such a picture tremendously. Some of the producers of scenic, travel, and industrial films have attempted to interweave incidents, but connected stories have not been the rule.

In geography the comedy element may be introduced, but introduced psychologically so that the entertainment phase will not run away with the instructional phase of the picture. In biology and zoology the same plan may be followed. The Ditmars pictures are interesting but they teach things that are not worth knowing because they teach the unusual. It is the typical, commonplace animals we want to know about and want the children to know about: flies, ants, mosquitoes, spiders, the common birds and fish, the familiar fauna and flora. The theatrical point of view is entertaining but not educational.

Good titles are important. They should be serious and of educational design, not flippant and of amusement design. I would retitling and in many cases re-edit every film which has been shown in a theater, because in nearly every instance both pictures and titles have been planned to entertain, and entertain only. In school or college they may be entertaining—they should be entertaining, in fact—but *they must be educational as well.*

#### "CABIRIA" AN ANCIENT HISTORY CLASSIC

There are some outstanding photoplays which occur to me as worthy of special mention. The Italian production "Cabiria" is one of these. It has remarkable value as a visualization of ancient history. "Intolerance" is another, although here the emphasis is not on historic incident but on superstition, prejudice, and religious weaknesses. "Julius Caesar" was well done, but "Macbeth" failed because there were too many close-ups and it was not a true psychological picture of the soul of the man.

In "Cabiria," college students will find rather faithful pictures of life in ancient Carthage, Rome, and Egypt.

#### BUREAU OF EDUCATION'S FILM PLANS

Immediate establishment of a division of educational extension to continue and expand the work begun by the Bureau of Education is recommended by the Commissioner of Education in his annual report to the Secretary of the Interior.

Under the heading "Motion Pictures in Education" the Commissioner takes up the all-important topic of visual instruction in the schools and colleges of the United States, as follows:

The value of stereopticon and stereoscopic slides, moving picture films, and phonographic records in school instruction and for extension education through community organizations, women's clubs, and other societies is well established, and there is need and an increasing demand for a central agency for the production and circulation of such slides, films, and records. The Bureau of Education, in co-operation with state and city departments of education and institutions of higher learning, might render an invaluable service in this field at small cost. The eagerness with which university extension divisions and other educational extension agencies have responded to the bureau's offer of co-operation in the obtaining and distribution of five or six million feet of films, mostly war and public-health films, indicate what might be done with an adequate appropriation for this purpose.



#### NATIONAL FILM MUSEUM FOR BRITAIN

We have it on the authority of the Parliamentary Secretary to the War Office, in a statement made last week in the House of Commons, that that department is considering the desirability of establishing a film museum for the preservation of the many film records taken during the late war, says a writer in the *Bioscope* of London.

We have repeatedly urged that the provision of a national storehouse for films of historical interest should be founded and therefore welcome the pronouncement upon this subject to which we have referred.

While it is the nation's duty to see that the priceless records of our army and navy's operations are preserved for the benefit of generations yet unborn, the fact must not be lost sight of that there are many other equally historic pictures that come within the same category, such as the Scott Expedition, secured by Herbert Ponting, and the doings of the German submarine held by Sir William Jury, to mention but two. No scheme of film preservation will be satisfactory that does not make provision for the safe and careful custody and annotation of every picture that can be said to contribute to the making of Britain's history.

They will get considerable accuracy and atmosphere from it, and much history unrecorded in the textbooks. This is one of the distinctly valuable contributions of the motion picture to history, that it can and does record the social and economic life of any given period as no printed book can and does. It can visualize complex sets of causes and effects, of persons and events, of great streams of thought and action which to a contemporary historian are almost imperceptible.

# EVERY SCHOOL SHOULD HAVE VISUAL INSTRUCTION MATERIAL

Teachers Should Make Constant Use of Prints, Slides and Films—Every Annual School Budget Should Make a Liberal Estimate So that the Newest and Best Visual Instruction Equipment May Be Employed

By P. P. CLAXTON, PH. D.\*  
United States Commissioner of Education

**I**N my first year as a teacher I became fully convinced of the value of visual instruction, and have ever since done all I could to find and promote every effective means for it.

Thirty-seven years ago about the only available means of getting away from or supplementing written and oral presentation was through the use of the objects themselves, and I soon adopted this method in so far as I could, both by bringing objects into the schoolroom and by taking classes outdoors and on long tramps about the town in which I taught, and to the fields and forests of the country. Here we studied at first hand forms of land and water, the forces of nature at work, the formation, erosion and transportation of the soils, the kinds and qualities of forest trees, and the products of the fields and methods of cultivating and harvesting them, manufacturing industries, transportation, the processes of exchange, the building of houses and street, and all the various activities of the people.

Before I knew of the *Schulereise* of its equivalent, on a small scale at the German schools I had worked out least. A year or two later, when I was superintendent of schools in a small southern city, I encouraged and helped some of the more progressive teachers of these schools to work out these methods of object teaching, both in the schoolroom and by excursions on a much larger scale and more systematically than I had been able to do it for myself as a teacher.

But this form of visual instruction, valuable beyond comparison within its limits, is from its very nature quite narrowly limited. This I soon discovered and set about finding some means of supplementing and of extending it.

The first effort was through pictures cut from magazines, illustrated papers, railroad folders, and other illustrated advertising circulars and booklets. The teacher who is willing to give the necessary time and energy to it can soon have a valuable collection of such pictures, properly mounted and numbered and cataloged for ready use. A teacher working under my directions made a collection of more than a thousand good and suitable pictures illustrating almost every important phase of the geography of North Carolina.

My next means of extending visual instruction in my schools was by the use of the stereoscope. Children were asked to bring stereoscopes from these homes, and stereoscopic views were begged and borrowed and bought. These were used to supplement lessons in geography and history,

and the children were permitted to handle them before the formal beginning of school work in the morning. It proved to be an effective means of breaking up tardiness and securing prompt attendance.

In the eighties of last century the movies were unknown, and the stereopticon was still almost unknown in the schoolroom.

## THE SOLAR CAMERA

About the middle of the decade a simple form of solar camera was manufactured and advertised for school use. This is a stereopticon with a reflecting mirror attached, so that it can be placed in the window of the schoolroom and the sun be made to take the place of artificial light. I was one of the very first superintendents to adopt the solar camera for regular classroom work. I bought two for use in four schools and arranged for their use on alternate weeks in each school. The reason for buying only two was lack of funds for buying more. In the clear atmosphere of the South Appalachian Mountains, with a high percentage of bright days, I found them very effective. Slides to illustrate lessons in geography, history, literature, and art were purchased. Among these were several very fine illustrations of Greek sculpture, which the older boys and girls enjoyed very much. It is interesting now to remember that one of the most learned and popular ministers of the little city, in one of his Sunday sermons, condemned this use of the slides, just as a well known evangelist had condemned the schools, their superintendent and teachers for presenting the operetta, "The Little Tycoon."

## WEALTH OF VISUAL INSTRUCTION MATERIAL

This brief recital of these early efforts is sufficient to indicate my interest in visual instruction and my estimate of its value. If I could have had then the wealth of material now available in cheap but good prints of great pictures, in hundreds of thousands of stereopticon slides and in millions of feet of moving picture films, illustrating all possible subjects, I would have been very happy. Were I a superintendent of schools or a member of a school board now I should equip every school under my direction with all kinds of visual instruction material, and would expect teachers to make constant use of it. I should make a liberal estimate for such material in every annual budget so that the supply might be constantly renewed by the addition of the newest and best. As Commissioner of Education I hope I may be able to do something for the promotion of the right use of such material.



DR. P. P. CLAXTON, United States Commissioner of Education, for many years has taken an active, even an enthusiastic interest in all forms of visual education and their possible application to various courses of study in American schools and colleges. It has been a keen disappointment to the Commissioner that Congress has failed to provide a large appropriation for visual instruction purposes for the use of the Bureau of Education.

\* In *National Instructor and Primary Plans*.



## TWO UNIVERSITY PROFESSORS DISCUSS THE MOVIES

Interesting Viewpoints of a Sociologist and  
a Biologist. With the Latter Arguing for  
Parental and National Control

By RICHARD A. MUTTKOWSKI, Ph. D.

TWO faculty members met after dinner at the university club. One was a sociologist, the other a biologist. "Let's go to the movies," said the latter.

"What," queried the sociologist, "with a person of superior intelligence, and attend a movie? I'll go, although I have little use for them."

"I go because I like them. Because I wish to study the mind of modern fancies and tastes, because of the opportunity to observe people and their responses to recent news events and the problems of life. But as to superior intelligence! Fine term that," remarked the biologist. "Of course in my case there can be no doubt it means something. My army psychologists proved it to me, or I to them. And that settles that. As for you?"

"I'll concede a doubt. But I feel superior."  
"Very well. Let our superior intelligence consider the movies. Scientifically, with proper analysis, of course. You begin. What is the movie?"

The following is a condensed account of the ensuing conversation.

The sociologist replied to the question. "It's a form of entertainment for common people, and being that, I am little interested in it."

"And that from a sociologist! My dear friend, do you consider your branch one of those rotating nuisances that fest our universities, where teachers teach others to teach all others to become teachers of the same things? Such subjects are of no benefit either to the students or to the institution. Your sociology is concerned with people. You deal with averages, with ordinary folk."

"But progress comes only through the few."  
"I know. But movies are not made for the few. They appeal to the general populace, and their popularity is attested by a daily attendance of over a million. That is one fact. And the movie is a fact, too!"

"Then you answer. Why do people go to the movies?"  
"For entertainment, for recreation, perhaps for information. Everything animate craves for recreation. Living beings have their forms of play. Men entertain and are entertained."

### "CAPSULE METHOD" OF ENTERTAINING

"Agreed. The movies entertain. By a capsule method. I could say. But as a form of entertainment they are hopelessly below par. Their plots, for instance—"

"Minor matters. Leave those for the present. Just now we are interested in the positive phases. The movies are a composite of three arts, that of the dramatist, or scenario-writer, of the actor, and of photography. In the last they are wonderful and at their best. The acting, on the whole, is fair. The weakest of the three is undoubtedly the dramatist."

"Grant all the positive phases. Grant that movies are a form of art, or a combination of arts. But the negative side is much more important to us. We don't criticize virtues, but we criticize faults. The movies are criticized. Parents, educators, leaders complain of them."

"I know it. Formulate the objections."  
"The themes are often vulgar, off-color, and sensual.

Their treatment is often careless. Film quality is often inferior. The pictures are often distorted or rendered unrecognizable for the eyes of both children and adults."

"The last is a mechanical feature that can be eliminated. A film unrolled at proper speed will not hurt the eyes. Good theaters have specially constructed or tinted screens which remove the harmful glare. A bad feature is vibration, an infinitesimal quiver of a nature being magnified to several inches in the time it reaches the screen. But the worst is speeding, so common in vogue with so-called comedies. The glare and the streakiness of a speeded film are very harmful. Personally on two or three occasions I have suffered a sort of screen-blindness, a temporary paralysis of the retinal nerve endings, so that I saw only in blotches. Snow-blindness is similar. Tinted glasses relieve the strain. But this is an intrinsic matter, mechanical phases that can be easily corrected."

"The question of themes, then?"

### MENTAL TRAPS AND MORAL PITFALLS

"And their execution. Here we have romanticist, realist, and naturalist tastes clashing, just as in literature. The limitation of the movie is the necessity of action: it is unable to transmit abstract ideas. Something that a novel can indicate in an inoffensive sentence must be translated into action by the movie. Here without doubt lies the greatest danger of the movie. The stage can and does deal with topics that are unpleasant and obnoxious. But the presentation lacks the pictorial force and bluntness the same thing acquires in the picture drama. In the latter it may nauseate. We can talk of evil things and even tolerate the suggestiveness of the stage. But the same actions presented in the film become intolerable, for the eye notes a great deal more in the movie than on the stage where attention is divided between sight and hearing. But agreed, salacious and sensual topics have no place in any art and as such should be barred from the movies. But in depicting sordid and criminal phases of life I do not see that our movies can achieve anything more than our novels and stories, not to forget our colored Sunday supplements. The movies do not reveal methods of crime or procedure any more than our books and plays. And see here—do you permit children to read any books or attend any kind of play?"

"Of course not. We have special books for children, special plays for them. They would not understand others. Their minds are not ripe."

"Very well. Then why discriminate these forms of art and not in others? Our discrimination is not prompted by evil motives, is it? Books are written for adults and for children, plays the same. Now why in the world should children be admitted to every movie that comes along? Parents do not permit children to read "Hillier Gynt," "John Barleycorn," "The Sea Wolf," "The Crisis," "Quo Vadis" and so on. But they permit them to go to the movieization of these novels. If the criterion for the movie theme should be what is fit for the child's mind, then our movies will not advance beyond the child stage. And in their present form all but a few films must be considered harmful to children."

"Children cannot appreciate the prejudices of their elders and have little feeling for them. But they are eager to learn and absorb forbidden activities," suggested the sociologist.

"They can learn from books and papers, can't they?" replied the biologist. "Criminality among children is said to be on the increase, but the fact that increase is concomitant with ascendancy of the picture drama does not prove their casual relation. You know the exploded, but persistent, belief that birthmarks result from prenatal impressions. *Post hoc, ergo propter hoc* is the fallacy in each case. Criminality of children is due to parental negligence and to the lack of moral education."

"Argue as you will, the movies have their weaknesses and we know them. And hence we have a movie censorship. I think it is their own fault."

"No, not entirely. We have no national censorship. A few states make their own regulations, and some localities have their own arbiters of the allowable and non-allowable in movies. I lived in a state which forbade the picture 'The Birth of a Nation' because 'inciting race prejudice,' but continued to allow 'Uncle Tom's Cabin.' This same state had remarkable movie laws. For instance, motherhood was not to be suggested in a picture. As if motherhood were not a natural God-given function! But obviously, if such a picture is to be shown to small children then the respective suggestion has no place in that film. There's the humbug of it! We decry our movies for handling themes that show the sordid, seamy sides of life,—because children might become sophisticated. But, please, why should this form of art be placed in its entirety on one level for child and adult? I say, a child has no business to attend the average movie, no more than it has to read a treatise on heredity and sex knowledge or reports of vice commissions and divorce statistics. That's exaggerated, but I wish to emphasize my position. I blame the parents, not the movies. The average parent tries to find out something of a play before he takes his children. Why not so in the case of the movies? It seems that here parents suddenly transfer their parental duty to the movie manufacturer, and then yell 'murder' because the movie is realistic and shows a drunken scene, or gambling hell. It's another instance of our old fad of shouldering the other fellow with our duties."

"And what would you do for it?"

#### PARENTAL AND NATIONAL CONTROL URGED

"Control is what we need! Control in two places. Parental and national control. Control of the movie by a national censorship, control of the attendance of children by parents. The movie is a legitimate form of entertainment and instruction for all *types and ages* of people, as diversified as literature, appealing to various mentalities, and these facts should be the basis of criticism and control. Our censorship is applied at the wrong place. It should not be left to local whims, but applied at the fountain head, at the source of the movie, at the place where movies are made. When a picture is completed, ready for its release, then is the time for the censors to view it. I am astonished that the movie owners themselves have not suggested this. It would cause less annoyance, less expense, in the long run. Furthermore, the censors could readily list the type of movie unsuitable for children, just as we discriminate in children's books in the libraries."

"But what of the manufacturers? Will they consent?"

(Continued on page 17)

#### SPECIAL FILM PROGRAMS FOR CHILDREN

National Kindergarten Association, National Motion Picture League, Federation of Women's Clubs, and Hugo Reisenfeld  
Active in New York City

There has been a sudden outburst of activity in the matter of selecting and showing special motion picture programs for children in New York City. Prior to this time such juvenile exhibitions have been given on rare occasions in the metropolis, usually in movie theaters and in cooperation with their management. Now the National Kindergarten Association and the National Motion Picture League (formerly National Juvenile) have joined forces, and on another occasion the collaboration of Famous Players-Lasky was secured. The New York City Federation of Women's Clubs obtained the assistance of Mrs. Katherine F. Carter and Mrs. Woodallen Chapman in presenting a special educational program. Hugo Reisenfeld, director of the Rivoli and Rialto Theaters, New York, opened the 63rd Street Music Hall Christmas week for a series of children's movie performances.

The Kindergarten Association's film programs were run off on five successive Saturday afternoons—November 22 and 29, December 6, 13 and 20—at DeWitt Clinton High School and at the Hotel Plaza. On November 22 the program at the high school consisted of "Alice in Wonderland," "School Days" in color, and "Bobbie Bumps Chooses a Substitute." The admission fee was ten cents.

On December 6, at the Plaza, "Cinderella" and "Bobby and His Fly Swatter" made up the bill, while the following Saturday "The Prince and the Pauper," with Marguerite Clark, and another Bobby Bumps cartoon delighted the 550 kiddies present. The final program was similar.

On Monday afternoon, December 15, at the Hotel Majestic, the club women of the city in association with the Carter Cinema Company presented a varied and valuable screen program before a large optience of school children, teachers, social workers, librarians, and others. The films shown were: Nature study, "A Day with John Burroughs," a Prizma natural color reel; arithmetic and geometry, "Square and Cube Root," an ambitious but inadequate attempt to solve mathematical mysteries for grade children; biology, "How Life Begins;" child welfare and hygiene, "Our Children;" and Americanization, "The Making of an American," Hugon's helpful one reeler. The Burroughs picture proved not only of value from a nature study viewpoint, being in colors, but because of the naturalist's advanced age a bit of film biography of lasting worth which may well be preserved in educational archives.

Beginning on Christmas Day Mr. Reisenfeld advertised a continuous program from one to six o'clock, afternoons, of "children's motion picture holiday matinees." The opening bill consisted of Mary Pickford in "The Poor Little Rich Girl," which is one of the poorest pictures she has ever done and not to be compared as a production to the stage presentation given in New York some years ago: Briggs and Arbuckle comedies, and "School Days" in color. All seats were twenty-five cents at the matinees.



#### NATION-WIDE SYSTEM OF EDUCATIONAL EXCHANGES

According to a statement issued by J. F. Seedoff, vice president and treasurer of the newly-formed Cinema Classics, Inc., it is the intention of this company to create a nation-wide system of motion picture exchanges expressly for the purpose of serving educational institutions, churches, organizations and individuals in the non-theatrical field. The company controls the distribution of the Urban Popular Classics in New York and New Jersey and expects to extend its control of these films to the entire country.



# SOCIAL WELFARE



## HOW THE CATHOLIC CHURCH IS CAPITALIZING THE MOTION PICTURE

Although Not Used as an Integral Part of Church Services, the Film Is Becoming Increasingly Important in Catholic Parishes, Schools, Colleges, Clubs, and Institutions—Hints on Successful Operation of Community Movie Shows—Selected Programs and Censorship—Film Productions of N. C. W. C. Motion Picture Committee

By CHARLES A. MCMAHON\*

Chairman Motion Picture Committee, National Catholic War Council

**I**N a recent issue of a leading magazine devoted to the non-theatrical uses of motion pictures there appeared a statement to the effect that "forward-looking" clergymen were increasing the attendance at their churches by making motion pictures a part of the regular services and that, as a result of the introduction of the silent cinema preacher as a substitute for the "legitimate" pulpiteer, crowded congregations were responding more readily to the physical, mental and moral stimulus of the church.

The article did not state that the church services referred to are, of course, those of our Protestant brethren, or that the adoption of this novel use of the motion picture is in reality an admission that the "forward-looking" clergymen referred to are either lacking in power to deliver their sermons in a way such as to hold their congregations or that the religious messages delivered in their pulpits are devoid of the substance and power to interest their communicants. Perhaps the substitution of the motion picture preacher for the orthodox variety is an indirect confession that there is something lacking in both the preacher and his message. The part of the article in question that caught the attention of the writer, however, was that a carelessly worded reference, in the same paragraph, to the motion picture campaign of the National Catholic War Council would lead the unthinking reader to understand that the Catholic Church was resorting to a similar use of the movies.

It need hardly be stated here that as long as Catholics continue to be blessed with the light of faith and the privilege of worshipping their Creator by assisting at the holy sacrifice of the mass there will be no need of resorting to the sensational methods which other denominations have adopted for the purpose of increasing attendance in their churches. To Protestants lacking the gift of Catholic faith it is quite inexplicable that our churches should be filled to overflowing several times on Sundays, and often on week-days as well. They do not stop to think that this has been the unchanging practice for centuries. We have, in the past, seen the leaders of Protestant denominations, in consternation at the ever-increasing attendance at our Catholic Church services, desperately resorting to the introduction of Sunday concerts, sensational lectures, and in many instances spectacular vaudeville in an effort to attract even a fair representation of their communicants at least once a Sunday. Now they have introduced motion pictures in their churches and are making them a part of their regular religious service. One denomination alone is spending the vast sum of \$6,000,000 in the manufacture and exploitation of propaganda films for church and missionary uses. Another denomination recently contracted in one order for

6,000 projection machines to be used throughout the country, even in the smallest of its churches and missions. Several denominations are already using motion pictures to illustrate their Sunday evening sermons or, where appropriate films are not available, are using travelog pictures, educational films, and various types of photoplays, hoping to bring a larger number of people within the influence of their churches. To the observant Catholic who has watched the results of similar enterprises in the past, such expenditures look very much like sowing the wind to reap the whirlwind.

### THE MOTION PICTURE AS A SOCIAL ASSET

While Catholic pastors will never have occasion to introduce the motion picture into their churches as an integral part of the church services, it should be noted, however, that the motion picture is being used in ever-increasing measure in our Catholic parishes, schools, colleges, and institutions. There is a great difference naturally between using motion pictures in the church and using them under the auspices and influence of the church in parish halls and school auditoriums for social and educational purposes. The motion picture is already being used most effectively in the teaching of catechism and the Bible, and in presenting various forms of cultural and industrial knowledge. In hundreds of parish halls, Catholic clubs, and community centers the motion picture is being regularly utilized as a great instrument for good in promoting a better social relationship and in weaving communities and neighborhoods into a better understanding and appreciation of the different groups found therein.

We may as well take cognizance of the fact that the motion picture industry is one of the five leading industries of the United States according to the capital invested and the volume of business done each year. This is really a surprising fact, considering that the motion picture industry is one of the newest of our enterprises. The motion picture is here to stay. It is the most popular single factor today in furnishing amusement and entertainment for the great masses of our population. It is only in its infancy as far as its educational uses and influences are concerned. Through motion pictures, ideas that otherwise would be either difficult or almost impossible of understanding can be quickly presented and easily grasped. Very soon the motion picture will be known as the universal educator, as there is almost no form of knowledge that cannot be attractively and interestingly presented by the screen teacher.

\* Courtesy of National Catholic War Council.

## VARYING QUALITY OF PHOTOPLAYS

In the vast number of photoplays produced each year, there are naturally those of every variety, varying from the good and indifferent types to those that are utterly bad and vicious in character. There is, however, a large percentage of excellent motion pictures regularly produced which are dramatically excellent and entirely satisfactory from the viewpoint of their amusement and entertainment values. Thousands of valuable educational and industrial films are also being produced every year and deservedly receive wide circulation. A great number of plays are absolutely immoral. Others are done in a very bad manner from the standpoint of the drama and motion picture technique. Some either treat of unwholesome themes or, if generally satisfactory, contain immoral scenes and vicious suggestions. Hundreds of films are being manufactured each year which contain insidious and dangerous propa-

ganda. In this article, the way to suppress an immoral film is to nip it in the budding or production stage. The most reputable motion picture producers are now actively cooperating with Catholic critics and critics of other religious abinations in making their plays satisfactory before they are released for showing. Again pastors frequently complain that their young people (and now very frequently their older parishioners as well) do not attend parish entertainments but patronize the "movie" shows instead. This proves that the "movie" is a real attraction, and a competitor to be reckoned with when it comes to the question of parish entertainment. All these facts are more or less known to the Catholic pastors and priests of the country, but, except in comparatively few cases, there has been no active interest manifested by them, either in taking advantage of the motion picture's great possibilities for good, or in taking constructive action in eliminating from film



CARDINAL GIBBONS, CARDINAL O'CONNELL AND ARCHBISHOP MOELLER, SEATED AMID A GROUP OF BISHOPS, AS SHOWN IN THE N.C.W.C.'S HISTORICAL MOTION PICTURE

ganda. Some of these the government found, during the late war crisis, were even impatriotic and subtly destructive of our American ideals. Others, like the so-called "educational" sex-hygiene films, are diametrically opposed to the fundamental principles of Catholic moral teaching.

Occasionally we hear of a pastor condemning a notoriously flagrant motion picture play, and advising his people not to patronize it. Such public condemnation of a play serves only to increase attendance by inciting curiosity in the minds of the morbid and curious, thereby bringing about results contrary to those which are desired. As will be

plays certain features which have served to evoke only their criticism and to create on their part a negative attitude toward the motion picture generally.

### EXPERIENCES OF PRIESTS

As Chairman of the N.C.W.C. Civic Education Committee through Motion Pictures, the writer has had occasion within the past few weeks to learn of the experiences and views of many pastors in connection with the use of motion pictures in Catholic parishes. Some pastors are traditionally opposed to motion pictures of any kind whatever.

Other pastors have tried motion pictures and for various reasons failed after the first or second attempt to attract sufficient people to make their ventures pay either socially or financially. As a result expensive motion picture equipment has been frequently "scrapped" or condemned to a state of innocuous desuetude. Such pastors, however, must be given credit for having tried out a progressive idea even if, because of very evident shortcomings in planning and management, their ventures into the film world were a disappointment. And yet, while many priests have reported failure or only partial success, scores of pastors and priests have written most enthusiastically of their parish motion picture entertainments and have told at length of their successful management of parish movies and have enumerated the great benefits that have accompanied their efforts in providing film entertainment for their people.

Why, therefore, have motion pictures failed in certain parishes and succeeded in others? As a matter of fact, the motion picture has not failed; failure was only a matter of inefficient equipment, of inefficient operation, or of unwise selection of film material. Let us consider here briefly these three essentials of motion picture entertainments (the writer has in mind motion picture entertainments at which admission is charged)—the apparatus, the projector and the motion picture itself. Assuming that satisfactory physical conditions obtain in regard to the hall, screen, booth, electric current, etc., the first requisite to a motion picture entertainment is a motion picture machine. In this field there is as wide a range of makes and values as there is between the plebeian Ford automobile and the highly efficient (and highly priced) twelve-cylinder Rolls-Royce. Unfortunately, in choosing motion picture machines the majority of pastors seem to choose the cheaper models which, in the matter of relative efficiency, cannot be compared to the cheaper make of car above referred to. What is the quality of motion picture projection as obtained from a small or sub-standard motion picture machine operated in a parish hall as compared with a highly efficient battery of projectors operated in an up-to-date theater? Unsatisfactory, of course. Again, where only one machine is used, there is a break in the film program every time a reel is changed. This makes for a crudity of projection which the film fan does not experience where there are at least two projection machines.

#### HOW TO SUCCEED WITH MOVIE SHOWS

Again, in the matter of instrumental music, which is closely related to the idea of projection, we frequently find no provision for music at parish motion picture entertainments. Music is almost as necessary as the projector itself in putting on a motion picture program. Even when the music is not entirely appropriate to the theme of a film play, it satisfies a very necessary condition to a successful motion picture projection. The patrons of motion picture theaters are as accustomed to enjoying music with their film entertainment as they are to eating butter with their bread, and the parish that cannot put on a motion picture program with the same technique and in the characteristic atmosphere of the regular motion picture theatre will not attract the experienced "movie bug," or the inexperienced either, or that matter, for any considerable length of time.

An equally important consideration is the operator of the motion picture machine. The finest film programs arranged for parish entertainment often fail to "get across" because of an inexperienced operator of the projection ap-

paratus. What is not to be expected, however, is that usually inexperienced operators, nevertheless, require training and experience to meet the inevitable emergencies that attend motion picture projection, emergencies that require operating skill and quick action in the solution of both little and big difficulties that are constantly arising. While it is often possible for pastors or their assistants to qualify as capable operators, the amateur operator has no business in a booth, provided admission is charged and the people are given to understand that a first-class entertainment is to be expected. As a matter of fact, in most localities motion picture operators must be licensed and some city ordinances even specify that the operator must be a union man. This training is required not only to guarantee good projection and to prevent damage to films through misuse but also to safeguard against fire or accident. All the machine manufacturers and film companies will assist in the training of operators and in giving such follow-up service in regard to the machines themselves as to make this feature of the work as efficient as possible. Only expert operators should be employed wherever feature programs are presented and admission is charged.

#### TYPES OF MOTION PICTURE PLAYS

As regards the third essential to parish motion picture entertainments, namely, films suitable for showing to Catholic audiences, a great deal could be written which lack of space does not here permit. There are a few live, up-to-date photoplays produced by a company catering to Catholic parish demands only, that can be recommended. The N. C. W. C. Motion Picture Committee is in a position to give definite information concerning this company and its plays. Many of the larger motion picture companies are establishing non-theatrical departments to serve the non-theatrical agencies desiring film service. These companies maintain nation-wide distributing organizations, so located as to be available to every city, village, community and hamlet in the country. One of the companies with which the National Catholic War Council is associated in its motion picture program for civic education is such a company, and the Council's Motion Picture Committee is working out an arrangement with this concern and other companies whereby the best motion picture plays can be distributed regularly to any parish or Catholic organization desiring them.

This Committee is making up a list of feature programs for the information and use of pastors. The usual program consists of a five-reel drama, a one-reel comedy or cartoon and a news reel, weekly magazine, travelog or a scenic picture of one reel. The price for these programs varies according to the relative order of the release and also according to the size of the city, town or community, in which the pictures are shown.

Until recently there was considerable objection from many local motion picture exchanges to giving co-operation to parishes and community agencies desiring to rent feature films. The introduction of motion picture plays in parish halls was considered as an encroachment upon the legitimate theatrical field, and as such was originally opposed as unwelcome competition. This situation has changed, however, and now wide-awake exhibitors will give their first releases to any parish or organization that is able to pay the same rental price that the regular theatrical houses are required to pay. It should be understood that as the age of a picture increases its rental price decreases.

Complete programs vary in price from twenty dollars to fifty dollars a day and upwards. The types of production include dramas of many varieties—costume, detective, fairy, historical, melodrama, society, western, romance, and others. Comedy pictures likewise cover a wide range, the best known being the straight slap-stick, farce, cartoon and burlesque comedies. Aside from these types of motion pictures, there are the serial photoplays, travel pictures, scenic, industrials, news weekly, magazine features, and several others.

#### MOVIE CENSORSHIP BY CATHOLIC SOCIETIES

Pictures must be carefully selected according to their uses, whether for entertainment, education, propaganda or other uses. A picture that is satisfactory for the family group would generally prove unsuitable for children, and vice versa. The moral effect and influence of the plays must be carefully judged. Some plays when viewed from the Catholic angle must be instantly condemned in toto; others, generally satisfactory, must be subjected to excision

effective must be carefully executed; it must be national in scope; and it must carry with it authority and recommendations for definite action, and it must be continuous, otherwise it is futile, resulting only in exploiting the very conditions which it is intended to remedy. This Committee is now co-operating with the New York Commissioner of Licenses in the viewing of new films, and several leading motion picture companies have signified their desire and intention of making this Committee its viewing agency, for the purpose of making plays in the production stage satisfactory to Catholic criticism, and also of making this Committee a bureau for information relative to film service in which Catholic agencies may be interested. The future holds great possibilities for constructive results in this respect.

#### CLEAN, UP-TO-DATE PHOTOPLAYS WANTED.

A word in regard to films treating of religious subjects. There are few good films of this make available. Priests have found out by experience that this type of film is



THREE WOMEN WAR WORKERS AS SHOWN IN THE N.C.W.C.'S HISTORICAL MOTION PICTURE

of certain objectionable scenes in order to make them satisfactory. This frequently can be done without injuring the dramatic value of the play, but is almost always objected to by the authors. Thus, in the viewing of plays, there are many important considerations to be kept in mind. The foregoing will give just a suggestion of what these are.

In the matter of motion picture criticism, the N. C. W. C. Motion Picture Committee is already exercising an advisory censorship against immoral and unwholesome photoplays. This Committee, together with other representatives of the N. C. W. C., is working on a plan of co-operative censorship action which will shortly be presented to the organized Catholic societies of the United States. Censorship to be

usually not well patronized, partly because of the heavy character of the production, and partly because of the poor quality of camera work and sub-standard technique generally. The average film "fans" want up-to-date photoplays, and have only one desire in attending them, namely, the desire to be entertained. Thus, except in the cases of the school or in some distinctly patriotic program such as the citizenship program of the N. C. W. C., (and even here the element of entertainment predominates, and the instruction is short and only incidental) wholesome amusement is what the people demand; they do not want "high-brow" entertainment. The tired working man or woman desires pleasant relaxation and is going where it can be obtained. If the pastor is wise enough to provide that sort

*(Continued on page 26)*



# GOVERNMENTAL



## MEXICAN OFFICIAL FILMS MANAGED BY WOMEN

The Misses Ehlers Selected by President Carranza Through Motion Picture Scholarship and Given Three Years' Training in the United States

**T**WO young Mexican women have been placed in control of the censorship and development of motion-picture films in Mexico. They are Miss Adriana S. Ehlers, chief censor, and Miss Dolores L. Ehlers, in charge of the work of producing Mexican films to be distributed in the United States, Europe and Latin-American countries. The purpose of this widespread distribution of Mexican films is announced to be to clear away many of the misunderstandings that are said to exist regarding Mexico.

In addition the young women are to have charge of the making of educational films to be exhibited free of cost to natives of Mexico to teach Mexicans modern methods of living. The two young women will act under the direction of the Department of the Interior.

Films showing the life and industries of Mexico are being prepared under the direction of Miss Dolores L. Ehlers, who has a staff taking pictures in different parts of the republic. These are to be distributed by cooperation of the Bureau of Commercial Economics in virtually every country in the

Western hemisphere. Censorship is to be rigorous.

### EDUCATIONAL FILMS FOR MEXICO'S ILLITERATE

All undesirable films, such as gruesome murders and immoral pictures now widely shown and patronized by the poorer people, are to be barred from the public by Miss Adriana S. Ehlers. The smuggling of films across the American border is to be stopped. As 35 per cent of the population of Mexico is illiterate, films have been adopted as the only means of educating people who cannot read or write.

The Misses Ehlers were selected by President Carranza through means of a motion-picture scholarship and sent three years ago to the United States to study the possibilities of the motion-picture business from a national standpoint. They first took a course in the mechanics of motion-picture work at Boston, later studied the work of large film companies in New York and subsequently were permitted to work in the photographic section of the War Department, at Washington.

### MICHIGAN HEALTH DEPT. FILM CAMPAIGN

An illustrated movie lecture on "How Life Begins" that is being circulated through the state of Michigan by the department of health, in an effort to combat disease, was given in Dowagiac December 18 and 19 under the auspices of the board of education.

The state department of public health is making an intensive campaign of education against various self diseases. It includes lecturing on sex hygiene in the schools. More than half of the high schools of the state have been instructed by the educational movie.

The film is not a sex hygiene film, but a nature study motion picture in four reels, attractive and interesting, demonstrating the processes of life in animals and plants.

With the film came Mr. Plews and Miss Delavan, representatives of the health department, who talked to the boys and girls in the schools and directed the showing of the film which was screened in the auditorium of the Dowagiac high school.

A new projector, a portable moving-picture machine which has the approval of the state fire marshal, has been purchased by the health department in its campaign to educate the younger people.



The first motion pictures ever made of the moon are one of the interesting features of Universal's New Screen Magazine No. 44. The pictures were made with the Hooker telescope, the most powerful instrument of its kind in the world, which was recently completed at the Mount Wilson Observatory of the Carnegie Institution at Washington. The mirror of this telescope is 100 inches in diameter, and required five years to complete. It brings the moon in closer range than ever seen before by the human eye.

### "HEALTHMOBILE" MOVIES

At the Public Health Conference recently held at Saratoga Springs, N. Y., under the auspices of the State Department of Health, there was exhibited for the first time a "healthmobile," built for the educational work of the department. According to an official statement, "this is an automobile built especially for the purpose and equipped with a stereopticon, a moving picture machine run by power developed in the 'healthmobile,' and a number of interesting exhibits demonstrating the value of maintaining health and preventing infection. It is planned to send the 'healthmobile' with a lecturer into communities remote from the railroads, so that people in the rural and sparsely settled parts of the State may have the same means of public health education as is available to city dwellers."



### TWO UNIVERSITY PROFESSORS DISCUSS MOVIES

(Continued from page 12)

"If they had any sense they would. A number of the owners howl about the freedom of the art and a threatened infringement. But you will notice that the ones who talk loudest of 'art's freedom' really mean licentious art, art given to the portrayal of the salacious, indecent and impure. Just let them continue to produce evil types of films under the plea of the 'freedom of art.' Some day they will find a censorship slapped onto them with breath-taking snap and fervor, with restrictions triply more stringent than those they might voluntarily impose on themselves. The movie is a moral influence. And every nation having the right to protect its morals, the movie must be controlled. The movie is a fact. And control of the movie must be another fact. The sooner the better."



# TRAVEL — RESEARCH



## INTERCHURCH MOVEMENT TURNS TO FILM PRODUCING

In Co-operation With Educational Films Corporation, Sends  
Two Fully Equipped Motion Picture Expeditions to Asia and  
Africa—100,000 Feet of New and Different Pictures for  
Theaters, Churches, Schools and Other Exhibitors

By EVA CHAPPELL

**M**OTION pictures will be utilized on a grand scale as an adjunct to the work of the churches for the first time next spring, when the Interchurch World Movement, the new co-operative organization formed by most of the Protestant denominations of the United States and Canada, will make films one of its chief weapons in putting the needs of the world before the people of the nation.

A few weeks ago there sailed from San Francisco an expedition composed of the Rev. A. V. Casselman, E. Lloyd Sheldon, and Harry Keepers, which is to say a clergyman, a student of sociology who has also many scenarios to his credit, and an expert camera man, sent out for the purpose

will be vital, significant of life today. Corners seldom visited will be sought out. The beaten trails will be left behind, and journeys will be made by horse and camel to remote parts not to be reached by train or motor. Pictures of the widest possible human appeal will be made: this is true of those made of the mission work, as those of more general themes. For the work of the church in foreign lands has a far swing not always remembered by those who sit at home and think of men in black frock-coats going forth to bring light to "the heathen in his blindness."

The missionary, as these pictures will show, is, of necessity, a versatile man: the camera is as likely to catch him extracting the teeth of a wriggling native, or climbing the rigging of an elephant, or killing a boa constrictor, or being stalked by a lion, as engaged in the performance of his more strictly ministerial duties. If it were not so his task would be far more simple, and, by the same token, far less interesting.

### THE FAR EASTERN EXPEDITION

The Far Eastern expedition, which sailed on the *Persia* December 21, will spend eight months in journeying through India, Burma, China, Japan and Korea. It is under the general direction of the Rev. A. V. Casselman, who knows his India well from former missionary service. Many doors which could not be entered except through missionary influence will be open to them. The technical direction is in charge of E. Lloyd Sheldon, known as a writer for magazines, as well as the writer and producer of many screen plays. In this enterprise Mr. Sheldon saw an opportunity for something new in pictures. During his student days at Harvard he took honors in sociology, and he will bring a specialized interest to bear on the finding of social and industrial life hidden away in the East. The camera man of the party is Harry Keepers, who in his years of service has joggled so much about the world that he has won the sobriquet "Globe Trotter."

Egypt, Algeria, Turkey, Syria, Armenia, Palestine, and parts of Italy are to be visited by Mr. Price and Mr. Ashton. The work which is being done is another expression of that done by *World Outlook*, the magazine of which Mr. Price is editor, and which is now owned by the Interchurch World Movement. Mr. Ashton is also well equipped by profession, training, and experience to find the best of scenic and scientific sociological interest. He is a fellow of the American Geographical Society and a member of the New York Academy of Sciences. During the Russian-Japanese war he worked and photographed in Japan, Korea, and Manchuria. Later he explored and photographed in South America.



At the left—Willard Price, editor of *World Outlook*. In the center—Rev. A. V. Casselman. At the right—E. Lloyd Sheldon.

of capturing the Far East for the screen. Just before this sailing, Willard Price, editor of *World Outlook*, in company with Horace D. Ashton, another world traveler and photographer, left New York, bound for North Africa and the Near East.

These two expeditions sent out by the Interchurch World Movement, working with the Educational Films Corporation, represent the first attempt of the Church to obtain in a professional way films which will show the work of missions in foreign fields, and also pictures of a far wider stretch of interest. The first group of films, those dealing with mission work, will be shown through church agencies; the second group will be released under the title "World Outlook on the Screen," and will be shown in the motion picture theaters. The plan is to bring back, at the very least, 100,000 feet of films.

### "WORLD OUTLOOK ON THE SCREEN"

"World Outlook on the Screen" is an exact statement of the purpose of these pictures. The idea is to put on the screen bits of the countries visited, not merely scenically and superficially as the swift traveling tourist sees, but life as it is there behind walls and within courtyards; and, too, pictures showing the onward march of progress, and the old customs which point the need of progress.

There will be little of the stuff of guidebooks—the ancient gate-interesting merely for its antiquity. All



## THE NEW LIFE OF DESERT TRIBES

Though the greater part of the definite planning of the work will be done on the ground, much was done before the expeditions sailed. It is certain that there will be pictures revealing in a way never before accomplished the influx of modern progress, with strange old customs used in contrast. There will be pictures showing the new life of women in these countries where there is a robust new life, even though the word feminism and its native equivalents have not penetrated; the life as it has been affected by the war—not merely the general condition, but, too, life as it has been affected by ideas brought back by the soldiers: for example, the Arab who went to war and who brings back to his desert the new civilization and the new savagery that he learned there. There will be one interesting set of films showing the life of the Kabyles—those Berber tribes of Algeria and the oases of the Sahara, blond



HARRY Keepers, expert cinematographer, in Egypt, with the Vitagraph Globe Trotters, 1912-1913. A close-up of the camera man appears in the oval insert.

as the English amid their dark-skinned neighbors, whose antiquity of type is proved by the old monuments of Egypt, where their ancestors are portrayed. There will be pictures of Bedouins, those figures of unconquerable romance. And there will be pictures showing the contrast of the Arab in his native school and in the missionary school.

The Far East will be as fruitful a field. Among the manners and customs pictures will be those showing the curious restrictions of caste; house-boat life in China cannot fail to result in interesting films, nor can the athletics of the Orient. Among the industrial pictures to be brought back from India will be those showing Sam Higginbottom's agricultural experiments and their far-reaching effects. And, everywhere, the grotesque and the humorous will be sought that these pictures may have that saving salt.

### WIDE APPEAL OF THESE "DIFFERENT" FILMS

It would be hard to overestimate the appeal and the effect of these pictures, or the vast numbers they will reach. Already approximately 2500 churches, according to H. H. Casselman, head of the Motion Picture Division of the Interchurch Movement and a brother of the leader of one expedition, are equipped with motion picture apparatus.

It is certain that because of their educational value the films will be in demand for the use of schools, and, too, in civic societies, because of their industrial and economic

bearing. And all this in addition to those released through the regular theatrical channels with their access to millions nightly.

Certainly these pictures gathered by clergymen and men of science and literature—students all of the great human drama and of the minds and the hearts and the manners of men, helped out by camera men who know a good picture when they see it and snap it regardless of the peg on which it is to hang—will be eagerly awaited. They can hardly fail to be different, and better, and with a wider appeal, a more significant insight into foreign lands than any that have yet been brought back for the delight and instruction of those who must sit at home, and may travel the trails of the world only through the magic of cinema art.



### NEW EDUCATIONAL-TRAVEL SERIES

David P. Howells of New York announces a new series of educational-travel pictures, called "Photolife," which his company is producing. One of the company's cameramen, Jeff D. Dickson, is reported to have been making extensive pictures of the city and country life of France, including a splendid picture of Paris which is now being titled. Dickson was formerly attached to the photographic section of the United States Signal Corps in France and is said to have taken some unusual pictures of the Chateau-Thierry and Meuse-Argonne actions. He is at present in Morocco and will, according to reports, spend the winter in touring the countries along the northern coast of Africa.

"It is our intention to make a complete library of scientific, sociological, industrial and scenic pictures which will be produced with a view of their being used in schools as well as being releases in the moving-picture theatres," says Mr. Howells.



### FILM EXPEDITION TO SAMOA

To take motion pictures of geographic and botanical interest, for exhibition in schools and educational institutions, the Non-Fiction Film Production Department of Famous Players-Lasky Corporation lately sent to Samoa, in the South Pacific, an expedition in search of new and interesting film material. The expedition, in which are some Boston scientists, sailed from Marblehead, Mass., in the 125-foot power yacht Ajax, and will probably be four months in reaching its destination in the South Sea—a voyage of 15,000 miles.



### CLEAN FILMS FOR ATLANTA CHILDREN

A movement for clean pictures for children has been inaugurated in Atlanta by the Parent-Teachers' Association. At a recent meeting Mrs. J. E. Andrews, state president, addressed the members and urged constructive cooperation as a means of securing whatever the parents and teachers desired in this line. Suggestion was made that a free demonstration of government educational pictures be given under the auspices of the chamber of commerce, to which members of the association be invited.

It is believed that this movement will result in obtaining the kind of pictures desired by mothers and will also introduce motion pictures into the Atlanta schools.



# RELIGIOUS



## "CHILDREN'S HOUR" MOVIES ATTRACT 13,000 SUNDAY SCHOOL PUPILS

"Does It Pay?" Asks This Pastor. "Not in Dollars and Cents, For It Is Not the Money I Am After. My People Supply the Cash, Because I Am Making Better Boys and Girls out of Their Kids"

BY REV. E. M. RHOADES

Pastor, First Baptist Church, Grafton, W. Va.

FOR several years I have been using motion pictures in my church work, and I have found them a very great aid in reaching the masses. My employment of films has been chiefly with the children, although a number of times I have used them in work with the older people of my congregation.

I feel that my regular weekly "Children's Hour," held each Friday afternoon, has been one of the best ends to which I have thus far put the use of the movie. At thirty-two sessions of this children's hour in the year 1919 I had a total attendance of more than 12,800 children, from an actual count of tickets received at the door.

Admission is by ticket only. These are given out each Sunday, two tickets to each member of our Bible school. We have to use tickets because our room would not hold all the kids who would like to jam in.

Below are some of the admission tickets, printed in black on white, yellow, pink, gray, green and other colored card board, the size of a regulation theater ticket:

ADMIT ONE BOY OR GIRL

To The

BAPTIST CHILDREN'S HOUR

Conducted by E. M. Rhoades at the Baptist Church, Friday, October 31, 1919, at 4 P. M. Doors open at 3:45. Music, Magic, Stories and Moving Pictures

"The Neighborhood Pest"

No Admission Without Ticket

Other tickets announced "A Spanish War Story," "How a Boy Was Freed," "A Philippino Warrior," and "The Sunbeam Prince." One ticket was headed "Girls' Stunt Day," another "Boys' Thanksgiving Stunt," and the December 19 ticket was unusually large, with a cut of Santa Claus at the top using a telephone and saying "Hello Children!"

Here are some of the "Children's Hour Yells"—the kiddies must have this safety valve for their stored-up energies:

Rah, Re Ri, Ro!	Who are, who are,
Do you know what I know?	Who are we?
You can know	Children's Hour boosters,
If you go where I go,	Can't you see?
Where do I go?	Listen friends!
To the Baptist Children's Hour.	And you will hear
	How we youngsters all can cheer,
	Hush-sh-h-h-h!

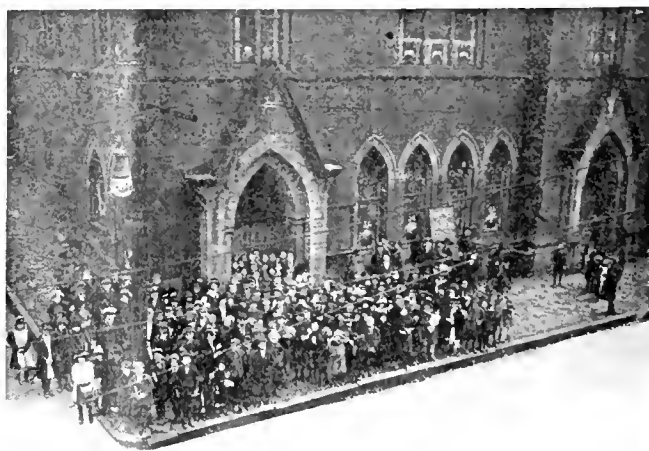
I reach more children each week than any other two pastors in the state of West Virginia. How do we do it? We use a DeVry "C 90" motion picture projector, a stereopticon, a pipe organ, and any other good things that our hands can lay hold on. The little DeVry machine is a box of mystery. The children watch it as hungry animals do a piece of meat. Eager for this tempting morsel to be offered to them, they fairly devour it when they see it on the screen.

We open by singing "America." Then a prayer is read

from a slide specially prepared. A gospel song is sung from a slide. Then we have our yells, and you should hear those Y-E-L-L-S! Next a lively gospel song and a movie story. Then an object lesson as a sermon, which takes not more than ten minutes. Then a reel of movies, followed by "Onward, Christian Soldiers," and we have finished.

Does it pay?

Not in dollars and cents, for it is not the money I am after. My people supply the cash, because I am making better boys and girls out of their kids.



WHERE the Rev. Mr. Rhoades is making better boys and girls largely through the use of the movie. This is the average crowd which waits outside the church door every Friday afternoon a half hour before he doors open for "Children's Hour." In 1919 nearly 13,000 boys and girls handed in tickets to see the pictures, hear stories and sermons, and let out yells and sing songs.

Anyone who doubts this is invited to visit us some Friday afternoon and see for himself or herself: One such visit will, I think, convince the hardest-hearted sceptic.



### SERMONETTES IN FILMS

Here's another new idea for pictures conceived by H. A. Spanuth, president of the Commonwealth Pictures Company, Chicago. Mr. Spanuth was the first to introduce vaudeville to the screen in his Original Vod-A-Vil Movies.

His latest inspiration in film is to be known as "Sermonettes." It is not the intention to preach in these sermonettes. They are entirely non-sectarian. The sermonettes will transfer to the screen the stories of the Bible and the messages they are intended to bring to mankind. Each sermonette is in two parts—the first a picturization of the text and story taken from the Bible, and the second the modern story showing the adaptation of the message to everyday life.



With church and school and printing press, the screen has taken its place as one of the major educational agencies. It lies within the power of the leaders of the industry to make it more and more the university of the average citizen.—Secretary of War Newton D. Baker.

# THE UPLIFT PICTURE IN ENGLAND

British Film Producer Thinks Churches  
Should Subsidize Production.\*

**W**ITHIN easy walk of my house are two churches, recently turned, with scarcely any external alterations, into picture palaces, one Catholic and the other Methodist, and one never passes either of them without a twinge. No one who sees the masses crowding into the picture-shows night after night can doubt the hold which the cinema has on the general public. The question arises whether it may not be worth while for wide-awake religious workers to be on more intimate and friendly terms with the cinema managers, particularly in country places?

In connection with a recent May Meeting in London, a film was exhibited outlining the well-known child-story, "A Peep Behind the Scenes," and the same film-people are now contemplating the production of another of Mrs. Walton's stories, "Christie's Old Organ." Which fact was sufficient for me to open up the whole subject, the other day, with one of the leading film-producers.

## THEATER MEN SEE POSSIBILITIES

"Religious people complain of the bad effects of a certain class of film on juvenile audiences!" I said.

"The subject receives as much attention in the cinema trade press as in the police-courts," was the reply. "We are as alert to this phase of the subject as the daily press or the pulpit itself."

The picture-house manager is, of course, out to cater for all classes, and while he knows that pistol-firing and blood-and-thunder stories appeal to youths in the front seats, he is not quite sure how far better-class subjects would be welcomed by his patrons.

"Yes: the average manager is always sure that films of a sensational character will be a far bigger attraction than those dealing with serious problems or educational subjects, simply because they usually contain plots of far less intense situations."

"I suppose, from your point of view, what we should call a religious film does not mean business?"

## INCREASE IN UPLIFT FILMS

"There certainly has been lately an increase of films of a more uplifting tendency—subjects dealing with mothers' and children's welfare and the broader questions of hygiene and the pernicious influence of the drug-habit. Some of these subjects, however, have been of such a nature as to necessitate the exclusion of children from their exhibition."

"Can you tell me how such films as Zola's 'Drink' and Malet's 'Wages of Sin' have been received by the cinema-going public?"

"They have certainly drawn a large number of people, but their reception is naturally very mixed. The less intelligent portions of audiences fail to see the moral these subjects are intended to convey. It must also be borne in mind that the average picture-goer visits the cinema to be amused and not to be lectured."

It is more or less an open secret that the cinema is almost wholly dependent on American films, though English productions are now multiplying.

"I suppose the British home market is too limited?"

"There are 20,000 cinemas in the United States and

barely 5,000 in this country. It follows that the exhibitor is asked to pay a higher price for British films. The British producer cannot hope to make anything like the profit on any production equal to the American. It will be probably many years before British films will predominate."

## THINKS CHURCHES SHOULD SUBSIDIZE FILMS

"I expect it is extremely difficult to film really religious subjects without a too-dramatic setting, which would offend the taste and susceptibilities of conventionally religious people?"

"I do not agree. Films of this nature have been approved by some of the most eminent Church leaders throughout the world, and they have been more or less successful from a spiritual point of view. There is now so much eminent and varied talent at the disposal of producers that they could guarantee religious subjects being depicted in a perfectly appropriate and reverent manner."

"You do not know any people who are prepared to offer films to churches for directly evangelistic purposes?"

"No: I am inclined to think that unless the churches are prepared to subsidize productions of this kind they will be very few and far between."



## CHURCH PUTS \$1,000 INTO EQUIPMENT

Rev. Mr. Wright, of Fort Dodge, Iowa, Believes Leading Churches of Iowa Could Control Amusement Situation if Properly Equipped

Rev. W. J. Wright, pastor of the Central Church of Christ, Fort Dodge, Iowa, has completed the installation of a new motion picture machine in the church. He expresses the belief that moving pictures in churches can be used by pastors to compete with local theaters on Sundays.

The cinema equipment at the church was installed at a cost of nearly \$1,000. The machine itself is the most modern procurable. It regulates itself automatically after being started and is so constructed that the danger of fire is entirely eliminated. Mr. Wright says the room in which the machine stands is built from material known as sheet rock. The entire apparatus meets the requirements of state laws relative to motion picture theaters.

The church will now use motion pictures in connection with Bible school class work. In addition religious, patriotic, scenic and industrial films will be shown. Illustrated gospel songs also will be flashed on the screen as an aid to congregational singing, and diagrammed sermons will be shown.

In the near future Mr. Wright intends to offer his churchgoers high class drama and comedy. He believes that if the leading churches in the state adopt a similar plan they will eventually revolutionize the whole production of motion picture films. When the majority of churches commence to loom up as prospective film buyers the producers on a commercial basis will be compelled to cater to the demands of the pastors in the quality of films manufactured, he says. Mr. Wright predicts that the leading churches of Iowa with a modern movie exhibiting and distributing system could practically control the amusement centers.

\* Interview in *Christian World*, London.



# REVIEWS OF FILMS



Edited by GLADYS BOLLMAN

## "THE BROKEN MELODY"

A PICTURE rich in interest to the ambitious young person and those interested in him or her, is *The Broken Melody*. It presents the conflict between art and life which so often comes to the young student or artist just beginning his career. Should one's work be sacrificed to the "human" side of life, should love and youth have their hey-day—or is any sacrifice necessary—can a compromise be made? After one has seen *The Broken Melody* the problems remain in the mind, only revealed, not solved, by the picture. The story has sufficient vitality and truth to live off the screen, as well as on it.

Stuart, a young artist, is persuaded to leave Hedda, his fiancee, to study in Paris. The influences which guide his decision are three: the inspiration of a wealthy young woman who plays at being a patron of the arts and who offers him his chance, as she has done to so many other artists; the advice of a broken old man, once a famous musician, who shows him a faded letter, saying, "I loved a girl as lovely and gifted as Hedda. We were selfish in our happiness and this is all I have to show for our wasted talents"; and, lastly, Hedda's great sacrifice by which she induces him to go by making him believe that she must work out her success alone.

After much suffering and some disillusion for both, Stuart returns and they agree to take up the future together.

There is a quality of inevitableness about the story which makes it singularly forceful. The real problem involved, its solution, largely through chance or through mistakes, the excellent characterization, the simplicity of treatment—all are convincing. It is a bit out of real life. It raises any number of those questions so interesting to discuss and so vital to the questioner, who must solve them in his own life. Was Hedda's sacrifice a mistaken one because she accomplished it by a lie? Was Stuart wrong to accept help instead of working out his own salvation? Was the old man wrong in regretting his past happiness? For club and student groups, the picture is ideal.

The treatment is sincere, free from the usual display and exploitation of a personality or a setting, and honest in setting forth the characteristics of the hero and heroine and their surroundings—artistic ambition and "singing suppers," days of play and work, the freedom and the innocence of Greenwich Village as it is in places, not as it is thought to be.

*The Broken Melody* seems to have been divested of many of the conventions of the photoplay and more pictures of the same type will be heartily welcomed by discriminating audiences.

*The Broken Melody*, Produced by Selznick. Distributed by Select Pictures Corporation. 5 reels.



## "THE GO-GETTER"

*The Go-Getter* is the story of a young man who came back from a commendable career in the service and refused to become subject again to the slavery of the daily round on a farm. He saw, however, that there were quite as many possibilities on the farm, under certain conditions,

as anywhere else. He borrows money, purchases up-to-date farm and household electrical equipment, and in a year has not only made these appliances pay for themselves, but has netted several hundred dollars profit.

While this reel was made for advertising purposes, it contains much of educational value for rural and other communities. It would awaken rural communities to the need for eliminating their waste of man-power, to the advantage of being self-sufficient upon their own land, and to the increased possibilities for education and self-culture afforded by more leisure. The picture also gives a picture of farm life not so discouraging to the city dweller as one would suppose. If city-dwellers are ever to go back to the farm, it must be because they want to, and this reel provides an effective argument.

*The Go-Getter*. Produced by the Western Electric Company. 3 reels.



ONE of the effective scenes from "The Broken Melody," a photoplay with a message. Eugene O'Brien plays the artist.

## MAKING TELEPHONES IN TOKYO

A good example of the travelog which really teaches is another Western Electric reel, made to show the Tokyo branch of the American Telephone and Telegraph Company, which is thirty years old. Among the interesting features of the picture are the views of commercial customs. We are given examples of the peculiar speed and accuracy of Japanese workers. A Japanese carpenter is seen at his work, which seems strange to an Occidental, for he pulls his plane instead of pushing it, and saws with an up stroke instead of a down stroke. Coolies are identified by numbers on their uniforms. Hundreds of tons of domestic freight are transported by man power, as illustrated by the curious method of poling boats in which a man furnishes the necessary force by walking from the front to the back of the boat.

We are shown the beautiful inland farm country and the mountain sides which furnish the telegraph poles. We see at the factory the packing and assembling of the telephones, and the closing hour, with its curious mingling of American and Japanese customs—time clocks and rickshaws, American clad men and kimono clad women. Views

of streets and parks give other contrasts of Eastern beauty and Western progress.

Such a reel is especially good for use in industrial plants or vocational schools, to show trade relations, working and economic conditions in other lands, and foreign customs of all sorts. The employee or pupil who sees this picture gains a wider conception of the meaning of commerce.

*Making Telephones in Tokyo.* Produced by Western Electric Co. 1 reel.



### MASSACHUSETTS MAKES HEALTH A FILM

Produced by the state of Massachusetts and the Worcester Film Corporation, *The Priceless Gift of Health* is an excellent bit of propaganda work. The film shows two boys who start life with even chances. One boy, by careful feeding, careful examinations, healthful and interesting work and play, grew up adequately prepared for life. The other, by being "let alone," develops adenoids and consequently never has a fair chance at work or play. He looks forward to a future of "just jobs," handicapped by a physical condition which without years of treatment he can never overcome.

Simple Rules of Health are then given, and the director is to be congratulated upon his lively illustrations of these rules. Fresh air, good food and water, exercise and sleep, and above all a cheerful frame of mind, become something more than dry-as-dust maxims when pointed out by this series of amusing incidents acted attractively by children.

The film should have a wide use.

*The Priceless Gift of Health.* Produced by State of Massachusetts and Worcester Film Corporation. 1 reel.



### THE ADMIRABLE CRICHTON ON THE SCREEN

A class of pictures which are not suited, say schools and churches, to their needs, but which are nevertheless distinctly valuable from an educational point of view, as raising the taste of the general public, is illustrated by *Male and Female*, Cecil B. DeMille's version of Barrie's *The Admirable Crichton*. To be sure, a considerable portion of the film is given to an interpolated episode to be described as "gorgeous, spectacular, thrilling," etc., but nevertheless the foundation is there.

A picture version of any classic, however poor, has two points which lift it far above others. (The critic holds no brief for certain perverted "adaptations.") Its theme, unlike that of the average picture play, cannot fail to set people thinking. A second advantage is that it awakens interest to some extent in the authors. That this is a real fact is proved by the experiment of the New York Public Library in co-operating with neighborhood playhouses. To refer the readers of classics and seers of motion picture versions of them, to both forms is the aim.



### "THE GREAT WORK"

At the West End Cinema, London, there was exhibited recently an interesting new film entitled, "The Great Work," illustrating the activities of the Village Centers Council for the curative treatment and training of disabled ex-service men. Produced by Adrian Gil Spear, of the Community Motion Picture Bureau, the picture summarizes the admirable work which is being done by the Council at Enham Place, near Andover. Scenes of life at Enham Place are

presented in the form of a little story, tracing the career of Gunner John Clark, an actual Enham resident, from the moment of his enlistment, through the war, to a time when he leaves the village center, fully trained to support himself and his family. This method of framing the village center scenes considerably increases the human interest of the production and, consequently, its value as propaganda.



### OPTICAL DISEASE BASIS OF PHOTOPLAY

Burton, the trusted cashier of a bank, disappears in broad daylight with £5,000, which he has collected from another bank. His daughter's fiancé, Gardiner, a novelist, determines to clear Burton from the suspicion which attaches to him, and while engaged in his investigations, is robbed of £300, by a mysterious visitor, who seems capable of seeing in the dark. In an upper room in his house he discovers Burton, bound hand and foot. The police are informed of this, and arrive to investigate. Gardiner suspects a neighbour, Tersen, who is supposed to be blind. A trap is laid, with the result that Tersen is proved to be the culprit. He suffers from an optical disease, which causes blindness during the day, but which enables him to see at night.

The author of this interesting photoplay *The Bat* has based his plot on a scientific foundation and employed it with remarkable ingenuity, investing the story with an atmosphere of mystery which is well maintained to the end, but is not too dense for the average astute spectator. Hemeralopia, is an optical disease which impairs the vision under a strong light but enables the sufferer to see with moderate comfort in the dusk. With pardonable license the author has imagined a man totally blind by day, but with the acute vision of a cat during the night, and this affliction is made the most of for his own advantage. By day, Tersen is a genial millionaire exciting sympathy and respect by his total blindness. By night he replenishes his exchequer by preying upon his neighbors. The means by which the honest old bank cashier is de-poiled of his money is ingenious in its simplicity, and the manner in which Gardiner is robbed of his £300 and thereby is put on the track of the criminal provides a sensation which is worked up to a most exciting climax.

*The Bat.* Produced by Gaumont, Paris. 4 reels.

we shall make.

So—please **read, sign** and **fill out** coupon below.

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# FLASHES ON THE WORLD'S SCREEN

News Notes and Comment on Educational and Allied Films from Institutions, Organizations, Producers and Individuals in the United States and Canada and Overseas

"The End of the Road," the anti-venereal disease photoplay, described in detail in this magazine, was screened recently at the First United Brethren Church, St. Clair street and Park avenue, Indianapolis, Ind. Many church members were present and heard the address by Dr. William F. King, director of the Indiana bureau of the United States Public Health Service.

□

William Van Daren Kelley, inventor of the Prizma natural color camera and motion pictures in natural colors, has been presented with a gold medal, in appreciation of his genius, by the Society of Motion Picture Engineers. The presentation was made at the October meeting of the society held in Pittsburgh.

□

Booth Tarkington, creator of Penrod, Baxter and other youthful characters in fiction, has contracted to write twelve two-reel comedies for Goldwyn Pictures Corporation. The stories will be known as the Edgar comedies.

□

The noted prison reformer and social worker, Thomas Mott Osborne, former warden of Sing Sing Prison, who organized the Mutual Welfare Association there, has written a story of prison life showing the alleged brutal treatment of inmates, which has been done into film by Edward A. MacManus, who produced "The Lost Battalion."

□

"The Way Back," the five-reel feature produced by the National Elks War Relief Commission, was shown at the Elks' headquarters, West 43rd street, New York, recently. The picture was made in co-operation with the Federal Board for Vocational Education. It is a contribution to the government program for the vocational training of disabled soldiers, sailors and marines. The film, it is understood, will be exhibited in the 1,300 Elks' lodges of the country before being released to the theaters.

□

"Adventure Scenes" is the title of the 31-reel series of outdoor "shots" to be distributed by Robertson-Cole. Some of the old man wrong in regretting his past and student groups, the picture is ideal.

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□ □

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*The Go-Getter* is the story of a young man who came back from a commendable career in the service and refused to become subject again to the slavery of the daily round on a farm. He saw, however, that there were quite as many possibilities on the farm, under certain conditions.

C. H. Gram, state labor commissioner of Oregon, is showing accident prevention films in the lumber and logging camps of that state. The pictures were shown by the Booth-Kelly Lumber Company, Eugene; the Benson Timber Company, Clatskanie, and other concerns. The films have scenic beauty as well as propaganda value. Officers of the National Safety Council accompanied Mr. Gram on his tour of the state.

□

The Alliance Film Company, with a capital of \$5,000,000, is said to be the largest producing organization yet formed in Great Britain. At Harrow Weald Park, near Hendon, it is to erect extensive studios on a plot covering 54 acres. The First National Exhibitors' Circuit is said to have bought the output for distribution in the United States. On the consulting literary committee are Sir Arthur Pinero, Edward Knoblock, R. C. Carton, and others.

□

"King of the Rails" was one of the pictures shown lately at the Y. M. C. A., Moline, Ill. It explains in an interesting manner many features of railroad work. An educational film is shown on each week's program.

□

According to Captain W. J. Wall, president of the California Police Association, the association plans to join the Better Films Movement and work for the improvement of photoplays in which crime is pictured. The association wants film producers to depict characters, incidents and scenes with closer fidelity to life and to cease giving the public false impressions of crime, criminals, and the police.

□

Motion pictures were taken of the bankers in attendance at the recent twenty-ninth annual convention of the Illinois Bankers' Association in La Salle, Ill. The films were made by the Brenner Film Company, Chicago. Nearly 600 attended the meeting.

□

To support the argument in favor of the bill for the appointment of a Public Defender, to act as counsel for needy defendants in criminal cases, which the Maryland is considering,

□

Baltimore has had a record dealing with this. American forest register of the government "over"; how California camp employees; how heavy Pacific coast shipping on the National United on the movie convention of the congress in Portland,

□

in Manufacturing Company an airplane department its Chicago studio, der to take aerial views of industrial plants. Many of in small towns or city there is no tall structure which to obtain panoramic such plants. ns and pictures of birds planned by the Rothacker

"The Country Club Romance," a five-reel feature of the Bureau Valley Country Club and its members, Princeton, Ill., was produced in that picturesque little city recently at a cost of \$10,000. O. B. Harrauff wrote the scenario, which combines comedy drama with scenes of the club, homes and business structures of the town, and other exterior and interior views. Many socially prominent residents were the movie players. The film was shown at the Apollo Theater and the proceeds were given to the Soldiers' Memorial Community House.

□

Largely through the efforts of Rev. Ambrose M. Dwyer, of St. James' Catholic Church, Binghamton, N. Y., St. James' Lyceum has been well equipped with a fireproof booth and motion picture projector to provide for illustrated lectures and screen entertainments. Lectures on the Passion Play of Oberammergau by Prof. Timothy Drake were the first scheduled. They were delivered on Monday afternoon after school and children of all creeds were invited to attend.

□

The trustees of the First Universalist Church, Pasadena, Cal., having voted down the idea of running a community laundry in the basement of the church, the pastor, Rev. Carl F. Henry, now proposes that in place of the usual Sunday night services there be a people's forum and motion pictures. He hopes that community education may appeal to the trustees more than "the cleanliness-next-to-Godliness" plan.

□

Motion pictures showing the work done at the Buffalo, N. Y., tuberculosis sanitarium illustrated a lecture by Dr. C. L. Hyde, superintendent of that institution, before the campaign committee of the Red Cross and its supporters in Cleveland, Ohio, recently.

□

"The Story of Coal," in four reels, was a feature of the chemical show at the Coliseum, Chicago. Z. F. Leopold, of the federal Bureau of Mines, discussed the pictures. A film illustrating gas warfare and the use of the gas mask was also shown.

□

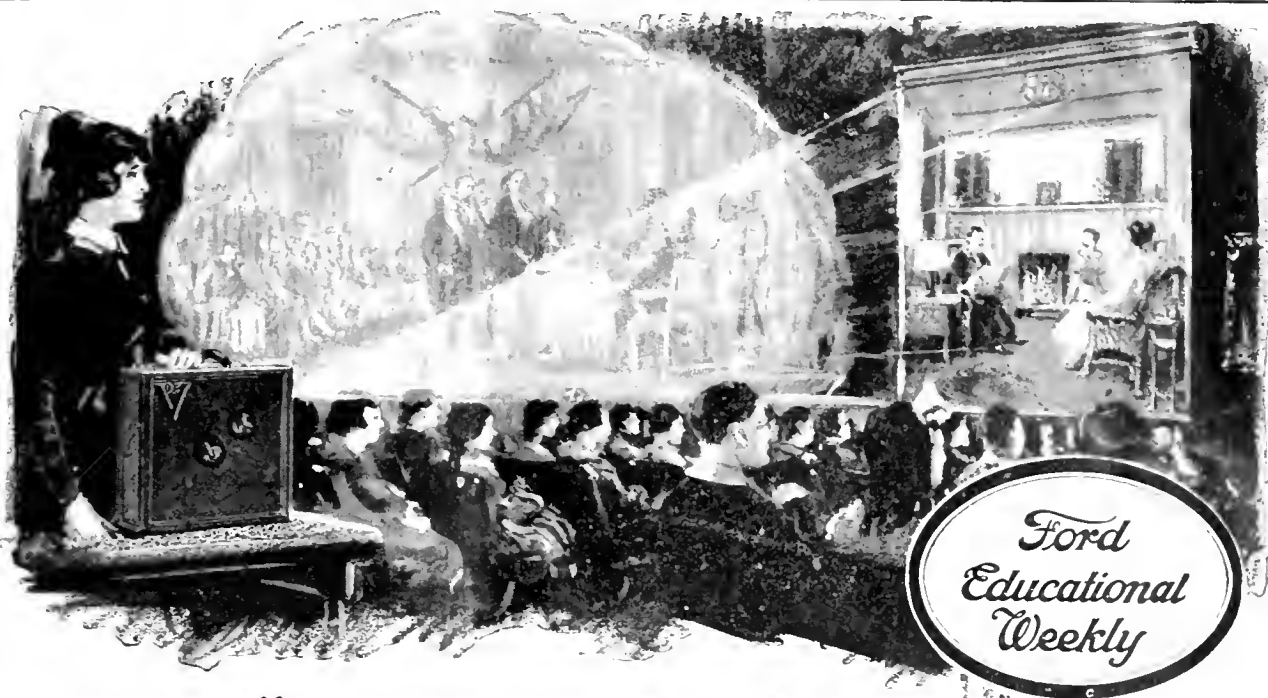
Windsor Hall, Bradford, England, after being in the hands of the military authorities for four years, has had a cinematograph installed by the city fathers to be used exclusively for educational purposes. Children from the elementary and secondary schools of the city will visit the hall on a rotation system during school hours to study various subjects by way of the motion picture screen.

## Otto J. Nass

Distributor of educational and religious films for the State of Rhode Island and Eastern Massachusetts. 5 years' experience. Good subjects solicited. 79 Fountain St., Providence, R. I.

## Films for Educational and Religious Institutions

The New Atlas Catalog Now Ready  
Bulletins of New Subjects Bi-Monthly  
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## “Americanization” —the Teacher’s New Task

The hope of America lies in the prompt Americanization of the youth of the land. Can it be done—with the children of foreign-born parents running into the millions? Yes—*It can, and it must!*

Visual Education and the motion pictures of the Ford Educational Weekly (with its many American films) seem providentially fitted to help in this critical juncture. Motion Pictures speak in all languages. Every mind in the world touches all other minds in the “movies.” Translation is not needed. And a motion picture is so easy to show! Insert a film—press a button, and *life* is pulsating before the eyes of a school.

Signing of the Declaration of Independence on the wall helps. But *the thing itself* in a motion picture—not “words” or wall pictures—gets a story across to the mind of a pupil—no matter where born, or how old or how young, in *one-tenth of the time*, and with a *thousandfold dent* on his memory.

That “Americanization” means loyalty to home as well as to Country is a theme of the Ford Educational Weekly. The “Weekly” will put into the mind and heart of the pupil the *home life of the quality for which America stands.*

These films cover history, industry, science, home life and art. They are distributed by the **Goldwyn Distributing Corporation** from 22 leading cities. This reduces expressage to a minimum. Every loyal School-teacher should know what the Ford Educational Weekly really is. We want to tell you, and we want your helpful suggestions as to what new films we shall make.

So—please *read, sign and fill out* coupon below.

*If your school has no projector, or a poor one, we will assist you to get in touch with the best projector made.*

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### COUPON

Fitzpatrick & McElroy, 202 S. State St., Chicago, Ill., Dept. F-1  
 Yes.  No. Is your School now a subscriber to the Ford Educational Weekly?  
 Yes.  No. Have you ever seen a Ford Educational Weekly film?  
 Yes.  No. May we lend you one gratis to show on your premises?  
 Yes.  No. Has your pencil an adequate projector?

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# CATALOG OF FILMS



**E**ducational Film Magazine publishes each month classified lists of all motion picture films belonging to the various groups of which this publication treats. The aim is to give accurate and dependable information under each classification. This magazine maintains for the free use of subscribers an Information Bureau which will endeavor to furnish data regarding any motion picture film in the fields covered. All inquiries should be addressed Catalog Editor, EDUCATIONAL FILM MAGAZINE, 33 West 42d Street, New York.

## NATIONAL MOTION PICTURE LEAGUE

381 Fourth Avenue, New York City  
The following list of endorsed pictures is published for the purpose of stimulating a greater demand for pictures not only suitable for adults, but wholesome for children of all ages. By the aid of these weekly lists the general public may select a high-class show, schools and churches may arrange suitable programs, and theater managers may book the better class of pictures. It is very necessary for the operator to make all cuts suggested below, in order that the films may be wholesome for children and young people. These omissions are suggested in order to save otherwise splendid, wholesome pictures from rejection. Pictures not suitable for this list receive no public comment.

### JUVENILE FILMS

Recommended for Children under 12 years of age

#### SINBAD THE SAILOR.

Reels, 2; Producer, Universal-Jewel; Exchange, Universal; Remarks:—In part 2, cut views of nude children.

#### MISS GINGERSNAP.

Reels, 2; Exchange, Pathé; Remarks:—Baby Marie Osborne. In part one, cut scene of rolling vase down stairs. In part two, cut "We'll get our share of the money," etc.

#### PROGRAM No. 1

Recommended by the National Kindergarten Association.

#### BOBBY BUMPS GETS A SUBSTITUTE

Reel, 1; Exchange, Famous Players-Lasky; Remarks: Comedy.

#### ALICE IN WONDERLAND

Reels, 3; Producer, Young and Wheeler; Exchange, Eskey-Harris; Remarks:—Fairy Story. In reel 1, cut scene where Alice steals the tarts.

#### PROGRAM No. 2

Selected by the National Kindergarten Association

#### BOBBY BUMPS HELPS A BOOK AGENT

Reel, 1; Exchange, Famous Players-Lasky; Remarks: Cartoon Comedy. Cut scene where Bobby kicks the book out of agent's hand. Cut sub-title, "Sit there until I tell you to get up."

#### ALICE THROUGH THE LOOKING GLASS

Reels, 3; Producer, Young and Wheeler; Exchange, Eskey-Harris; Remarks:—Fairy Story by Lewis Carroll.

#### PROGRAM No. 3

Selected by the National Kindergarten Association

#### CINDERELLA

Reels, 4; Exchange, Famous Players-Lasky; Remarks:—In part 1, cut all witch scenes and scenes of snakes, toads, etc. In part 2, cut sub-title, "Troubled consciences" and scene showing visions of witches. In part 3, cut clock scenes, and all visions.

#### BOBBY BUMPS' FLY SWATTER

Reel, 1; Exchange, Famous Players-Lasky; Remarks:—Cut sub-title, "The accident causes Fido," etc., also sub-title "Pa is as mad as the—" and scene showing devil.

## HOW CATHOLIC CHURCH IS CAPITALIZING THE MOTION PICTURE

(Continued from page 16)

of entertainment the average male or female "fan" will patronize the parish "movie" house; also, if the pastor is alert he can introduce, free of charge, features which the regular "movie" house cannot conveniently arrange for, such as community singing, instrumental music, embryo vocal artists and other attractive features introducing young and talented people from the parish or city, and thereby creating a better social spirit and building up a larger degree of local interest in the parish entertainments.

### N. C. W. C. SELECTED PROGRAMS

The N. C. W. C. Committee on Motion

## INSTRUCTIONAL FILMS

### THE ANGLERS.

Reel, 1; Producer, Ford; Exchange, Goldwyn; Remarks:—Trout fishing on the Ausable River in the Adirondacks.

### VIEWS OF BOSTON.

Reel, 1; Producer, Selig; Exchange, Bese'er; Remarks:—Reissue; Old State House, Fanueil Hall, Christ Church, from which hung the signal lantern for Paul Revere's famous ride, Howard Hall, built in 1682, the Navy Yard, Public Gardens and Common, Bunker Hill, the wharves and Commonwealth Avenue.

### BELGIUM, THE BROKEN COUNTRY.

Reel, 1; Producer, Red Cross; Exchange, Educational; Remarks:—Ypres and what remains of it, the Yser River, land flooded by the Belgians as a defense, the last house fired on by the Germans, Edith Cavell building, place where she was held prisoner, cemetery where she was burned, new Nurses' Home started under Edith Cavell's supervision, nurses who worked with her, refugees, refugees eagerly look for long lost children, Cardinal Mercier, his home and church.

### MOSCOW, THE HEART OF RUSSIA

Reel, 1; Producer, Pathé; Exchange, Bese'er; Remarks:—Reissue. Views of Moscow, the fire department, open market, a wolf hunt.

### MONTREAL, QUEBEC AND HALIFAX.

Reel, 1; Producer, Pathé; Exchange, Bese'er; Remarks:—Montreal, chief commercial center Canada, St. James Cathedral, Nelson's Monument, Cathedral of Notre Dame, historic Ramezay House, Grandmiere Falls, one of the beauty spots of Montreal, Quebec, the "Gibraltar of America," the most strongly fortified city on the Western continent, Dufferin Terrace, a promenade 1,400 feet long above the level of the river, public buildings, the market and Montmorency Falls, Halifax, capital of Nova Scotia, Provincial Parliament building, City Hall, Governor's mansion and ancient Citadel.

### THE WHY OF A VOLCANO.

Reel, 1; Exchange, Ed. Film Corp; Remarks:—The origin and decay of a volcano, savage offering sacrifices to volcano, the research of scientists have bared secrets of the volcano, ages ago action of earth's surface in cooling, wrinkling, it forms cracks and fissures thru which lava works to surface, molten rock hardening into different form, mound formed, explosions, output of lava could cover New York 11 cubic miles, (cartoon) ash is pulverized lava. Settling and boiling volcano in Hawaii, falling ashes, river of mud, etc.

## RED CROSS FILMS.

The American Red Cross has for circulation a number of pictures listed below. These may be obtained by application to the thirteen division publicity directors, located in the following cities: New York City, Chicago, New Orleans, Cleveland, Minneapolis, Seattle, Denver, San Francisco, Washington, Atlanta, St. Louis, Philadelphia, Boston and Washington for the Islands. These publicity directors will inform inquiries regarding arrangements and terms for use of pictures. These pictures are released commercially by the exchange offices of the Educational Film Corporation of America.

Pictures has planned a series of motion picture entertainments which are aimed to accomplish certain definite results along the lines of patriotism, better citizen-ship, and vocational advisement, and at the same time to initiate Catholic parish and neighborhood groups in the value and attractiveness of motion pictures as a social asset. The information in regard to this program has already appeared in print, and will be sent in pamphlet form to any interested person applying to the Council's headquarters at Washington, D. C. In this campaign for citizenship the motion picture is the medium by which the people are attracted to the entertainments, thereby offering an opportunity to present incidentally short talks on civics, history, and vocational advisement.

- No. 10—REPATRIATES AT EVIAN. 1 Reel.
- No. 11—FIELD SERVICE ON THE WESTERN FRONT. 1 Reel.
- No. 12—IN THE RUINS OF RHEIMS. French official war picture. 1 Reel.
- No. 13—FRANCE IN ARMS. French official war picture. 5 Reels.
- No. 14A—PERSHING'S MEN IN FRANCE. Last stages of training and drilling in the use of liquid fire. 1 Reel.
- No. 15—THE SPIRIT OF THE RED CROSS. Romance of Red Cross work under fire. 2 Reels.
- No. 16—THE MAKING OF A NURSE. Taken in New York Hospital. 1 Reel.
- No. 100—FOURTH OF JULY IN PARIS. America's veterans marching in Paris. 1 Reel.
- No. 101—SOOTHING THE HEART OF ITALY. 1 Reel.
- No. 102—THE REFUGEES OF EVIAN. Germans returning war prisoners to devastated homes. 1 Reel.
- No. 104—FOR ALL HUMANITY. Photodrama of services of Red Cross to soldiers and their families. 3 Reels.
- No. 105—SERBIA VICTORIOUS. Soldier's relief scenes and decorations of workers. 1 Reel.
- No. 106—FIRST AID ON THE PLAVE. Heroic deed of Lieut. Edward M. McKey, Red Cross. 1 Reel.
- No. 107—THE KIDDIES OF NO MAN'S LAND. Care of orphaned French and Belgian children. 1 Reel.
- No. 108—REBUILDING BROKEN LIVES. Providing artificial limbs for injured soldiers. 1 Reel.
- No. 109—MARSEILLES. Scenic picture and docks for Red Cross supplies. 1 Reel.
- No. 110—A HELPING HAND TO SICILY. Children of Sicily and Palermo cared for. 1 Reel.
- No. 111—RUSSIA A WORLD PROBLEM. Trip of the first American Red Cross Commission. 1 Reel.
- No. 112—NEW FACES FOR OLD. Making over faces of mutilated soldiers. 1 Reel.
- No. 113—YOUR BOY. Paris panorama from Red Cross hospital. 1 Reel.
- No. 114—OUR RED CROSS IN ITALY. Rapid organization for assistance. 1 Reel.
- No. 115—HOMEWARD BOUND. Details of the return. 1 Reel.
- No. 116—THE PEACE CELEBRATION IN PARIS. 1 Reel.
- No. 117—BELGIUM'S DAY OF DAYS. Day of the return of the King and Queen. 1 Reel.
- No. 118—BOUGHOYS AND BOUSHEVIRI IN APCHANGEL. Soldiers and the arrival of Red Cross supplies. 1 Reel.
- No. 119—WHAT ITALY FOUGHT FOR. 1 Reel.
- No. 120—THE GREATEST GIFT. Story of Red Cross propaganda. 1 Reel.
- No. 121—ADVANCING WITH THE EAGLE IN ITALY. Landing of the first American troops and the welcome of the Italians. 1 Reel.

In inaugurating these courses in parishes throughout the country, it is hoped that the motion picture will come into wide appreciation and use as a socializing and entertaining factor in our Catholic parishes.

The N. C. W. C. Committee has been organized not only to handle the motion picture campaign for better citizenship, but also to act as an advisory and directive bureau to pastors and Catholic organizations desiring information of any kind in regard to motion picture machines and motion picture accessories as well as advice and help in the matter of the selection of film plays desired either for parish entertainment where admission is charged or for school and community entertainments at which there will be no admission fee.



**"AMERICAN CATHOLICS IN WAR AND RECONSTRUCTION"**

The N. C. W. C. Committee has already rendered an important service to the Catholics of the United States by producing a six-reel motion picture review, entitled, "American Catholics in War and Reconstruction." This picture epitomizes the patriotic services of the Hierarchy, the clergy, and the Catholic men, women and children of the United States as officially directed by the N. C. W. C.'s two main operating committees, namely, the Committee on Special War Activities and the Knights of Columbus Committee on War Activities.

Several hundred feet picture the desolation caused by the war in Europe and the response for assistance from America. His Eminence, Cardinal Gibbons, pledges to the President the support of 20,000,000 Catholics in this country and the subsequent redemption of that pledge by the Catholic Hierarchy, priesthood and laity.

**"OVERSEAS AND HOME AGAIN WITH THE K. OF C."**

The Knights of Columbus reel is titled "Overseas and Home Again with the K. of C.," and presents an excellent idea of the valuable work performed by this great fraternal organization. Pioneers in welfare work for our fighting men on the Mexican border, the K. of C. at the outset of the war assumed a foremost place in the welfare work in Uncle Sam's camps at home and abroad, their services bringing immeasurable benefits to our service men, substantial assistance to the government, and great credit to the entire organization. In preparing this part of the N. C. W. C. film, the Motion Picture Committee of the Council has received the closest co-operation from Mr. John B. Kennedy of New York City, publicity director of the K. of C.

In addition to picturizing the welfare activities of the Catholic War Council in connection with the war, there are also shown the work of the Knights of Columbus Committee on War Activities; the Committee on Special War Activities, which planned and managed the other welfare work of Catholics in the United States during wartime; the work of Catholic women's and men's organizations; the co-operation of the parochial schools; and the student army training corps at Catholic schools and colleges. Beginning with the pronouncement on social reconstruction by the administrative bishops of the Council after the armistice, the picture takes up the after-the-war activities. The work of obtaining employment for discharged soldiers, of assisting their families, the establishment of community houses, of vocational schools, of hospital clinics, of clubs for working men and women, and other welfare movements are accurately depicted.

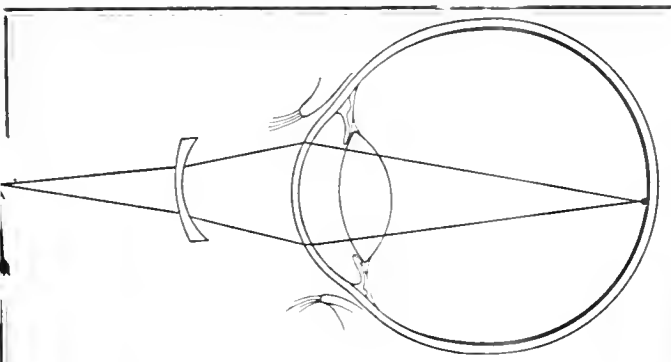
The film shows the presentation of the Distinguished Service Medal by President Wilson to Rev. John J. Burke, C. S. F., Chairman of the National Catholic War Council Committee on Special War Activities and James A. Flaherty, Supreme Grand Knight of the Knights of Columbus, in recognition of their valuable and patriotic war services.

**AN ANIMATED REPORT OF VALUE TO THE NATION**

In visualizing the important activities of the Committee on Special War Activities, the N. C. W. C. film presents to the Catholics of the United States an animated report in which they can take just pride and satisfaction. The N. C. W. C.'s broad field of important reconstruction work is all most strikingly and understandingly presented. The average Catholic will be astonished at the scope of this field and the picturization

of the effectiveness with which great social service tasks have been performed. The picture shows how the Council's watchwords of "Faith" in our holy religion, and "Service" to God, country, and our fellow-Americans have inspired the work of the Bishops, priests and lay workers of the N. C. W. C.

Through the courtesy of His Eminence, Cardinal Gibbons, Chairman of the recent Bishop's Convention in Washington, exclusive motion pictures were taken of that epoch-making meeting, showing the members of the Hierarchy in session and in pleasant groups on the grounds of the Catholic University of America in Washington. The picture shows how this signally important meeting of the Bishops recognized the importance of the work of the N. C. W. C. by officially perpetuating its activities under the name of the National Catholic Welfare Council. The N. C. W. C. picture contains a remarkable message to the twenty million Catholics of the United States and an earnest appeal for their continued co-operation in perpetuating the welfare and other work of the Council. It also carries an appeal for continued service in upholding the rights of our holy religion, in supporting the high ideals of our nation, and in extending the Kingdom of Christ on earth. This picture has been wonderfully perfected since its first showing at McMahon Hall during the meeting of the bishops and it is now ready to be taken by the Motion Picture Committee to all the important diocesan centers of the United States. This film will undoubtedly prove most effective in obtaining the active interest, not only of the priests and religious organizations of the country, but of the great lay apostolate as well in the serious task of reconstruction now confronting the state and all society in our nation.



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# PROJECTION-EQUIPMENT



Edited by **JAMES R. CAMERON**

*Projection Engineer*

## INTRODUCTORY ARTICLE



JAMES R. CAMERON

**I**T is the rule rather than the exception nowadays for producers to spend thousands of dollars in the production of a single picture. Directors and stars are engaged at salaries that are really staggering. Sets are built up without regard to cost, and months of hard labor are put in by hundreds of people to give us the finished product which we see upon the screen.

Much of the labor of the star, director, and cameraman is lost through improper projection. Mediocre results and failure to register are too often caused by lack of knowledge on the part of the operator of the projector. It has been the writer's experience frequently to attend educational and church exhibits and even some New York City theaters where the

projection was inexcusably bad. The operator either chased the film through the projector at a speed that gave the figures on the screen all sorts of unnatural movements or he ran the machine so slowly that the flicker on the screen seriously strained the eyes. We have seen a full thousand feet of film projected badly out of focus, and, for several minutes, out of frame. This was due to one of two things: lack of knowledge on the part of the operator, or carelessness.

There are certain elementary principles which can easily be learned and which should be mastered by every person operating a projector or supervising such projection. While the projectionist does not necessarily have to be an electrician, yet he should have an elementary knowledge of this subject together with a little knowledge of mechanics and optics as applied of course to the various conditions under which projection is attempted.

There is also the important question of safety to be considered, "the powers that be" having drawn up stringent rules and regulations regarding the handling and projecting of motion picture film.



## PROJECTION-EQUIPMENT INQUIRIES ANSWERED

The editor of this department will be pleased to answer any inquiries from the magazine's subscribers, appertaining to projection and equipment matters. These questions requiring a prompt response will be answered by mail, and these replies, together with the replies to other inquirers, will be published monthly in this department, so that the information will become available to all readers.

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## Announcement

**I**N connection with its efforts to facilitate general education by advocating and installing printing outfits in public schools the

EDUCATION DEPARTMENT

## American Type Founders Company

has decided to enlarge its scope of activities to include the sale of motion picture projecting machines and supplies, and to furnish information regarding films for educational purposes. After a thorough investigation, and after consulting leading educators, we are convinced that the portable motion picture projector is the kind best adapted to general educational work, and we are pleased to announce that we have made arrangements to sell

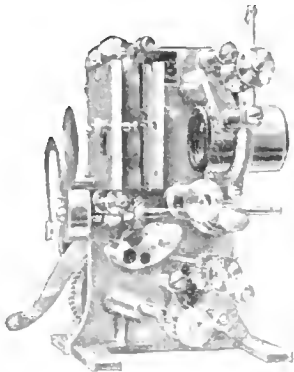
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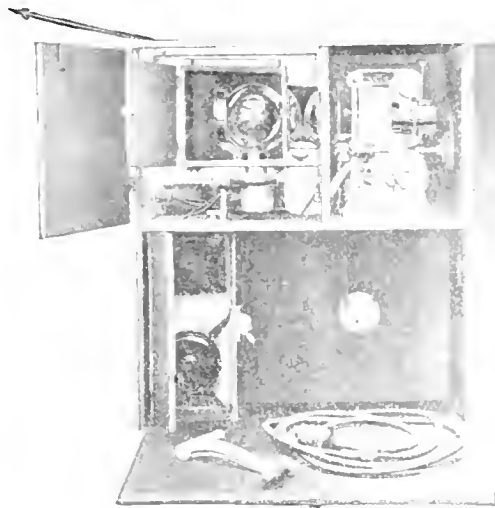


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# LANTERN SLIDES



## STUDYING SOUTH AMERICA WITH LANTERN SLIDES

Outline of Visual Method as Applied to the Teaching of South America  
to a Fifth Grade Class in Geography

BY ALFRED W. ABRAMS

Chief, Visual Instruction Division, New York State Department of Education, Albany, N. Y.

### Part III.

**C**OMPARE number of transcontinental railroads in North America. What part of Argentina has no railroads? Why? Memorize latitude of Buenos Aires. Use railroad map F 43, again and again. South America is yet an undeveloped country inviting capital.

A review of the map F 45 may be used as an introduction to a full study of Buenos Aires—the great size of the city, its imposing public buildings, hotels, parks, etc. The capitol suggests form of government. See if pupil recognizes the superior design of the capitol at Washington, D. C. H13. The custom house introduces the question of exports and imports. Do not have pupils memorize a book statement of exports. Let them recall pictures of sheep and cattle. If pupils visualize, the word cattle carries with it hides, meat, horns, tallow, beef extract, etc. Fa BS and Fa BR further establish the railroad facilities of Argentina. Recall different means of transportation in Brazil. South America is yet a new continent awaiting development. Emphasize immigration. Fa BX.

Every lesson through comparisons is a review; it is a means of building up ideas. The slides do not show all the facts to be presented. Visualization, not looking at pictures, is the end sought.

Present with due emphasis the size of the Parana river, and also the fertile country through which it runs. Show possibilities of future development.

Emphasize the position of Argentina in the (south) temperate zone. Have in mind that the great nations of the earth have a temperate climate.

Argentina, an agricultural country; note especially the absence of coal and iron, essentials in manufacturing. Is water power abundant? Compare with many swift streams of New York.

Argentina, southern Brazil and Uruguay constitute a vast region of great latent wealth.

#### TEACHING POINTS OF CERTAIN SLIDES—ILLUSTRATIONS

- Fa Y15 Significance of windmill. Are windmills common in your locality? Why?
- Fa Y16 Fences and barn. Where is the scene? Why do you not expect a cattle ranch here?
- Fa PoY Oranges. Compare place with Florida as to latitude and climate. Why are oranges cheap? Supply and demand. Perishability. Transportation facilities.

#### URUGUAY AND PARAGUAY

Present Uruguay and Paraguay in connection with Argentina as a part of the study of the Plata river system. Let the aim be to have pupils think of this region as a whole. Treat state boundaries incidentally.

The number of pictures available is very limited, but the main features of these two states are similar to those illustrated pictorially elsewhere and can be visualized from verbal descriptions. Always keep pictures subordinate to the end of your teaching. The ever present question is, Has the pupil visualized the thing itself?

If the pupil is making progress in his habits of study, he is be-

ginning to ask himself certain kinds of questions when a new object of study is presented. What does it look like? Just where is it situated or placed? How large is it? What is its form or shape? Of what does it consist? In case of a country, how would one get to it? What sort of people live there? What do they do for a living? What language do they speak? What kind of a government do they have? What are their means of transportation? What trade do they have with their neighbor, etc.?

A school that graduates pupils without developing in them an initiative in asking themselves such questions has signally failed in its mission and at best has given but meager returns for a very large expenditure of time and money. The mechanic is certain to have his worked checked by a rigid standard. Is it accurate? Is it what he was expected to do? Let the teacher look over the work of any class period and ask herself, What is this period worth in real educational units? Verbal information in itself is of very little consequence, especially when expressed in isolated statements. Check up by the vital questions: Is the pupil mentally aggressive? Is he learning to observe? Is he putting his observations together and drawing significant conclusions? Is he developing the ability to think? Is he gaining power to express his ideas orderly, clearly, vividly? Do not be impatient for immediate evidence of results.

In case of the South American countries Paraguay, Uruguay and Colombia, test the value of the visual method as already used by noting the ability of pupils to visualize without the aid of actual pictures. Pictures have not been used educationally if, by their use, pupils have not gained in ability to visualize from verbal descriptions similar scenes without the aid of them.

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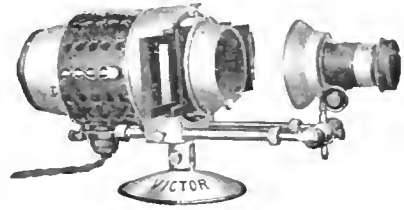
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LIST OF SLIDES

This list of slides, with brief titles, is given for reference. It is expected to aid teachers in planning and checking work. It contains 179 titles, of which 39 do not appear in the 1918 edition of List 28; that list in turn contains 52 titles not given here. This special collection of slides is furnished unbroken to schools wishing to teach South America by the method here illustrated.

- |   |   |
|---|---|
| <p><i>Peru</i></p> <p>Fi Ar22—Mt. Misti from Arequipa</p> <p>Fi ArZ—H a r v a r d Observatory. Near Arequipa.</p> <p>Fi CcB—Passenger Landing Pier. Callao.</p> <p>Fi CfZ—Rio Blanco Smelter. Near Cerro del Pasco.</p> <p>Fi Hu2—Farming District. Huancayo Valley.</p> <p>Fi HuA—Street and Market Place. Huancayo.</p> <p>Fi Hu3—Plowing with Oxen. Huancayo Valley.</p> <p>Fi Hu4—Wheat Field and R. R. Train. Huancayo Valley.</p> <p>Fi Hu5—Swing Bridge. Huancayo Valley.</p> <p>Fi In2—Walls of Inca Fortress. Cuzco.</p> <p>Fi In5—Chief Temple. Machu Picchu.</p> <p>Fi In6—Citadel of Ollantaytambo.</p> <p>Fi In63—Street in Inca City. Ollantaytambo.</p> <p>Fi LC3—Plaza Bolognesi. Lima.</p> <p>Fi LX—Woman Vegetable Vendor. Lima.</p> <p>Fi LX2—Bull Ring. Lima.</p> <p>Fi LY—Drying Coffee. La Merced.</p> <p>Fi Sv25—Planting Sugar Cane. Peru</p> <p>Fi MoA—Mining Town. Morococha.</p> <p>Fi PcY—Ginning Cotton. Palpa.</p> <p>Fi Pv6—Thatched Houses in Apurimac River Valley.</p> <p>Fi SX—Landing Passengers from Steamer. Salaverry.</p> | <p>Fi TrC—Unpaved Sandy Street. Trujillo.</p> <p>Fi Or2—Tunnels. Oroya R. R.</p> <p>Fi Or4—Switchback. Oroya R. R.</p> <p>Fi Or6—Lake and Mountain View. Oroya R. R.</p> <p>Fi Or8—Mountain Scenery. Near Morococha.</p> <p>Fi X5—Blow pipe Indian. Amazon Valley.</p> <p>Fi Z2—Working Guano. Punta Lobos.</p> |
| <i>Uruguay</i>  |   |
| <p>Fj MA1—Panorama of Montevideo.</p> <p>Fj MA2—New Harbor. Montevideo.</p> <p>Fj X2—Countryman in Bombachas.</p>   |   |
| <i>Venezuela</i>  |   |
| <p>Fk CuB—Unpaved Street. Cumana.</p> <p>Fk CuY—Loading Hides onto Government Steamer. Cumana.</p> <p>Fk CA—Panorama of Caracas.</p> <p>Fk CE—Bolivar Statue. Caracas.</p> <p>Fk N7—Men in Club House. Caracas.</p> <p>Fk N75—Typical Patio.</p> <p>Fk N7—A Building of a Hacienda. Near Caracas</p> <p>Fk N4—Man Plowing with One-handed Plow.</p> <p>Fk LcA—Shipping in Open Roadstead. La Guayra.</p> <p>Fk N16—Pack Train Bringing Cacao to La Guayra.</p> <p>Fk N15—Trail through Coast Range Mountains. Near La Guayra.</p>   |   |

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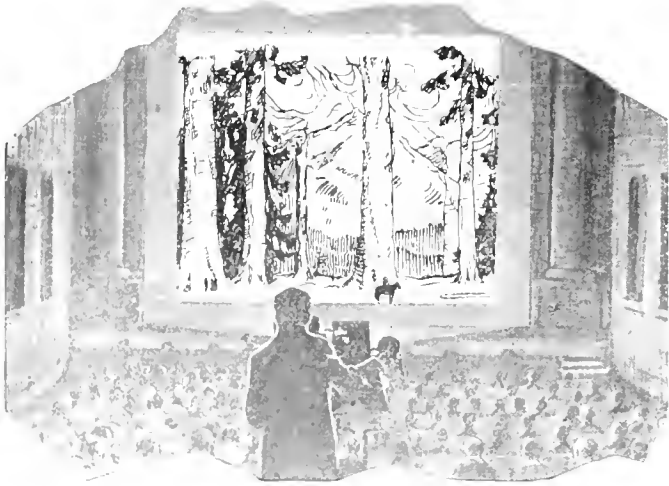
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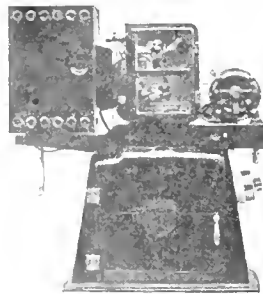
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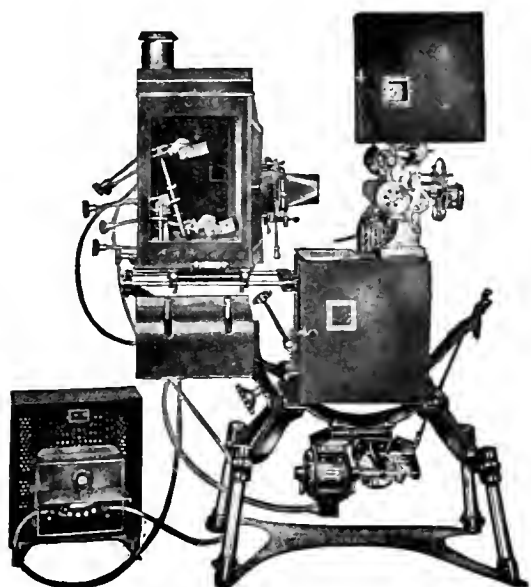
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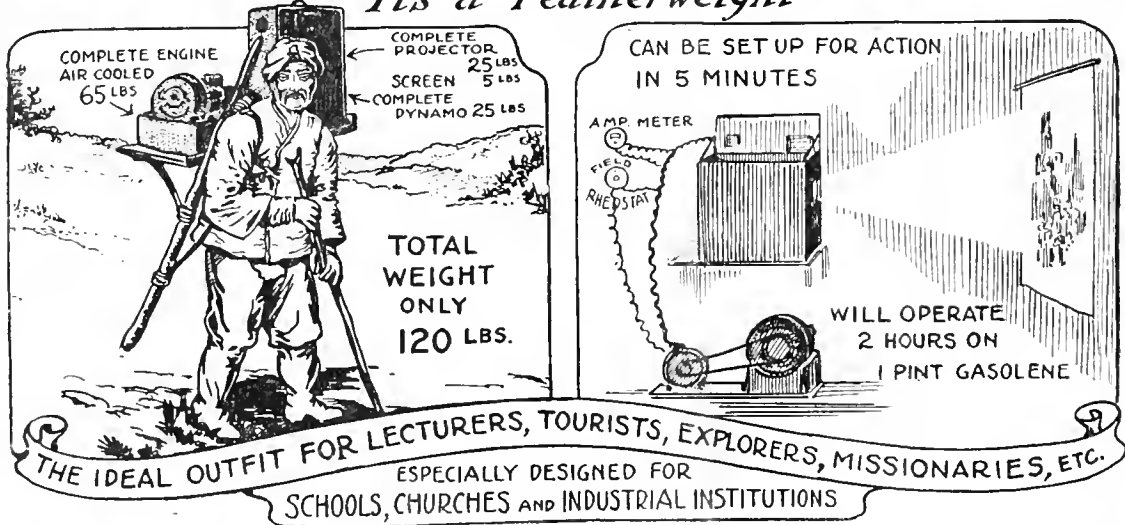
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13 DUTCH STREET

NEW YORK CITY

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# EDUCATIONAL FILM MAGAZINE



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# EDUCATIONAL FILM MAGAZINE

*The National Authority*

Covering Educational, Scientific, Agricultural, Literary, Historical, Juvenile, Governmental, Religious, Travel  
Scenic, Social Welfare, Industrial, and News Motion Pictures

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## THE N. E. A. AND THE MOTION PICTURE

**E**ACH year the annual meeting of the Department of Superintendence of the National Education Association grows in volume, in the importance of subjects discussed and constructive results accomplished, and in the direct influence of its deliberations and conclusions upon teaching methods in the educational institutions of the United States. Each year the conferences, discussions, plans, and exhibits bearing upon the visual phases of pedagogy grow more insistent and more important in their relation to the system of teaching as a whole.

This year the trend of feeling on the part of superintendents, principals, and teachers is that the matter of visual education must be temporarily set aside until the pressing problem of teachers' salaries is solved to a more or less satisfactory degree, and until stronger evidence is presented by motion picture producers to justify educators and school board members in assuming that genuine educational films have arrived and will continue to arrive in both quality and quantity. Up to this time there has been no thoroughly systematized, coherent, compact, and co-ordinated motion picture course or courses of study which an educator could project on his classroom screen and say to his school board, "This is an adequate visualization of our course in elementary geography, or American history, or physics, or chemistry." He could not say this, because such film studies in this form are non-existent.

The chief reason, of course, for the non-existence of true educational film courses has been the lack of a sufficient market. For some years there has been more or less demand for motion pictures of this specialized scientific character, but this demand has not been persistent, widespread, or profitable enough to warrant either a theatrical or a non-theatrical producer in engaging in an enterprise calling for an investment of millions and the very best technical and professional brains in the world. Of this we may be certain, that where there is a commercial market and a demand

which offers a reasonable return upon the investment and the current overhead expense, that market will be supplied and that demand will be met—and more than met.

□ □

Visual instruction in the public and private schools, colleges, and universities of the United States—and by this we mean instruction largely through the motion picture—comes nearer each day to realization. The tendency among progressive educators is to shake off the shackles of conservatism and tradition, adopt boldly the most approved visual method—which of course is the film—and by force of example convert the mass of orthodox teachers to the progressive faith of the visualizers. This is the tendency both within and without the ranks of the Department of Superintendence and other departments of the huge organization of three-fourths of a million members known as the National Education Association. This is the policy at present in process of fruition, and although it is a slow process it is a sure one and will bear much fruit.

Collectively and officially, the association and its various departmentals are apparently indifferent to the motion picture. Individually, however, thousands of its members are vitally interested, even enthusiastic, over the possibilities of visual education by way of the film. Sooner or later, these progressive leaders will either have won over the organization officially to strong support of the screen as a valuable supplement to oral and written methods or will have themselves won the leadership of the association or of its important sections and thus silenced the conservative, "good-enough-for-us," "let-well-enough-alone" element which now appears to dominate.

In the meantime, until the mass of educators have become educated to the limitless pedagogical possibilities and potentialities of the motion picture, their more enlightened and far-seeing colleagues will have stolen a march upon them and will have experimented, made preparations, and laid foundations in anticipa-

tion of that great day when both teaching and learning will have become a joy instead of a drudge, will have become one of life's intellectual pleasures instead of routine dullness and deadliness.



## AMERICANIZATION MOVIES

February is a fortuitous month in which to inaugurate a campaign of Americanization among our foreign born. Two of our greatest Americans came into the world in the month of February: Abraham Lincoln on the twelfth and George Washington on the twenty-second. A happy coincidence it was that these two giants of patriotism were born within the same lunar period, one decades after the other, but both imbued with the spirit which has made America what it is—moral and economic leader of the nations, standard of democracy for all the world to follow.

Secretary Lane sounded the keynote of the government's campaign against radicalism, syndicalism, and sovietism and for one hundred per cent Americanism when he told the recent gathering of representative motion picture men and women that the government looked to the films to spread broadcast the simple but convincing truths about our country, just as the government looked to and secured from the film industry during the war cooperation from the screen which was without price. Unanimously these motion picture workers pledged their enthusiastic and unstinted support to the Americanization movement sponsored by the federal government.

In the pamphlet entitled "Americanization," issued by the Bureau of Education, Washington, D. C., it is gratifying to note reports of the increasing use of the movie in this vital work among our aliens who, as Herbert Kaufman says, "live in America but America does not live in them." In a recent issue we find that at Bayonne, N. J., there have been "visual lessons in history, geography, and industry, with an average attendance of 200 to 300." In Cleveland, Ohio, movies are used regularly at all or nearly all of the community centers, and many of the local industrial plants consider the film an indispensable instrument in Americanization work.

In the report of the committee of experts appointed by the National Americanization Conference held in Washington last May, appears in Part IV., under "Aims, methods, and materials in intermediate and advanced classes," a recommendation on teaching "Americanism through readings, lectures, and motion pictures."

Americanization agencies in Detroit, Michigan, have shown 25 sets of slides in 73 motion picture theaters, and the schools of that city which are equipped with motion picture and slide projection machines have cooperated. The Americanization committee of the

Daughters of the American Revolution has brought to the attention of local chapters throughout the country the fact that Americanization film programs may be obtained and recommends the increasing use of movies as of "great educational value."

The University of Indiana announces that "the visual instruction bureau of the extension division will supply local communities with lantern slides, motion picture films, and exhibit material useful for Americanization work."



In this issue of EDUCATIONAL FILM MAGAZINE are articles and advertisements which bear directly upon the Americanization campaign so far as the utilization of motion pictures is concerned. The photoplays in which the mighty figure of Lincoln towers are of especial value in this connection. Pictures in which appear the characters of Washington, Jefferson, Franklin, Paine, Putnam, Hale, Jackson, Grant, Roosevelt, and other one hundred per cent, red-blooded Americans are of inestimable value also. Industrial films which will sell American industries and American industrial democracy to our alien workers and, too, to our unassimilated hyphens are likewise valuable, particularly as an offset to soviet propaganda with its wild utopias of workman-ownership, workman-management, and a workman-classless republic which only a dreamer like Lenin sees as a reality at the present day. Let us appeal to the workman's pocket as well as his red exploiters, for we can prove to him that practically all of our successful and wealthy men in America came up from the ranks of labor, from shop, mine and farm, and that the greatest thing about the U. S. A. is the free opportunity it offers to any man or woman to rise if rising ability resides within the individual.

The strength of the anti-American movement, or rather pro-Russian movement, lies in its pocket appeal. It is distinctly proletarian, which of course means materialistic and opportunistic. When the masses have been shown on the screen, as shown they must be, that on this basis the American brand of democracy offers a thousandfold more than the Russian brand of one-for-all and all-for-the-soviets, bolshevism will be beaten, Americanism will be triumphant, and democracy throughout the world will be safe for a thousand years.



## EDUCATIONAL FILM LIBRARIES

Charles Urban, whose name has become a household word in Europe and America by reason of his promotion of kinemacolor and his twenty-year development of informational and instructional motion pictures, offers in this number a comprehensive and

## "THE LAND OF OPPORTUNITY"

First Americanization Film Made at Secretary Lane's Suggestion  
Features Two Incidents of Lincoln's Life

The first Americanization photoplay made according to the recent suggestion of Secretary of the Interior Franklin K. Lane is "The Land of Opportunity," which the producer, Lewis J. Selznick, says was produced in less than a month in order that it might be ready for public showing on Lincoln's Birthday, February 12. Americanization propaganda, however, is not the outstanding quality of the picture. It tells a story of two incidents in the life of Abraham Lincoln, when he was a young man and when he was at the height of his political career. It is said to have romantic interest and an appeal to loyal Americans. The film is in two reels.

An American radical serves as a foil to the character of Lincoln in this picture. The radical is brought to a belief in American principles and ideals by the story of Lincoln's struggles and triumphs as narrated by an old man who knew the Great Emancipator. The action of the photoplay takes place in a modern clubroom where the old fellow, who is a waiter, tells his touching story. The rise of the Illinois rail-splitter is shown in cut-backs in a series of scenes declared to be effective.

The featured player is Ralph Ince, who portrays Lincoln. Twelve years ago he impersonated Honest Abe in a two-reeler which Vitagraph produced, called "The Standard



ABRAHAM LINCOLN in the first Americanization film, "The Land of Opportunity," the two-reel Americanization photoplay produced by Lewis J. Selznick at the suggestion of Secretary of the Interior Franklin K. Lane. Ralph Ince is said to have impersonated Lincoln in the picture.

Bearer." Other Lincoln roles played by Mr. Ince were in "The Battle Hymn of the Republic," "Lincoln's Gettysburg Address," "The Seventh Son," "Lincoln the Lover," "Song-bird of the North" and "The Man Who Knew Lincoln." In recent years Mr. Ince has been directing the production of picture plays.

constructive plan for local educational film libraries in every community in the United States. The idea, in its general outlines, is to pool the interests of all individuals and groups in a community by subscribing certain amounts to a film library fund and this fund would enable the community to own its reels, which may be drawn out for screening at any time by any of the subscribers.

The plan strikes us as a sensible and sound one, with many practical features which will appeal to schools, churches, clubs, industrial plants, and other local institutions and organizations. We see no weaknesses in Mr. Urban's proposal provided the custodian of the film library is a person thoroughly conversant with the technical details of operating and managing a film exchange, such as the cleaning, repairing, cutting, assembling, packing and shipping of reels, the booking, routing, storing, and all other essentials of a well-regulated and efficiently-managed business of this kind. The question then arises, where is this technical expert to be found in each community and will the owners of the film library be able to pay such expert a sufficient compensation for his exclusive services? This is one of the points which is important if the local educational film library is to function successfully and become a permanent institution in the community.

Mr. Urban does not pretend that his plan in its present form is more than a suggestion, but it is certainly constructive and affords an excellent basis upon which to work out the details. Further suggestions from our readers are invited.

## INDIAN MOVIE PROGRAM IN NEW YORK

National Kindergarten Association Carrying Out Unique  
Screen Ideas at the Hotel Plaza

The National Kindergarten Association, of which Major Bradley Martin is president, continues to carry out its motion picture ideas for children's programs in a unique manner. Invaluable assistance in the preparation and arrangement of these special juvenile programs has been given by Miss Bessie Locke, corresponding secretary of the society.

For the morning matinee on January 17, from 10:30 to noon, the association arranged to entertain the children and at the same time to make them acquainted with the habits and customs of the original inhabitants of the United States. It was, therefore, an Indian movie program with three redskins in native songs and folklore.

All films shown at these matinees are carefully reviewed by a competent committee and objectionable features are eliminated. The pictures listed on this program were screened in natural colors:

- Motion Picture—*Swailand*, Blackfoot Indians.
- Indian Folklore—Oskonenon and Chingpilla.
- Song and Legend of Chief Lone Star.
- Motion Picture—*The Life of the Seminoles*, Life and customs of the Indians of the Florida Everglades.
- Motion Picture—*The Apache Trail*, Apache Indians at Home.
- Ritual of the Dog Soldiers.
- Songs and stories of the Red Man—Oskonenon and Chingpilla.
- Legend of the Mohawk Indians.

On January 24 the program was "Children of Many Lands"; the following Saturday "The Great Outdoors" was the theme; and on February 14 "Children of the Young Republic" was the novel treat in store for the little ones.

The only drawback to this excellent work of the association is the fact that tickets of admission are one dollar each, that the movies are shown at an exclusive hotel, and that the entire affair has an atmosphere of exclusiveness and plutocracy. This is all very fine for the poor little rich children, but how about the thousands of poor little poor children? Dollar movies are not for them.

# AN EDUCATIONAL FILM LIBRARY FOR EACH COMMUNITY

Production and Distribution Problems May Be Solved by This Comprehensive Plan, Whereby Non-Theatrical Motion Picture Users in Each City or County May Possess Their Own Reels and Draw on Them As Needed—Readers Asked to Offer Further Suggestions

BY CHARLES URBAN

**I**N most communities throughout the United States there are numerous literary societies, reading clubs, educational societies and ladies' clubs, whose members are interested in the betterment of the intellectual and social conditions of their fellow citizens. Many of these societies utilize the motion picture to supplement their discourse on a particular subject.

Professional, private and public schools, universities, colleges, church societies, rotary clubs, Y. M. C. A.'s, Y. W. C. A.'s, Red Cross, and many industrial firms recognizing the great value of this medium of instruction use the movies extensively in their work and for the entertainment of their pupils, members and employes.

## DISTRIBUTION LACKING

The dearth of the proper character of picture desired for this purpose is due mainly to the inadequate existing system for the economic distribution of the educational film and the consequent discouragement to the film publisher to continue the issues of a regular supply of educational films.

Film publishing is a commercial business, like the shoe, clothing, or any other manufacturing business, the products of which factories must be paid for at an adequate price, plus a fair return on the investment.

The publisher of dramatic and humorous films has an outlet for his product to the motion picture theater, through the film distribution organizations and their exchanges throughout the country, at a good profit. Theaters pay good prices for "thrillers," "hair raisers" and "side splitters." The distributor receives ample compensation for his services of booking and the physical handling of the film.

Private societies or educators cannot use the majority of pictures made for the theater nor can they afford to pay an equivalent price to that paid by the theater for the hire of the class of picture the educator requires. Consequently, the majority of the distributors are not interested in the educational picture, further discouraging the film maker from interesting himself in other than theatrical pictures, which net him a good profit.

## EXPERTS MUST BE PAID

The educational picture, to be really instructive, must be made by the naturalist, scientist, engineer and professional who thoroughly understand their subject and who require payment for their services.

Cameramen, travelers, film editors, and the multitude of employes engaged in the various technical phases of the

educational film publishing business must be paid for their services the same as those employed in any other manufacturing business.

The educational film publisher cannot continue the responsibilities of engaging this large high-salaried expert staff, besides the upkeep of expensive laboratories and plant, unless he finds an outlet for his product at a fair price.

Owing to the fast-growing demand for educational films, the maker of ordinary films attempts to create a supply, but because of inadequate and disinterested distribution of such product, the film maker very soon slackens his efforts and reverts back to the more lucrative dramatic and slap-stick comedy pictures.



CHARLES URBAN again comes to the fore with this admirable plan for the establishment of a National Educational Film Library through the formation of community film libraries locally owned. Mr. Urban asks the readers of this magazine to comment on his suggestions and offer improvements if possible.

The majority of so-called "educational" pictures available were made under just such conditions, photographed and titled by persons who had but very little knowledge of their subject, with the result that the picture, while possibly entertaining, had no actual instructive value.

This lack of proper distribution to the non-theatrical users induced the film publisher to compile and edit the travel, industrial, or scenic reels he happened to secure, to suit the mixed theater optience, with a possible chance of having his films distributed by the existing exchanges, believing that some portion of the non-theatrical users would ultimately be served. Even so, these makeshift films do not fill the requirement of the educator.

## EDUCATORS MUST PAY FAIR PRICES

The educator must expect to pay a reasonable price for the use of an instructive picture, just as he expects to pay for his groceries, wearing apparel, or any other commodity. *Only this will induce the film exchanges to handle the distribution of the educational picture and the film maker to issue a high-class instructive picture.*

The distributor, to properly handle this additional business, should establish an educational department with each exchange, engaging the services of a person who is courteous, who primes himself with information as to the issues released by the various educational film publishers, and who takes sufficient interest in the work to procure the particular film or information wanted by the educator.

The great drawback with the present system lies in the fact that even the few "educational" films circulated by the exchanges are but seldom available when wanted. A subject may be booked in a town for a day and shown to a comparatively limited optience. It is shipped to a town scores of miles away where it is booked for exhibition the next

ny. That particular film might have been shown repeatedly with benefit to tens of thousands of people but the film has practically disappeared so far as showing it again in that particular town or district.

The educator who has a habit of borrowing films "for nothing," or next to nothing, because of his plea that they are to be "used for educational and charitable purposes" cannot expect to secure other than worn-out, brittle, and scratched films which are unfit to show to children and are dangerous to use.

*This practice does not advance education.* Nothing but the very best films obtainable should be good enough for the instruction of the future generation.

The entire order of things, as it exists today, is in a chaotic state. A gigantic effort must be made to bring about the desired distribution and a recognition of the right character of film to be used by the educator.

#### 40,000 NON-THEATRICAL USERS

There are more than 40,000 non-theatrical users of pictures, equipped with projectors, all of whom want the right kind of film subjects, but who cannot procure an adequate supply or a regular service.

I predicted years ago, and again voice my firm conviction, that "the mainstay of the film business will be the educational picture."

I have continued for twenty years to pound home the great value of the motion picture as an educator.

The thousands of pictures I have published in Europe and America demonstrating this fact have been recognized for their instructive character.

Other film publishers have added equally commendable pictures, which are now available in hundreds of reels.

*Why does not the distributor wake up to the great importance of catering to this new business?*

His various exchanges can be operated at comparatively small additional cost, in proportion to the extensive hire business he could develop owing to the great demand which already exists and is growing daily.

Should the distributor longer neglect his opportunity, I believe the solution of this problem lies with the *non-theatrical user* and can be solved thus:

#### SUBSCRIPTION PLAN FOR ESTABLISHING AND OPERATING EDUCATIONAL FILM LIBRARIES

a. Create a fund by subscription in each town or community for the purpose of establishing an Educational Film Library.

b. The subscribers can be drawn from the societies, schools, industrial firms or persons now utilizing motion pictures, as well as many other converts who believe in the use of this wonderful medium for visual education.

c. The subscribers to appoint a local committee to pass on the purchase of the films which are to form the permanent library, to which further reels are added as subjects of the various educational film publishers are submitted and found desirable to acquire.

d. All films are thus available at any time for use of the subscribers or others (including local theaters) upon payment of a reasonable booking fee.

e. To appoint a custodian of said library which can readily be housed in suitable quarters.

f. Each subscriber to have the right of booking and using the films and being debited against the amount of his subscription an agreed fee, say \$2.50 per day per reel. If he has subscribed \$100.00 he has practically paid that amount in advance for film hire which entitles him to the use of 40 reels, after which he continues to pay the fee, which

maintains the library and assists towards the purchase of new subjects.

*g. He thus has at his command just the class of subject he requires for his work, which he can use as often as he desires.* Everyone has the same privilege so that the subscribers can practically control the class of picture they believe beneficial to the community. THE REAL BENEFITS OF VISUAL EDUCATION WILL THEN BECOME APPARENT.

I firmly believe that public spirited people in each city, town or community have sufficient vision to see the great benefits to be derived by such a film library and will contribute liberally towards the founding of one. I warrant that in a very short time the *National Film Library will rival or supersede the popularity and usefulness of the present Public Library and Reading Room.*

#### A VALUABLE AMERICANIZATION AID

I also believe that the Educational Committees of the United States Senate and House of Representatives are convinced of the value of the motion picture as a great factor to be utilized by the government in aiding its Americanization movement for the intellectual and social betterment of a large portion of its people. The National Educational Film Library, operating from every center and radiating to the remotest town and village in every state of the union, would prove invaluable.

But the government moves slowly and is not so apt to try the experiment, although it has had a fair example of what the motion picture did for the nation during the war.

The independent exchange man and states-rights buyer, with his knowledge of local conditions, may find it advantageous to initiate the movement in his district for the founding of a permanent educational film library.

The films could be had by outright purchase from the publishers at about \$100.00 per reel. Shown at an average of only 100 days at \$2.50 per day during a period of a year or two would produce ample funds to make the library self-sustaining. Ten thousand dollars would be ample to cover the cost of 100 to 125 reels with which to establish the library.

Remember, the real educational picture has permanent value—it is just as interesting and instructive in two, five, or ten years and will bear repeated viewing.

#### "WHY PAY RENT?"—OWN YOUR FILMS

It is like buying a home on the installment plan. "Why pay rent?" when that rent can be applied towards the purchase price of the home. Just so with the film library. The fees you usually pay for the hire of films are thereby conserved and help to pay for the outright purchase of the films *which you own and can use as you see fit.* Only, you pay your fees in advance in the form of subscriptions towards a fund to acquire the library.

This is merely a suggestion. Perhaps you have a better. Let's hear it.



#### UNCLE SAM--INSURANCE AGENT

"Uncle Sam—Insurance Agent" is a film offered without charge by the Bureau of War Risk Insurance of the Treasury Department, Washington, D. C., as part of a general campaign to keep active the forty billion dollars in government insurance now held by soldiers, sailors, and marines. It has been found that there is such lack of information as to the opportunity, advantages, and provisions of permanent government insurance for service men, that the film has been prepared to supply this information. The instruction has been cleverly sandwiched in between interesting exterior and interior views of the bureau.

During the war 17,000 employes carried on the enormous tasks of the bureau, utilizing for offices such unsuitable buildings as a garage, the National Museum, a paper box factory, an old hospital, and a patent medicine factory. These working conditions are shown in contrast to the beautiful new home of the bureau costing \$3,000,000 and located just across Lafayette Park from the White House.

## AMERICANIZING THE BRITISHER

East Enders, West Enders, Somerset, Welsh and North County Folk are being Thoroughly Educated Through the Invasion of American Photoplays

BY WESLEY W. STOUT

More influential than fiction, theater and popular song combined is the movie. I speak advisedly in saying that 95 per cent. of all films shown in England are American. British film producers said so themselves the other day in begging Parliament to "do something about it." The import tax on films already would seem to be prohibitive, but it works out only in higher fees at the booking office, as the box office is known here. Not content with nearly monopolizing the producing end, one American company now has invaded the exhibiting field and plans to build a large theater in every considerable English city. It happens that the housing situation is desperate and Parliament has been appealed to to pass a law prohibiting the building of any theater until the need for homes is satisfied, thus, incidentally, giving the British film exhibitor several years of grace.

### AMERICAN PICTURES PREDOMINATE

For good or ill the cinema is the chief diversion and, apart from the grim necessities of life, almost the chief interest of the great body of English people. About half the population goes at least once a week. Twenty millions of people every week watch films almost entirely American.

Recall how Dickens and the other Victorians captured and directed the imagination of Americans in British molds a generation ago and one senses something of the effect of this far more graphic and popular art on the English today. These millions of men, women and children breathe a purely American atmosphere nightly. They have become as familiar with American landscapes as their own. They are in constant contact with American morals, ideals, sentiments, and institutions, American types and characters, law and crime, American social and political ethics. They have a much closer view of American society, American commerce, finance, and luxury than they are likely to get of their own.

### DYNAMITE IN FILMS

Even where the story is drawn from a European source it has passed through the hands of a Los Angeles director and becomes the product of an American mind, shaped primarily to suit the tastes and satisfy the prejudices of an American public. We sometimes forget that kings and all the mediaeval pomp and pageantry of royalty survive in England and that, emasculated in power as the monarchy is, yet it remains very dear to the hearts of Britons. American films and literature are charged with dynamite for thrones, not the less dangerous because unpremeditated.

American sailors do not boast idly when they declare they have only to beckon to an English girl to take her away from her countrymen. English girls of the middle and lower classes gather their ideals of masculine gallantry largely from American films. The bumptious, assertive, slangy Doug Fairbanks, hero of the celluloids, is to them what the pale and elegant Lord Vere de Vere of Mrs. Southworth's once was to American serving girls. It is a role an Englishman does not play well.

And the sub-titles, substitutes in a photoplay for dramatic dialogs, are written not in the English but in the American language so that American slang and patter, like American fiction and song, pervades the land.

"Our children are learning to talk American," writes a despairing Briton. "One wonders how long it will be before they will think American."

## MOTION PICTURE SCHOOL OF THE FUTURE

Grandmother Would Marvel at the Visual Instruction Methods of the Up-to-date Classroom

Time was when "readin" and writing and "rithmetic" "toed the mark" in a stuffy, old-fashioned school room and were taught by plain, unadorned methods. Grandmother recited her spelling lesson in a meaningless, sing-songy voice. Geography was a matter of memorizing capitals and history was a daily battle with dates. Then came the time when education was made to resemble a sugar-coated pill, with instructors striving to put a lure in learning. School entertainments were given and stories were read and acted about the foreign countries or historical topics of which the pupils studied. But the "pill" still remained, in spite of its sugar-coated attraction, and it may be the mission of the photoplay to remove the lingering bitterness from the taste for learning and to present the dose of knowledge in pure "sugar" form, minus the medicinal quality, declares the New Orleans *Times-Picayune*.

In the establishment of a children's theater "ideas of the beautiful could be developed" both by well chosen pictures and by descriptive classic music. The more such features are presented to children the less inclined they will be to follow prize-fighting and similar pastimes.

Through the medium of the screen, foreign countries no longer remain simply spots on the map. Hand in hand with the cameraman our boys and girls visit their European brothers and are introduced to the "cannibal kid" and the heathen savage to whom they give their pennies at Sunday school. Historical events of the day become actual realities because the educational film visualizes the most important news of the daily papers. Famous names are no longer mere words, the photographed faces of the owners of those names smile familiarly down into the audience. Railroad fare to the Rockies or the seashore centers is the price of a theater ticket these days, while trips may be taken through industrial plants via the screen and audiences may see steps in the manufacture of well known products.

Not only are theaters demanding educational films, but teachers are taking up the cry. In an ever-increasing number of cities is the school entertainment giving way to the weekly screen performance, and though grandmother, studying so monotonously years ago, would have marveled at the classroom of today, she would stare with wide, astonished eyes if she were told what school life for the future pupil promises to be—"one long motion picture show."



### 50,000 FILM EXPOSURES A SECOND

Fifty thousand exposures a second is the new record made in film photography by two French scientists, Abraham and Block. They used for this purpose electric sparks remitted by special apparatus and have been able to take the most accurate moving pictures showing the record of trajectory of a revolver bullet. The cone of gas leaving the revolver barrel before the bullet was clearly observable and the track of the bullet could be followed with minute accuracy.

Professor Malpuec, discussing the new invention, characterized it as of most importance, not only in applied science, but in the study of medicine.

"We will be able to take accurate photographs of every form of living movement in the human organization and it is possible that much that hitherto has been puzzling will be made clear," he said. "The whole framework of experimental dynamics may have to be revised in the light of this new invention."

## THE MOVIE A SCHOOL

The movie does more than amuse and entertain. It instructs. It tells stories in more interesting fashion than any writer, for it pictures them to the eye. It teaches geography, history in the making, and brings the four corners of the world to one's own neighborhood. All these things often pass before our eyes in one evening, as the films flicker, says the Hamilton, Ohio, *News*.

We see the mountain peaks without bending beneath the burden of climbing the mountain side. We see far off rivers, lakes, forests, flowers, wild animals of the jungles, curious birds of distant lands, the eskimo in his Arctic ice-hut and the little clothed dweller of the tropics. At the movie we sail over vast oceans of water, launch blithesomely upon dizzy aerial jaunts, and think nothing of combing the floors of the seas. We see wars fought thousands of miles away, and we see wonderful feats of engineering skill. At the movies!

And our wife and daughter, too, are instructed. The movie is to them a school in which they are instructed in things pertaining to fashion, new and charming methods of making even a time-worn home look altogether different and more inviting.

Of course the movie doesn't set itself forth as a teacher. It would fail in its purpose if it did that. Rather does it cloak its lessons beneath the tempting tinsel of entertainment, and that is just why its lessons sink so deeply into the film-entranced brain. We—most of us—go away from the motion picture show knowing a bit more about the world, and the living things of the world.

This is knowledge and to acquire knowledge the human brain must study, conscientiously or unconsciously, in workshop, schoolroom, kitchen, field, or elsewhere.



## REALTY FILM TO FIGHT RADICALISM

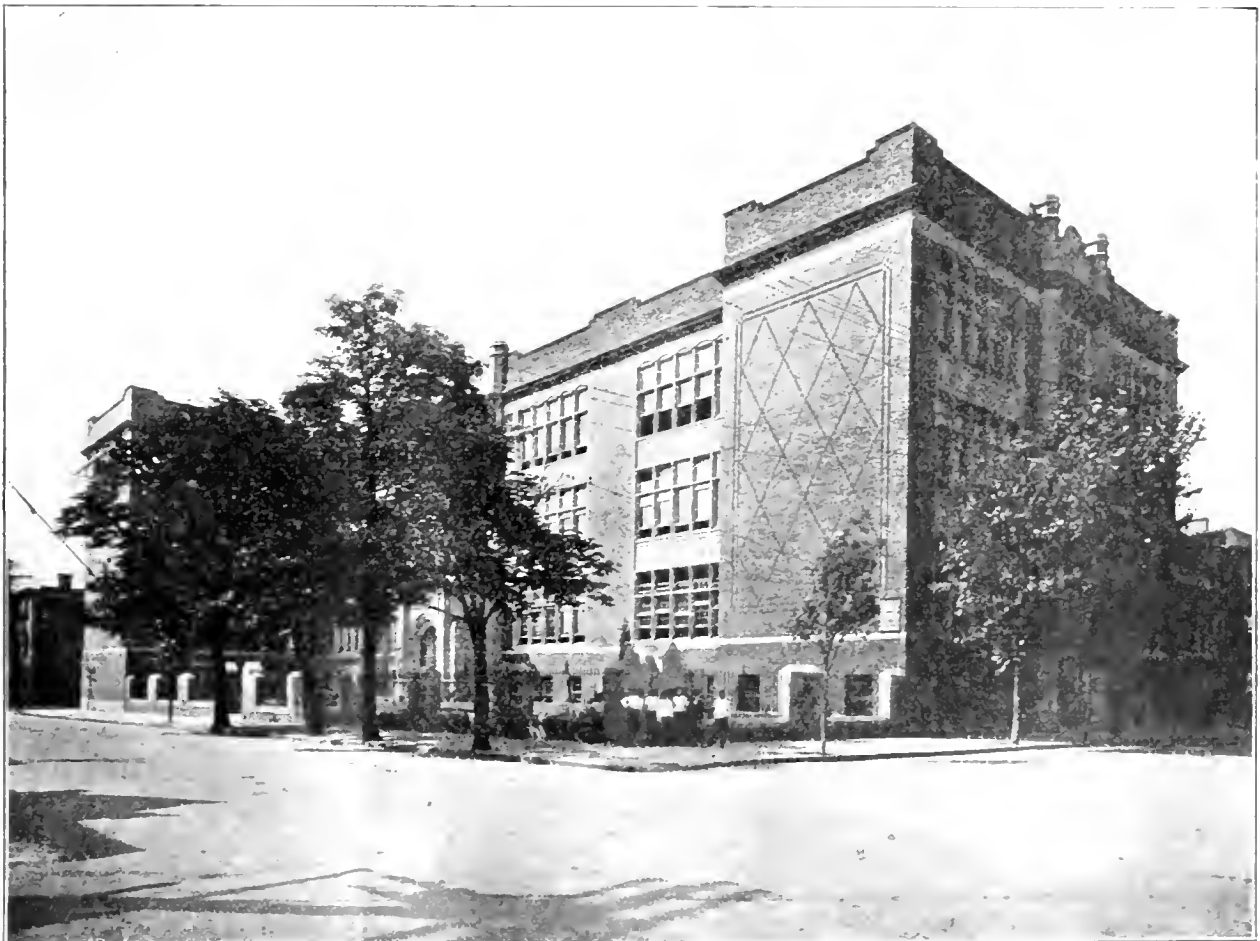
The last chapter in the history of real estate amassed by the late Russell Sage was written recently in the Vesey Street auction room, New York City, when it was sold by Joseph P. Day for a total of \$2,619,250 in a rapid-fire sale in a packed auditorium. After the sale Mr. Day said:

"As a counterblast to the destructive campaign of the soviets and radicals who would ruin our government this sale should be of widespread benefit, because it demonstrates that such great estates as this may, in a day, revert to the people. That this idea may be conveyed to the greatest number in a way they will most easily understand, the Fox Film Company took pictures of the crowd of bidders and, I understand, also obtained pictures of a number of the properties sold and of the institutions to be benefitted by the distribution of the Sage millions. This is fine educational work in the cause of Americanism, to counteract the wave of unrest and radical philosophy that recently has threatened this land."



## DEW FALL IN PICTOGRAPH

In the Bray pictograph B. 7023, lately released, what are thought to be the first microscopic motion pictures of dew fall are shown. Dew drops as beautiful as the royal gems of ancient India have been caught by the cinematographer. A garden blossom at dawn becomes a fairy's diadem. One sees what happened to the gay little lady caterpillar who stayed out over night and woke up to find herself covered with sparkling diamonds.



THIS photograph of the handsome Cleveland School (Junior High-Vocational) at 375 West Bergen Street, Newark, New Jersey, was crawled out of the article, "Newark, New Jersey, Public Schools," published in our November, 1919, number. The school has up-to-date Power's projection equipment and is an interesting one for graduates being carried out here.

# WORK OF THE NATIONAL MOTION PICTURE LEAGUE

In Response to Its Nation-Wide Educational Campaign for Better Pictures, Parents Are Demanding, Producers Are Making, and Exhibitors Are Screening Photoplays and Other Films of a Higher Standard

BY ADELE F. WOODARD

President, National Motion Picture League

**T**HE best censorship is not censorship at all. It is selection. A competent group of persons viewing all films and selecting the best ones, giving them wide publicity, follows a constructive policy which gives support to honest effort on the part of producers.

All who have given careful study to motion pictures feel that they have the greatest possible benefits to offer particularly to children, but that at the same time, as the industry is now organized, they present dangers to the moral and physical well-being of children that are thoroughly in evidence. To preserve for the boys and girls of this country the permanently good, pleasing and entertaining pictures and to safeguard them from the vicious and immoral, is the purpose of the National Juvenile Motion Picture League.

## A CONSTRUCTIVE ETHICAL POLICY

The constructive policy of the league is helping to give to the motion picture industry a permanency which it has hitherto lacked. As a result of its propaganda in every part of the United States and in Canada toward establishing a national demand for high class motion pictures, audiences are demanding better things and are gratified to find exhibitors and producers responding to this demand. The key to the situation is that audiences in response to this educational campaign are avoiding the sensational melodrama and are supporting the wholesomely clever pictures. No longer can we be hoodwinked into the belief that the American public desires the gross and immoral. The constant vigilance of the league and some producers who desire to produce good things is encouraging the general public to express itself openly as to the type of film it desires instead of complacently accepting whatever may be projected before it.

The weekly bulletins of this league assist the general public in this desire to select their evening's amusement. The pictures listed in these bulletins are reviewed by the Reviewing Board of the league two or three weeks in advance of the release of the pictures to the general public, so that a request from a member may reach his exhibitor in time for him to book the picture for his theater through the ordinary channels of distribution without disturbing the general system.

The board of directors of the league is selected from men and women who are already known to the American public for previous splendid and efficient service in child welfare. The proceedings of the league are under their direct supervision.

Membership in the league entitles one to the weekly issues of the current bulletin of endorsed pictures which are viewed and selected by a committee of carefully chosen teachers, principals of schools, Sunday school leaders, child welfare workers, and other child psychologists, who give evidence, by their faithful and enthusiastic support, of their belief in the power of the screen in the lives of young people.

This reviewing board sees practically every motion picture that is produced and never endorses a picture without seeing it in its entirety.

The lists of films endorsed by the National Juvenile Motion Picture League reach over 35,000 persons. Five hundred copies of its bulletins are distributed by the board of education in New York City to the principals of all its schools. One hundred and twenty copies are also sent from their offices to community centers.

The children's matinees and family programs exhibited under the supervision of the league in theaters, schools, churches and elsewhere, give actual bookings to these endorsed pictures.

## CHILDREN'S MATINÉES AND FAMILY PROGRAMS

Under the auspices of the league, children's matinees and family programs are organized and sustained, in order to increase the demand for pictures suitable for children and young people, that parents and teachers may be able to select motion picture performances which are not only harmless to young people, but where they may be instructed and benefited through entertainment. Pictures which supplement the work of the schools are interspersed with pictures of wholesome, clever comedy and character building stories. Schools, libraries and other welfare organizations give their support to these programs by advertising them extensively, through their respective channels.

Children's matinees are given as special performances for children under twelve years of age. Fairy stories and wonder tales, with instructional pictures which supplement the school work, and a bit of animal or doll comedy, make a well-balanced program.

Family programs are given during the time of the regular show, after school. Teachers bring their classes directly from school. A section of the theater is reserved for unchaperoned children who are cared for by the committee. In the evening parents bring their older boys and girls, young people attend, being assured that no embarrassing situations or objectionable themes will be presented, and the movie becomes a real family institution.

Family programs are assisting greatly in this propaganda for wholesome films. Under the supervision of local committees, the local exhibitors are encouraged to set aside a day or more each week to the projection of films selected wholly from the lists of this league, in order to provide a wholesome place of amusement for young people. The advertisement for these programs which the league secures helps make the entertainments a financial success for managers of theaters. Parents assist in seeing that their young people attend these clever, interesting programs and thus help in their support, financially.

## ORGANIZATION OF COMMUNITY FORCES

An educational campaign must be carried on previous to the opening of the first matinée. Teachers and school principals usually feel the need and importance of a movement of this kind and a visit to the superintendent of schools will usually secure a promise of definite co-operation, by way of distribution of literature, etc.

*(To be Concluded in March Issue)*



# INDUSTRIAL FILM AS AN AMERICANIZER

The Ford Educational Weekly in Particular Has Visualized for the Foreign Born the Wonders of American Industries

By JEROME LACHENBRUCH

WHEN we were youngsters in the grade schools we little thought of the invisible links riveting us to an ideal Americanism. How many of us recall incidents during those few minutes during which we sang a hymn, heard verses from the Bible read by the principal, sang a rousing school song, and finally ended with a salute to the flag, which was draped across the platform of the assembly room, and the pledge recited in chorus.

In my school we added a recitation or two by the pupils and sometimes a short talk by the principal on some historical theme, which usually had its moral lesson tucked away in the deftly worded phrases. This always succeeded in making us march out of the assembly room with a soldier's carriage and the "I'm-going-to-do-likewise" resolve in our hearts.

## THE PROBLEM OF THE FOREIGN BORN

Perhaps the task of the school principal of twenty years ago was easier than the present task. Then there were fewer foreign born children to imbue with American ideals, and, besides, these few were in closer contact with native born boys and girls than alien children of to-day. Now these young aliens form distinct groups in many of our schools. With this increase in our foreign born population, the parents of the children also have had to be reached.

We have our settlements, with their clubs for boys and girls, their mothers' meetings, big sister organizations, and social entertainments. Directly under the control of the city board of health we have district nurses, who teach ignorant mothers how to care for their children and so reduce the number of deaths among poor children. To these parents the message of America's desire to help, to preserve, and to develop the most humble of her immigrants, comes with the force of a sharp and happy contrast to their experiences in foreign lands.

But they are often handicapped through ignorance of our language and their isolation. If they live in cities, they know little of the vastness and the beauty of the country in which they live, nor of the ways in which the products of our fields and factories are brought to the little store around the corner. To overcome this isolation, this clannishness and withdrawal from the exercise of American customs, the Americanization movement was begun. And to this the all-seeing and all-seen motion picture has subscribed its power and its widespread distribution.

## AMERICAN INDUSTRIALS FASCINATE FOREIGNERS

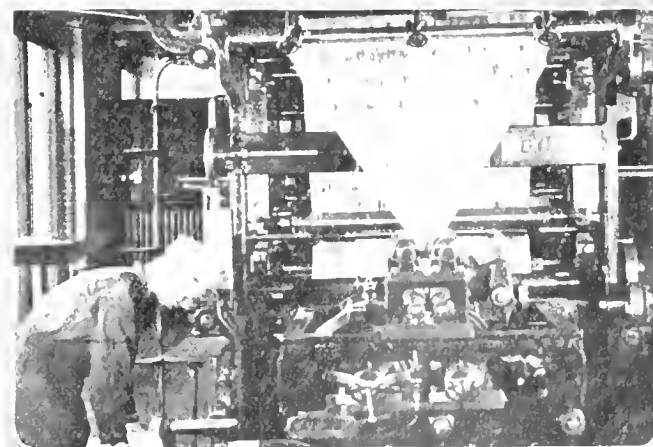
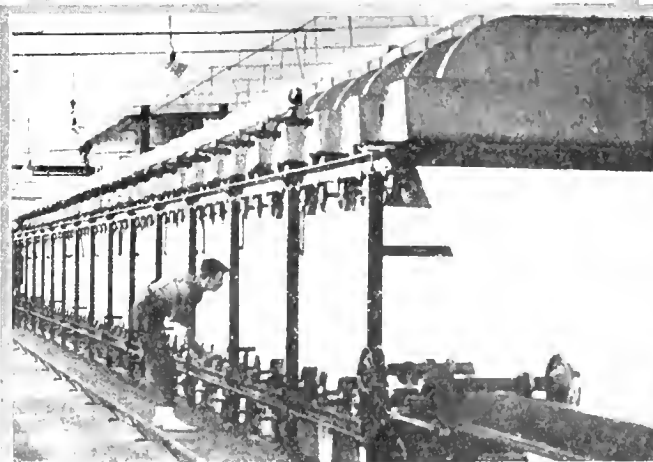
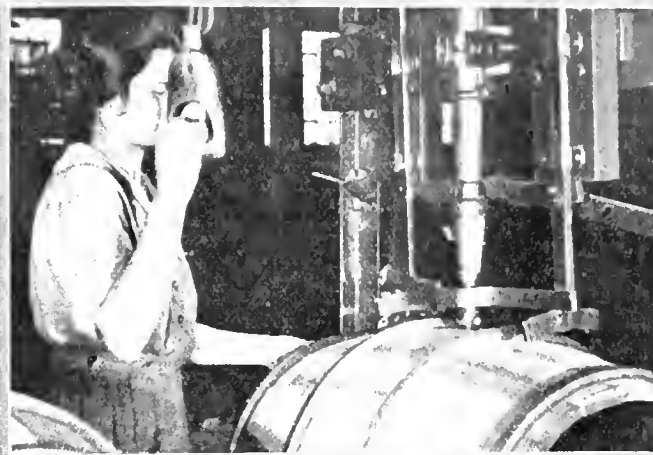
Those who were in a position to see with what keen interest the American photoplay was welcomed by the civilian populations of foreign countries during the war realized that our allies are eager to get better acquainted with us. Our industrial and scenic films aroused greater interest abroad than feature pictures. Our allies realized that to know America they must know her industrial methods, how she does the things that make her the aggressive and prosperous nation she is.

The same interest that Europeans manifested in our industrial films is now being aroused at home in the far-reaching Americanization programs being carried on by the motion picture. Perhaps the work of Henry Ford deserves a special word of recognition. For the past few years he has been making a series of pictures detailing the operation of America's leading industries. The camera man of the Ford Educational Weekly has visited various plants, one by one, and walked through them while his clicking camera recorded the operations of every department. In the past we have seen the romance of the steel industry; we have been able to follow the making of a daily newspaper; the manufacture of paper has been photographed in all its phases. The Ford Weekly has recorded the making of soap on a vast scale, the meat packing industry, and some of the delicate operations of a modern glove factory. These pictures have been distributed to thousands of cities, towns, and hamlets through the Goldwyn Distributing Corporation. All these industrial motion pictures give a vivid and intense view of everyday life. The picture of this type arouses the enthusiasm and the wonder of the beholder; it gives him a sense of pride in the privilege of being part of all this creative activity.

## "HOOPING UP"

You go out into forest of oak trees and pick out just the tree from which you want your barrel made, in the Ford Weekly, "Hooping Up." Then you watch as the tree is felled, sawed into sections and split for barrel staves. The staves are arranged in iron hoops, through the steaming and drying rooms, the putting on of the iron bands, the making of hoops, and the painting of the barrel.

As the children in the schools develop their love of country through participation in symbolic exercises, so the stranger to our shores grows closer to America in thought and deed the more he becomes identified with the daily work we are doing. The motion picture which gives a large, fresh view of America; which discloses in a big, free way the grandeur and the power of America; which stimulates the desire to align oneself with her fortunes—that is an aid to the Americanization movement which we can scarcely appraise at its real worth.



TOP photograph—scene from "Roll of Acacia" the granite quarries of Stone Mountain, near Atlanta, Georgia, Ford Educational Weekly No. 173. Second photograph—scene from "Making Barrels," Ford Weekly No. 177. Third photograph—scene from "Paper Making," Ford Weekly No. 176. Bottom photograph—scene from "When Black Is Red," the printing of a newspaper, Ford Weekly No. 172.

# A TRIP TO THE MOON VIA THE SKYROCKET

By JEROME LACHENBRUCH



**T**HE first accomplished trip to the moon will probably be in the movies. These sketches show the rocket drawn by Max Fleischer for a picture to be sent out shortly from the Bray Pictograph Studios. In the interior of this movie rocket are (along the left side) dynamo, radium power tank, chairs, motorcycles on which to explore the moon, food compartment, berths, lockers, gyroscope; (along the right side) more berths, heater, desk, water tank.

SCIENTISTS and dreamers have longed for the moon since the beginning of the world. Our earth-bound poets have been content to go on dreaming and weaving beautiful fancies of this unknown country. But the scientists have been tougher minded. Through the centuries they have gazed hard; and with long gazing, they have begun to see the surface of that pale, far world assume various forms. And as the years passed they invented long, strange glasses of unworldly power, the better to see into their neighbor's cold home.

With the perfection of the telescope, they were enabled to learn that the moon is a

planet like the earth, but mountains, extinct volcanoes of canals. Other groups of covered, by a process of co what is known about the ch earth's ethereal surroundings on them of the chemical elen sun, that the moon is a cool bly supporting some form o

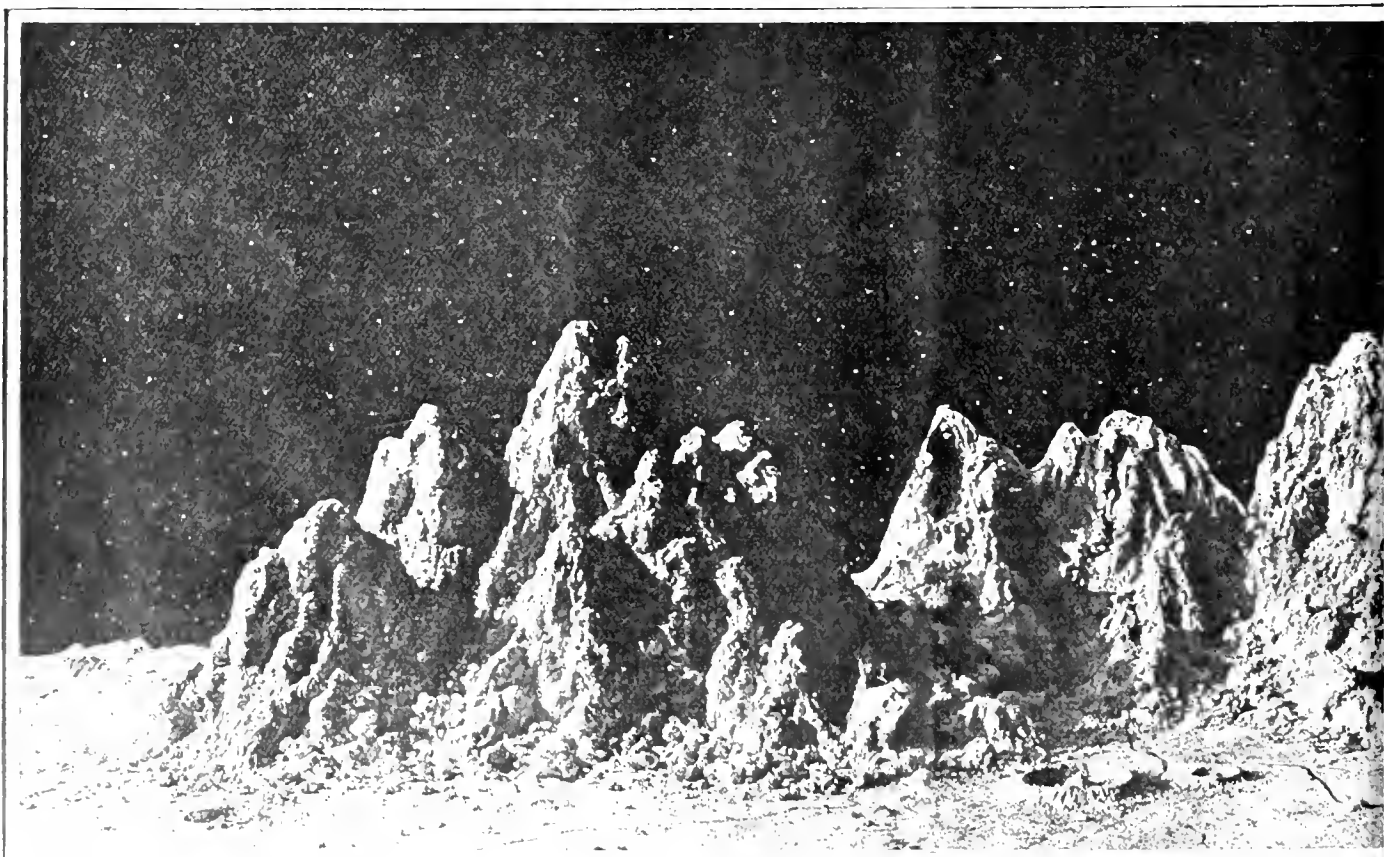
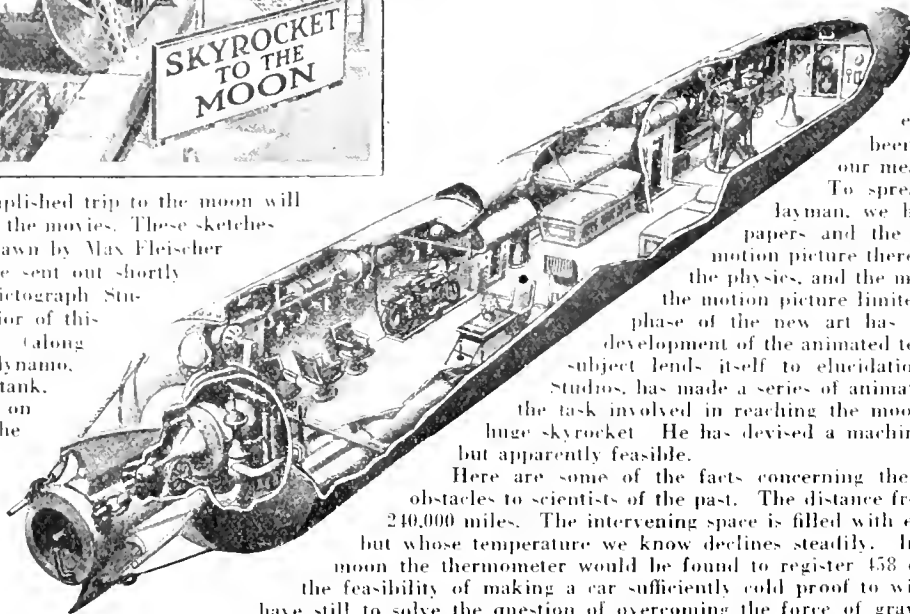
With the information gath efforts were centered on fin reach the moon and to expl connection a step in seven has just been taken, accord nouncement by Professor Go College of the possibility o moon by means of a skyrock experiment preliminary to the he has made a model skyrock he hopes to test the charac mosphere at various heigh earth's surface heights that

been unattainable because of the our means of locomotion through th To spread the good news of the sc

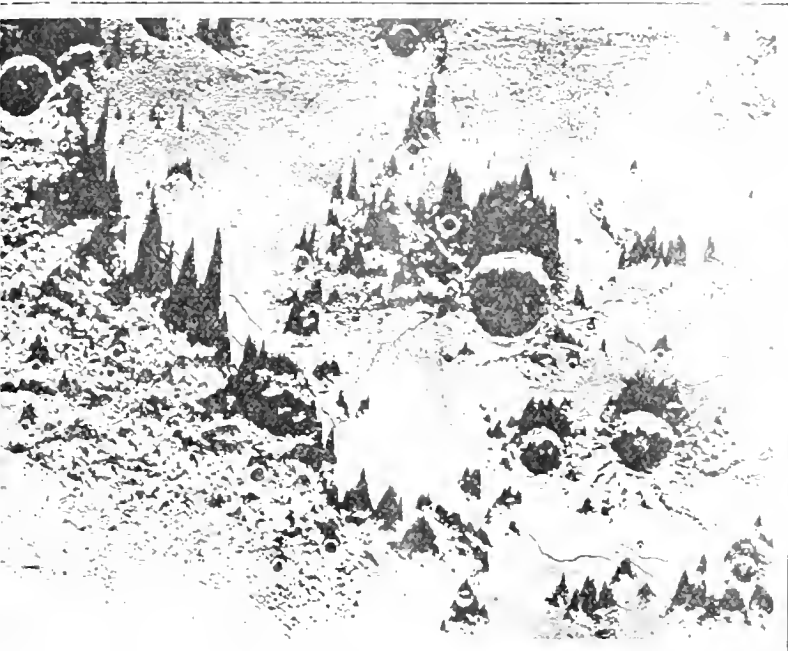
layman, we have been in the habit of u papers and the magazines. But since the motion picture there is another way of clarifying the physics, and the mathematics of the project. H

the motion picture limited to photography from living phase of the new art has been closely circumscribed. development of the animated technical drawing the most intr subject lends itself to elucidation. Max Fleischer, of the Studios, has made a series of animated drawings which reveal the the task involved in reaching the moon and of overcoming them I huge skyrocket. He has devised a machine which not only makes the but apparently feasible.

Here are some of the facts concerning the trip which have proved ir obstacles to scientists of the past. The distance from the earth to the moon is 240,000 miles. The intervening space is filled with ether whose actual compositio but whose temperature we know declines steadily. In the spacial interstice betw moon the thermometer would be found to register 458 degrees below zero. But eve the feasibility of making a car sufficiently cold proof to withstand the on-slaught of sud have still to solve the question of overcoming the force of gravity.



THIS IS HOW THE EARTH LOOKS WHEN YOU ARE ON THE MOON

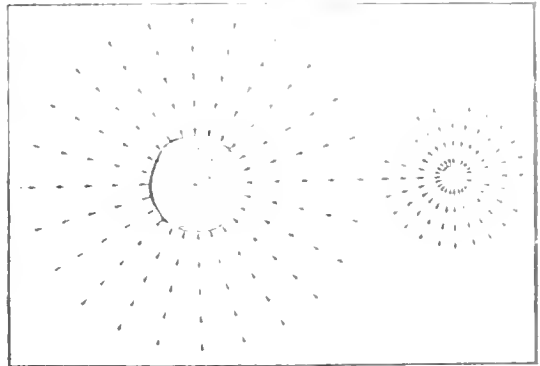


PHOTOGRAPH SHOWS ROUGHENED SURFACE AND VOLCANIC CRATERS OF THE MOON.

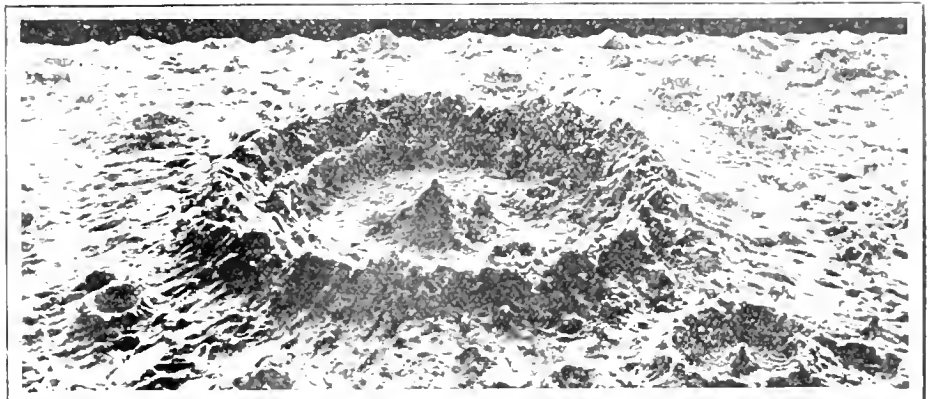
has been learned that the pull of gravity lessens as we leave the earth's surface. In fact, 213,000 miles from the earth it drops to zero. But at this point the pull of the moon begins to assert itself. In other words, at the 213,000 mark, a moon-seeking machine would feel no pull from either the earth or the moon.

There is another difficulty to overcome, perhaps the most baffling of all—the exploration of the moon because of the fact that the motive power is not enough to drive the machine against the earth's gravity. This obstacle soon may be conquered through the use of a new mineral power to overcome the mechanical discoveries of the present.

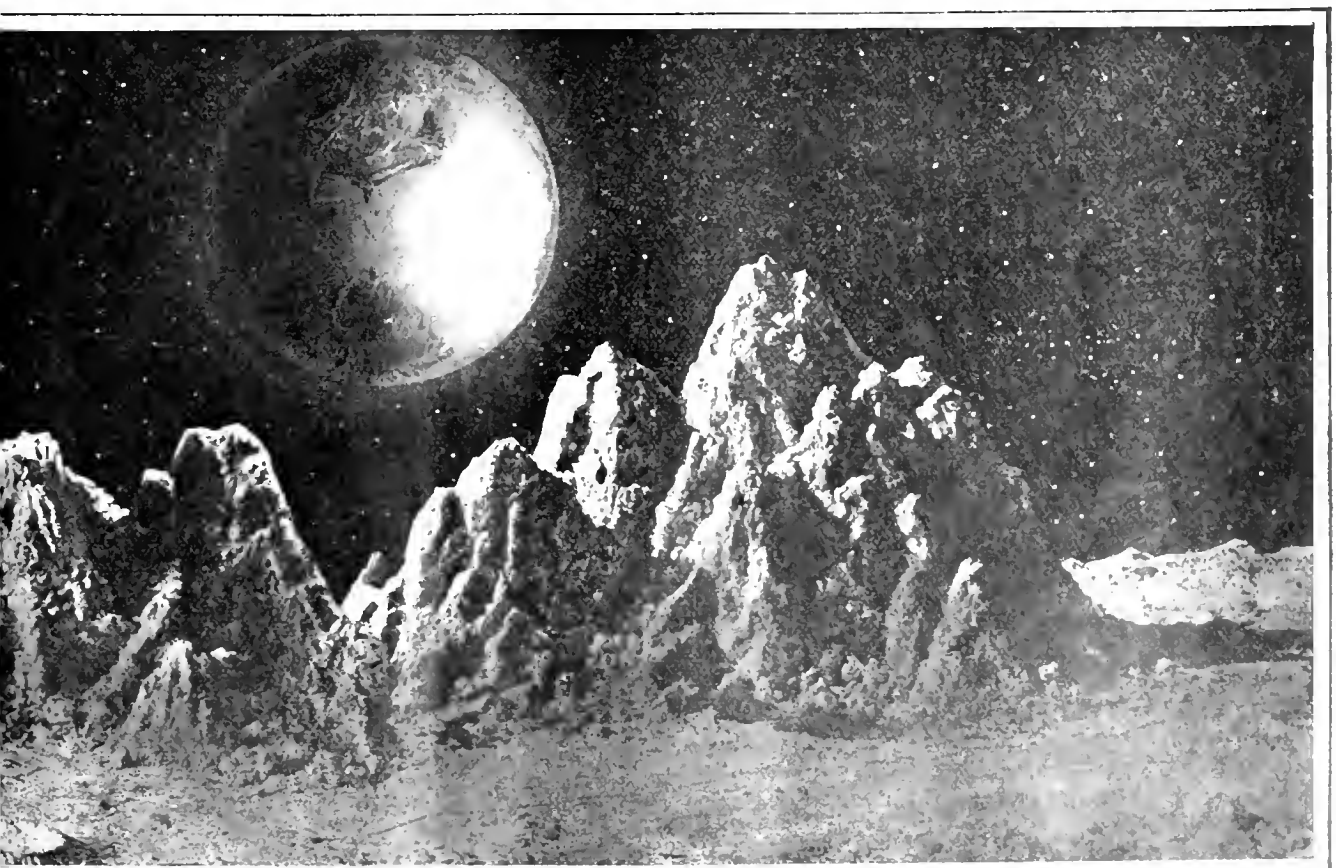
Radium is known to give off more energy than any force yet discovered. It is said to give off but half its power in 2,000 years. And it has an advantage over other radioactive forces harnessed by man, because of its radioactivity. A little tube of the precious substance is worth \$170,000. (Continued on page 17.)



THE ARROWS ABOVE SHOW THE "SUCKING" FORCE OF GRAVITATIONAL INFLUENCE" ROUND THE EARTH AND MOON. WHEN THE ROCKET REACHES THE LUNAR ATMOSPHERE ITS POWER MUST BE REVERSED TO OVERCOME GRAVITATION TOWARD THE MOON.



ONE OF THE CRATERS OF THE MOON.



GETTING AWAY FROM HOME. THESE PHOTOGRAPHS ARE AUTHENTIC.



# RELIGIOUS



## SCREEN SERMON IN NEW YORK CHURCHES

BY J. A. CHAPMAN

For the first time in the history of the screen, it is believed, motion pictures were used on Sunday, January 25, in regular church services. The innovation took place at the Judson Memorial Church, Washington Square, South, New York City. Although films have been used in a variety of ways in churches, this is thought to be the first recorded time in which the screen has regularly supplemented the pulpit.

The screen sermon was conducted by the Rev. Dr. Leslie Willis Sprague, former pastor of a Brooklyn church and now head of the religious and industrial sections of the Community Motion Picture Bureau of New York. According to Dr. Sprague, the time is not far off when the picture will be used regularly by the pastor during worship as well as in other capacities.

"The motion picture will not supplant the preacher. Rather, it will aid him by supplanting word pictures by real pictures. Thus, with a topic vividly fixed in the minds of the congregation by the picture, the pastor may better draw his conclusion and morals," says Dr. Sprague.

There is no need for specially made films for church sermons, according to this clergyman. He contends that any picture with a potential moral is admirably adaptable. It is not a case of making a practically new kind of film, but rather one of showing the pastor how he may use the power of the ordinary motion picture.

The first sermon film was one of the Judge Willis Brown series, entitled "Thief or Angel." It depicted an instance where a noble motive led to systematized thievery, and from this situation Dr. Sprague developed a sermon on "Good Motives and Evil Deeds."



## \$20,000,000 FUND FOR RELIGIOUS FILMS

BY REV. DR. WILLIAM SHEAFE CHASE  
Brooklyn, N. Y.

The church is the only power which can redeem the motion picture. So long as the commercial motive is the predominating motive in the manufacture and exhibition of motion pictures they will fall far short of attaining their highest possibilities, either as an educational and recreational influence or their greater popularity.

There are two things that the united churches of the land should do; they should create a fund of \$20,000,000 for the manufacture of religious films and pictures teaching Christian morality and patriotism. They should establish free film libraries in various parts of the country for the use of the churches and schools.

The second thing that the united churches should do is to create a substitute for the saloon by purifying motion pictures. They should ask congress to enact the Randall federal motion picture bill into law and thus secure a federal control of the morality of all motion pictures which are in inter-state commerce. This bill has been twice favorably reported in congress and is favored by the American Federation of Catholic Societies.

The National Federation of Women's Clubs are working to establish state censorships similar to those in Pennsylvania, Ohio, Kansas and Maryland. But such a remedy would create confusion and not secure the best results.

## FOUR WAYS IN WHICH CHURCHES USE MOVIES

BY REV. DR. LESLIE WILLIS SPRAGUE  
New York City

There are at least four distinct ways in which motion pictures are being used by churches—for recreation, for popular attraction, for religious and moral instruction, and as an aid to worship and the strengthening of spiritual emotion. The possibilities of the first and second of these are sufficiently obvious; each is altogether legitimate, although susceptible of over-emphasis and abuse.

The possibilities of films as a part of the church's program for instructing its children are only beginning to receive adequate notice. The dramatization of Biblical and other stories has long been a common method of teaching in Sunday schools. In general, however, attempts to film such dramatization have been utterly unsuccessful, and often very inartistic. Scenario writers, producers and actors have not known how to handle the material. Attempts are now being made on a much more adequate scale to make film stories that will not outrage their written originals.

Many churches are ready to use motion pictures as a means of redeeming their Sunday evening services, but have not hitherto been able to secure sufficient material of the sort that could be assimilated to a programme of worship at a cost that was not prohibitive for continuous service. One reel attractions will never make a religious service successful, no matter how new or excellent. More than one reel is too much unless the film can be made a definite part of the programme of worship. There is need of one, two and three-reel pictures that are suitable, either for their instructional or for their emotional quality, for Sunday night use.

The Community Motion Picture Bureau and the International Church Film Corporation are setting themselves the task of supplying this deficiency. Feature pictures of this quality can be shown serially in a church with good results. But no attempt to introduce pictures in the churches in any large way will succeed unless it takes account of the primary requirements of a religious service.

A federal commission, composed of highly paid officials corresponding to the Supreme Court or to the Interstate Commerce Commission, would at once raise a national standard toward which all future motion pictures must aim. Congress will quickly enact this law when the united churches ask for it.



## TRIP TO THE MOON VIA THE SKYROCKET ROUTE

(Continued from page 17)

but inasmuch as this would be more than sufficient to furnish the 44,000 horsepower necessary to overcome the power of gravity within the 200,000 mile limit, there is hope that some philanthropists with a genuine interest in science might subscribe to the expensive experiment.

Through Mr. Fleischer and the Goldwyn-Bray Studios this possible experiment has been placed on the screen in the form of an animated drawing. The skyrocket itself is shown resting on rollers on the roof of a skyscraper. Then the interior of the skyrocket is presented. Here we find the radium power tank, the engines which operate on the principle of a series of powerful recoils, an oxygen tank, a water tank, the condensed food chest, electric heater, gyroscope, and other necessary apparatus. Suddenly a flash of flame shoots from the tail of the rocket and the machines fly moonward. It is then seen shooting through the ether at the rate of nearly sixty

(Continued on page 20)



# TRAVEL—SCENIC



## FILMING THE GREAT LAVA FLOW FROM MAUNA LOA

A River of Fire Forty Feet Wide, at 10,000 Feet Elevation and Fifteen Miles Inland, Plunges Into the Sea as a Giant Geyser of Steam, Accompanied by Huge Tidal Wave

BY ROBERT K. BONINE

Honolulu, Hawaii

I HAVE just recently returned from an extensive cine-negative making trip to the Kona side of the great volcano of Mauna Loa on the island of Hawaii, where a recent outbreak of molten hot lava at 10,000 feet elevation and fifteen miles back from the ocean ran as a mountain stream through the country to the sea. Where this lava entered the ocean there was formed one of the greatest geysers of steam and convulsion one ever could imagine, accompanied by a tidal wave that swept the shores for miles.

Fortunately no lives were lost, and although it captured some people at Hoopolua, a few miles away, the nearest landing, it simply washed them out to sea; but as everyone can swim in this country, it simply floated them around for awhile and all managed to get ashore.

The volcano of Mauna Loa is said to be the largest individual mountain in the world, and on the side of this great volcano is located the ever-active crater of Kilauea, the great mecca for tourists. This outbreak which recently occurred was about seventy miles from there, in the district of Kona, and some sixteen miles up over the mountain from the sea. From there the lava flow took a zigzag trail down the steep mountain side, performing all kind of antics en route until it reached the sea.

### GREATEST GEYSER EVER SEEN

Just what it did when it reached the Pacific was anything but what the name implies. Such a mighty geyser was never before seen; and such lightning and peals of thunder that came from this awful series of convulsions, accompanied by flying pieces of lava which would explode and fly in all directions; and great lots of fish (perhaps half-



1—Fountain of red hot lava at the source of the recent outbreak on the volcano of Mauna Loa, district of Kona, island of Hawaii. 2—At the edge of the lava flow from the side of Mauna Loa, running as a river of fire for fifteen miles from the point of breakout to the sea; photograph shows author of this article at the movie camera and Chinese boy helper. 3—

Where the red hot lava flow plunged into the sea, belching upward the greatest geyser of steam ever seen by man. 4—On a movie trip through the vast extinct volcano of Haleakala, island of Maui, Hawaii. The floor of this crater is larger than Manhattan Island. 5—At the brink of the famous crater of Kilauea, island of Hawaii; the author at the camera. 6—Another view by the great Haleakala crater, island of Maui. The author and his party resting on the summit of one of the inside cones on the crater floor.

stewed) would skip around over the top of the water twisting from side to side as though trying to jump off the surface.

I had the services of the only available sampan, a fishing boat of power launch design, and had them remove the sea-plugs from the fish compartments to allow them to fill with sea water to their limit, so as to ballast down to steadiness. From this boat, as we approached this great geyser, I made a series of short film strips showing this geyser in its various moods, until we approached within about 300 feet and passed around to the dark side to get strong lighting effects. When these effects are thrown upon the screen it is a "thriller" better than any cine-melodrama.

#### DESCRIPTION OF THE LAVA FLOW

The following description of the motion pictures which I took is from the Pacific Advertiser of Honolulu, which had a reporter present at the screening in my studio:

Motion pictures of the Alika lava flow taken by R. K. Bonine for the Hawaii Tourist Bureau at the request of James Henderson of Hilo, member of the bureau for the Island of Hawaii, were shown last night at Bonine's studio to a small gathering of invited guests.

Nothing like them exists in the records of the camera. Movies have been taken of Kilauea in action, showing the tossing lakes of fire and the festooned fountains of incandescent melt, the blowing cones and the streaming currents, but never before has a river of lava 40 feet wide, cascading down a steep slope to the sea, been recorded on the photographer's negative. Nor is there any other animated portrayal in existence of lava plunging into the boiling sea.

Most of the onlookers last night were persons who had visited the flow one or more times and were thoroughly familiar with its behavior and varying aspects, both by day and night. No more critical group could have been gathered, for the matter of fact, black and white record of the film was matched against their highly colored memories of a sight they never forget, but when Bonine asked them for suggestions, their only complaint was that there had not been enough.

#### A RIVER OF INCANDESCENCE

The introductory views showed the flow as seen from the point where it crossed the government road at Alika in Kau. What remains most strongly in the minds of those who gazed upon that indescribable spectacle is the memory of volume and ceaseless, silent energy. It seemed impossible that any furnace of which the mind can conceive could keep pouring out such a river of incandescence, undiminished and forever glowing hot. And there was something awesome in the majestic silence with which this stupendous cascade of fire, bearing on its troubled bosom great rafts of floating rock, black on top and red hot below, tumbled steeply down a precipitous stairway with less noise than a brawling brook.

This sense of speed, volume, energy, the camera caught in surprising fashion, and the river itself being silent, there was no loss in auditory memories. Where the picture suffered, of course, was in color. Red photographs black, and one had the curious sensation of gazing at a river which in fact flowed blood red by day and orange yellow by night, rushing across the screen in a band of deep black.

Nor was the human motif lacking. A series of incidents depicted the rescue of cattle from a kipuka (oasis) in which they had been imprisoned by the descending stream. Recognizable among the figures were those of D. F. McCarrison and A. G. Horn of Davies & Co., this city, and Thornton Hardy of Hilo. Close-ups showed the cowboys, George Kawaha, deputy sheriff at Waiohina, and two Chinese awa growers of Kau, whose houses, bordering on the edge of the flow, narrowly escaped destruction.



#### A TRIP TO THE MOON VIA THE SKY-ROCKET ROUTE

(Continued from page 18)

miles a minute; and, because of its speed, overcoming the resisting forces of gravity and the circumjacent atmosphere.

On the second day the region of intense cold is reached, but no discomfort is felt within the machine. On the morning of the third day the 213,000 mile mark is passed. Now the gravity about the moon begins to draw the car towards it, and the skyrocket is falling at a terrific rate of speed. "Reverse speed" is the command, and the helmsman slackens the pace of the rocket. More and more reverse power is applied until the moon begins to loom up as a mass of extinct volcanic craters. A hasty glance through the rear peephole reveals the earth up in the sky amid a galaxy of stars. The continents appear in dim outline, but still quite distinguishable as they lie on the smooth, pale bosom of the oceans.

### Robert K. Bonine Began Movie Career with Gaumont in Paris in 1897

(Told in his own words)

I became interested first in motion pictures in Paris, while making illustrative negative plates in Europe for several publishing houses. I had occasion to have dealings with Gaumont & Company; this was in 1897, Burton Holmes having then purchased his first camera from them, a Demeny. He was at work down in Italy at the time. On the completion of my work, which took me also through Italy the following winter, I looked into the workings of the cinematograph at the Lumieres' plant at Lyons, and spent some time there arranging for photo-material to be sent to me to various sections of Europe.

On my return to the United States the following year and after completing my plate work, I went to the Edison factory at Orange, N. J., and after a short inspection and much experience in making a variety of subjects there, and taking charge of the photographic work, I was sent on an expedition through Alaska with a big outfit in company with Thomas Crahan, formerly from Alaska, who had just returned from Paris, to make an extensive exhibit of the Alaskan gold mining country for the Paris Exposition of 1900.

On our return home I took a trip through the Yellowstone National Park and made film of the great geysers in eruption. I had with me the largest cine-camera ever attempted by anyone, in addition to one of standard size. The large camera made film four inches wide; picture practically 2 x 3 inches or rather about 1 3/4 x 3 inches, allowing one-half inch on each side for sprocket control and ten holes on each side for the gears.

The experience with this outfit and the conditions existing in that country at the time, our method of getting about, and the developing, printing, and preparing the final positive for exhibition, and the projecting machine were all very interesting and well worthy a series of articles, as it has never been told. Some time ago, the *World* reproduced an exposure from one of the negatives and said they would later publish an interesting article on this camera by Edison; but this camera was never used again, except by myself, and once a trial strip was made of Buffalo Bill's show at Trenton, when arrangements were being made to reproduce the entire exhibition for theater purposes in the smaller towns not visited by the real entertainment.

While the negatives were beautiful, the mechanism of that day and the great contraction of the film after passing through the powerful astringents in development shrunk the film down to where it would never come near the original sprockets. The film made with the small, standard camera proved a success, particularly the one entitled "White Horse Rapids," showing a scow passing through, and many others of mining interest of that date, but we had with us very little film of this standard size, and most of it in fifty and one hundred foot lengths.

Quite a lot of this larger size was made by John Carbutt, of Philadelphia and some by Eastman. The great trip up through the mines and the "Mother Dome" with a little mule that weighed about 700 pounds, and a boy, for which outfit we paid \$22.50 per day "and keep" would make an amusing story.

On my return I took control of the factory end of the business, beside making many side trips for negative; all cameras and photographic work passed under my control. After about two years, during which time I was at work with a patent attorney in preparation of a defense in suit against the Biograph Company a difference came about, and I left the Edison Company and engaged with the American Biograph and Mutoscope Company at 591 Broadway.

After a short stay there I was sent to Japan, China, and the Philippines, having packed and operated the large Biograph camera through the closing scenes of the Boxer troubles, "Forbidden City," and many interesting places all through that wonderful country.

I then left on a trip for Dayton, Ohio, where I made a lot of work for the National Cash Register Company and then returning to Orange, took charge of the Edison Film Department. After making a trip covering two years to the Panama Canal country, with two editors of the Denver *Rocky Mountain News*, I left the Edison Company to make a trip around the world.

On coming to Honolulu I became delighted with the place and the people, and have remained, having a very complete outfit and having made a lot of Hawaiian subjects, much of which has been shown about New York and throughout the East, by Holmes, Newman and others. Holmes has been here with me a number of times, as has also Elmendorf, Newman and other lecturers.

I have at present a fine lot of scenic, industrial, and character scenes of the islands, all new, as since I disposed of some 10,000 feet to Newman, I have made new film and of more interesting type, as we do not dwell on a subject as we did—simply make "snap shots" or "thumb-nail sketches" of a subject. A bit later I shall have the greatest collection of lantern slides and short-film subjects one ever saw of a little country; my experience along all lines of photography having been very extensive before the cinema ever came along.

But the rocket is rushing upon the moon. It strikes, it skips along the rocky surface; the power is turned off, and the rocket comes to rest. Out of the armored car steps the navigator. He gazes about, sees the dear earth above him in the sky, and wonders if he will ever return. Perhaps. But then, when embarking on this glorious enterprise, a thing so little as a human life never entered into his mind.

# REVIEWS OF FILMS

Edited by GLADYS BOLLMAN

## "THE COPPERHEAD"

**L**IONEL BARRYMORE'S superb acting and the great story of Milt Shanks who through a long period of years died every day a living death for his country make *The Copperhead* a classic that may perhaps rank with *The Man Without a Country*.

The story, already known to many, is of the courageous, idealistic man who was chosen by Lincoln to serve his country in the hardest way—as the Secret Service man who stayed at home, who was court-martialed for aiding the Confederate cause, dishonored, and scorned. His son, a splendid boy, full of his father's growing devotion to country, does not understand, of course, and makes his last request one that his father should not dishonor him by seeing him in his coffin. His wife, even in the moment when she learns that their son

is dead, shrinks from his comfort, and dies believing him a traitor—"unclean" she calls him. His friends are his friends no longer—only one of them will even speak to him.

Even after the war is over, after his wife and son are dead, after his conviction by court-martial for supplying the enemy has been pardoned, still he must be silent, on the request of Lincoln. It is only in 1904 when Reunion Day for veterans of North and South is taking place, and when he realizes that his record as it is known to the world is separating his granddaughter from the man she loves, that he tells the truth. In his last moments come the tributes to his heroism. But they are nothing to the thought that he has kept the faith, that he has served the flag, and he is comforted by the letter of gratitude from Lincoln on behalf of the nation, which he has treasured for years.

After he dies, shot by the poor wretch for whom he had at last secured a pardon, someone asks "How small he looks. Is it always so?" "No," answers the great man of the town who has publicly despised him for years, and now realizes the mistake. "But once in a while a gentleman dies, and his soul is so great that you miss it."

Shanks is played by Barrymore with a finish that reduces nearly every previous photoplay to an amateur performance. The figure of Lincoln (William F. Schroell) is hardly adequate. Doris Rankin as the wife of Shanks expresses well the type of

woman who straightforwardly trusts in her inmost belief in the right, regardless of her own feelings.

Dramatic, of course, is the part of Augustus Thomas. It rings true throughout. It attains in a wealth of incident that crowds it far beyond the usual content of a motion picture. It bears marks of being "made over" from a stage production, but until real genius is permitted or persuaded to write for the screen first hand, we must be thankful to get a good thing revamped instead of nothing plus a pretty girl who can't act, which is the usual formula.

*The Copperhead* is a picture in which the educated and the student of history will be keenly interested. It is written and played from an artistic standpoint rather than from a propaganda one, and therefore makes a vivid, personal, lasting appeal. The truth is brought home that history is made up of thoughts and emotions of individuals, of incidents which, while they may be of secondary importance to a country at large, are the whole of any man's life. One's conception of history, of patriotism, of loyalty must be deeper and truer after seeing *The Copperhead*. For school use, and for patriotic gatherings, the picture should prove invaluable. The reviewer suggests that such use the scenes of the preparations on the gallows be omitted.

The picture is available on loan from the University of California Library. For more information contact the University of California Library, 405 University Hall, Berkeley, California.



## "THE GREATEST QUESTION"

From the days of the winged scarab to those in which our grandfathers erected red sandstone memorials bearing a grotesque cherub, efforts have been made to represent the soul pictorially. Today, as always, the interest in things psychic is reflected in picture form, and today this picture form includes the motion picture.

The history of motion picture ventures into the field of the unseen is interesting. In the nature of things, the camera cannot hope to equal the delicacy of Hamlet's father's ghost, which refrained from unfolding the particulars of his horrendous tale. No! The camera has unfolded them without the least scruple. A famous medieval tale describes a drawing of a demon which kept the demon bound in the



**MILT SHANKS** (Lionel Barrymore) takes the oath of the secret service in the cause of the Union. The character of Lincoln is played by William F. Schroell. A scene from "The Copperhead."



**THE** greatest test of honor Shanks had to undergo was laid by the oath of loyalty to his country. His wife and son dishonored him. Mrs. Shanks is played by Doris Rankin.



**FOUNTAIN** (Lionel Barrymore) is the character of the man who is the greatest test of honor Shanks had to undergo. Mrs. Shanks is played by Doris Rankin.

room with it, though not always visible. Henry Van Dyke has a story of a haunted painting—"The White Blot." But the supernatural beings of motion pictures are neither attendant spirits nor even misty figures. They are much in evidence, "large as life and twice as natural."

Early motion pictures, particularly religious themes, present entertaining examples—cheesecloth-clad angels, suspended in mid-air by apparatus which left them very little breath, as evidenced by their expression of alarm and discomfort: "souls" rising jerkily from the death bed, the diaphragms of both their material and spiritual bodies functioning the while with noticeable vigor. The once popular pictures of Hindoo swamis furnish innumerable examples of thinly-clad ladies stepping from crystals or menacing Buddhas appearing unexpectedly in mid-air like the Cheshire cat's grin. Skeletons were popular as forerunners of disaster, repentance, or remorse. Drowned ghosts were prime favorites, and represented with a careful versimilitude which would have satisfied even a Belasco. And legion are the Peter Ibbetsons of the screen. At the present time several companies are announcing films dealing with spiritualism—one a comedy, one a society scandal carried across the border, and many stories dealing with hypnotism and double personality. But unless there has been a sudden transformation of the industry, we must not expect too much from them. As a whole it must be confessed that the ghostly personages of the screen fail to convince or to charm.

We hoped for something different from D. W. Griffith's last picture, widely advertised as the answer to "The Greatest Question"—if a man die, shall he live again? Many still doubt that psychical research is to be numbered with the sciences, despite the testimony and records of eminent scientists. Many of the orthodox also resent the claims of the spiritualists in the domain of religion (in spite of the fact that the Christian religion is based on the resurrection of its founder). We did not expect a motion picture drama to change their convictions. Be we did expect a great artistic triumph, a great answer to the question of the ages. . . . Griffith on the Immortality of the Soul.

But the familiar box of Griffith brutality tricks must be displayed in its entirety. And the dignity and beauty of what one would suppose was the main theme is lost behind the facile acrobatics of the unspeakable vile pair of villains to whom the center of the stage is given.

The story is as follows: The Hilton family, of whom Nellie Jervis, a waif, is a member, by reason of their kindness, is in desperate straits. They are a country farm family, and are now unable to get along, because of the heroic death in war of the oldest son and mainstay of the family. A paralytic father, a young son too immature to take much responsibility, a brave mother, are the only ones left. Nellie determines to help the situation by going as a servant to a nearby family. Assailed on one side by the bestial passion of the husband, and on the other by the murderous envy and wanton cruelty of the wife, Nellie finds her servitude nothing less than torture. She suffers gladly for her benefactors, but even her devotion does not provide enough money. At the darkest hour, when the farm is about to be sold, and when Nellie's persecution has reached a climax, the dead son appears to the father and mother and promises relief. The next day oil is found on the farm, Nellie is rescued at the last moment by the Hilton boy, and we leave the family, now richly clad and perfectly groomed, marvelling at the luxuries of a private suite in an expensive hotel and planning a marriage between the two young people.

Of course the handling of the picture, in spite of its triteness, is unmistakably Griffith's. The brutality tricks are played by a master hand. The master, too, it is who dares to use the contrast of a sheeted grave-yard ghost—in reality a clever tramp—and the curiously natural appearance of the dead son beside his memorial tablet. The first return of the son to the mother, when the door is swept open by the storm and the sense of his presence is so strong that she

seems to hold him in her arms, is handled with consummate skill and tact. The characters of mother and son are excellently conceived and interpreted—the work of Eugenie Besserer, both in this film and in *Scarlet Days*, Griffith's preceding picture, is strikingly good. The naive love between the boy and the girl is portrayed as delicately as by a Greuse.

It is unfortunate that the main bulk of the story should be occupied by the story of the two villains who are bound together by their guilt in a murder, a theme which is not interesting, and which has no use in the development of the plot. It is difficult to judge the better parts of the story, so overlapped are they by this mud.

One must conclude that the motion picture has not yet produced a masterpiece which will rank with "Annabel Lee" or the story of the Witch of Endor.

*The Greatest Question.* Produced by D. W. Griffith. Distributed by First National. 6 reels.



### "THE MAKING OF AN AMERICAN"

It is strange that the simplest solution of any of the world's many troubles today is so overlooked—education, education, and more education. Perhaps its very simplicity makes it unpopular with theorists. However that may be, there is an excellent illustration of the truth in a film issued by the State of Connecticut, Department of Americanization. *The Making of an American.*

An enterprising young Italian who comes to America is forced to take a position as a day laborer—which is far below his ability and standard of living—solely because he cannot speak English. Even a laborer, however, must know the language of the country where he is employed, as Pete soon found to his cost. An unattended freight elevator, a sign in English that he could not read, a struggle of an instant, and then the hospital. It was a sadder and wiser man who came out a few weeks later. When he passed the post office, and saw a sign in several languages calling upon foreigners to learn English, and to attend night school, he was prepared for the message that was destined to change the entire course of his life. Night school for Pete was the result. Any one familiar with such work will experience anew the keen realization of what it means to the new-comer—the crowded roomful of eager listeners, trying so hard, following so patiently and docilely, the enthusiastic teacher's efforts—in short, the making of Pete. He now is able to secure a suitable position and rises rapidly.

The lesson for the newcomer who sees the picture is driven home by the final incident in which Pete, as foreman, is obliged to refuse a position to another newcomer on account of his inability to speak English. Pete, however, gives him the helpful advice—"Go to night school and learn English."

The theme is handled most successfully. It is, of course, purely a work-a-day film made simply to carry a message to the newcomer. But it must also appeal to anyone interested in the welfare of Americans new and old and suggests, though not in words, a practical way of securing that welfare—support the cause of EDUCATION.

*The Making of An American.* Produced and distributed by Worcester Film Corporation. 1 reel.



### THE NEW PEDAGOGICAL EXHIBIT

One of the greatest possibilities of the motion picture lies in its efficacy as a record—a record that holds first place in accuracy and vividness. It was recently pointed out in ton, assistant conductor of the Philharmonic Society, that "tempo, the one quality in interpretation that cannot be indicated with precision by the composer," as interpreted by a conductor actually beating time for an orchestra which is playing, may be recorded by the motion picture. It is easy to see the value of being able to reproduce and study any famous conductor's interpretation of a given composition.

In a similar way, pedagogs may compare each other's methods by studying motion picture records, which reproduce the pupils' reactions with an accuracy and impartiality



# SUGGESTED PROGRAMS

## SPECIAL AMERICANIZATION PROGRAMS

**WAGON TRACKS**, 5 reels; an Indian and settlers drama of the Santa Fe trail; of historical value. **LOUISIANA**, 5 reels; a romance of Southern life with correct atmosphere and background. **HAY FOOT, STRAW FOOT**, 5 reels; a rural recruiting drama presenting the loyalty and patriotism of two generations. **FIRES OF FAITH**, 6 reels; a war drama emphasizing the deeds and work of the Salvation Army. **UNCLE TOM'S CABIN**, 5 reels; Harriet Beecher Stowe's classic of pre-Civil War life in the South. **THE POPE CHEST**, 5 reels; a department store drama. **LITTLE MISS OVERO**, 5 reels; a drama of food conservation. **THE ROMANCE OF APPY VALLEY**, 6 reels, a simple and thrilling story of life in rural Ohio. **AGGIE PEPPER**, 5 reels; a thoroughly American romantic melodrama. **THE LINCOLN CYCLE**, 10 episodes, 2 reels each, of the life of Abraham Lincoln; historically accurate and full of inspiration.

### Famous Players-Lasky.

**EVANGELINE**, 5 reels; a remarkably beautiful presentation of Longfellow's poem dealing with Arcadia and the early American colonies. **THE ONE STAR RANGER**, 6 reels; a drama of early Texan frontier life. **BLUE-EYED MARY**, 5 reels; an attractive American home story. **EVERY OTHER'S SON**, 5 reels; domestic drama of the war.

### Fox.

**DADDY LONG LEGS**, 8 reels; a comedy drama illustrating the social changes possible to an American orphan.

### First National Exhibitors' Circuit.

**THE LION'S DEN**, 5 reels; a rural church drama illustrating social work for boys. **THE UPLIFTERS**, 5 reels; a comedy drama dealing with bolshevism. **OUR MRS. McCHESNEY**, 5 reels; Edna Ferber's story of the character and struggle of a woman commercial traveler. **THE SPENDER**, 5 reels; a drama of generosity versus stinginess.

### Metro.

**DESERT GOLD**, Hodkinson Service, 7 reels; a romantic drama of early border life in Arizona and Mexico. **LITTLE SISTER TO EVERYBODY**, 5 reels; a story of labor. **PATRIOTISM**, Paralta-Hodkinson Service, 5 reels; a patriotic melodrama.

### Pathe.

**Exhibitors' Mutual**: **A HOOSIER ROMANCE**, 5 reels; a drama drawn from James Whitcomb Riley's poem of Indiana life.

**Street**: **BOLSHEVISM ON TRIAL**, 5 reels; a realistic drama revealing the fallacy of radicalism.

**Triangle**: **TONY AMERICA**, 5 reels; an Italian American romance.

**Universal**: **THE SUNDOWN TRAIL**, 6 reels; a drama of historical Western country and life. **THE RIGHT TO HAPPINESS**, 8 reels; a labor and "red" problem drama. **THE OPEN ROAD**, 6 reels; a Western drama of an Italian-American. **THE MAN WITHOUT A COUNTRY**, 6 reels; an historic patriotic drama of the seas.

**Vitaphone**: **THE MAN WHO WOULDN'T TELL**, 5 reels; patriotic war drama. **THE YANKEE PRINCESS**, 5 reels; an American domestic romance.

**World**: **THE AMERICAN WAY**, 5 reels; an American romantic drama of society and business. **HOME WANTED**, 5 reels; an orphan child drama presenting love of children.

**Yip-Ho**: **THE RED VIPER**, 5 reels; presenting "red" propaganda among returning soldiers.

For rounding out programs drawn from the above list, we suggest selections from any of the following:

**Goldwyn**: Ford Educational, 1 reel each.

**Exhibitors' Mutual**: Outdoor (travel, scenic), 1 reel each.

**Educational Film Corporation**: Scenes, 1 and 2 reels.

**Prizma, Inc.**: Colored, 1 reel.

**Universal**: Scenic and travel, 1 reel.

Also selections from Fox and Bray cartoons and from any of the current weeklies.

For balancing these programs we also suggest careful selections of comedies from the following groups:

**Exhibitors' Mutual**: Strand, comedies, 1 reel each.

**Christie** comedies, 1 reel.

**Universal** comedies, 1 and 2 reels, including "Typos and Moran."

**Famous Players-Lasky**: Paramount comedies (Cluge, Sennett and Arbuckle), 2 reels.

**Goldwyn**: Capitol, Parsons comedies, 2 reels.

no verbal account can hope to equal. Such a record is presented in *The Modern Education of the Blind*, produced by M. H. Whitelaw for the New York Institute for the Education of the Blind. The most striking tribute to the success of the methods of this institution is the happy confidence and fearlessness of the pupils. How this most desirable end is attained, the pupils show.

The Institute, founded in 1831, is now in the heart of New York, but nevertheless plenty of outdoor sport and exercise is provided for the pupils, play designed to develop the senses of sound, touch, and direction, and the confidence which will enable them to navigate crowded city streets alone.

Geography is studied with the finger tips, from relief maps and models of animals, buildings etc. Mathematics becomes a fascinating game when played on a board. In the use of Braille books and typewriters pupils attain astonishing speed and by it are familiarized with most of the regular school curriculum.

In the study of the arts and crafts, the blind prepare for economic usefulness. Rugs, baskets, knitted articles, wooden articles, and even garments sewed on the sewing machine are made by the pupils. Their dexterity and their enjoyment of their work are remarkable. The girls are also taught to cook and to handle fire without fear.

The reel closes with gymnastic feats by both boys and girls, and the greatest pleasure of the blind—music. Teaching and piano tuning provide an occupation for many, and, as an avocation, this art seems to be the most congenial form of expression.

*The Modern Education of the Blind*. Produced and distributed by M. H. Whitelaw. 1 reel.



### "MIDDIES AND BLOUSES"

This two-reel picture, also produced and distributed by Autographed Films and screened at the same showing with *Our Children*, is a simple little story of a broken-down working girl who was taken in charge by the welfare workers

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## SLIDE NOTES AND COMMENT

Rev. Dr. Thomas H. Sprague, pastor of the First Baptist Church, Troy, N. Y., gave a series of four stereopticon lectures recently on Sunday evenings in his church. The titles of the lectures were "What Shall We Do in Mexico?" "Need the United States Fear Japan?" "Shall We Keep the Philippines?" and "Through African Jungles." Slides helped to attract more than 3,000 persons to the Sunday evening services from January to June, 1919. Members of the congregation enjoy singing songs and reading Scripture as the words are thrown on the screen.

Harry J. March, city planning engineer of Buffalo, used 80 slides covering this subject and civic centers when addressing the chamber of commerce in Niagara Falls, N. Y., recently. Conditions in Buffalo 50 years ago were shown in contrast with present conditions in the business district of that city. Proposed civic centers in Buffalo were also pictured.

Lantern slide lectures delivered recently in New York State cities were: "Reconstruction of Crippled Soldiers," Dr. Howard R. Hayden, Albany Social Science Society, High School, Albany; "Italy's Part in the Great War," Miss Lila Van Kirk, Central School, Troy; "Health Centers," Dr. Palmer Bowdish, Central School, Troy (the last two under the auspices of the Women's Civic League of Troy, N. Y.); "Making Democracy Safe for the World," Calvary M. E. Church, Albany; "India," Rev. Henry F. Hamlin, North Reformed Church, Albany; "Wild Flowers," Dr. A. D. House, Albany; "How to Keep Children Well," Dr. Clarke of State Department of Health, Elizabeth Street School, Oneida; "Coal Tar Products," John S. Crandall, and "Sewerage Disposal," George T. Hammond, Technology Club, Syracuse; "Jerusalem," Dr. Ismar J. Peritz, College of Agriculture, Syracuse University; "Beautiful Ireland," Rev. Richard J. Casey, St. Joseph's Hall, Yonkers.

Recent stereopticon lectures in New Jersey were as follows: "American Democracy," Rev. Dr. George Farrar, M. E. Church, Newark; "Eye-o-graphic Bible Lecture," Ethan A. Baker, First Congregational Jube Memorial Church, Newark; "The Salvation Army at the Front," Men's Club, Fewsmith Memorial Presbyterian Church, Newark; "The History of the Bible," Reformed Church, Newark; "My Adventures in the West," Rev. Robert M. Marquis, First Presbyterian Church, Paterson; "Sunkist California," Charles A. McAlpine, Men's Club, Jersey City; "Scenes in the Holy Land in the Time of Our Lord," Second Reformed Church, Hackensack; "The Doughboy and the Doughgirl in France," Major Wallace Winchell, Salvation Army Corps, Hoboken; "In His Steps," Charles I. Snow, First Presbyterian Church, Hoboken; "Japan," Prof. J. Leonard, Second Reformed Church, Hoboken; "Torch Bearers," Rev. Dr. Ingram, Westminster Presbyterian Church, Trenton; "The Call of the Near East," Rev. Charles F. Fields, Grace Baptist Church, Trenton; "From Egypt to Palestine," Rev. G. Z. Stupp, St. Mark's Lutheran Church, Trenton; "South America," Miss Anne Mellyvaine, Christian Endeavor League, Presbyterian Church, Pennington.

# EXPERIENCE EXCHANGE

**T**HIS department of the EDUCATIONAL FILM MAGAZINE aims to give readers the benefit of the motion picture experiences of others readers. It is intended to be constructive, suggestive, and practically helpful. All schools, colleges, churches, Sunday schools, clubs, lodges, farmers' institutes, asylums, prisons, hospitals, settlement houses, community centers, industrial plants, and other institutions and organizations are invited to send in accounts of their experiences with visual education. The readers of the magazine are eagerly looking forward to this mutual interchange of ideas. Address Experience Exchange Editor, EDUCATIONAL FILM MAGAZINE, 33 West 42nd Street, New York.

## GEOGRAPHY FILMS IN OREGON SCHOOL

Motion pictures for Umatilla schools have come to stay, and their value in vitalizing the subject matter and adding greater importance to all school work cannot be over-estimated, according to many educators. The Umatilla school was one of the first schools of the county to introduce this feature in the program. New films along educational lines are shown during the school hours and in connection with the regular work.

The children of the school look forward each week to the assembly periods for they know that there is a treat in store for them—motion pictures—real movies to illustrate the geography lesson and something to write about in the once-dreaded language lesson. Lately the pupils were shown the films on the "Royal Gorge" in Colorado and the "City of New Orleans." Father Pound, the janitor in charge of the school, made an interesting talk on the former film and related several incidents that transpired during his youth while a resident of that section.

## RECREATIONAL FILMS IN HIGH SCHOOL

The Cleveland Heights, Ohio, High School have had 21 shows with selected motion pictures the past year and have averaged 674 in attendance. Fred Burroughs reports that they have installed a second machine and expect to remodel their auditorium this summer. The young people and their parents seem to like such pictures as "The Little Princess," "M'Liss," "How Could You, Jean?" "Headin' South," "Nan of Music Mountain," "The Firefly of France," "Prunella," "Uncle Tom's Cabin," "Pals First" and "His Mother's Son." They are showing industrial and educational pictures at noon and use the lists of the National Board of Review.

Pictures have been shown every Saturday night to audiences that have filled the building. Saturday afternoon pictures are shown to the scholars in the grade schools. No admission is charged at the door. Expenses are met by silver offerings. The program has thus far been very successful and has the heartiest support of the townspeople.

## SPECIAL THEATRE PROGRAMS IN SALT LAKE

The programs for boys and girls in the Paramount Empress Theater, Salt Lake City, under the auspices of the Home and School League, for six weeks were as follows: "Greased Lightning," a Briggs comedy; "When a Fellow Needs a Friend;" "Amarilly of Clothes-Line Alley" and Bobby Bumps cartoon; "Spirit of '17" and Bobby Bumps cartoon; "Under the Top" with Paramount Magazine and animated cartoon; and "The Roaring Road" with Paramount Magazine and animated cartoon. The chaperones and ushers were drawn from the teachers of the Lowell, McKinley, Whittier and Grant schools. The charge, including boxes, was 10c for any seat in the house.

## AVERAGE ATTENDANCE NEARLY 700

By CARLOS B. ELLIS

Princip al High School of Commerce,  
Springfield, Massachusetts

This is the fourth year that we have been securing motion picture films. It has not been our purpose to show films that have been strictly educational in character. On the contrary, we have tried to make our work educational by showing a better type of film than our pupils or the public would see in the motion picture houses in the city, in the hope that we might succeed in creating, on the part of the public, a desire for films of a better class.

We show these films to high school pupils at the close of our school day on Friday without any charge, and in the evening, we show the same films to the general public for a nominal admission fee. The success of our experiment is best measured, perhaps, by the paid attendance, which has been as follows:

1915-1916	Average per evening	441
1916-1917	" " "	369
1917-1918	" " "	524
1918-1919	" " "	671

At least 25 per cent of our paid attendance is made up of boys and girls who are under the high school age, many of whom would be on the streets in the evening if they were not in our assembly hall.

## HOME AND SCHOOL CLUB RUNS MOVIES

The Home and School Club, of Campbell, California, has purchased a motion picture outfit largely from the proceeds of a "demonstration movie show" given on Friday evening, November 7, last at the local school auditorium. A representative of the extension division of the University of California, at Berkeley, selected the films shown from the viewpoint of educational and uplifting entertainment. Children were admitted for ten cents; adults for twenty-five cents. Appropriate music was provided by a three-piece orchestra.

The club outfit will be frequently used for community entertainment and educational purposes. The mothers and teachers of the town have thus taken matters into their own hands, to counteract, as they hope, the harmful influence of the commercial movies.

## SUNDAY SCHOOL SHOWS THURSDAY NIGHTS

John W. Brooks, superintendent of the West Genesee Street M. E. Church Sunday School, Syracuse, New York, writes to this magazine that the Sunday School is conducting a motion picture show every Thursday night. They would be glad to hear from producers of films suitable for Sunday School programs. By this they do not mean religious pictures but entertaining pictures—pictures, Mr. Brooks insists, "which are absolutely clean and free from suggestion."

## MONDAY MOVIES IN N. Y. CHURCH

"We have always found the offering received for our Monday evening movie sufficient to defray the expenses," said Rev. Dr. A. Edwin Keigwin, pastor of the West End Presbyterian Church, New York City, where a program for children is given in the afternoon, to which no charge is made. "For the two hours and a half of wholesome amusement six reels of up-to-date moving pictures, community singing, and organ music are provided for by the weekly offering.

"These Monday night entertainments are a direct outgrowth of our work for the men in the service. During the eight months when we entertained over 15,000 soldiers and sailors we had such a wonderful experience that we are transferring the energy we started then to benefit the community. We have a first class program of moving pictures which lasts from 8 to 10:30. The reels we select from the Community Motion Picture Bureau and they are the very best we can secure.

"I noticed this summer during my vacation in New Hampshire that the attendance at the movie theatres was falling off. Now is the time for the church to take over this amusement or entertainment, which, having passed the thrill stage, may be developed educationally and spiritually. The silly comedies have lost their drawing power; people want first-class novels, travel pictures, news of the day—something capable of producing a spiritual reaction."

## "MOVIE HOUR FOR MEN" IN CHURCH

The Rev. Karl Palmer Miller, who has recently come to New York as pastor of the Mariner's Church of the New York Port Society, is very much in favor of the movie. While chaplain in one of our Southern camps Mr. Miller had an opportunity of watching the movie, and he firmly believes in its use in the churches. His idea would be to have a short address, followed by an hour of pictures. He believes that, specially at the Mariner's Church, which is in 11th Avenue, near 23rd Street, this hour of good pictures would keep men from other haunts.

Mr. Miller is opposed to admission fees, but approves taking up a collection.

"I can see no sense in opening up a charge movie in the Church," he said. "I believe that the motion picture is doing in a very large way what novels and magazines have done for young men of other generations; it feeds their appetite for adventure."

## SCHOOL HAS USED FILMS FOR YEARS

Fred Grafelman, principal of the Consolidated School, Alberta, Minnesota, states that his school has had a fine standard motion picture projection machine for many years and the pupils have benefited largely from "this wonderful field of education, visual instruction." He desires to be placed in touch with all of the best sources of supply and information regarding instructional films.

# PRIZMA

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Entertaining, instructive, and altogether delightful!

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## The Priceless Gift of HEALTH



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*Illustrated Synopsis From*

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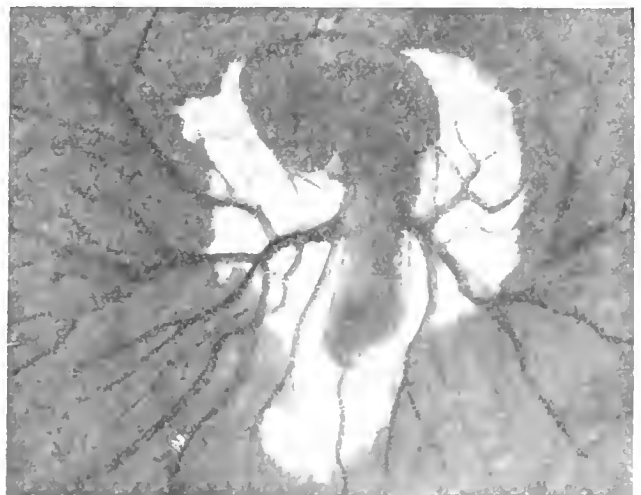
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# PROJECTION-EQUIPMENT



Edited by JAMES R. CAMERON

## CHURCH AND SCHOOL MOVIE PROJECTORS



JAMES R. CAMERON

**T**HE importance of the motion picture as a means of education is being recognized more and more each day. Just consider for a moment the prominent part played by motion pictures in winning the late war; first to arouse patriotism, then to show why we entered the fight, what we were fighting for, to encourage enlistments, pacify labor unrest, increase production, and put the government loans over the top. They were used extensively in the training camps in this country and abroad and even in the fighting area to educate and amuse the boys and to stimulate morale. It was one of the greatest lessons of the war and the government was quick to realize that the most direct way to the brain was through the eye. It may be interesting to some of our readers to know that approximately 51 per cent of all recreation; passive and active, furnished our soldiers and sailors was in the form of motion pictures.

The great advantage of visual instruction has been clearly demonstrated; educational institutions, churches, hospitals, welfare societies, and industrial concerns throughout the country are now installing motion picture projectors. Film production for educational purposes is being considered by many state governments, the federal government, church and numerous other organizations. Some films have already been completed and are on the market. The time is not far distant when the motion picture projector will be as much a fixture of the classroom as the blackboard. The sales manager of one of our largest manufacturers of projection machines states that 68 per cent of all orders received during the months of November and December came from churches, educational and industrial organizations.

The writer has received many inquiries regarding the class of machine most suitable for church and school work. In replying to such inquiries it is important that local conditions be carefully considered as a machine that would be highly satisfactory in one place would not produce maximum results if used under different conditions. One of the most frequent queries is relative to the advisability of using portable machines. It is the writer's opinion that where it is possible to make a permanent installation a professional model projector will unquestionably give the best results. Practically all such machines on the market to-day can be bought equipped with either a Mazda lamp outfit or an arc lamp. Where the distance from the machine to the screen does not exceed 65 feet the Mazda lamp outfit can be used successfully. Where the throw is more than 65 feet a carbon arc lamp will be necessary to produce satisfactory results; this would probably require extra wiring as ordinary house wiring would not be large enough to carry the amperage necessary to maintain an arc.

The machine should be installed in a fireproof booth, size to conform with local regulations. The booth should contain everything necessary for perfect projection and nothing more. No unnecessary paraphernalia should be allowed to remain inside. By painting the inside walls of the booth black or some dark color reflection will be reduced and prevent a continual glare in the operator's eyes. The booth should be equipped with a small light for the benefit of the operator, so shaded that none of its rays finds its way through the portholes to the screen. This same rule should be applied to all other lights in the hall or room. Safety precautions must of course comply with regulations as prescribed by local authorities.


Where it is possible to confine the use of the projector to one room or where space will not permit the installation of a large machine, portable machines are now being used to a large extent with pleasing results. The advantages of these machines are of course their light weight and compactness, also the fact that no special wiring is necessary, it being possible to operate them by connection with any ordinary lamp socket. As a 100 watt lamp is generally the source of light in these machines, however, their use is limited to rooms where the throw will not exceed 35 feet. Up to that distance the machine will project a clearly defined picture. As the light source is a proportionately long throw can be obtained, but by increasing the light source the fire hazard is also increased.



### ANSWERS TO INQUIRIES

... here ... keeps ... Please ex ... transformers be ... switch ... S. B. Bellows, Ohio

(Continued on page 28)



## Announcement

IN connection with its efforts to facilitate general education by advocating and installing printing outfits in public schools the

EDUCATION DEPARTMENT

### American Type Founders Company

has decided to enlarge its scope of activities to include the sale of motion picture projecting machines and supplies, and to furnish information regarding films for educational purposes. After a thorough investigation, and after consulting leading educators, we are convinced that the portable motion picture projector is the kind best adapted to general educational work, and we are pleased to announce that we have made arrangements to sell

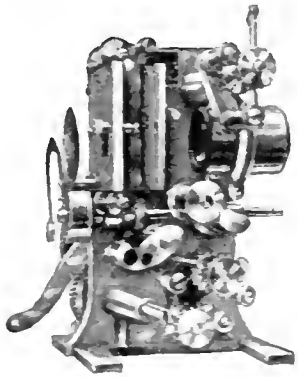
## THE DE VRY PORTABLE MOTION PICTURE PROJECTOR

FOR USE WITH SLOW-BURNING FILM

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DETROIT	119 West Larned Street
ST. LOUIS	Ninth and Walnut Streets
DENVER	1621 Blake Street
PHILADELPHIA	Keystone Type Foundry Supply House, 8th and Locust Streets

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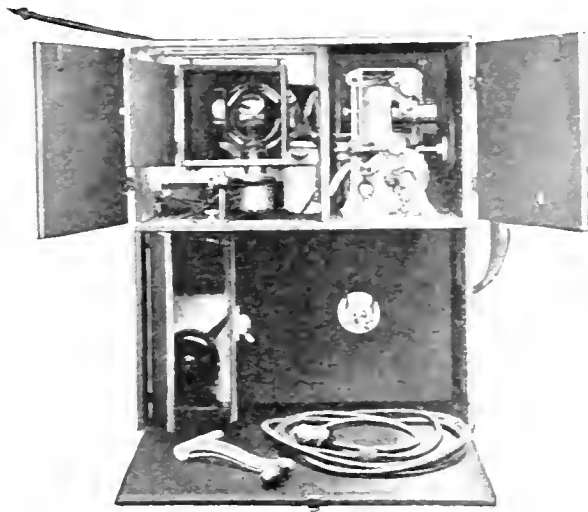


### The Heart of "the Rotary"

An improvement in motion picture mechanism is found in the new "Rotary" presser movement, which replaces the present-day "geneva" or "star-and-cam" device.

The "Rotary" is so original in design, so simple in construction and so successful in operation, that comparisons are interesting and enlightening. For example, the usual "star-and-cam" has TEN wearing surfaces in direct comparison with the TWO simple bearings of the "presser" movement.

In the "Rotary" presser mechanism, the film is treated as a continuous ribbon. Sprockets and sprocket-holes are disregarded: the film is gently PUSHED down—picture by picture—by the CONTINUOUS application of the revolving presser to the entire width of the film.



# "The Rotary" Portable Projector

—"The size and weight of a suitcase, the strength and quality of a professional machine" — with exclusive, patented features that are in advance of every mechanism. Easiest to thread and operate; *the* projector for portable use.

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**T**HERE is opportunity for live-wire representatives throughout the United States and Canada—men who can grasp a man's-size opportunity, and make the most of it. Territory is being rapidly disposed of—to men with the right qualifications.

(Continued from page 26)

transformer connected between the two cut out lines, that a no-load short circuit will be made through the transformer as long as you have a short circuit on the secondary. If you will connect the transformer between the line and the arc lamp primary side to any one of machine lines, you will be driven to arc lamp, you will find that there will be no arc when you open the machine switch.

I think you are one of my machines I blew my fuse. I had a short circuit in my house but not it free from grounds. The mica capacitor is O. K. Perhaps you can help me.

Operator, Farret, N. Y.  
I had a short circuit, but if this were in your arc lamp the fuse would blow when you closed the machine switch, but if you had time to close the switch, the trouble probably lies in your transformer secondary or in the transformer, whichever you are using.

**PROJECTION-EQUIPMENT INQUIRIES ANSWERED**

The Graphoscope Company will be pleased to answer any inquiries from projectionists of all classes, pertaining to projection and equipment matters. Inquiries requiring a prompt response will be answered by mail, and those requiring further work with the replies to other inquirers, will be referred to the department, so that the information will become available to all readers.

Should you have the story of your projection and equipment troubles, then, write them to us and we can solve them for you.



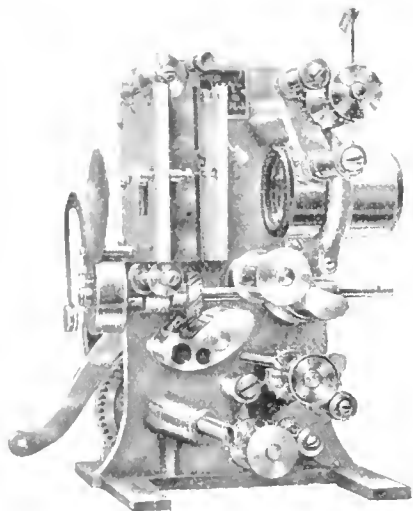
**EXCLUSIVE FEATURES OF THE "ROTARY" PROJECTOR**

The Graphoscope has the privilege of making an exhaustive examination of the latest portable projection machine, the "Rotary." It is built along the lines of the most modern models and is really portable, weighing only 25 pounds and measuring 10 1/2" x 11 1/2" x 8 1/2" over all.

A 1500 rpm. aperture has been made in the intermittent driving factor, a "rotary pressure" taking the place of the Geneva movement. It is this "rotary pressure" that gives the film the intermittent motion and it accomplishes this in the most satisfactory manner. The strain on the sprocket holes of the film is eliminated by exerting the pressure over the whole width of the film without engaging in the film perforations.

With the exception of the "rotary pressure" the machine is built similar to other portable machines of the suitcase type. It is equipped with a 400 watt Mazda lamp with reflector. The motor is universal and runs on either alternating or direct current.

After we had examined the construction of the machine, Mr. De Garrie was kind enough to project a picture for our benefit and it was the result obtained on the screen that impressed us most. That great bugbear of most portable machines, "flicker," was almost entirely absent. This rotary portable machine projected a picture that would compare favorably with any picture projected by its larger prototype, the professional projector, and, when all is said and done, it is the results shown on the screen that count.



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—the plantlet emerges from the seed?  
How it develops into a healthy plant, and how it comes to flower?

—How the shoes you wear were made?  
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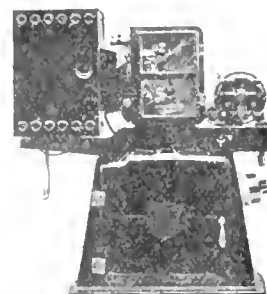
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## CENTENARY LANTERN SLIDES ON SHIPBOARD

The Methodist Centenary's splendid collection of slides, dealing with world conditions and missionary questions, afforded Rev. Dr. Ralph A. Ward, China secretary of the Board of Foreign Missions of the Methodist Episcopal Church, a unique opportunity to present some of the objectives of Christian missions to the passengers on the *Empress of Russia*, on his recent trip to China. Learning of the slides, the management of the ship requested Dr. Ward to speak, and the favorable impression made upon an audience crowding the lounge was quickly evidenced. Many passengers on Pacific liners, prominent business men and officials, are not sympathetic with Christian missions, owing to their failure to appreciate the real objective of foreign missions. The collection of slides brought together by the Board of Foreign Missions and the Board of Home Missions and Church Extension gives a means for presenting a true perspective in an interesting way to people whose correct understanding of the situation would be of much value. The invitation accorded Dr. Ward suggests a large field of opportunity for missionaries and others en route to fields of service.

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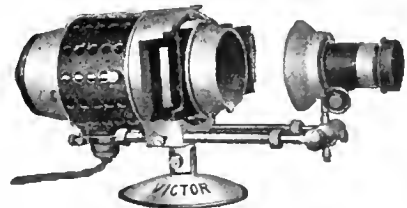


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# CATALOG OF FILMS



**E**DUCATIONAL FILM MAGAZINE publishes each month classified lists of all motion picture films belonging to the various groups of which this publication treats. The aim is to give accurate and dependable information under each classification. This magazine maintains for the free use of subscribers an Information Bureau which will endeavor to furnish data regarding any motion picture film in the fields covered. All inquiries should be addressed Catalog Editor, EDUCATIONAL FILM MAGAZINE, 33 West 42d Street, New York.

## CLASSROOM FILMS

### BOTANY.

Part V, No. 3016. Approx. Length, 900 Feet  
*The Pitcher Plant*

The Pitcher Plant is a native of Asia, Australia and North Borneo. Its curious pitcher-like formation serves to catch water and insects. The flower.—The development of the pitcher. The mid-rib of the leaf is prolonged into a tendril.—Like all good pitchers, the tendril throws a curve or hook at the end. The pitcher's first appearance.—Its development later in the game. A full grown pitcher hanging from the tip of the leaf.—A family of five pitchers.—A different species of pitcher that is not so tall, but of stockier build.—These pitchers take water.—The curves of the pitcher are too much for the insects.—The pitcher's victim at the end of the day.

### Mushroom Culture.

The mushroom is the fruit of the plant which is formed by little white filaments in the manure pile and known as "mushroom spawn." The old stone quarries are good places for its culture, offering the proper amount of moisture, warmth and darkness.—The workmen build long compact mounds of manure.—The mushroom spawn is then planted in the mounds.—After two months, the filaments having permeated every part of the manure, to force the fruit the workmen put a thin cover of earth over the mound.—Some months after the mushrooms begin to appear.—How the mushrooms appear.—Three weeks in nature in 20 seconds on the screen.—The mushroom must be gathered before its full growth, as it is impossible to keep it.—After filtering, the holes in the mound are carefully filled that the ever active spawn may produce more fruit. Some fine specimens.

### GEOLOGY.

Part I, No. 3010. Approx. Length, 800 Feet  
*The Ice and Snow.*

Water, in various forms, covers a large portion of the earth's surface. About 1/4 of the earth is occupied by water in its liquid form. A great amount of water also appears in the form of ice and snow. Rain drops, passing through the higher atmosphere, where the temperature is slightly below 32 degrees—the freezing point—freezes into snow flakes.—Snow flakes are formed of snow crystals, although varying in shape, they all resemble a six-pointed star.—Water, in the form of drops, freezes into snow—still, or slowing moving water freezes into ice. Water freezes into ice at a temperature of 32 degrees. During the process the water expands, note how it breaks the bottle. When once frozen the ice contracts.—Water, through the process of freezing, lessens in density and the ice floats.

This accounts for the fact that icebergs, those enormous pieces of ice, float on the sea.—Two pieces of ice will join when closely pressed together—this is called renewed frost.—A piece of wire, weighted at both ends, will cut its way through a block of ice without leaving any sign of a break.—Salt, in dissolving, absorbs heat. Ice, in contact with salt, causes extreme cold—this is the principle used in freezing mixtures. Water, mixed with ammonia gas and sulphuric acid, subject to compressed air and other, freezes—in this way artificial ice is produced.—Although snow and ice are the cause of much pain and suffering, they, in turn, are the source of great profit.

Part II, No. 3011. Approx. Length, 800 Feet  
*The Mountain Grow.*

The earth is a globe, approximately 24,000 miles in circumference, the interior temperature of which is so terrific that we cannot penetrate it. A thin crust of earth separates us from the fiery furnace. To get an idea of the thickness of this outer crust, let us suppose that the earth is three feet in diameter. The crust then is as thick as this chalk circle. It is subjected to heat expand and in cooling they contract. Gravenor's experiments show this. The earth is subjected to the natural law. It cools by radiation and contraction. Contracting, it grows smaller and the material involved not being able to buckle into wrinkles.—On the sea the weight under the weight of the water and contraction, material accumulated on them, these wrinkles sink and form pockets which will support a chain of mountains in some far distant future.—Each contraction of the surface of the earth causes the layers of material to be pushed up, the natural cause of nature's volcanic eruptions until they finally emerge from the surface of the sea. The new chain of moun-

action of the elements which gives the mountains the peaked appearance familiar to us.

### *The Petrified Forests of Arizona.*

Scientists believe that the petrification of the trees, which, by the way, did not grow where they now lay, was due to dissolved silica absorbed by the wood from the hot alkaline waters which floated the trees from their former upright position to their present and final resting place.—Near Holbrook, Arizona in Navajo County, is perhaps the most famous petrified forest. 1,800 acres are covered by these prostrate monarchs of a prehistoric woodland.—Here we see a piece of petrified tree which, before the Miocene period of geology—or approximately 2,000,000 years ago—housed in its leafy branches what species of strange birds!—Here we can see the actual grain and fibre of the wood perpetually preserved in stone rivaling onyx and marble for its delicacy of color.—Note here in this fragment of a trunk how the silica has filled the wood cells where formerly the life-giving sap stirred at the call of the spring sun.—Some of the trees measure 70 feet long and have a diameter of five feet. Specimens of amethyst and topaz are frequently found in the heads of the fallen monarchs and sometimes an entire trunk is composed of translucent agate.

## PUBLICITY FILM CO. PRODUCTIONS

For detailed information, write Publicity Film Company, Bismarck, N. D., or to the names and addresses given at the end of each description.

### THE Y O RANCHES. 2 Reels.

A sure enough western stock ranch in contrast to the staged photoplay. A film full of pep and interest and a valuable record of genuine western conditions along the Grand Old Missouri. (C. Burnstad Ranches, Burnstad, N. D.).

### NEIGHBORS OF THE Y O RANCH. 2 Reels.

An educative and stirring picture of genuine Sioux Indian life and customs of today on the Standing Rock Reservation in North and South Dakota. This was filmed when the Government authorities were not looking, but two white men witnessed these doings. (C. P. Burnstad Ranches, Burnstad, N. D.).

### THE EQUITY CO-OPERATIVE PACKING PLANT AT FARGO, N. D. 1 Reel.

A very complete picturization of the meat packing industry in North Dakota, a part of the much heralded farmers' utility ownership movement. (Equity Co-Operative Packing Plant, Fargo, N. D.).

### WHY SOW WILD OATS? 300 Feet.

Demonstrating the principle involved in a unique wild oat separator. (Hogland Mfg. Co. Fargo, N. D.).

### FARGO, THE GATE CITY. 1 Reel.

The recurring life, amusement facilities, and beautiful surroundings of this typical western city will be a revelation to any easterner. (Fargo Commercial Club, Fargo, N. D.).

### A LITTLE JOURNEY TO THE HOME OF LYNN J. FRAZIER, FARMER GOVERNOR OF NORTH DAKOTA. 700 Feet.

Depicting surroundings of the official head of the Non-Partisan League of North Dakota, a bona fide farmer. (Publicity Film Co., Bismarck, N. D.).

### THE NORTH DAKOTA STATE FAIR. 1 Reel.

Featuring exhibits of the highest grade. Arranged in live stock, including "Bacon Fair," a cow, famous \$50,000 Hereford sire, and other bulls of national fame.

## INDUSTRIAL FILMS

### HOOPING UP.

Reel, 1; Producer, Ford, Exchange, Goldwyn. Remarks:—Showing how barrels are made, felling trees, sawing logs, making staves, drying them for seven months, sawing ends, steaming barrels, testing steel hoops, gluing, painting and finishing, 100 months in making of a barrel.

### ROCK OF AGES.

Reel, 1; Producer, Ford; Exchange, Goldwyn; Remarks:—Scenes taken near Atlanta, Ga. Stone Mountain all granite, cutting up a mountain, polishing granite, putting granite blocks to their various uses, a boulevard paved with granite, a public library, monuments, etc..

### THE STORY OF ZINC.

Reel, 1; Producer, Ford; Exchange, Goldwyn. Remarks:—Last metal to come into use, zinc mining, sections in Oklahoma and New Jersey, drilling 225 feet for ore, smelting zinc ore, the mix house, charging of zinc furnace, 24 hours to distill zinc from ore, drawing zinc, casting into slabs.

### WHERE THEY GO RUBBERING.

Reel, 1; Producer, C. L. Chester; Exchange, State Rights. Remarks:—Outing-Chester Picture. Tumacurc, British Guiana, native hut, tiger creek, Mazaruni, the rubber tree, cutting tree in herring-bone fashion to get the juice, cup attached to tree by a piece of clay, preparing the rubber, etc.

### JAPAN, THE INDUSTRIOUS.

Reel, 1; Exchange, Beseler. Remarks:—Making baskets, rope maker, at the saw-mill, shoe maker, the feet are used as skillfully as the bands, expert makes a pair of shoes in ten minutes, manufacturing umbrellas, moving restaurant, a pipe cleaner, street gobbler, painting vases.

### GOWNS MENUS WOULD ENVY.

Reel, 1; Producer, Prizma; Exchange, Republic. Remarks:—Cockerit batiks, the processes of making batik, method of dyeing originating with the Javanese several centuries ago, outlined in wax, wax prevents colors from running together, blending colors, final application, wax removed by gasoline, showing how "personality gowns" are designed, dyed and fitted.

### ORANGE GROWING.

Reel, 1; Producer, Lubin; Exchange, Beseler. Remarks:—Reissue. The growth and marketing of oranges, ox teams carry the fruit from orchard to wrapping and boxing house.

### SILKS AND SATINS.

Reels, 2; Exchange, Universal. Remarks:—Bureau of Commercial Economics. Child writes essay on silks. Hatching of eggs of silk worm, picking and chopping mulberry leaves, feeding grubs, rice straw to hold cocoons, complete cocoons, moth emerges, loose ends gathered and wound on reel, winding raw silks in skeins, dyeing the warp, beaming, twisting warp threads together, filling weaving, looms, inspection.

### THE COLOSSUS OF ROADS.

Reels, 2; Exchange, Universal. Remarks:—Making Firestone Cord Tires, testing tensile strength of fabric, calendaring and impregnating the meshes with rubber and running plies onto cores, chafer strip and wire-braiding machine, straight-side heads, tubing machine, safeguards on various machines, cloth separators. Part two: Separating plies from core, removing air bubbles, pits for curing, removing molds from beaters, wrapping machines, final inspection.

### OUT OF THE SEA.

Reel, 1; Producer, Prizma; Exchange, Republic. Remarks:—Key West fishing for sponges, glass bottom buckets used, diving to get sponges, marketing sponges of many types; strange fishes of different types and hues.

## RAY J. FINK PRODUCTIONS

### LOGGING AND TRANSPORT IN ITALIAN ALPS.

Reel 1. Felling of timber, transporting down stream, thrilling ride on a log raft, beautiful scenery. Produced by Urban. Reissue, Ray J. Fink, 4263 Franklin St., Philadelphia, Pa.

### CAPTURE OF FORT TICONDEROGA.

Reel, 1. A human interest story with dramatic and historic incidents. Produced on Lake Champlain. Shows Ethan Allen and his Green Mountain Boys. Edison reprint. Exchange, Ray J. Fink, 4263 Franklin St., Philadelphia, Pa.



**REVIEWS OF FILMS**

(Continued from page 23)

tion, carried off to their summer camp in the Catskills, New York State, and there made over by the healthful outdoor life, exercise, good food, and fun. The last-named quality, in truth, appears to dominate the major portion of the second reel which is given over to the many joys extracted from nature by these city girls afforded the opportunities of camp life by the feminine half of the "Y". The picture was taken last summer at Summit Lake Camp, near West Point, open for working girls of New York City, and at the Rainbow Camp, near Bear Mountain, for girls of school age.

The film is a fitting corollary to the "Come and See" campaign of the Y. W. C. A. Although their summer camp welfare work may be limited in scope so far as uplifting influence.

The picture has some effective photo-reaching the mass of women workers is concerned, the work is thorough in those cases which come under its wholesome and graphic compositions, the silhouette of dancing girlish figures against a huge bonfire in the center of the circle testifying to the striking art of the director.



**REVIEW NOTES AND COMMENT**

The miscellaneous matter at the beginning of a theater program seen recently seemed to point to the fact that although as yet good educational pictures are comparatively few and inaccessible, it is possible, "if you don't have what you want, to want what you have."

A Goldwyn-Bray scenic, not glaringly educational, produced views of Ausable Chasm, suitable for geological study, and detailed though brief demonstration of salmon-fishing in the Columbia River.

Glimpses of New York at night (International Weekly) afforded splendid material for art or architecture—the massed lights of the downtown towers, and a superb view of the Woolworth Building singing like a genie's palace.

Scenes of interest to students of economics and sociology occurred in a Kinogram and other weeklies: Federal troops striving to break a port strike; an English phanage which is famous for its drill, displaying an intensive training; portable merry-go-rounds for the slums; baby shows; girls at work making paper roses.

Why not ask your class to report each week on "What I learned about this subject from the movies I saw at the theater?"

Another educational suggestion came from "The Eternal Triangle" (Universal), doesn't sound hopeful, does it? "The Eternal Triangle" is a story acted entirely by dogs. It is a triangle, to be sure, Alexander Airedale, an unscrupulous loafer, almost wins away the affections of Mrs. Woofen, the loving wife of a shepherd collie. In the course of Mr. Woofen's indication of his honor, we meet every dog in town—"both mongrel, puppy, whelp, and hound, and curs of low degree," including the Ki-yi-zer dog, Dachshund von phenzollern.

**PERTINENT SUGGESTIONS TO TEACHERS**

If your class doesn't know how to write stories, why not show them such a story picture? From such a story as this they could learn the possibilities of material in their everyday surroundings. Ask them to tell this story on paper, and see if you can't get some real action, real description,

Then reverse the process. Have them write them from the point of view. "Is this interesting enough to make a moving picture?"

The results will surprise you. It will teach them straightforward vigor of writing and clear away many of their difficulties based on their erroneous idea of a "composition." The motion picture helps to place the "on paper" part of a story in its proper light—that simply of a medium for transferring bits of life seen by the author to the brain of the reader.



**EVERY LITTLE BIT HELPS!**

The ordinary program of motion pictures seen in a theater almost invariably affords suggestions to the educator. Teachers preparing pupils for college might find it a useful experiment to request their classes to take notes on an educational or news picture, and thus teach them that most useful and valuable art! From the notes the teacher will then find many suggestions for research work, which will, in turn, lead also to an increased interest in how to use reference books.

Fifteen minutes in a theater afforded the following suggestions, suitable for grammar school pupils:

Police parade in St. Louis reviewed by all living governors and mayors of state. A lesson in community civics.

Junk melted into iron for street car rails in Pittsburgh. Caption: "Dante would have felt at home here." Iron industry. Who was Dante and why would he have been familiar with this scene?

Marines ascend Sugar Loaf Mountain in Rio, by cable car.—A lesson in geography and physical geography.

Aerial patrol over Mexican border.

Britain follows the hunt again. Memorize a hunting song, perhaps Scott's:

"Waken, lords and ladies gay,  
On the mountain dawns the day:

All the jolly chase is here—

With hawk and horse and hunting spear."

Or, if the idea of hunting is not welcome, a song of fairy-hunting, like William Allingham's, which is even jollier:

"Up the airy mountain,

Down the rushy glen,

We daren't go a-hunting

For fear of little men;

Wee folk, good folk,

Trooping all together;

Green jacket, red cap,

And white owl's feather."

Why not connect the often wearisome "memory selections" with something the child has seen?

Cattle shows at San Francisco and Los Angeles.—Grazing industry. What do you know about the meat packer?

Wild teal stopping at Oakland in the course of their migration are protected and fed by the city.—Preservation of our birds. Prevention of cruelty to animals.

Exhibit of cats, dogs, birds and mice. House cat rear-kittens in woods and when they are grown brings them back to the house.—Lesson in natural history; animal's care for its young; other members of cat family, characteristics, etc.

Almost every subject as reported on by the child can be made the basis of a brief lesson, and the child will be convinced that what he is learning in school can be immediately made use of elsewhere; in fact is necessary for his full enjoyment and understanding of what he sees and hears.

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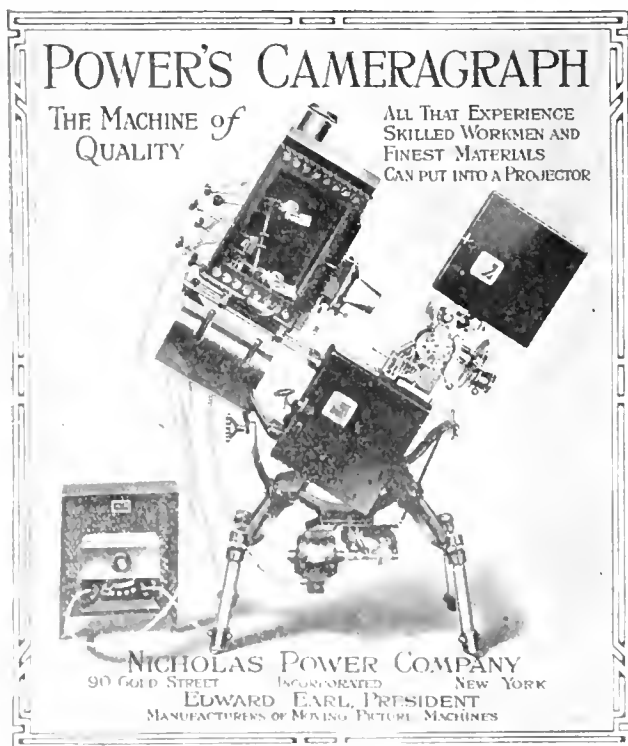
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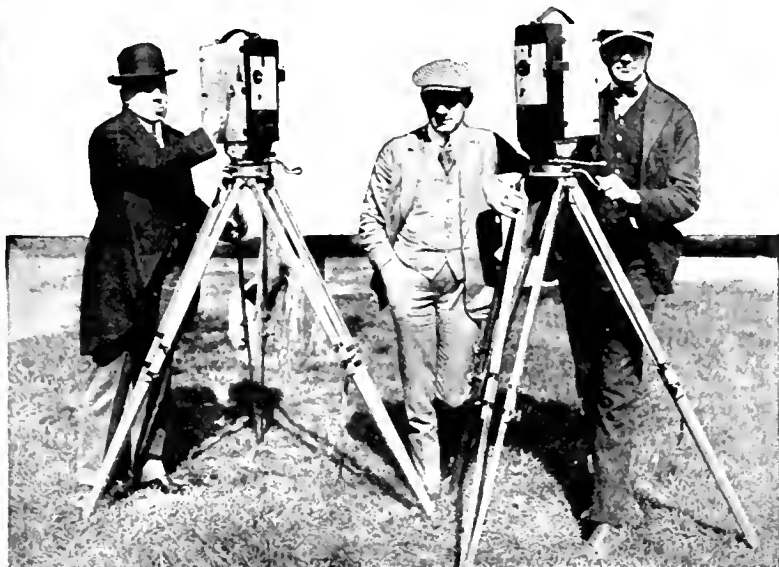
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## The Governor of New Jersey making pic- tures with a UNIVERSAL

**I**N the State of New Jersey they are using moving picture cameras for

educational purposes in connection with State Hospitals, Prisons, Homes, Reformatories and various other institutions. Mr. Frank A. Krueger is the official motion picture photographer for the State and naturally uses a UNIVERSAL, as with this camera, he knows he gets perfect film all the time and every time.

Educators, Explorers, Army Photographers, in fact every operator who has to depend on his camera as a soldier depends on his gun uses a UNIVERSAL.

Read what Mr. Krueger says of his trusty machine and then write for illustrated book, catalogue and full particulars.

416 Centre St.,  
Trenton, N.J., November 3, 1919.

Burke & James Inc.,  
252 East Ontario St.,  
Chicago, Ill.

Gentlemen:-

I am forwarding to you under separate cover a photograph of Governor Runyon of New Jersey as a cameraman with one of your Universal Cameras. The figures in the picture are as follows.

On the (left) Gov. Runyon of New Jersey, (Centre) Director, Dr. L.B.Blan, Dep't. of Institutions and Agencies State of New Jersey, (Right) Official Cinematographer Frank A. Krueger of Dep't. of Institutions and Agencies.

The Department of Institutions and Agencies of the State of New Jersey as far as I know are the first in the country to adopt the motion picture campaign to show the public how New Jersey cares for it's wards which includes all the State Hospitals for the Insane, State Prison, Girls Home, Home for Boys, Womens Reformatory, and various other institutions.

That I want to say is this, that we have two Universal Cameras 400 ft. capacity, one automatic dissolve, and the other no dissolve, and they have given the very best of service both in X-Ray and Scientific Research work and in straight picture making. I have shot twenty thousand feet up to the present date and am pleased to say I have not lost one foot of film through camera trouble. In all my experience with the Universal Camera while in the Photo.Div. of the Signal Corps U.S.Army and my present position with the State of New Jersey it has never failed to deliver the goods for me.

I wish you would send me a catalogue or any other literature that you have on hand as there are several states in Union which are writing us for information as to our education campaign we are so ably conducting fostered by Commissioner Burdette G.Lewis and Dr.L.B.Blan of the Dep't. of Institution and Agencies while I am doing the photographic work.

Yours truly,  
*Frank A. Krueger*  
416 Centre St.,  
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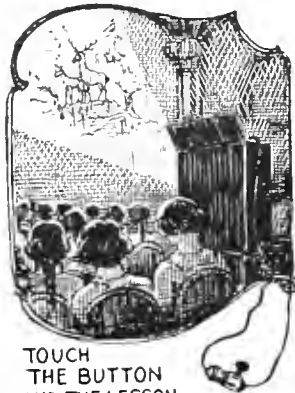
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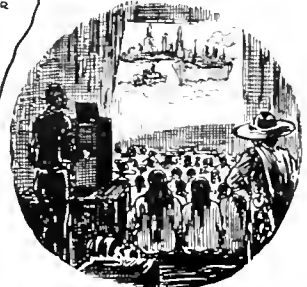
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Write for descriptive booklet of the Universal Motion Picture Camera. It explains why this machine has attained its position as the most efficient motion picture camera on the market.

Martin Johnson  
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Dear Sirs -

I am in receipt of the nasty letter I wrote you just before I left for the New Hebrides, seven months ago. I thought you would be glad to know that both Universals stood up swell, we spent six months among the head hunters and cannibals of Malekula, and used only the two Universals.

I have just finished printing the pictures, and I am sure that they are the finest films I have ever made—in fact there is not a foot of poor film among the twenty-five thousand feet.

The old camera that I used down here two years ago stood up as well as the new one, and outside of scarce and stretches caused by long expeditions through the jungles and over mountains, it is as good as new—in fact, it's like an old shoe, it is like a part of me, and I will always use it in preference to any other.

I will send you some photographs on the next steamer.

Sincerely yours  
*Martin Johnson*

You may see this letter or any part in advertising, my next feature that will be released in about six months will create a sensation, it is the most wonderful film of exploration that has ever been made, and the photography is perfect—it was all made on the two Universals.

It will probably be called "THE MEN OF MALEKULA."

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Many Schools, however, are not able, at the present, to afford the outright purchase of a great number of films—hence the value to our American Educational Institutions of the Film Libraries, which I mentioned in the Convention issue of the Educational Film Magazine.

Would you kindly, in the interest of all concerned, send me the names of any reliable distributors of short reel subjects that you know of in your territory, so that we may at the earliest date, obtain reliable and effective distributing centers, thus saving you time and expense in obtaining your films.

This service will be appreciated by,

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# EDUCATIONAL FILM MAGAZINE

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III.

MARCH, 1920

No. 3

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*Accredited Agent for United States War Department  
Motion Picture Service*

WARREN DUNHAM FOSTER, PRESIDENT

16 WEST TWENTY-FOURTH STREET,

NEW YORK CITY

# EDUCATIONAL FILM MAGAZINE

*The National Authority*

Covering Educational, Scientific, Agricultural, Literary, Historical, Juvenile, Governmental, Religious, Travel  
Scenic, Social Welfare, Industrial, and News Motion Pictures

Published Monthly by the City News Publishing Co., 33 West 42nd Street (Aeolian Hall), New York City

DOLPH EASTMAN, Editor

Vol. III.

MARCH, 1920

No. 3

## "SAFETY FIRST!"

**T**HE first issue of this magazine, dated January, 1919, contained an editorial announcement entitled "Plan, Purpose, and Policy." "Each article will be published . . . to serve our readers in some useful way," we wrote, "or to promote the acceptance and practical daily employment of what Mr. Edison calls 'one of the greatest things in the world.'" Under the sub-title "The Policy" we said further:

The editorial policy of this magazine will be in complete harmony with the plan and the purpose—not small-minded. It will not be "trade-paperish." It will not provoke and promote controversy. It will give the news and *tell the truth. It will lead all great movements toward the accomplishment of our purpose. It will be constructive, not destructive.* It will have ideals, and adhere to those ideals. It will have principles, and never swerve from those principles. And the pages of the EDUCATIONAL FILM MAGAZINE will always be open to those who have an idea to suggest, a plan to propose, *a truth to impart, a wrong to right.* Its message and its mission are plain, and are fraught with profound significance to mankind.

Thoroughly in accord with this policy, and pursuant to an investigation of conditions prevailing in the non-theatrical field of motion pictures, we have resolved to take a firm stand for safety in the exhibition and handling of motion picture film—a stand with which we have always been in sympathy but to which we did not give expression because of factors not now concerned. We are taking this stand because we no longer wish to shirk the moral responsibility of safeguarding thousands of human lives nor longer to be placed in the position of tacitly or impliedly encouraging violation of the country's laws.

*Moral responsibility and civic duty*—here are two obligations enough for any loyal American citizen and any member of the motion picture industry to live up to and respect not only in passive obedience but actively seeing that the laws are enforced without fear or favor. Nearly all manufacturers, distributors, and exhibitors connected with this industry are good loyal Americans and law-abiding citizens; they proved that beyond a doubt during the late war. But

there are a few, a very few, among them who are either indifferent to the law, or evasive of it, or deliberate in their violation of it. It is these few who constitute a menace to the vast majority in the industry, a menace even to themselves if they were only broad-gauged and far-visioned enough to realize the fact. For should disaster come the blow will fall alike upon the just and the unjust, and those who helped to pull down the house will be buried in the ruins alongside of those who helped to build it up.

The time has come for plain speaking and fearless action. With the sale of each projection machine using nitro-cellulose film and operated in utter disregard of the wise rules adopted years ago by fire insurance underwriters and state and municipal fire authorities all over the United States, a new hazard is added to the many already existing, thereby increasing the possibility if not the probability of another Iroquois theater disaster. We have no desire or intention of creating a state of terror or of unduly alarming users or prospective users of inflammable film in unprotected projectors, which are safe enough in themselves but which encourage the handling of such film under unsafe and dangerous conditions. We desire not to alarm but to warn, not to prophesy ill but to try and prevent ill from befalling the entire non-theatrical field of motion pictures.



What is the life of your child worth?

Is it worth the price of a fireproof booth, or the cost of an expert operator; of a reel of film, or a thousand reels, or a million reels? You would not sell or give away or lose your precious little one for all the wealth of the world. Hundreds of thousands of other parents feel the same way about their children.

Educational films are wonderful things, but their use must be made safe—relatively safe—under all conditions. A vampire may be beautiful to look upon, but in her heart is a black menace to all weak men.



In this issue two experts—one the very able and highly respected director of the Underwriters' Labo-

ratories, the other our own projection and equipment editor— discuss the technical and engineering phases of this question of the fire hazard and law evasion and violation in the handling and showing of motion pictures. We shall not here enter into an elucidation of our view of these phases; that is better left to the specialists. We are here concerned mainly with the ethical, civic, and economic phases of this matter which no self-respecting publication in the field can ignore, or side-step, or dally with any longer. The publisher who tries to ride two horses is likely to fall between them and be crushed. One sturdy steed is sufficient for us, and his name is Truth. He has a venerable Latin name also, *Pro Bono Publico*, but he responds to the other without whip or spur.

And now to ride Truth a little way out into the open country where we may drink in the fresh free air of the hills and forests and look unblinkingly upon the sun blazing away in a cloudless sky of blue.



Three salient facts in the situation stand out in sharp relief: The large standard professional projectors, safeguarded with fireproof booths, licensed operators, and other provisions for safety, are within the law. Portable or semi-portable projectors, equipped to run standard inflammable film, which are used without fireproof booths, expert operators, and other protective and preventive devices approved by the underwriters and fire authorities, are not within the law and, as such, the sellers and the buyers of such machines are liable to prosecution. Each separate use of such machine, with nitro-cellulose film, is a distinct violation of the law or of the underwriters' rules. (It so happens that there is very little slow burning film in the standard 35 millimeter width; hence, the evasion and violation of law is intentional and inexcusable.) The third fact is that acetate-cellulose film of 28 millimeter width, known as safety standard and adopted as such two years ago by the Society of Motion Picture Engineers, is a *de facto* safety film, slow to ignite, slow to burn, as comparatively safe as your evening newspaper.

These three outstanding facts should be held clearly before one in attempting to reach a solution of the problem of fire hazard in the use of motion picture film. The evaders and violators of the law are not the film people but the machine manufacturers on the one side and the purchasers of machines on the other, who ignorantly or wilfully handle highly inflammable reels of film, which are nothing but fuses 1,000 feet long, in utter disregard of the lives of those innocents who are gathered around the machine or open cans of nitro-cellulose. A case came recently to the writer's attention, wherein an operator was smoking a cigar directly over some open cans of inflammable film, and seated in chairs nearby were two or three

hundred little children waiting for the show to start. If a spark had fallen from that cigar on a bit of the film, the show would have started—but it would not have been the kind of show they came to see.



This is not a plea for anybody's film or anybody's machine. It is a plea for safety, for decency, for moral and civic righteousness. We are not here at present concerned with the technical, mechanical, or physical working out of the problems. These will be worked out in time to the satisfaction of all interests. Large professional projectors will continue to use regular theater film, with proper safeguards and under relatively safe conditions. Safety standard machines using the narrower or 28 millimeter width slow-burning film will grow in numbers and importance, no doubt, as their film libraries grow and from present indications, it looks as though the safety film libraries will outstrip in time other non-theatrical film libraries. There is, of course, a fundamentally sound reason for this—the safety factor is the dominant one in the human mind. "Safe First!" was the cry that resounded throughout the last few years ago, and back came the echo "Safe First!" That cry in reality was back of our entrance into the world war; it was the one thing that forced Germany and the Allies, too, into the armistice; it is the moving spirit in Russia today.

Makers of portable and semi-portable projection machines designed to use standard theater film must soon see the light and adopt one of two alternative courses: Sell their machines only on a written and signed agreement that the purchaser must use fireproof booth, expert operator, fireproof receptacle for reels and other safeguards provided by law; or change the gauge of their machines to take the safety standard and encourage the development of production and distribution in that field. Two standard width portable projector manufacturers are reported about to join the two now active in the safety standard field.

It must be remembered that the market is wide open, that every manufacturer, distributor, exhibitor, exporter and importer is free to make, sell, use, or exploit the 28 millimeter safety standard principle in any way he sees fit. There is no patent, no monopoly. On the contrary, those now in this field are doing everything in their power to encourage others to join them and make a big thing of it for all concerned. Its weakness hitherto has been the insufficiency of subjects in its film library. This defect is being remedied; and the reports are, with apparently sound foundation, that important financial interests are beginning to take hold of the safety standard idea and make a commercial market of it on a large scale.

(Continued on page 7, second column)

# VISUAL INSTRUCTION ACTIVITIES AT THE N. E. A. CONVENTION

One Afternoon Devoted to the Reading of Papers and Discussions -  
Informal Conferences Lead to Appointment of National Committee of  
Educators to Form a National Visual Education Association - Films  
Shown at Hotel Cleveland, Advertising Club, and Commercial Exhibits

BY DOLPH EASTMAN

THE semi-centennial meeting of the Department of Superintendence of the National Education Association, whose first gathering took place five years after the close of the Civil War, in 1870, was a success worthy of the occasion. Should the same ratio of progress be maintained during the fifty years to follow, the educational system of the United States will lead the entire world in methods, in thoroughness, and in practical results. The registered attendance, exclusive of local participation, at the convention headquarters in the Hotel Cleveland, Cleveland, Ohio, during the week beginning Monday, February 23, was about 4,500. With the addition of the names of Cleveland superintendents, principals and teachers and those who failed to register, the total attendance was over 5,000. The lack of hotel and rooming accommodations in the city undoubtedly prevented many more from coming to the meeting and drove others away several days before they would otherwise have left. The commercial exhibitors were disappointed at the comparatively small number of visitors in their hall, due no doubt to the fact that the building was several blocks away from the leading business save one, and in a rather inaccessible part of the city.

## INTENSE INTEREST IN VISUAL EDUCATION

For the first time in the history of the National Education Association there is a Department of Visual Education formally established as an official section of the Department of Superintendence. The officers during the past year, who were re-elected, are: President, L. N. Hines, state superintendent of public instruction, Indianapolis; vice-president, J. Beveridge, superintendent of schools, Omaha; secretary, C. F. Pye, secretary Iowa State Teachers' Association, Des Moines. The official program of the visual education department on Wednesday afternoon, February 25, in the ballroom of the Hotel Hollenden, was as follows:

### VISUAL EDUCATION IN COMMUNITY CENTER WORK

Charles Roach, Assistant Professor in charge Instruction Service, Iowa State College, Ames, Iowa.

### NECESSITIES IN EDUCATION

John H. Francis, Superintendent of Schools, Columbus, Ohio.

### ECONOMIC SIDE OF VISUAL EDUCATION

W. Paul Goode, University of Chicago, Chicago, Ill.

### ROUNDTABLE DISCUSSION ON VISUAL EDUCATION

Presided by Frank A. Gause, Superintendent of Schools, Bay City, Mich.

The reading of papers was limited to twenty minutes and oral discussion to five minutes for each speaker. Mr. Roach was able to read only a portion of his valuable contribution on "Visual Education in Community Center Work," which this magazine will publish in full in a forthcoming issue. Superintendent Francis spoke without notes in a direct, forceful manner brought out the salient, outstanding features concerning the use of visual instructional material in the schools. Both Prof. Goode and Mr. Roach added many helpful ideas and suggestions in their papers, as did the several speakers who followed.

One incident occurred toward the close of the roundtable discussion, which smacked of commercialism, was in a somewhat bad taste, and should not have been permitted by President Hines, who was in the chair. It was an attempt to have the Department of Visual Education of the N. E. A. on record as officially approving the standard theater

film, 35 millimeters in width, as the only film to be used in the schools of the United States. The presiding officer allowed the resolution to come to a *viva voce* vote without recording the ayes and nays, but the feeble response of affirmatives and the thundering chorus of negatives showed unmistakably that the sentiment of the assemblage was that the N. E. A. had better leave the question of the use of standard theater film or safety standard non-theatrical film to the individual school or college, to decide as the local authorities see fit. It was the first public demonstration of the difference of opinion on this subject, with an overwhelming sentiment in favor of an open, independent mind and a disposition to consider both sides.

## THE INFORMAL CONFERENCES

Due to the initiative of W. H. Dudley, of the University of Wisconsin; W. D. Henderson, of the University of Michigan; and J. W. Shepherd, of the University of Texas, constituting the visual instruction committee of the National University Extension Association, there was an informal conference Monday afternoon, February 23, on the ninth floor of the Hotel Cleveland, and on Wednesday evening at the Hotel Hollenden following an informal dinner in the cafeteria of the hotel.

The discussions at these two conferences, presided over by Mr. Dudley, had to do with ways and means of using films, slides, stereographs, maps, charts and other visual instruction material in the schools and colleges but were primarily concerned with motion pictures. Some interesting developments were noted at these meetings, but the only decisive action taken was the adoption of a motion that Mr. Dudley appoint a national committee of nine educators having no connection with commercial interests, who are to call a general conference within two months, if possible, of all individuals and groups who would like to get together and form a National Visual Education Association.

(Continued from page 6)

After all, it is not a matter of whether it is Tom's machine, Dick's screen or Harry's film. The issue is larger and higher than that. It is a matter of ethical principle and obedience to law and order, of moral responsibility and civic duty towards the public and our individual selves. We said in the beginning, and we say now, that we shall do everything within our power to develop the educational use of motion pictures. The thing is too big, the industry is too big, to permit commercial interests, or selfish motives, or mere comfort, convenience, and "cheapness" to endanger the entire non-theatrical field when it is so easy to play safe. By advocating the principle of "Safety First," compliance with law, and safeguarding of human life—especially the precious life of Young America—we are taking steps to make the future of educational films secure, no matter what developments may come.

ciation. To this conference will be invited in an advisory capacity all commercial interests who can help educators and others to solve the problems in this field, and it is hoped that out of this general conference will arise a strong national organization in which non-theatrical motion picture exhibitors and commercial manufacturers and distributors of equipment and films can cooperate and bring about a great national market in the non-theatrical field.

The dominant note at these informal conferences was that no flavor of commercialism must taint the work of the organization committee or of the organization itself after being formally established. The same tendency towards influencing or controlling the action of the N. E. A. which cropped out at the afternoon meeting was observed during the evening, namely, the commercializing of an effort which can only succeed if maintained on a high educational and ethical level. The committee to be selected will no doubt avoid this pitfall and will see to it that the conference leading to the formation of the association will adopt procedures which will make it impossible for commercial interests to have anything more than an advisory hand in the proposed organization. In other words, the feeling on the part of the educators, the editors, and other non-commercial interests present at these gatherings was that the initiative and the demand must come from the schools, churches, and other uncommercial institutions and that they must dictate the policies and the methods of the organization. The suggestion put forth that the active members of the association, the school men and women, should not pay dues and that the commercial people should "foot the bills" was properly frowned upon and cast aside. The feeling was that there should be no sense of obligation whatsoever to the manufacturers and distributors, who will be welcome to offer advice and to cooperate with the exhibitors.

REPORT OF ACTION OF AN INFORMAL CONFERENCE ON EDUCATIONAL USE OF VISUAL AIDS HELD AT THE HOTEL HOLLANDEN, CLEVELAND, OHIO, WEDNESDAY, FEBRUARY 25, 1920.

Dr. W. H. Dudley, University of Wisconsin, in the chair. Moved by Mr. Wilson of Detroit, and passed:

That a committee of nine educators, in no way concerned in or connected with commercial visual instruction organizations, be appointed to invite all persons interested in the educational use of visual aids, including representatives of commercial and industrial organizations, to a conference to be held within two months if possible, for the purpose of perfecting a permanent organization.

Discussion at the conference indicated that the desire was that the organization committee of nine should draft tentative plans for the organization and conduct of the permanent association, such plans to be used as the basis of discussion at the conference. This was embodied in no motion.

The opinion of the conference seemed to be that control of the permanent organization should be vested in the educators but that support should be accepted from and close cooperative relations established with commercial and industrial interests.

Ninety five dollars was subscribed by those present for meeting the expenses of the organization committee of nine.

A. J. KLEIN,

Secretary of Informal Conference.

### 31,000,000 FEET OF GOVERNMENT FILM

Arthur J. Klein, secretary of the National University Extension Association, at the Monday afternoon conference gave some interesting figures on the distribution of the government's war films from Washington. He said that there were now 42 distributing centers in state universities and other institutions and that this number would probably increase. About 9,000,000 feet of positive film have been distributed through these centers, of which more than 600,000 feet were sent out since September 1, 1919. Mr. Klein estimated that about 25,000,000 feet additional

of government film remain to be distributed for public exhibition throughout the country. The work of distribution is handled by the extension association in cooperation with the Bureau of Education in Washington.

Although most of this film deals with the late war, said Mr. Klein, a considerable proportion of it can be used in conjunction with history studies. In the series entitled "Training of a Soldier," there are 36 reels which are valuable for instructional purposes. These are among the most thoroughgoing pedagogical motion pictures so far produced, such pictures as "Military Map Reading," "The Three Inch Shrapnel" and similar ones being models of simplicity and clearness.

Mr. Dudley, who was associated last year with the Division of Educational Extension, Bureau of Education, stated that the bureau estimated that about 3,000 American schools were equipped with motion picture projection machines of all types. The questionnaire mailed by the bureau last year to 33,000 schools and colleges revealed that 1,100 were then equipped and 334 others were planning to equip for the use of films. More than 2,100 schools had local arrangements with theaters, churches, halls, clubs, and other institutions for showing special educational film programs. The figure mentioned, 3,000, appears to be conservative inasmuch as the questionnaire did not reach all educational institutions by any means and only about 30 per cent of those questioned replied.

Major L. G. Mitchell, of the United States Army, Medical Corps, told the Wednesday evening gathering of his three reel film on oral and dental hygiene, "Come Clean," which has been shown to the members of the Senate and House military committees in Washington. The picture was made largely at the Army Medical Museum in that city, and said to be a valuable contribution to the visual side of medical education.

### FILMS SCREENED AT CONVENTION

Considering the vital importance of motion pictures in any scheme of visual education, and the voluminous discussion of the subject, there was comparatively little activity at the convention in the way of actually screening subjects of an educational nature. A few films were shown in the main assembly room of the Hotel Cleveland, such as "Feet and Shoes," with a lecture by Miss Eleanor Bertin of the Y. W. C. A. War Work Council; "Come Clean," the Major Mitchell picture; and one or two others of the character at the meetings of the American School Hygiene Association. Several reels on school gardening were shown at the meetings of the School Garden Association in the rooms of the Cleveland Advertising Club, Hotel Statler, on Tuesday and Wednesday afternoons.

At the Thursday afternoon conference of the Community Centers Association, February 26, Frank L. Crone, former director of education in the Philippine Islands and now director of the school service section, Community Motion Picture Bureau, spoke on the topic "Obtaining Motion Pictures for a Community Center."

On Friday Mr. Klein, of the University Extension Association, was one of three speakers on the subject "What the University Extension Association Offers School Centers" emphasizing the community value of motion pictures in the telling of the mass of government film available in the 42 distributing centers of the association. Commissioner Claxton was heard with great interest on "What the United States Bureau Offers Local Community Center Movements." During the three days of papers and discussions on the activities of school community centers it was brought out that

motion pictures were playing and could be made to play an extremely vital part in Americanization, cultural, recreational, and other objects of community work.

"How Life Begins," the four-reel botanical and biological film produced by Captain George E. Stone, was shown at the Y. M. C. A. on Wednesday afternoon during the conference on sex education in the high school called by the federal bureau of health.

There was some brief discussion of the utilization of the screen at the February 27 meeting of the Safety Education Section of the N. E. A. On Thursday afternoon at the National Geographic Society conference there was a round table discussion on ways and means of providing visual instruction in schoolrooms, based upon the use of the society's collection of geographic still pictures. Eight two-minute talks were given under the general topic "Geography in Action."

#### THE COMMERCIAL EXHIBITS

The Society for Visual Education, Inc., was the only concern represented at convention headquarters in the Hotel Cleveland, having two rooms on the ninth floor and distributing there and in other places to interested visitors the first number of their official monthly publication "Visual Education," which is reviewed elsewhere in this issue. Other commercial exhibitors in the visual instruction field were represented by booths in the Bolivar-Ninth Building, the entire second floor of which was given over for the week to the N. E. A. exhibits. A list of these exhibitors follows:

Acme Motion Picture Projector Co., American Projecting Co., Argus Enterprises, Inc., Bausch & Lomb Optical Co., Community Motion Picture Bureau, DeVry Corporation, Edoscope Mfg. Co., Enterprise Optical Mfg. Co., Ford Educational Weekly, International Harvester Co., McIntosh Stereopticon Co., Moving Picture Age, National Geographic Society, A. J. Nyström & Co., Pathescope Co., Underwood & Underwood, Inc., United Projector & Film Co., Universal Film Mfg. Co., Victor Animatograph Co., Keystone View Co., Nicholas Power Co.

Motion pictures and lantern slides were shown almost continuously in many of these booths during the five active days of the convention. Several thousand copies of the February issue of EDUCATIONAL FILM MAGAZINE, entitled "N. E. A. Convention and Americanization Number," were distributed during the week to interested visitors.



#### MOVIES TO GET TEACHERS MORE PAY

The following typewritten slip, headed "More Pay for Teachers," was given out for signature at the N. E. A. registration desk and many signed the pledge of cooperation in the movement to obtain a living wage for those who are building the next generation of American citizens:

WHEREAS the Fox Film Corporation is ready and willing to undertake a national motion picture campaign to aid the movement to give school teachers, college professors and other educators a living wage, and

WHEREAS the success of this campaign depends upon the assurance of the whole-souled support of all teachers, superintendents and other educators throughout the country, and

WHEREAS a committee is about to be formed to work out with the Fox Film Corporation of New York City, through its motion picture weekly department, Fox News, the details in handling said campaign.

RESOLVED that I do hereby personally pledge myself to give the said committee my active and enthusiastic support whenever called upon, and further promise to act as local agent of the campaign in my district, or community, and to make it my special business to urge all teachers and other educators within my province to support the theaters displaying this film and to aid to the utmost extent of their power in furthering its circulation.

#### FILMS IN COLLEGE RESEARCH WORK

Motion picture films have a great future in educational institutions for purposes of research and general instruction according to Arthur G. Eldredge of the photographic department of the University of Illinois. Educators are just beginning to realize the possibilities that may be found in presenting the lecture and demonstration work in moving picture form. Movies can be made of all sorts of demonstration and shown to thousands of students simultaneously while only a few can witness an actual demonstration in some departments.

The real advantage of the movie over the original demonstration is that the films can be run more slowly; thus bringing out details that were not observed in the actual demonstration. A graphic illustration of this fact is portrayed in a movie film of athletic contests. When the films are run slowly upon the screen each movement of the event is brought out by the camera in a distinct manner that the eye cannot observe during the swift movements of the athletes.

Movie films are being used continuously by the various departments of the university in research and demonstration work. The pictures are taken by Mr. Eldredge of the photographic department and developed in the university studio on the fourth floor of the physics building.



#### DENVER LIBRARY SHOWS JUVENILE FILMS

The public library of Denver, Colorado, has purchased a motion picture projection machine to be used at the main and branch libraries in conjunction with the children's departments. The machine is fully equipped to show films of any length and is intended to arouse interest of children in books that it is considered well for them to read. The firm from which the machine was purchased maintains and lends a library of film-dramatized books and fairy tales.

"By showing the film version of the popular children's classics the matter of the book is presented to the child in a way that arouses his interest and leads him to read the book, later," said Chalmers Hadley, librarian.

"We have a regular schedule of picture shows at the children's departments of all the libraries, and in two weeks we are able to show a film in all parts of the city."

The machine will also be used in conjunction with the art lectures given by Reginald Poland, art director. Mr. Poland has been able to obtain pictures showing the masterpieces in the field of painting and sculpture.

Educational films of industries, agricultural methods, and animal and botanical life will be interspersed with the film dramas.



#### MAKING MOVIES PAY FOR NEW BUILDING

The Boston Suffolk Law School will have a big new building and under a plan devised by Dean Gleason H. Archer is going to make moving pictures pay for it and create an endowment besides. The school auditorium in the new building will be fitted out to seat 1,500 persons and will be equipped as a high class moving picture theater. The proceeds of the show will go toward paying off the indebtedness of the building. Dean Archer states that he has figured out that within seven years the building will have paid for itself with a surplus besides.



The Bray Pictures Corporation, by their unique method of making animated technical drawings, illustrate with great clearness how the moon exerts a pulling force upon the waters of the earth, causing tides. Here are shown the revolution of the earth, the high and low tides, with spring tides—neap tides. The pictures taken show a harbor on the east coast of the United States, where the tide is several feet high.

# THE UNDERWRITERS' RESPONSIBILITY TO THE PUBLIC

The Moral Responsibility for Evading a Distinct Duty Cannot and Should Not Be Shouldered by Fire Insurance Interests

By DANA PURCE

Vice-President, Underwriters' Laboratories, New York City

FROM the very beginning of the motion picture industry the fire insurance underwriters took the position that nitro-cellulose film, being a highly inflammable article, should have all possible safeguards thrown around it both when in use in projection machines and when not in use. Years ago the Underwriters' Laboratories in New York and other cities subjected the nitro-cellulose film to the most rigid tests and decided that as it was a dangerous substance and was likely to be used by the millions of feet and in the midst of crowds of many thousands of people, every precaution must be taken to protect life and property where cellulose film was concerned. The fact that its principal use was in close contact with sources of heat and light made it infinitely more perilous to life and property than would have been the case had its use been confined to instances where heat and light contact was not involved.

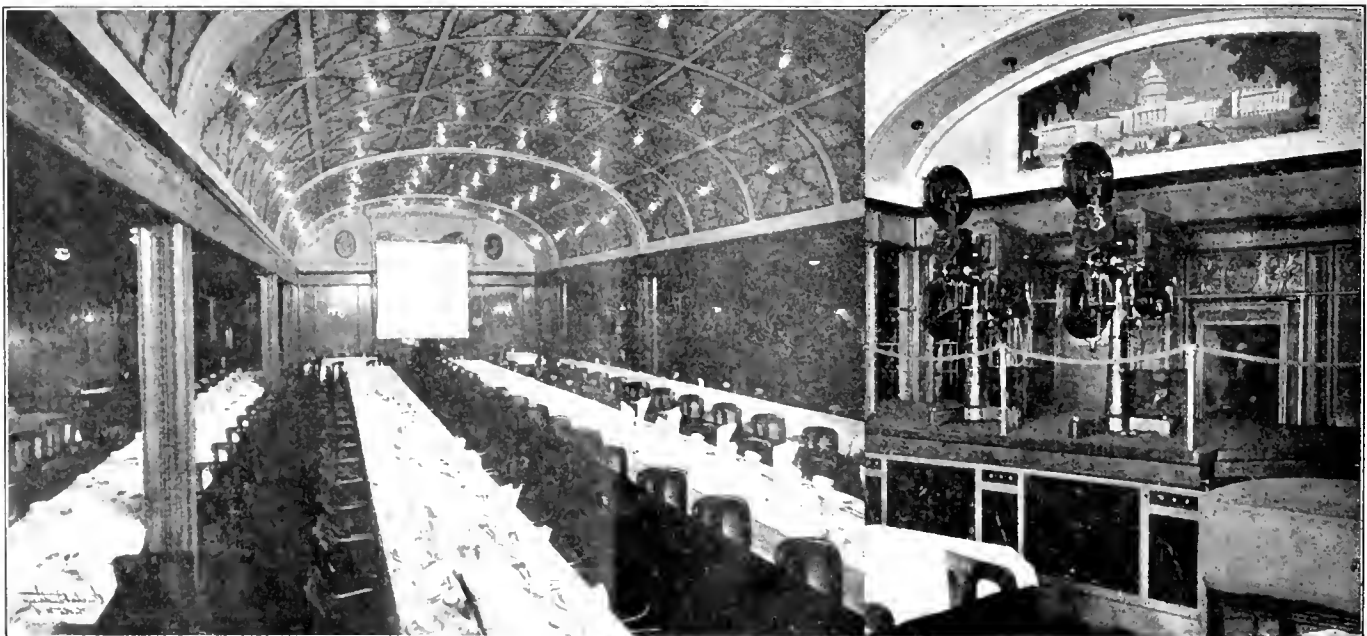
The condition which obtained during the formative years of the film industry has not changed but has become intensified as the business expanded and took in non-theatrical markets in addition to the ever-growing theatrical field. The wider use of inflammable film, instead of having a tendency to cause the fire underwriters to become less rigid in their requirements and let down the bars to some extent, has, on the contrary, led to the feeling that the rules laid down long ago were wise and sound and that it would be extremely unwise and un-sound to modify them in any particular. The underwriters are satisfied that the comparative freedom from film fires of a serious nature in theaters, exchanges, and other places where approved booths, licensed expert operators, fireproof vaults, proper containers and other safeguards are employed is due to the general observance of these legal requirements. Without such safe-

guards the record of the industry would in all probability have been such as to have caused its condemnation by the public long before it had reached its present value and importance.

The growing importance of the educational, religious, industrial and non-theatrical use of motion pictures makes it doubly imperative that the Underwriters, the State Fire Marshals, and the local fire departments of our cities and towns should be on the lookout to protect the lives and property involved in such use of nitro-cellulose film. For years the proper safeguards have been thrown around its daily use in places of amusement. Why should not the same safeguards be demanded in schools, churches, hospitals, asylums, prisons, manufacturing plants, and other institutions as are demanded in theatres? Certainly the lives of these thousands are as precious to the community as of the other thousands who flock to the theaters. We cannot have one law for places of amusement and a less rigid law for the other places. The logic of the case is irrefutable.

## MORAL RESPONSIBILITY OF MOTION PICTURE INDUSTRY

It is squarely up to the motion picture interests to safeguard and conserve human life and to obey the laws. The moral responsibility for evading this distinct duty and for violating the law cannot and should not be shouldered by fire insurance interests. If any state or municipal official charged with the observance of the fire laws chooses to violate his oath of office and turn his face the other way while the lives of hundreds of children are at stake, that is his affair and a matter for the courts and his own conscience to deal with. The pressure on the underwriters from the film industry has been very great, and the complaints have been numerous. But there is no tendency, as



THE life of the President of the United States was imperilled by the operation of these two standard professional projection machines, without fireproof booth or other fire protection, on the steamship *George Washington* which bore Mt. Wilson to and from the Peace Conference in Paris. The danger lay not in the machines themselves but in the exposure and handling of highly inflammable nitro-cellulose film *outside of the machines*. No room or auditorium is safe, on land or sea, unless the use of such film is properly safeguarded.



as I can see, to weaken in our determination to safeguard the public and at the same time the many millions-dollars worth of property placed in jeopardy when such safeguards are disregarded.

acetate-cellulose or slow burning film costs a little more and is not as efficient nor as durable as nitro-cellulose film, but is not the life of your child worth the difference in price and quality? "But," you say, "we cannot obtain films on slow burning stock in standard width, at least, in any desirable subjects or appreciable quantity." Perhaps not, because the underwriters will not approve the use of either inflammable or non-inflammable film in standard width unless fireproof booths, expert operators, and the other safety provisions laid down are observed. Standard projectors using both kinds of film which do not come up to the letter of the law cannot be approved by the underwriters because, even though the user would promise in writing to employ only slow burning film and would be subject to fines or imprisonment for violation, the temptation to substitute inflammable film for the other would be too great for the average owner of a projector to resist. The only way to avoid this risk is to make it impossible to take it.

So far as the large standard professional projectors are concerned, the question as to the use of dangerous film was settled the most part years ago. Each of the states has stringent laws on this subject and these laws are carefully observed. If they were not observed, the operators and owners would find themselves behind prison bars, or the operation of such machines would be prohibited.

This brings us to the question of portable and semi-portable motion picture projection machines. The growing use of these types of projectors for non-theatrical purposes has led to a laxity in the observance and enforcement of the laws. This condition is to be deplored, for I fear that if the bars are let down we shall wake up some morning and find that a horrible calamity has occurred with the loss of many little lives.

#### FIRE HAZARDS MAINLY OUTSIDE OF MACHINES

The danger is not so much in the machine itself—many of the portable machines are safe enough within themselves—but in the handling of nitro-cellulose film outside of the machine. I have made this statement hundreds of times to persons both within and without the film industry do not seem to get the point. Furthermore, all devices which are designed to make the handling of hazardous film less hazardous within the machine and outside of it, which do not comply with the laws, are merely evasive and do not meet with the approval of the underwriters, no matter what state and local authorities may think of them. We feel that our adamant attitude in this matter is justified by the ever-present menace to life and property, and if a disaster does occur the responsibility will be on their heads and not on ours. It will not require more than one holocaust of the kind to bring about a tightening of the lines and strengthening of the fire laws everywhere. But it is a great pity to think that we must face such a possibility, and perhaps many lives may have to be paid as the price of carelessness, to call it by no harsher name.

At the present time a very promising development for the non-theatrical motion picture industry, in so far as the use of portable projectors is concerned, is the safety standard which was adopted in 1913 by the Society of Motion Picture Engineers. As the number of small machines used increases and as the pictures on the narrow slow-burning films become still more widely distributed the wisdom of the Society's decision will become more apparent. The

movement itself must naturally become accelerated by the insistent demand of educators, churchmen, industrial managers and others for motion picture facilities which are at once efficient, practicable, and above all safe. The important "Safety First" campaign which was inaugurated in the United States a few years ago was started by the industrial interests of the country—hard-headed, practical business men and publicists who realized that the safety factor was of the very greatest importance in all lines of industry. Today there is not a manufacturing plant of any consequence which does not provide for safeguarding the lives and limbs and even the health of its workers, and the "Safety First" movement has penetrated even into logging camps and the most out-of-the-way places.

#### SAFETY IDEA SHOULD BE ENCOURAGED

Portable projection machines using the regular theater film, without booths, competent operators, and the other fire preventive and protective provisions of the law, are unquestionably a menace to life and property. Safety-standard projectors and the slow burning film which they employ are officially approved by the underwriters and by fire officials everywhere because nitro-cellulose film such as the theaters use cannot be used on such machines; because the handling of safety standard film by amateurs and inexperienced operators is not dangerous. The future of the non-theatrical field of motion pictures, if it is to depend upon portable or semi-portable projection machines largely, lies apparently in the broad development of the safety idea in machines and film libraries.



#### GOLDWYN-BRAY FAR EAST EXPEDITION

E. Alexander Powell, famous as a traveler, war correspondent and author, has started on a tour in the interest of the Goldwyn-Bray Pictograph and other releases of the organization. Mr. Powell and his cameraman, E. L. Hawkins, will visit Japan, the Island of Formosa, China, India and other places in the Far East. Many of the localities on Mr. Powell's itinerary have not been visited by a photographic expedition.

This trip is in accord with the policy of the recently allied Goldwyn-Bray companies to send the most experienced men available to far-away corners of the world where interesting and instructive films may be secured. They will make an important addition to the service supplied theaters and also will be a valuable contribution to the library of films being compiled for schools and other educational institutions. It is expected that the expedition will be of six months' duration, during which approximately eighty 1,000-foot reels of film will be exposed.



#### CHURCH AND THEATER COMPETITION

Rev. Charles Wentworth of the First Methodist Church, St. Joseph, Mo., recently announced something out of the ordinary for his Sunday night service. The theme was "How Can the Church Compete With the Movies?" Mr. Wentworth was the first minister on the Pacific Coast to install a motion picture machine in his church. He has had more experience than the average minister in movies, and many came to hear what he had to say. During the week seven members of the congregation were delegated to visit that number of picture theaters and they reported on the subject, "What Did You Observe in the Program That Might Elevate the Educational or Religious Standards of the City?" Each gave a three-minute report. It would be interesting to read the opinions of these seven lay critics.

## THE PICTURE'S THE THING

Wherewith to Catch the Conscience of the King—  
in This Instance the Child and His Mind, Too

By CHARLES R. STONE

Superintendent of Public Schools, Mumball, Pa.

WHAT do we mean by visual instruction? In its largest sense we might include for discussion such aids to instruction as charts, maps, experiments, and models. All of these aid the mind through the eye to a more perfect understanding of the subject taught. Charts by their simplicity and coloring; experiments by their appeal to the curiosity; models by their mechanism which presents something that can be taken apart, moved or observed, with a third dimension appeal.

But the main thought these days centers around the picture—stereopticon, stereoscopic, or moving—the picture's the thing.



HERE is a group of children waiting outside of a movie theater, eager for the doors to open. Nothing makes a deeper or more lasting impression upon their plastic minds than motion pictures. Will they ever forget them?

The modern form of the stereoscope was devised by O. W. Holmes. For about ten years following 1850 the stereoscope took the country by storm. By 1870 it had been discarded. It has now been revived and is considered a vital factor in teaching.

### STEREOGRAPHS RIVAL NATURE

The stereoscopic photograph is of course different from the ordinary photograph. It is taken by a special camera with two lenses more than three inches apart. To illustrate: Hold a sheet of paper or a book before your nose. Look at the two sides, one with each eye. Neither eye gets the same picture. This is the case with the special camera. Examine closely the two stereoscopic prints and observe corresponding positions of an object in the near foreground with a distant object on the skyline in the two photographs. The blending of the two by the lenses gives us the depth. We get a perfect space idea, life size. We have not been able to put this third dimension or depth on the screen as yet, but we may reach it. Dr. Frank McMurry says: "The stereoscopic picture is undoubtedly the best substitute for the real object. It gives abundance of detail that rivals nature itself."

This article has been prepared from a summary of a talk given by Mr. Stone at a meeting of the Principals' Round Table of Allegheny County, Pennsylvania at the Y. M. C. A. in Pittsburg on January 10, 1920.

We use more than 1,000 of these stereographs in our schools. We could not get along without them. Children thus get the real geography.

Commissioner P. P. Claxton was one of the first exponents of the use of the stereograph. In a recent magazine article he champions the value of such aids in these words: "Were I a superintendent of schools or member of a school board now, I should equip every school under my direction with all kinds of visual instruction material, and would expect teachers to make constant use of it."

### "TEACH GEOGRAPHY THROUGH PICTURES"

Miss Jessie Burrall, chief of the school service of the National Geographic Society, says that geography has been one of the most neglected school studies. "Teach geography through pictures," she says. Miss Burrall explained the one reason for this neglect was the inadequate medium of the printed page for the teaching of geography. That, she said, is why the National Geographic Society has adopted a slogan of "Teach geography through pictures," a slogan that is being widely accepted.

"The reason geography is hard to teach will be clear to you will but recall your own school days," Miss Burrall continued. "What mental picture did you get from the definition, 'A lake is a body of water in a depression of the earth's surface'?"

"Whatever the mental picture was, it was depressing, and also vague. Put into a child's hand a picture of Lake Como, of Lake Geneva, of Lake Michigan, and he will thrill



GRAMMAR school children in an art gallery, looking at paintings and having them explained by their teacher. Child psychologists find that both still and moving pictures are indispensable in modern educational practice.

at the spectacle. Show him pictures of islands, of cape, of mountains, and he will get the idea at a flash.

"Then again the peoples of foreign lands, the crops they raise, the houses they live in, the clothes they wear—become real to the child. There you lay the foundation for an intelligent interest in the massed production and distribution of these elemental things, which is economics and of the habits of these peoples, which is sociology, an

arrive at the precise problems which intelligent consideration of the League of Nations entails.

"Let me beg of you, take the definition out of geography and put the picture in."

#### VALUE OF INSTRUCTIONAL SLIDES

The stereopticon offers a means of getting all pupils to see the same picture at the same time, to hold the slide long enough for study and explanation by pupils. It has this advantage over the movie. Weekly I am giving special illustrated talks to my pupils below the seventh grades on the next month's work in geography, giving them material to supplement their text, matter to recall as they proceed with their study. It used to be our practice to use the slide exercise for review work. The main objection to it is that when new countries are immediately taken up the pictures have no longer any place in the class discussions. I do not mean to say that I do all the talking. The pupils try to find out the points after leading questions.

In the junior high school the pupils have a weekly stereopticon exercise in each geography class in both seventh and eighth grades. Here the pupils do all the talking, after study of the slide, text book, and slide description. Among the most helpful and interesting classes in our entire program are to be placed these days of visual instruction. The stereoscope is used often for class exercise, but more frequently for individual study before and after school.

#### CLASS MOVIE DIFFICULTIES

The movie presents some difficulties for class use. A skilled operator is necessary for the standard machines. Some difficulty is experienced in getting suitable films, when you need them. Often the films are not suited to class work. Lack of editing for class use is the main criticism. The Universal Film Manufacturing Company is promising a fine series of films to illustrate the text books of D. Appleton Company. The most satisfactory form of film editing known to me at present is done by the Community Motion Picture Bureau of N. Y. City. Here things are done to the liking of a school man. Of course there are the variety standard projectors with their claims. We had a short demonstration at the round table meeting by the United Projector and Film Company to show what the smaller machine had to offer. This is steadily gaining headway in our section of the country. Its advantages are low-burning film, a machine that is nearly fool-proof, and a fair-sized film library which is being carefully edited at the present time.

Magazines were distributed at the meeting calling attention to the care which is now being taken to make the slide and movie real aids to the schoolroom. One of the magazines thankfully received was the EDUCATIONAL FILM MAGAZINE. From its columns I have gained much valuable suggestion and help.

A portion of a set of slides from the International Harvester Company was shown to demonstrate what a wonderful teaching agency is offered in agriculture at little cost to the real educator. I would urge every schoolman to get in touch with this great company.

The unconverted should write to the Community Motion Picture Bureau at 46 West 24th Street, New York City, for "The Motion Picture in Americanization" by William Andrew. It is the best pamphlet I have read in many days.

Educators will find much help in the pamphlet issued by the New York Department of Education, Albany, "Teaching of Fifth Grade Geography" is the title. Send for it before the edition is exhausted.

#### "WILL THEY EVER FORGET IT?"

The subject of visual instruction is one of my hobbies of which I am proud. We are working it hard in the Munhall schools. My teachers are in sympathy with the movement and are assisting to give the boys and girls something that they will remember longer than most textbook facts.

About every six weeks I have a general assembly of the entire school in the large auditorium of the Carnegie Library one block from the school. There we sing and see the best of movies selected by such organizations as the Community Bureau. My 1,000 youngsters get something worth while by going to these gatherings. Last year we showed "Alice in Wonderland" after each grade, from the first through the high school, had spent two weeks with the story. Will they ever forget it?



#### "VISUAL EDUCATION"

"Visual Education," edited by Nelson L. Greene, formerly instructor in French at Amherst College and official lecturer with films and slides to the French army during the late war, is the official publication of the Society for Visual Education, Incorporated, of 327 South LaSalle street, Chicago, Illinois. This is a commercial enterprise organized by educators in all parts of the United States whose object is to provide schools and colleges with visual instruction material of a pedagogical character, chiefly motion picture films. The journal is a monthly and is designed to promote the movement for visual education in general and the affairs of the society in particular.

On the covers of the number, dated January 1920, are printed the names of the officers, directors, general advisory board, and committees of the society. There is an interesting "Foreword" by the editor, followed by significant articles from Otis W. Caldwell, William F. Russell, W. Arthur Justice, Wallace W. Atwood, Forest R. Moulton, and C. H. Ward. The journal is to be issued monthly except during July and August. The following brief extract from the "Foreword" is so thoroughly expressive of what EDUCATIONAL FILM MAGAZINE has stood for from the beginning that it is reprinted here with gratitude to the editor of "Visual Education."

We believe that the future awaiting the present efforts toward visual education will be more brilliant than the dreams of its most ardent devotees. Undoubtedly, much of the prophecy now being uttered so freely on all sides will prove to have been either false or gravely mis-directed. But the future will come—as the future always does—and it will bring to American education great benefit or untold harm according as it is moulded by the sound judgments of educational experts or by the bungling hands of enthusiastic tyros.



#### CAMERA TO SCREEN--30 MINUTES

In the report of a meeting at the Royal College of Science, London, a demonstration in flashlight photography was given by K. Hickman. A "snap" of the audience was taken and a photograph of the chairman. The plates were then given a rapid development, with a lightning wash: fixation in a fixing solution which was effective in 30 seconds, an invention of the lecturer; a further washing for 2 minutes, in which time the hypo was removed by dilute permanganate; a bath for 2 minutes in formalin solution, after which the plate was rinsed, dried in a stream of hot air from a machine of the lecturer's design, and finally printed on a lantern plate. Within half an hour of the exposure, a lantern-slide photograph of the chairman was projected onto the screen.

Mr. Hickman also dealt with the screen-plate method of color photography which, he said, by its simplicity and the beauty of its productions, had ousted all other methods for amateur work. Many examples were screened of slides taken by the Paget process, including flowers and scenic studies and portraits.



#### FOUR KINDS OF FILM SERVICE FOR U. S. NAVY

The Sixth Division of the U. S. Navy, the morale division, has completed arrangements to supply the best motion picture films to be used for the sailors throughout the service. This will make it possible for the very latest releases to be shown aboard ship and at shore stations at the same time they have their initial showings at the theaters. The service will be paid for out of the funds of the welfare office. The shows, as at present, will be without charge to the men.

This service will be of four kinds: "Daily" for individual ships and stations; "Fleet" for large units; "Long Term" for a period of eight or ten months and "Distant" for ships and stations in isolated places. The new arrangement will take the place of the former Y. M. C. A., Knights of Columbus and Jewish Welfare Board service.



# RELIGIOUS



## COMMUNITY MOVIES IN SAN DIEGO CHURCH

Travelogs, Scenics, Weeklies, Comedies,  
Dramatic and Historic Features Found  
of Great Value

By H. V. MATHER

Director of Religious Education, First Methodist Church, San Diego, Cal.



H. V. MATHER is director of religious education at the First Methodist Church, San Diego, California. He is in charge of the community service programs which are offered without charge to the public each Tuesday evening, as a part of the educational and recreational work of the church. These programs, largely motion pictures, attract many from churches of all sects, the attendance sometimes numbering 1,200 persons.

does not demand long faces and somber demeanor, but permits and encourages joy in both service and worship, and provides healthful, wholesome recreation and amusement.

In the motion picture the church with a vision has an unequalled opportunity to provide for its members and constituency a program which is both educational and recreational, and which at the same time maintains the dignity of the church and the reverence in which it is held. True, the motion picture contains many elements of evil which, when made use of without supervision, and for commercial purposes, do not tend in any degree to fit in with the plan of the Christian church. But the motion picture, like all other agencies or institutions, has unlimited possibilities for good as well as for evil. It is an institution which has come to stay; the church can use it for its own upbuilding, and for the betterment, recreationally and educationally, of the community. Hence, an opportunity to do real community service is offered to the church through the motion picture.

The time has come when the producers are turning a listening ear to the demand for better pictures. This is, in a large measure, due to the influence of the church. The demand will, to a great extent, govern the supply. Because

of this fact, the church has it within its power to raise the standard of the motion picture to a higher level.

It is not the province of the church to compete with the motion picture theaters; it is for the church to offer programs which are above reproach, and through this means not only provide entertainment and instruction for the community, but also create in the community a demand for better pictures—pictures which do not blight the morals of those who witness them—in the theaters.

### COMMUNITY SERVICE PROGRAMS

The First Methodist Church of San Diego, California, has been conducting a program of community service for a number of months, and has found motion pictures to be of great value. On Tuesday evening of each week a program is offered free of charge to all in the community who desire to attend. Large numbers of persons who have not attended this particular church, and many who are not affiliated with any church, are always in the audiences, which very often tax the capacity of the large auditorium. The programs which are offered include motion pictures, popular lectures, educational addresses, stereopticon lectures, recitals, musical programs, and other similar features. Cooperation with the State University has brought some good programs, in which lecturers, still and motion pictures have been used to advantage. The motion picture exchanges have shown an increasing desire to provide subjects which meet the needs of the church and from which objectionable scenes have been removed. On some occasions results have not been very satisfactory. A great variety of subjects have been used, including travelogs, scenics, weeklies, comedies, dramas and history features.

In commencing its work, this church determined to secure the very best in the way of equipment, and feels amply repaid for the investment made. Instead of producing mediocre results, which would have been detrimental to the success of the project, its motion pictures are on a par with those shown in any picture theater in the city. This fact has had much to do with the success of the program, and will undoubtedly have the same effect in other localities.

Rev. Dr. Lincoln A. Ferris, the energetic and wide-visioned pastor of the church, believes that motion pictures can be used to advantage by any church as a portion of its community service program, provided they are used with judgment and under proper supervision.



### MORMON CHURCH TAKES UP MOVIES

Under the direction of the scientific society of the latter Day Saints' University, Salt Lake City, Utah, a series of motion picture productions are being screened at this church school. This is said to be the first time the Mormon Church has taken up the use of movies.

# EDUCATIONAL MOVIES IN MINNESOTA CHURCH

Special Friday Matinees for School Children and Mothers Are a Feature

By REV. DR. E. C. HORN

Pastor, Methodist Church, Redwood Falls, Minn.

THE government of the United States and many industrial corporations have adopted moving pictures as the quickest and best means of imparting instruction to employes. Government specialists, according to reports, have ascertained that a course of instruction requiring ten weeks in the old way can now be given in fifteen minutes by the use of pictures showing the actual processes involved.

Contracts have been made for educational moving pictures to be screened at the Methodist Church auditorium, Redwood Falls, Minn., every Friday evening beginning at 7:45 o'clock, the presentation to consist of from five to eight reels of the very best moving pictures of an educational nature procurable. The strictest censorship will constantly be maintained so that objectionable features will be reduced to the very minimum if not entirely eliminated. Up to date several thousand feet of film have been returned to the film exchange because these particular pictures did not measure up to the high standard that has been set.

About \$800 have been expended in the purchase of moving picture projector, booth, screen, and blinds for the windows, installation, and no expense will be spared in securing the best and highest class films to be procured. Two contracts for film service have been placed in New York City, one in Chicago, one in St. Louis, and five in Minneapolis.

For the benefit of the school children and parents who cannot attend at night, the entire film service will be presented every Friday afternoon at 4:15, the teachers as far as possible coming with the pupils and sitting with them. As the films are purely educational and not sectarian, this service will prove to be worth thousands of dollars annually to the public schools from an educational standpoint, proving that a church auditorium may be made to minister to the upbuilding of a city on week days as well as on Sundays.

Admission is free to all though a collection is taken to meet the expense of the film service, the use of the auditorium, fuel and light being given by the church without charge.

## FILMS CONTRACTED FOR

The following are among the films that have been contracted for and are suggested as samples of what those attending will see:

Gold Pack Canning; Fight the Fly; Making Mother's Work Easier; Tractor Farming; Making Shoes; Royal Gorge of Colorado; The Great Volcano in Hawaii; Story of a Box of Candy; San Francisco; A Square Deal for His Wife; Fountain Pen Making; A Wild Goose Chase; Cleveland, Ohio; Yellowstone Park; Mining Coal; American Wonders; Canning Lessons; A Brush with the Enemy; The Care of the Teeth; A Day in Dogdom; Mt. Wilson; Making Rope;

The Presidents of the United States; Visit to Luther Burbank; Roosevelt Dam; Fighting Fire; Los Angeles, California; Electricity; A True Fish Story; Making a Newspaper; Safety First; World at Work (10 reels, serial); Tour of the World (10 reels, serial); Fergus Falls Cyclone; America at Play; Glacier National Park; Official War Review Tyler Cyclone; Northern Minnesota Forest Fire; Pathe News Weekly; and others, including The Crisis.

Among the classics to be screened will be "Scrooge," by Dickens; "Treasure Island," Stevenson; "The Adventures of Ulysses," by Homer, also "The Fall of Troy." In the realm of history will be seen: "The Landing of the Pilgrims"; "The Midnight Ride of Paul Revere"; "The Boston Tea Party." Especially for the children the following are listed: "Little Shepherd and Golden Locks" and "The Three Bears"; "Nature's Children, Lions, Alligators, and Monkeys"; "The Pied Piper of Hamelin"; "The House that Jack Built"; and scenes permitting those attending to visit almost everywhere. The destruction wrought by the cyclone at Tyler and Fergus Falls and the Northern Minnesota forest fire will be seen.

The most important news items the world over are photographed each week and filmed, giving all an opportunity to see what has required space on the first pages of the great dailies of two hemispheres.



Rev. C. R. Montague, of Pratt, Okla., has just returned from a new Sunday school in his district. The President of the Republic, commenting on the facts, says "The best system for religious instruction in the church is away from the church."

Rev. Howard A. Talbot, pastor of the First Baptist Church, Detroit, recently visited a Mazda Sunday school in the city of Detroit. He reports that the work and learning in the school was excellent.



REV. DR. E. C. HORN, who has been pastor of the Methodist Church, Redwood Falls, Minn., since 1917, gives the following biographical data about himself: Alumnus Ohio Northern University and DePauw University; doctorate in divinity, Nebraska Wesleyan University; instructor for two years in U. S. Grant University and two years in DePauw University; special "Around the World" press correspondent; inspected missions in Japan, China, Philippines, Malaysia, India, Africa, Turkey and Europe under special appointment of the Missionary Society of W. P. M. and "Mazes and Marvels of Wind Cave" now in sixth edition; for three years vice president of the International Sunday School Association; pastor Trinity Methodist Episcopal Church, Minneapolis; president State Epworth League since 1914.

# THE WORLD'S SUPREME TRAGEDY REVERENTLY TOLD

"From the Manger to the Cross," in Six Reels, Pictures the Birth, Life, Death and Resurrection of Christ in a Form Adapted to Protestant Churches

By M. ELISABETH EDLAND

**W**HEN you enter it (the Temple of Christ) you hear a sound—a sound of some mighty poem chanted. Listen long enough, and you will learn that it is made up of the beating of human hearts, of the nameless music of men's souls that is, if you have ears. If you have eyes, you will presently see the church itself—a looming mystery of many shapes and shadows, leaping sheer from the floor to dome. The work of no ordinary builder. The pillars of it go up like the brawny trunks of heroes; the sweet human flesh of men and women is moulded about its bulwarks, strong, impregnable; the faces of little children laugh out from every corner-stone; the terrible spans and arches of it are the joined hands of comrades; and up in the heights and spaces there are inscribed the numberless musings of the dreamers of the world.

"It is yet building—building and built upon. Sometimes the work goes forward in deep darkness; sometimes in blinding light; now beneath the burden of unutterable anguish; now to the tune of great laughter and heroic shoutings like the cry of thunder. Sometimes, in the silence of the nighttime, one may hear the tiny hammerings of the comrades at work up in the dome—the comrades that have climbed ahead."

So Manson says, in Charles Rann Kennedy's play, "The Servant in the House," as he tells two other characters of the building of God's Church on earth. Manson's description sounds like a fairy story to many of us; we do not hear the beating of the human hearts and the music of men's souls that have gone into the building of that Church; we cannot see the spans and arches that are made of the joined hands of comrades. Jesus Christ and the many builders of his Church are hazy to us, and we have a feeling that if the mist, which in our minds envelops them, were cleared away, we would understand better what Christ's life and his work means to the world.

## SIX REVERENT REELS

With this thought in mind, one of our large moving picture companies has made a film depicting the life of Christ; and they have given to us a picturization, handled delicately and rever-



THE Baby in the Manger. The most important events in Christ's life have been touched upon in the film.

ently, from the time of his birth in a manger in Bethlehem to his crucifixion on the cross on Mt. Calvary. The scenes relating to the birth of Christ are especially beautiful. We see the shepherds on a hillside flooded with moonlight "keeping watch by night over their flock." We see Mary and Joseph and the little baby Jesus in Egypt, sleeping on the desert sands and guarded by the Sphinx. Later in the picture follow the scenes of the grown Jesus, preaching on the shores of Galilee with the crowds thronging about him. These situations are handled artistically throughout. The Garden of Gethsemane, the betrayal of Judas, the trial before Pilate, and the crucifixion pass vividly before us. At the present time the picture ends with the crucifixion, but the producers are planning to release in the near future one more reel picturing the resurrection.

Insofar as possible, the location of the scenes is the same as that in which the incidents portrayed actually occurred. Costuming and the customs of the people agree with the best authorities we have on those subjects. The players are consistent with the characters they portray and the contrast in characters adds much to the interest in the picture. The faces of Mary, Judas, the blind man, Pilate, the scourgers, and of Jesus himself make a deep impression upon the spectator and remain with them.

The film, *From the Manger to the Cross* (released by Vitagraph, Inc.), is five reels long, and if run at the correct speed will require one hour and a quarter for showing. The leaders (guide words inserted in the film to give clues to the action) except in the Bible story itself, are in



THE Flight into Egypt. Mary and Joseph are really in Egypt—the pyramids show. An illustration of the locations used for the story.



Jesus Hearing the Blind Man's Story. Jesus is kneeling on the ground, and the blind man is kneeling before him. Note the expression of the man's face.

few instances where the Bible passage was too long and had to be condensed for use as a leader.

#### WORLD'S SUPREME TRAGEDY

Much responsibility rests upon the pastor or superintendent showing this picture; it must be presented carefully. This is no ordinary moving picture, it is the world's supreme tragedy, the story in pictures of the life of our Saviour, Jesus Christ. It is perhaps unnecessary to say that no other film should be shown in the same evening. *From the manger to the Cross* is presented, unless educational scenic pictures of the Holy Land can be secured, in the same company which releases the film of the story of Christ's life. It is a few educational scenes of Palestine and Egypt.

Plan to have the music synchronize with the picture as far as possible. During the first two reels the organist or pianist can plan our well known hymns, fitting them in at the right moment. *Hark, the Herald Angels Sing; While Shepherds Watched Their Flocks; We Three Kings of Orient Are; O Little Town of Bethlehem.* During the showing of the period of Jesus' life relating to his ministry, these hymns may be played: *Fairest Lord Jesus; I Think When I Read That Sweet Story of His Life; Bread, Thou'st the Bread of Life; Jesus Calls Us; Love Divine, All Loves Excelling; My Jesus I Love Thee.* During the scene of the triumphal entry into Jerusalem, *Crown Him with Many Crowns* will be fitting. For the last reel, dealing with the last days of Christ's life, these hymns are suggested: *When I Survey the Wondrous Cross; There is a Green Hill Far Away; The Church's One Foundation;* and at the close of the picture, using full organ, *Christ the Lord Is Risen Today.* In place of these hymns selected portions of Handel's *Messiah* may be used.

#### USE HYMNS AND BIBLE READINGS

If planned carefully, parts of the Bible story may be read while the corresponding scenes pass before the spectator. As most of the scenes run rather short, however, the reader would need to have the film run for him several times in order that he might cut and condense the Bible stories so that they will be correctly timed in reading with the running of the scenes. As this plan is a little difficult, the committee responsible for the showing of the film may prefer to have the appropriate stories read between reels, that is, the stories relating to the scenes pictured in a reel are read from the Bible before that reel is run. The reading of the stories is not necessary, as the leaders are sufficient explanation, but, if they are read, the picture will be more impressive.

*From the Manger to the Cross* must have much influence upon those who see it. Christ and the message of his life are made real. We know that Christianity is built upon the rock, and though the rains descend, and the floods come, and the winds blow, it cannot fall; for it is founded upon the rock.

We understand better why his work must go on and on. We understand and appreciate better the sacrifices of his followers who have given themselves that his work might go on and on. In seeing this picture, although this may seem a paradox, we "hear the tiny hammerings of the comrades at work up in the dome, the comrades that have climbed ahead"; and to us comes the realization that we, too, must have a part in the building of that temple.



THE Last Supper. The customs of the people have been preserved, and they are shown when eating, and have taken off their sandals.

From the Church School, Copyright 1919, by Arthur F. Stevens. Illustrated by Courtesy of Vitagraph, Inc.



# SOCIAL WELFARE



## RED CROSS EFFICIENCY EXPERTS USE SLOW MOVIES

By Running The Film Rapidly and Slowly Instructors Were Able to Reduce a Task to its Fewest Possible Number of Movements

**T**HE motion picture is stepping out of its accustomed role of entertainer and educator, and is qualifying as a labor expert.

Red Cross instructors who have been investigating the possible vocations open to blind soldiers find the cinema invaluable in devising courses of instruction designed to make the blind man as efficient a worker as his fellow with vision. The Red Cross Institute for the Blind at Evergreen, near Baltimore, Maryland, conducted an exhaustive industrial survey for a year to determine the occupations for which a blind man could be fitted. Motion pictures, providing the bases for time, motion, and fatigue studies, were

A visitor to the Evergreen Institute was strolling about the grounds with a blind friend. "What lovely roses there are to our right," said the blind man. The visitor, who had not noticed the flowers, looked around. To be sure there was a garden of beautiful roses in full bloom. The blind man had recognized their presence, their location, and their nature through his sense of smell.

Two hundred Americans were blinded in the World War and more than half of them already have passed through the institute. It is located on the outskirts of Baltimore in beautiful grounds the use of which was given to the government by Mrs. T. Harrison Garrett and later turned over to the American Red Cross.



### JUNIOR RED CROSS MOVIES

Have you seen the Junior Red Cross films? There are two Junior films now, and they are about as much alike as salted peanuts and watermelon. One is called "America, Junior." The story is about Mary Clark and how she made her neighbor, little Donald Murray's father, change his mind about a good many things. Mary was a good swimmer so everything came out right in the end.

The other film was taken last summer at the Junior Red Cross camp in the mountains of Czecho-Slovakia. After you have seen this film you will never wonder whether boys are really boys in that new country in the center of Europe. There are cold-water fights and there are wild Indian scalping parties, and you should see the rough-and-tumble when our old friend codliver oil comes on the scene. Only the pushing is *toward* the oil, not away from it, and if you had the same reason—a gnawing hunger for fats—you would be pushing in the same direction.

Ask the school committee of your Red Cross chapter to arrange for the showing of these Junior films.



### "THE WOMAN WHO WORKS"

Carlyle Ellis of Autographed Films, with James Goebel in charge of photography, has begun a three-reel production entitled "The Woman Who Works," for the Industrial Committee of the Y. W. C. A. Hours, wages, safety, and sanitation each make a one-reel subject. The story is a review of the progress made in the betterment of conditions for women in industry and of things still due them. Woman as a vital factor in industry, its reaction on her, and her effect on industry and the community are vividly dramatized in a series of episodes.



### MAPPING THE EARTH FROM AIRPLANES

At the present rate 200 years will be needed to finish mapping the earth. Great areas remain unexplored and little is known of millions of square miles of land. By using the airplane for map-making this work may be done in the next twenty years. Instead of climbing mountains and laboriously measuring the land foot by foot, we shall do the work while flying a hundred miles an hour. A special camera is placed in the bottom of the car and photographs are taken automatically, so many to the second or minute. These photographs are then fitted together in what is known as a mosaic map which shows every house of towns or cities and every road and tree of the country. No such maps have ever been made before.



BLIND soldiers and sailors learning to typewrite at the Red Cross Institute, Evergreen, Maryland. Slow motion pictures were used by experts to calculate the fewest possible number of motions needed for efficiency in various trades.

taken of actual work that it was believed might appeal to blind men and the instruction is based on these.

By a careful study of the pictures projected on the screen, and by running the films rapidly and slowly, experts were able to reduce a task to its fewest possible number of motions and to calculate accurately what a worker's output might be, allowing for fatigue. When it seemed that a trade had been reduced to its simplest terms, the course of study was regarded as ready for application to the student.

### MOVIES HELP OVERCOME HANDICAPS

The average observer is amazed at the efficiency which blind soldiers attain in occupations for which they are prepared through this and other methods. Auto repairing, insurance salesmanship, typewriting, bookbinding, carpentry, farming, poultry raising, and a dozen other means of earning a livelihood are taught at the institute, and a number of graduates are engaging successfully in their chosen pursuits.

Despite the widespread conviction to the contrary, the deprivation of his eyesight does not bring to a man compensating senses and abilities that he formerly lacked. What blindness does for him is to cause him to develop senses and abilities that otherwise would be latent, just as a man who has lost his right hand learns easily to write with his left. The blind man, deprived of his sight, endeavors to perceive wholly through his other senses.



## JUDGE RULES OUT FILM AT MURDER TRIAL.

Motion Pictures Admissible as Evidence under Certain Conditions, but Not in This Case

The trial of Mrs. Gertrude Wilson, accused of the murder of Charles Brown at Marysville, Cal., which has been attracting much attention on the Pacific Coast, has come into even greater prominence through the efforts to introduce moving pictures as evidence. These pictures were made by the defense at the actual scene of the shooting with the assistance of eye-witnesses.

Judge Ernest Weyand permitted the pictures to be shown in court, but had the jury excluded at the time, as well as during the entire half-day given over to arguments for and against their introduction as evidence. He later rendered a ruling against the admission of the film, expressing the opinion that such evidence might tend unduly to sway the jury by its dramatic effect, as well as set a dangerous precedent.

The defense contended that the film showed the occurrence in the exact manner in which it happened and that in no other way could it properly be described. It set forth that twelve men in the jury box form twelve separate mental pictures from spoken testimony, some of which must be inaccurate, while the testimony of an eye-witness in moving picture form would give one clear impression.

### JUDGE WEYAND'S OPINION

In giving his decision to refuse the admission of the films as evidence, Judge Weyand spoke at considerable length and went into the matter in detail, stating that he realized that the proposition was a novel and very important one. He quoted authorities on the use of photographs and expressed an opinion that if "juries are naturally prone to accept them as absolutely correct," as is asserted in "Moore on Facts," this would be even more so in regard to moving pictures.

He also directed attention to the fact that an actor always places special stress upon his attempted reproduction of the alleged acts of the person he represents, and suggested that since the actor in the film in question who represented the murdered man had never seen the original, his natural tendencies would be to overact the picture in favor of the side whose version was taken as a guide.

He expressed an opinion that moving pictures had their place in courts as evidence and went into detail outlining the possible use of these. In part he said:

### WHEN THEY MAY BE USED

"It is highly proper to use a moving picture in aid of any disputed issue in court in an attempt to have clear and truthful mental picture of the incident under investigation in order to have it clearly and firmly impressed on the minds of the court and jury. Any court that would refuse to allow the moving picture as evidence in such a case would, in my judgment, be committing a reversible error.

"I may give some instances where I think it would be proper: Suppose the method of operation of some mechanical contrivance should be the subject of dispute, and it would be impracticable to show the actual operation of the contrivance to the court and jury; in my judgment, moving pictures that would fully show such operation should be received. Assume that the operator of a moving picture machine were taking a picture on the street showing the movements of men or machines and other movable objects, and an altercation or accident should happen within

the scope of the machine, and thereafter the incident become the subject of legal inquiry; it would be gross error to refuse the introduction of the moving picture, if proven to have been honestly taken.

### PICTURES THE BEST EVIDENCE

"I am informed that during a recent strike a moving picture machine was stationed in a secreted position and was made to photograph the actual movements of the strikers. Were this strike or the question as to who may have participated therein or the actions of the several participants to become the subject of judicial inquiry, a picture of the persons, their acts and movements so taken would be the very best evidence in such investigation.

"A picture showing the actual progress of a fire or a flood, or showing the action of a wind-storm, should be received when it can illustrate any disputed issue or fact. In all these instances it will be noted that the direct fact in issue is shown in the picture."

Judge Weyand stated that if the question at issue in the trial in progress was, "Could the homicide have so happened," the use of moving pictures would have been permissible, but that this was not the real matter in dispute.



## FEDERAL AID FOR ORAL HYGIENE FILM

There is now before congress an amendment to the Legislative Appropriation Bill to provide for printing and circulating in the states the dental film prepared by the army during the war. The amendment carries an appropriation of \$15,000. Part of this sum will be used by the Bureau of Education, if the item is approved by congress, to print copies from the negative of "Come Clean," a three-reel feature owned by the government and the remainder for paying the expenses of Major Mitchell who was responsible for and directed the preparation of the film. Major Mitchell will be engaged by the bureau and sent to the various states to cooperate with the state institutions in promoting better health through care of the teeth.

The film, although prepared for army use, shows by means of pictures and diagrams the proper care of children's teeth. It is woven about a story of keen interest. An exciting fist fight is one of the most interesting features of the picture.

The School Hygiene Association and the Society on Oral Hygiene have approved the film and requested congress to appropriate the money for its use in the states.



### 60,000 Feet of American Educational-Industrial Film for China

That natives of twenty-eight Chinese cities may "see America first," a number of American industries, including the Ford Motor Company, the Western Electric Company and the Hoover Vacuum Sweeper Company, have united in preparing 60,000 feet of educational film. This is now on its way to Shanghai. There are two copies of each reel, and they will be used for Chinese lecture courses, directed by Prof. C. H. Robertson, Y. M. C. A. educational director in the Orient. The cities in which the pictures will be screened are among the largest in China, running in population from 225,000 to more than 1,000,000. The course in each place will continue several days.

Twenty subjects are treated. Five large American cities will be shown: New York (2 reels), Boston, Philadelphia, Washington and San Francisco. The wonders of these nature spots will be revealed: Niagara Falls, Yellowstone Park, the Grand Canyon of Colorado, Yosemite Valley, Mount Wilson, and the Roosevelt Dam. These typical industries will be treated: Orange growing, lumber, sugar, wheat, milk, Ford plant (two reels), shoes (two reels), coal mining (two reels), newspaper making (two reels).

Before any of the films are shown the Y. M. C. A. will insert Chinese titles and Professor Robertson will prepare his lectures to be delivered in conjunction with the exhibits.

The American Telephone and Telegraph Company has in preparation a film, "Speaking the Spoken Word," which will be distributed in Hawaii by the Y. M. C. A.



# REVIEWS OF FILMS



Edited by GLADYS BOLLMAN

## WHEN A NATION NEEDS FRIENDS

**A**TACTFUL, genuine, and forceful appeal to patriotism of the highest type is made in *The Land of Opportunity*. A radical young man, who continually preaches his doctrines at his club and elsewhere and who refuses to be convinced by any of his wealthy friends, is finally converted to reason by the relation of an incident in Lincoln's career. The incident chosen is that in which Lincoln walked twenty miles and broke a campaign engagement to defend the innocent son of a woman who had once been kind to him.

Back in the days when he was a young woodsman, often hungry and sometimes discouraged, she had encouraged him—with a hot meal, and with such sage advice as "Look hard; and use your hands and head while you are looking." Lincoln never forgot her and what she did for him. He defended the boy successfully and after the trial was over told him, "If you are guilty you will curse me a million times for what I have done for you this day." But the boy was innocent, and has in some measure repaid the debt by a long, upright, contented life. It is he who tells the story to the radical, and it matters not that he is a steward in the radical's club—he is an honest, self-respecting, and thoughtful American. He argues soundly against Bolshevism and when he makes his final plea—"Nations sometimes need friends who believe in them, as Lincoln believed in me"—it carries weight.

This picture is of the greatest value. It reveals the humble circumstances from which Lincoln rose in this land of opportunity. It shows him as a young woodsman, as a speaker, as a lawyer. It also emphasizes the truth that although men may do different work in life, they are not therefore necessarily unequal. It defends the honest and philanthropic man who has made wealth—"Any man who has earned his money through hard plugging and gives it away is worth a carload of Bolsheviks." It brings out the point that many radicals are natural rebels against all forms of law and order, and that it is they who create turmoil and trouble for the nation. It makes a striking plea for the nation's friends to come to her aid in a time when everything looks dark and there is none to defend her good name.

The scenes are all extremely well staged and played. Ralph Ince gives a fine characterization of the sturdy, ambitious Lincoln of 1853. The picture cannot be too highly praised, and we are glad to know that there are others of the same kind to follow. This series of fifty-two pictures is being made by the National Association of the Motion Picture Industry in cooperation with former Secretary Lane of the Interior and at the request of Congress. Secretary Lane said, in speaking of this series,

"We are not unappreciative of the service—the immense service—that was done by the industry during the war; we think that the thing that you did then did much to strengthen your standing as a permanent factor in the development of the conception of the motion picture as an educational force in the United States. That undoubtedly is true.

"There was your opportunity. You took advantage of it, and you made the people of the country feel that the motion picture was as real as the newspaper or as the pulpit—as real, probably, as the pulpit used to be when religion had more definite hold upon the people.

"Now your opportunity is to continue to emphasize that spirit and that attitude. Instead of simply giving a certain degree of amuse-



RALPH INCE AS LINCOLN IN "THE LAND OF OPPORTUNITY"

ment to the people, you want also to convey to them ideas that are stimulating—that man has a finer nature as well as a grosser nature.

"Democracy is just this: It is a lifting of the inhibitions that are upon men, so as to give them an opportunity to show themselves. That ideal cannot be realized immediately. . . . It does not mean that it is going to make a man out of a corn-stalk. . . . it does not mean that there is any miracle by which you transmute dross into pure gold; it means that if there is the pure gold in you it will have a chance under freedom to show itself. And that is the significance of us Americans. . . . I have no doubt that you will put into the mind of the American boy and girl and man and woman. . . . the thought that this is the land of hope."

*The Land of Opportunity*. Produced by Selznick. Distributed by Republic. 2 Reels.



## "JUBILO"

"Second thoughts on first sights" often reveal new charm in a picture. A film which easily bears two sittings is *Jubilo*, issued under the Goldwyn standard. The cover of the January 1920 number of this magazine bore a picture of the

quaint, good-natured, lovable tramp who is the hero. The story is a simple and oft-repeated one—the making of a man. In this case the raw material is a tramp, and he comes to his better self through being confronted by a nice question of loyalty. The lucky turn of fate which helps out the disinherited and well-tailored son of fortune in most pictures is not vouchsafed to Jubilo—he learned to know right from wrong by nothing less than an administration of old-fashioned corporal punishment. But the result is far more convincing than usual.

A comfortable background of country life is used, and is most excellently worked out. The characters are distinctive and interesting. The story, from the first moment to the last, is told with a rare skill which at once stimulates and satisfies one's curiosity.

Surely all those who see motion pictures do not live in the drawing-rooms and boudoirs of palatial mansions, unacquainted with their own back-steps. Is it not curious that the motion picture so consistently ignores the kitchen, the sewing-room, and the back porch, which may all be very pleasant and are surely very necessary parts of the house? Jubilo takes us into the real life of a good, honest, middle-class home, and shows that great emotions, idealism, fineness of motive, and fulfilment are no less the characteristics of these millions of "average" homes than of those furnished by interior decorators.

Just as the early Elizabethans demanded in their new drama a superabundance of emotion, tragedy and confusion, (typified by the wide variety of murders in the *Spanish Tragedy*, for instance), these early days of the motion picture show a similar tendency to extravagance of setting and incident. But we are being educated to an interest in each other—the common people—and some day we will have an Ibsen of the screen who shows us life as most of us live it. Then lecturers will explain to their college classes that pictures like *Jubilo* pointed the way to a welcome age of genuineness and realism.

*Jubilo*. Produced and Distributed by Goldwyn. 5 reels.



### "AN EQUAL CHANCE"

A valuable public health film which was photographed in Dutchess County, New York, in co-operation with the New York State Department of Health is entitled "An Equal Chance." This film, which is in two reels, presents the public health nurse and her work, and was directed by Carlyle Ellis, of Autographed Films, from a scenario by Gilbert Tucker and James Rorty.

The story of the film deals with conditions in Shirleyville Township, where during the influenza epidemic of 1918 the inhabitants find themselves with only one doctor and no public health nurse. The overworked physician applies to the nursing association in a neighboring city, and a nurse is sent to help out the situation. The nurse points out the necessity for giving all the families in the district an equal chance in the emergency. As a result of her efforts, the children in the country schools are taught health habits, and are given regular examinations by a doctor. Through the efforts of one of the nurse's admirers in the district the Healthmobile, showing motion pictures covering various branches of the subject, comes to Shirleyville, exhibiting the work of the public health nurse in open air schools for tuberculosis children, also work among the Shoshone and Arapahoe Indians on the Wind River reservation in Wyoming, and among the negroes in Louisiana.

Besides the demonstrations of bedside care, home instruction, and country school nursing which are woven into the body of the story, the "film within a film" makes it possible

to include accurate representations of other branches of public health nursing, such as maternity care, infant welfare and tuberculosis.

*An Equal Chance*. Produced and Distributed by The Nat. Organization for Public Health, New York.



### "THE IMMORTAL HUCKLEBERRY FINN"

Huck Finn lives anew. We all know his adventures and exploits, so they need not be chronicled again. But we have



THREE SCENES FROM "AN EQUAL CHANCE" showing pictorially the valuable work of the public health nurse. The New York State Department of Health cooperated in the making of this picture.

not all seen the round-faced, round-eyed boy who not only plays Huck Finn but seems to just naturally *be* Huck Finn. Huck and Tom Sawyer, the immortal pair of swindlers who staged the great tragedy of the Cameleopard; "nigger Jim," Miss Watson, and Aunt Polly—all are as much themselves as could be desired. The story, with the exception of an unfortunately sentimental interpolation, or rather misplaced emphasis, at the end, runs along properly—we only wish there were more of it and that there were some way of capturing *all* of the book for the screen. But of course there isn't.

A serious detriment to the film is the footage given to the drunkenness and brutality of Huck's father. For an opti-

ence of children this must and for any optience this should be greatly reduced. The producers should re-edit this part of the film without delay. Otherwise, the sympathetic imagination of the adaptation has created a picture which will appeal for years to come. *Huckleberry Finn* is one of the exceptions which reconcile one to the screen's adaptation of a story instead of its use of material built especially for it.

*Huckleberry Finn*. Produced by Mark Twain Company. Distributed by Famous Players-Lasker. 7 reels.



### THE GLAD, GLAD, GLAD GIRL

"This is really not a story" begins the first caption, and however much it is to be regretted the reviewer must agree with the statement. *Pollyanna* on the screen was a disappointment. Even if one preferred to the original the ribald parodies and sallies thereupon, still one expected that "The Glad Book" would at least carry as much conviction on the screen as on paper.

Only praise can be given the acting of Mary Pickford and her able cast. In retrospect the personalities of Aunt Polly, Jimmy Bean, and the friendly maid stand out as remarkable bits of work. Mrs. Porter should be grateful to Miss Pickford for the charm with which she invests this indomitable heroine.

But one carries away a consciousness of having spent a rather lugubrious hour after seeing the production. We wish that the pleasant and positive incidents of the book



A LENSSE moment from the British Actors' production of "Lady Clare," based upon the Tennysonian ballad of the same name.

(if such there be), like *Pollyanna's* success in cheering the hypochondriac Mrs. Strong, or in winning permission for Jimmy Bean to sleep in the cellar, had been chronicled, rather than the long succession of mishaps and sorrows which befall this angel child. "Gladness" rather than meekness and long-suffering is what one looks for.

The screening of *Pollyanna* makes clearer than ever the mistake of adapting novels to screen use. In the case of a classic, where the director dares take no liberties with the original, where the structure of the story is firm and clear, where the movement is so rhythmic and steady that it cannot be tampered with, success is more nearly possible. But if we are dealing with the usual level of mediocrity, let us at least have it at first hand.

To catch a mood, give an impression, as in the interpretation of a brief poem, is possible and sometimes most successful. But to attempt to express the elaborate individuality, color, and movement of a novel by a means which necessarily leaves out so much of it, is apparently a mistake.

The motion picture might be said to bear somewhat the same relation to the novel as marble to tapestry. It must be simpler, say more by connotation and less by detail, choose different figures and different poses, discover rather

than weave. Who would try to reproduce one form in the other? For the sake of familiarizing the masses with the classics, the effort is worth making in certain cases. But why not start fresh in most cases, and give the screen a fair chance?

*Pollyanna*. Produced and Distributed by United Artists. 6 reels.



"Back to Nature," a one-reeler shown recently in London, records the adventures of a man who, for a wager, goes to the woods in a state of nature and finds for himself, without the aid of food, clothing, shelter or tools, save such as he can get by his own unaided efforts, for a period of six weeks. He is shown building himself a hut, snaring birds and animals for food and clothing, and the final scene shows him returning to civilization in the strange garb that he has managed to make for himself.



### "SOMEHOW GOOD"

In *Other Men's Shoes*, an Edgar Lewis production distributed by Pathé, are scenes depicting a great new play school in full swing, the result of a poor child's remark on returning to his tenement street. "There ain't no place to play there, but we gotta go back there just the same." There is also a man who dares defy a blackmailer, a thing far above the moral reach of most screen characters thus far.

This picture unfortunately reflects the conception of ministers expressed by *Pollyanna* in her screen incarnation. "They are easy to cook for because they don't eat much." The clergyman needn't have been so bloodless, and a few changes in the story would have made it ideal for church use. Although a great opportunity is lost, the choice of subject matter proves that church relationships afford a splendid field for drama, and more pictures using this material would be acceptable.

*Other Men's Shoes*. Produced by Edgar Lewis. Distributed by Pathé. 7 reels.



### MAKING NATURAL COLOR FILMS

Prizma explains itself to the public in a reel with the above title. By means of a rotating gelatin disk, various parts of which cover the lens during exposures, red-orange records and green-blue records are made. In printing the positive these records are combined, giving the colored picture as a result.

Two complex views are given to prove the unlikelihood of the use of stencils or hand coloring. An artistic shot in sea tones of a hydroplane skimming over the water, an impression of the rainbow over Niagara, and a brilliant coast view similar to the old stereoscopic effects are particularly striking and reveal a wide range of color and mood. The gem of the collection, however, is a bubble in which the camera has caught every play of color.

*Making Natural Color Films*. Produced by Prizma. Distributed by Republic. 1 reel.



### "NINES-AND-A-HALF"

A good example of an industrial picture is *Nines-and-a-Half*, a Ford weekly distributed by Goldwyn. It makes patent the elaborate complexity of supplying daily needs in the twentieth century. The subject chosen is the making of silk stockings, and when one learns that it takes 22,000 yards of raw silk and the work of 6,319 needles to make one pair of silk stockings, "it is to think." Stockings are carefully inspected and all defective ones are ravelled out again. The operation of complex machinery and the ironing process show the most modern methods in industry. A trip to the stocking factory would interest particularly school children who are studying manufacturing.

*Nines-and-a-Half*. Produced by Ford Motor Company. Distributed by Goldwyn. 1 reel.

## THE HISTORY OF AN AMERICAN FAMILY

An interesting photodrama, not strictly educational, but somewhat above the average in its conception, and of value as a study of American social conditions, is *The Third Generation*, so named, says L. C. Haynes, the producer, "to suggest that it is not really until the third generation that the real American is established and the ideals and solid strength which he may have drawn from his alien ancestors are broken down and adapted to his environment in this country."

Mahlon Hamilton portrays Alden Van Dusen, of the third generation, and the characterization cleverly embodies the whole of the history of the Van Dusen family. Brought up in every luxury and in a belief that social duties are of paramount importance, he becomes the financial victim of two unscrupulous partners who play upon his weakness and neglect. The business is on the verge of bankruptcy, the partner proposes a crooked trick to save the day, to which our hero replies "I choose death rather than dishonor my grandfather's name," and walks off to the river's brink, thinking that his wife and child will share in the profits of the heavy insurance which he carried off that he has done all that can be expected of him.

But Fate, not wishing the struggle to end so easily, sends a thug who attacks him just as he is on the water's edge. In the ensuing struggle the thug is drowned. A change of clothes, and "Jim," once Alden Van Dusen, seeks the west, where he almost goes under. But the "real American" and the fighting spirit of the pioneer who was his ancestor come to his aid. When he learns of his partners' trickery he turns East again, to fight to a finish. After the tangle is unravelled, he goes back to the west with his wife and child, to make a success of himself in a simple, genuine way.

The theme is a good one. The lavish negligence, easy discouragement, and triviality of a generation brought up without a knowledge of responsibility; the acute sense of honor, the love for home, the courage and integrity of the pioneer—these qualities in conflict produce a struggle not uncommon to the individual and to the nation. The man who makes the right response to the tempting arguments of the sophisticated—"Will your sense of honor get you anywhere after you're broke?" and "Don't be a fool—self-preservation is the first law of nature"—is of the right caliber, even though he does not act until the crisis comes. It seems hardly necessary that he should literally follow the saying "From shirt-sleeves to shirt-leeves by the third generation," but no doubt he would find exactly his environment in the course of time, which is all that matters.

As the motion picture universe is arranged, it seems to be quite the usual thing to eat one's cake and have it too. It is refreshing to see for once a picture which has dared to follow, instead, the order of life as most of us know it. If the motion picture as a whole could be made to grasp this perhaps unpleasant but undoubtedly true maxim, it might help us to solve our Americanization problem before the third generation.

*The Third Generation*. Produced by Brentwood Film Corporation. Distributed by Robertson-Cole Company. 5 reels.



## A NEW ENGLAND IDYL

"Still sits the school-house by the road,

A ragged beggar sunning—"

Whittier's poem *School Days* is dramatized in color under the title *Memories*. Admirably suited for almost any non-theatrical (as well as theatrical) use is the story of the little girl who regrets that her success in the spelling match meant disappointment for her little sweetheart. In New England meadows and country roads and in a typical roadside school-house the action takes place, captioned whenever possible in the words of the poem. "Recess," with the joys of games and lunch, the spelling match, the afternoon walk home are portrayed vividly and charmingly. The little drama of childhood is enacted well, and the part of the old school-master in whom all this awakens "memories" is excellently taken.

A series of American poems will be presented by schools, churches, and welfare organizations. Willing producers give them the best.

THE HISTORY OF AN AMERICAN FAMILY  
Produced by L. C. Haynes  
Distributed by Robertson-Cole Company

## "LADY CLARE"

Available for its distinction as a period picture, *Lady Clare* is a fine example of Georgian England as it was, and as it should be, and elaborated by David Fairbairn, who has done an excellent job, says a reviewer in the *London Times*.

In developing a bridge with dramatic interest, the picture is here an episode. Mr. Laurence has been a brilliant scientific investigator, an anatomist reconstructing an original man from the bones of a single bone. Not merely has he succeeded in reconstructing portraits of characters whom Tennyson has sketched, but he has also reasoned the story backwards from the present into a point some twenty years before the action of the poem begins. In accomplishing this feat of literary craftsmanship, Mr. Laurence had been concerned to preserve the style and spirit as well as the facts of Tennyson. And the scenario has been plotted with a similar reverence for a great tradition.

Since the modern film drama has little in common with the epic, it is an unusual kind of picture, related but remote from the average of Tennyson either in form or in feeling. It follows that "Lady Clare" screen play of quintessentialized plot and concentrated passion. Its every pace has been modulated to the stately, well-measured Tennysonian rhythm, and, although this minute movement is grateful to the eye that is wearied by the furious jazz-time of the American high-speed drama, it risks a charge of dullness by the ordinary picture goer. Without suggesting that Mr. Laurence should have sought to send "punch" into Tennyson, we think he might have compromised so far as to have sharpened somewhat the edge of his dramatic situations, which are, at times, oversparingly developed. In view, moreover, of the fact that one of the film's chief charms lies in its perfection as a period picture, he could still further have increased its interest by the introduction of further historical characters and events.

*Lady Clare* is undeniably one of the most beautiful and most finished pictures yet created by a British producer. The detail work in the staging of the interiors is extraordinary in scope. The whole production has the rich tone of rare and masterful work in the polish of the silver. In such episodes as the country wedding of "The Merry Bachelor," the Earl of Robbarts, you seem to be transported back to the very heart of Georgian England.



## WIRELESS TELEPHONY EXPLAINED ON SCREEN

A marvelous invention developed in the stress of the world war is the mechanism by which the human voice passes across the ocean, linking continent with continent. How is it possible for the voice to travel 3,000 miles when the shrillest of that man's cry make is limited to a mile or two? Expanding the range by which the human voice may go by wireless is even a greater marvel than sending a telegram without the use of wires. F. Lee Goldman, of the Bray Pictures Corporation, has directed an unusually clear explanation of how this marvel is accomplished. The picture, edited by the Western Electric Company, is scientifically correct.

It shows how sound waves traveling in the air are similar to ripples of water when a stone is thrown in. A device for transmitting electric waves, which readily travel a great distance, is clearly pictured. Then the remarkable invention by which the electric waves are made to carry the sound waves is shown with telling effect. Even a child can comprehend this clear and striking story.



## THE HUNTING WASP IN PICTOGRAPH 7025

The days of the relentless free-loader have not passed. The Pictograph camera man has caught a modern Captain Kidd red-handed, while kidnapping and poisoning a helpless victim. He shows a remote gallery portrait of this celebrated criminal, known to law as "the hunting wasp." This unusual case is shown, commencing his infamy as deeds. You see pictured a complete butchering of a helpless man's jaws, the grappling hooks, the victim's gasping, and the poison dagger. Can you imagine that this ruthless free-loader is a lady wasp? Yet, such is the case.

She first digs a hole in a safe spot, covering the hole. When the prey is dug off she goes to start the "honey" work. One drop of the poison dagger, and the victim is paralyzed. The helpless body is lugged into the murderer's den, where it is used for feeding the wasp babies. When the murder is completed, she goes "honey-shoes" outside to conceal the crime, and when the job is complete she goes honey-gathering as frivolous as any noble dame at an afternoon tea.



# PROJECTION—EQUIPMENT



*Edited by JAMES R. CAMERON, Projection Engineer*

THE LAW SAYS: "SAFEGUARD LIFE AND PROPERTY"—  
AMERICA'S SLOGAN IS "SAFETY FIRST!"



JAMES R. CAMERON

**I**N New York State and, in fact, every state of the Union certain very stringent rules and regulations have been drawn up and must be complied with before it is possible to obtain a permit for the purpose of showing motion pictures. We advise all those in any way interested in the showing of motion pictures to get a copy of the law and read it carefully over.

The code distinctly states that no motion picture machine shall be used unless same has been approved by the Board of Fire Underwriters. This board demands that all motion picture machine manufacturers shall make the machines as fireproof as possible; the machine must be so constructed that only a short length of film can be exposed while the machine is in operation. The machine must be equipped with an automatic fire shutter, so arranged that the shutter will immediately drop in case of trouble and thus cut off the heat of the arc lamp from the film.

#### READ THE LAW: IT IS CLEAR

The law then goes on to state that even this machine equipped as it is with all these fire prevention devices shall not be used unless the said machine is installed in a fireproof booth. They are as particular regarding the booth as they are with the machine; the booth must be constructed of asbestos, concrete, brick, or some other approved fireproof material. Certain minimum dimensions are given as the size of the booth and it must have a door that is automatically self-closing. The projector and observation ports in the booth must be equipped with metal or asbestos shutters, so arranged that they will automatically close in case of fire in the booth. There must be a flue or vent running from the booth to the open air to carry off the smoke in case of fire. The booth must also contain fire bucket, pails of sand, and fire extinguishers.

Now that we have a fireproof projecting machine installed in a fireproof booth, the authorities go one better and state that with all these precautions there is still a great danger of fire unless a duly qualified licensed man is placed in charge of the handling of film and the operating of the projection machine. They demand that theater managers shall take all these necessary precautions against fire on account of the highly inflammable nature of the film. Both the theater manager and the professional operator lay themselves open to severe penalties should they not live up to the letter of the law. These rules are not laid down to throw obstacles in the way of those desirous of showing motion pictures; they were drawn up after due and careful consideration for the public safety.

#### LACK OF CAUTION OUTSIDE OF THEATERS

When we stop to consider that a film is run today in a theater where all these very necessary precautions are taken, and the following day the same film is sent to some classroom or church, there to be run by some amateur operator

(whose knowledge of projection matter is limited to the threading up of the machine and the switching on of the current) who is using a projecting machine set up on the top of some table—minus the booth, minus the various safety devices called for by the authorities, with probably hundreds of youngsters crowded around the machine—we come to the conclusion that either too much precaution is taken in the case of the theaters or not enough in the church and classroom. We come out here and state that it is the latter. There are hundreds of churches, schools, and educational bodies throughout the country which are using inflammable film without taking the necessary precaution against the ever-present fire risk.

When inflammable film is used it matters not what make of projector you are using, you must install the machine in a fireproof booth that has been approved by the proper authorities, and an experienced man should be placed in charge. The law is very clear and definite on this point.

#### AMERICA'S SLOGAN IS SAFETY FIRST!

If conditions are such that it is impossible to install a fireproof booth, then use nothing but the narrow-width, slow-burning film (acetate of cellulose) adopted by the Society of Motion Picture Engineers as the "safety standard." This film will not give quite as good screen results as the inflammable film, and the choice of subjects at present is limited—a condition, however, which we understand is improving steadily. But you will be living up to America's slogan of today, "SAFETY FIRST!"



#### NEW MOVIE SCREENS DEMONSTRATED

A concave motion picture screen constructed by Dr. J. Louis Pech, of the University of Montpellier, France, was exhibited in use to invited spectators recently at the Rivoli Theater, New York City. The surface of the screen, according to its designer, is curved so that any point on it is the same distance from the lens of the projection machine as any other point, whereas the points on the surface of the usual flat screen are not equidistant from the projection machine. The result, as observers remarked, is that the figures in a moving picture are not distorted on the concave screen as they sometimes are on a flat surface. The eye strain, of which persons occupying side and front seats, have complained, seemed practically eliminated with the new screen.

One of the observers was Professor John J. Furia of the Department of Physics of New York University, who, when asked to comment on the exhibition, said:

"The curvature principle is the only scientific principle upon which a screen should be built, because of the fact that the image given by the projection machine is not flat, but has a curvature similar to that of the curved screen. With the new screen there is correct focus at the corners, which is not the case with the flat screen, and there is elimination of curvature distortion. These two improvements are especially noticeable from points of the theater close up and off to the side. Distortion fatigues the eye, and its elimination prevents fatigue."

The *London Daily News* states that British inventors have made a screen similar to the German invention which will reproduce pictures in daylight or in a brightly lighted room as clearly and distinctly as those now shown in a darkened theater. This invention, known as the "Q. E. D. daylight cinematograph screen," has been placed on the market by the Moving Picture Exhibition of British Industries (Ltd.), who have already given a public demonstration, stated to have been completely successful. According to Mr. Verity, one of the patentees, the picture is projected from behind onto the screen, which is made of a very translucent material. He believes that the invention will prove invaluable for educational purposes, as it enables pictures to be shown in a school or lecture room in broad daylight.



## Announcement

IN connection with its efforts to facilitate general education by advocating and installing printing outfits in public schools the

EDUCATION DEPARTMENT

### *American Type Founders Company*

has decided to enlarge its scope of activities to include the sale of motion picture projecting machines and supplies, and to furnish information regarding films for educational purposes. After a thorough investigation, and after consulting leading educators, we are convinced that the portable motion picture projector is the kind best adapted to general educational work, and we are pleased to announce that we have made arrangements to sell

## THE DE VRY PORTABLE MOTION PICTURE PROJECTOR

FOR USE WITH SLOW-BURNING FILM

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DETROIT	169 West Larned Street
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PHILADELPHIA	Keystone Type Foundry Supply House, 8th and Locust Streets



Rapidly  
Becoming  
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Standard  
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Church and  
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Projectors

Motion pictures are becoming a part of the curriculum in churches and schools throughout the country.

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It is free from complicated parts, making it extremely easy to operate. It is compact and weighs but 100 lbs., making it portable, yet sturdy and dependable. Uses standard film, is equipped with a powerful incandescent lamp, and projects pictures of unsurpassed steadiness and brilliancy.

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# LANTERN SLIDES



## BAPTISTS TO RAISE \$100,000,000 BY MEANS OF SLIDES

52 Lectures and Nearly 15,000 Slides Available  
from 16 Depositories in Different Parts of the  
Country—Unique Features of This Visual Work  
Undertaken by 10,666 Baptist Churches

By W. HOWARD RAMSEY

**T**HE educative value of the stereopticon in religious and social work is being increasingly realized by the churches. The appeal to both the educated and the ignorant is making the pictured story that the slides tell one of the greatest helps that missionaries and preachers at home and abroad have yet discovered.

For example, the Northern Baptist Convention, which is to launch a campaign from April 25 to May 2 to raise \$100,000,000 for the New World Movement of Northern Baptists, has a library of upwards of 10,000 slides already on hand and is adding between 3,000 and 1,000 more as fast as the orders for them can be filled.

These slides are made up into lecture sets which are kept in circulation throughout the 10,666 Baptist churches from sixteen different depositories located at strategic points in the leading cities from Boston, Massachusetts, to Portland, Oregon. The distribution is in charge of Harry S. Myers of the Northern Baptist Board of Promotion.

There are 52 lectures in the series so that, if any church desired, it might have a new lecture with a full complement of slides every week in the year with no duplication. Some are particularly adapted to the needs of Sunday schools, but the majority are suited to any audience.

The text which accompanies the slides is prepared in looseleaf form so that the lecture may be revised, new slides added or old ones removed without involving the preparation of a complete new

manuscript. Moreover, in the latest lectures sent out the leaves in addition to bearing the slide number and the number of the negative also have pasted to them, above the reading matter, a photographic print so that the lecturer, who may have received the text the same day that he is to deliver the talk, can study the pictures in the book and will have the same view before him that his hearers see projected upon the screen.

### SLIDES COVER MISSIONARY ACTIVITIES

The lectures cover a wide range of material, principally relating to home and foreign mission fields and most of them include one slide with the words of an appropriate hymn. In connection with the New World Movement of Northern Baptists thirty copies each have been prepared of two lectures, one covering the five year program of the denomination at home and the other the foreign mission work that is proposed. These will be delivered hundreds of times in all parts of the country where there are Northern Baptist churches with a view to educating the general membership in regard to the past accomplishments and the future needs of the church.

But it is not in America alone that the Baptists are making use of the stereopticon in their religious endeavor. In China, India, the Philippines, Africa, and other mission fields they have projecting machines at various mission stations and slides teaching the dangers of tuberculosis, the way to care for babies, the value of sanitation, and other practical things of which the natives are in almost abject ignorance.

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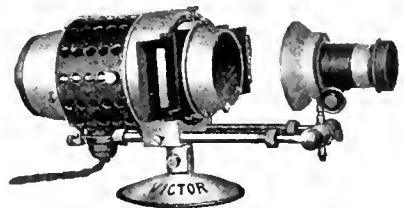
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One of the greatest values of the stereopticon is that it speaks a language that every tribe can instantly understand. The language of the eye is universal. This is a factor of no small importance when, as in Burma, where there have been Baptist missionaries for over a century, there are no less than forty distinct races with as many tongues and more dialects in an area smaller than the state of Texas and a population about equal to that of New York state.

#### PAINTINGS BY THE OLD MASTERS

In evangelistic work the missionaries find that their story of Christ and the message that He brought can be much more readily understood if it is illustrated and they have therefore made extensive use of the stereopticon in connection with their sermons. Reproductions of the paintings by the old masters have given them a wonderful collection of slides covering practically the entire field of old and new testament history.

In order to keep its library of foreign and home missionary slides up-to-date, every mission is equipped with at least one camera and the missionaries are encouraged to submit negatives which might prove useful in making new slides. In this way the mission boards are assured of having early photographic evidence of progress in any field and of a running pictorial history of the development of each mission station and school.

A part of the cost of handling the slides is covered by a nominal rental charge for each lecture. The carriage on the slides is paid by the church, both to and from the nearest depository, and slides broken or lost are charged up at cost to the church which has lost or broken them.



#### PHEASANTS, ARISTOCRATS OF BIRDLAND

Pheasants are North American birds. In pioneer days they were so plentiful that an expert shot could bag his dinner with little difficulty. Since they have become so scarce, they are scientifically reared on many game farms throughout the United States. One of the most interesting is that of the New Jersey Fish and Game Commission at Fork River, N. J. Here the Pictograph camera man shows hundreds of nests in the main hatchery. The pheasant mother is a frivolous gadabout. Though she lays her eggs, she has no interest in hatching the young, so domestic hens that are devoted foster mothers hatch out the young pheasants.

The baby pheasants are fed on a specially prepared diet and are kept to themselves. As they grow older, they become more democratic, and when the "eats" call is sounded, they "go over the top" for a good meal. Many different varieties of pheasants are shown, some of them unusual.

# PRIZMA

A new method of practical, color motion photography that re-creates Nature on the screen in all her splendid colors.

Entertaining, instructive, and altogether delightful!

Now showing in leading theatres.

Ask the manager of your favorite theatre.

Distributed by Republic Distributing Corporation

#### NIGHT CINEMATOGRAPHY WITH ORDINARY LIGHTS

A remarkable new photographic emulsion, by means of which night and interior cinematography is stated to be possible without the aid of special illuminants, was described in London recently by Arrigo Bocchi, the motion picture producer. "A highly sensitive is this new film," says Mr. Bocchi, "that moving pictures can be taken by the light of ordinary street or restaurant lamps. The film is prepared in six different grades, according to the quality of the lighting available, and is stated to give perfect results under conditions which would normally involve a time exposure."

A series of snapshots taken with an ordinary camera on plates coated with this new emulsion was produced by Mr. Bocchi, who has also made successful tests with cinematograph film. The still pictures included remarkable snaps taken on the stage and in the auditorium of an Italian theater; the bursting of a rocket during a fireworks display; restaurant interiors; and a view of Monte Carlo by twilight.

Mr. Bocchi controls the sole rights of this new process, the invention of an Italian. He proposes to employ it extensively in forthcoming productions. Meanwhile, a short example of its possibilities was shown in "Polar Star."

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# EASTMAN FILM

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*It is the film that first made  
motion pictures practical*

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ROCHESTER, N. Y.

# WORK OF THE NATIONAL MOTION PICTURE LEAGUE

In Response to Its Nation-Wide Educational Campaign for Better Pictures, Parents Are Demanding, Producers Are Making, and Exhibitors Are Screening Photoplays and Other Films of a Higher Standard

By ADELE F. WOODARD  
President, National Motion Picture League

## Conclusion

LIBRARIES are willing to post notices of matinees and churches will furnish chaplains and other workers. Speakers present the plans and purposes of the series of performances to parent's associations, women's clubs, churches and other welfare organizations. A genuine interest in turning the tide of juvenile attendance upon the movies into channels of good is secured, before any matinees are given.

A committee of capable persons is formed to organize and supervise the matinees, which are given on Saturday morning or afternoon for little children, and on some day during the school week after school is dismissed, for the older children.

The exhibitor is visited by a committee, who present the plan to him and secure his signature to the league's agreement. His interest is secured on the ground that aside from the prestige which the selection of his theater gives, and the publicity which is procured for him, he is able to make a profit financially. A keen sighted exhibitor always sees far more advantage in the two first named benefits than in the financial profit. The exhibitor furnishes the operator, music, ushers, etc., and pays for the rental of films, which the committee assist him in selecting from the bulletins of the league. He may select from these lists any films, new or old, which can be arranged into a well-balanced program, but may not play any picture not on the lists of this league. Failure to comply with this request must be followed by a withdrawal of the support of the committee.

Channels of publicity must be furnished by the committee, the most effective one being the distribution of circulars announcing the performances through the schools. Circulars have been approved by the board of education of New York City which are distributed in the schools by the teachers, to the children living in the vicinity of the theater where a performance is to be given. This practically assures the exhibitor of his audience. It also gives the committee the power to *extend* or *withdraw* an assigned audience.

## FINANCED BY ITS MEMBERSHIP

The league receives no financial support from any department of the motion picture industry and has no connection with any of the several censorship boards. It is financed entirely by its membership.

You should join the National Juvenile Motion Picture League because you owe it to yourself, your children, and other people's children to see to it that the entertainment furnished to boys and girls is pure, wholesome, and attractive.

Each new member adds his or her name to the list of persons presented to the producers of motion pictures requesting clever, wholesome pictures for children, young people and adults. Individuals and clubs are urged to join. In this time of reconstruction and rebuilding, unprecedented effort must be expended upon our children

and young people who have necessarily been cheated of much of their heritage on account of the preoccupation which the four years of war have made in the activities of parents. This neglect which our children are beginning to feel must be made up to them. Motion pictures can be an agency for good in the lives of our children. Let us select these pictures judiciously and then encourage our children and young people to support them by their attendance.

The league has lately announced the following plan of establishing local branches throughout the United States, thereby making the organization truly national and vastly broadening its scope, influence, and power:

In order to assist local communities in securing a better class of pictures, local branches are established. These branches create and coordinate a demand for wholesome pictures locally and arrange definite bookings for them. The league thus secures a countrywide demand for the pictures receiving its endorsement. It seeks to encourage so strong a patronage as to make them more profitable to their producers, than pictures rejected by the league. A capable committee in all the principal cities and towns giving definite support to this plan can furnish the impetus and permanency to the production of wholesome pictures, which the industry needs.

**Plan**—The plan of local branches is three fold. (A) A *Children's Matinee and Family Program* committee provides suitable entertainment for children, young people and adults, thus securing actual bookings for endorsed pictures, entertaining the family wholesomely and demonstrating that wholesome pictures are financially profitable.

(B) A *Membership Committee* secures members for the league. All members receive the weekly bulletins of endorsed motion pictures. Increased membership means increased publicity for endorsed films.

(C) A *Reviewing Committee* reports to the executive offices on all pictures seen in local theaters, which are considered suitable for the lists of the league. The reviewing board in New York City sees practically all pictures before they are released, yet the league desires reports from local committees in order that the standards may be kept truly representative of the entire country.

All localities are urged to establish a branch of the league. If there is no motion picture theater, the entertainments may be given in a church or school or other public building. The league supplies its local branches with detailed instructions for establishing and conducting entertainments. It also furnishes weekly bulletins of newly endorsed films, a cumulative list of available films endorsed during the last six years, and other helps for conducting the work in a systematic way. Membership dues for local branches are ten dollars a year.

The only way this enormous motion picture industry can be affected is to erect alongside it an organization as powerful and as persistent as the industry itself. Individual committees working alone can make little impression. It is only by combined effort that strength and efficiency can be secured.

The democratic way to secure the welfare of a community is to institute an educational campaign presenting not only the need for improvement but a definite, workable plan of operation. The plan of the league is being tried in all parts of the United States—why not try it in your community?

If possible, make your committee truly representative by inviting into its membership a member of the Kiwanis Club, the Rotary Club, the Women's Club, and the Parent-Teacher Association, also prominent ministers, and library and school boards. Send to the headquarters of the league the names and addresses of the following: members of the branch, Branch Chairman, Secretary, Membership Committee, Chairman of Matinee Committee, and Chairman of Reviewing Committee.

Write immediately to those of the national league, stating how you desire for all the time your wish to see better pictures in your own community.

## TWO ALASKAN FILM PIONEERS

Even in the Far North, in Rex Beach's Alaskan country, the motion picture is de-

livering its message from the silver screen. Richard Stuart, of Wrangell, Alaska, stepped into the office of this magazine a few weeks ago and laid down a dollar for a year's subscription. He said that he was interested in scenic, travel pictures, and industrials, having made thousands of feet himself up in his own country. He promised to send the editor a full story later. In the few movie theaters of Alaska, he said, most of the pictures shown are of the blood-and-thunder variety, but the taste of the rough frontiersmen is veering around to educational, industrial, scenic, travel, and current events films.

Another film pioneer in that region is William Woodworth whose exchange is on a boat in Ketchikan Harbor, Alaska, not far from the Arctic Circle. His shows are sent around various circuits by means of dog trains when the nights are cold and long. During the short summer the reels are shipped by boats which ply up and down the inland rivers of Alaskan Yukon Territory or along the shores of Behring Sea. This fall Mr. Woodworth hopes to have projection machines installed in fish canneries and other industrial plants so that shows can be held regularly in these places. These canneries will be organized into circuits and reel shipments booked for a whole circuit.



## CAMERON'S BOOK ON PROJECTION

By GEORGE O. ROSS

Many persons who have had no experience in the operation of projection machines nor closely witnessed their operation are under the impression that all that is necessary is to thread the film in the machine and turn on the current. This is far from being the case, because a certain amount of knowledge is necessary to install and operate a projector properly. For that reason several books on the subject have been published. While most of the books are quite thorough, they are, as a rule, too highly technical to be used by any but experienced operators. It is the writer's opinion that a long felt want has been filled by James R. Cameron who has published and is now offering for sale to the public an *Elementary Text Book on Motion Picture Projection*, part of which is in question-and-answer form.

The textbook is written in Mr. Cameron's characteristic style; it deals with the subject from A to Z and is written and illustrated in such a manner that the subject is readily understood by the amateur as well as the professional. The book is published by the Theatre Supply Company of New York City, who also publish Mr. Cameron's *Pocket Reference Book for Projectionists and Managers*. Both of these books should be in the hands of those who are interested in motion pictures.

When this country entered the war Mr. Cameron was placed in charge of reconstruction work at the American Red Cross Institute; he also took charge of the school of projection of the Community Motion Picture Bureau and the Y. M. C. A. Through these schools came men from all walks of life, most of them knowing nothing whatever of electricity, mechanics, or optics. In order to facilitate matters and rush these students through quickly and with a thorough knowledge, he prepared a series of instruction papers dealing with the subject of projection. The results obtained through the use of these papers was so astounding that he was persuaded to publish them in textbook form. The value of the book was recognized from the first and after comparative tests was adopted by the American Red Cross, Community Motion Picture Bureau, Y. M. C. A., Knights of Columbus, and most of the army and navy hospitals and government training stations throughout this country and abroad. The sale of the books to these organizations exceeded 10,000 copies during the first twelve months.

The Inter Ocean Film Corporation have purchased the foreign rights to the book and are having it translated into French, Italian, and Spanish.

## FLASHES ON THE WORLD'S SCREEN

News Notes and Comments on Educational and Allied Films from Institutions, Organizations, Producers and Individuals in the United States and Canada and Overseas

"FABIOLA," founded on Cardinal Wiseman's celebrated story, was screened recently in London. Father Bernard Vaughan and the London County Council education committee have given the picture their approval. Life in ancient Rome is said to be vividly portrayed in the film.

The chamber of commerce of Richmond, Virginia, is giving a series of industrial movie shows at the Lincoln auditorium in that city. Sugar refining, the manufacture of matches, carpets, pottery and other useful articles are being exhibited.

The department of immigration of the state of North Dakota is having films made by the Publicity Film Company, of Bismarck, N. D., of various scenes and industrial activities in the state to be shown to prospective settlers throughout the middle-west. Features of the wheat and livestock industry and farming life will be pictured in detail.

In the rifle range of the Tower of London, where German spies are said to have been shot during the late war, troops in barracks during the recent strike troubles were amused with film comedies. The screen was placed upon the wall before which the condemned men stood.

The Club women of Des Moines, Iowa, are campaigning for better films in that city. Some of the pictures shown in small theaters, they say, are "crime movies" and "a disgrace to the city." One member of the active committee charges "seven months of juvenile crime can be traced directly to the movies." The Lucas, Willard, and Hubbell public schools and Highland Park Christian Church are showing better film programs.

The Fox News, semi-weekly, contains pictures of instructional value. No. 1 gives instruction to mothers on the care of babies and is edited by Dr. Josephine Baker, of the Bureau of Child Hygiene, New York City. No. 2 shows how a professional clown teaches hygiene and proper living to public school children and their mothers. No. 3 portrays the use of school children in small towns near Chicago in saving the potato crop which was threatened with loss because of lack of labor.

Motion pictures are being used in France to train athletes for the Olympic Games this year. Correct methods of putting the shot, throwing the javelin and other exercises are screened. The pictures are first projected at normal speed, then slowed down so that every movement of the body can be studied by the combatants.

A Swiss inventor, named Baumgartner, is reported to have solved the problem of the speaking film by means of photography. The synchronization of picture and voice by his process is said to be perfect.

At a teachers' meeting held in the Midland Institute, Birmingham, England, Dr. P. C. Innes, the chief educational officer of the city, spoke of the value of the cinema as an aid in the instruction of backward children. He said that film teaching would train the reasoning power of adolescents and bring about a mental development which otherwise might remain subnormal.

"A Mouthful of Wisdom," the one reeler treating of pyorrhea and its prevention and relief through the use of pyorricide, which was made by Baumer Films, Inc., was shown recently to the members of the Y. M. C. A. industrial committee at its meeting at Silver Bay, N. Y. The film is considered one of the best on oral and dental hygiene so far produced.

"Shift the Gear, Freck," "The Demand of Dugan," and "Gum Drops and Overalls" are the titles of the latest releases of Judge Brown's juvenile reform films. It will be recalled that Judge Willis Brown presided over the Juvenile Court of Salt Lake City, and his experiences form the basis for these

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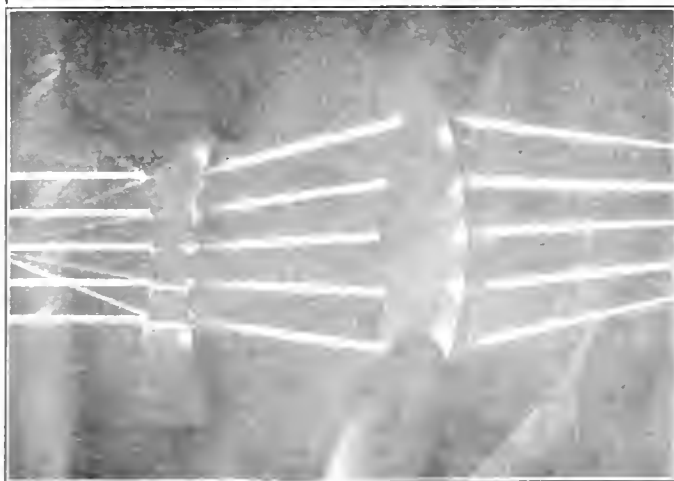
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to film at normal speed actual rays of light passing through actual lenses—not in cartoons, but in straight motion picture photographs. But we did it. And those few feet of film alone cost more than the average "educational." That's why nobody has copied those wonderful scenes, any more than they can copy Professor Woll's masterly dissections of real eyes, as shown in

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THE HUMAN EYE



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# CATALOG OF FILMS



## FROM THE TIBER TO THE PIAVE.

Reel, 1; Producer, Burton Holmes; Exchange, Paramount; Remarks:—Modern Rome, Hadrian's Tomb, bridge 136 A. D., the Vatican, Egyptian Obelisk, the Colonnades, the Gianiculum Hill, statue of Victor Emanuel II, first King of United Italy, Arch of Constantine, the Colosseum and Roman Forum, modern ruins, Nervesa after the war, shore of the Piave River, looking towards the Austrian lines.

## ACROSS THE BROAD PACIFIC.

Reel, 1; Producer, Essanay; Exchange, Beseler; Remarks:—Reissue. Across the Pacific on the Japanese ship Tongo Maru, Japanese games, arriving in Yokohama, Japanese warship, women workers loading ship with coal, street scenes in Yokohama, market men, fire department, etc.

## PICTURESQUE JAPAN.

Reel, 1; Producer, Pathé; Exchange, Beseler; Remarks:—Reissue. The Ainu, the hairy race of Japan, spend a great deal of time on the water, the chief's hut, the chief's wife and daughter weaving a mat, Matsushima Islands, dredging oysters, sunset, moonrise.

## LIFE IN JAPAN.

Reel, 1; Producer, Pathé; Exchange, Beseler; Remarks:—Reissue. A religious pageant to Kyoto, once the capital of Japan; modes of travel in Japan.

## ENCHANTING JAPAN.

Reel, 1; Producer, Pathé; Exchange, Beseler; Remarks:—Reissue. Gishia girls, dances, iris gardens, gold fish, silver fish and carp, 3-year-old rooster with tail 15 feet long, visteria tree in poor man's garden, children dancing, picturesque bridge more ornamental than useful, afternoon tea under the visteria, fields of iris.

## SCENES IN TOKIO, JAPAN.

Reel, 1; Exchange, Beseler; Remarks:—Reissue. The fish market, vegetable market, festivals of the "God of Kitchen," semi-circular bridge, New Year's celebration in Japan, pageant, the street of theatres, about January 1st the dwarf peach tree begins to bloom, crowds attending sermon to the God of Mercy.

## TOAD TRAITS.

Reel, 1; Exchange, Beseler; Remarks:—The toad tadpoles change into little bits of toad-while only a few days old, the spadefoot toad, just a plain hothead, the natterjack is a toad known in Europe and Asia, African water toad, the American gray tree toad.

## MEMORIES.

Reel, 1; Producer, Prizma; Exchange, Republic. Remarks:—An adaptation of John Greenleaf Whittier's poem, "School Days."

## MARIMBA LAND.

Reel, 1; Producer, Prizma; Exchange, Republic. Remarks:—A study of the manners and customs of the descendants of the Aztecs in Guatemala.

## A DAY WITH JOHN BURROUGHS.

Reel, 1; Producer, Prizma; Exchange, Republic. Remarks:—John Burroughs barn-door study with children, chipmunk, blue birds' nest, an orderly kingdom of ants, flower and weeds for insects, magnifying the flower, the grasshopper as clown of the insects, and making her toilet, wood frog, drinking at nature's fountain, the spring.

## THE REFRESHING RIVIERA.

Reel, 1; Producer, Prizma; Exchange, Republic. Remarks:—Mentone La Ville on French-Italian boundary day before yesterday section of Mentone, fishermen casting nets, churches and cathedral of St. Michel, Cap Martin, home of elite, Mentone itself is a garden, flowers are found everywhere, Roquebrune, two of our destroyers at Ville Franche, important naval port, roads of Southern France.

## THE APACHE TRAIL.

Reel, 1; Producer, Prizma; Exchange, Republic. Remarks:—Historic trail followed by the early Spanish explorers who searched for the fabled "Seven Cities of Cibola." Superstition Mountains, scenes of Roosevelt Dam, Fish Creek Canyon, the White Man's buildings, the Grand Canyon of the Apache, Mining possibilities, gila monster, flowering cactus, Apache camp, the Apache Indians at home and ruins of homes of the cliff dwellers.

## CONSTANTINOPLE.

Reel, 1; Producer, Red Cross; Exchange, Educational. Remarks:—Stamboul, Gatala Bridge, highway leading to the Orient, the modern section of the city, under the Crescent, feeding refugees, little Turks, queer characters, Seraglio, old palace firemen, street cleaners, the Sultan goes to the Mosque in state, birds-eye views of city with over 200 Mosques, religious fakirs.

## AMERICA'S HERITAGE.

Reels, 2; Exchange, Universal. Remarks:—A Boy Scout picture. Part 1: The boy of today is the man of to-morrow, the "Boy Scout Oath," a "Motor Truck Hike," pitching tents, raising "Old Glory," saluting the flag, drilling, wig-wagging, making fire by friction, making "trails." Part 2: On a hike, bathing, back just in time to get the flag down before the sun sets, Sunday morning service, scenes from Niagara Falls, Lake Champlain, Crazy landing, Old Orchard Beach, first aid in drowning, breaking camp, etc.

## CHINA AND THE CHINESE.

Reel, 1; Exchange, Beseler. Remarks:—Shanghai, street scenes, various conveyances, cargo colliers at work, European Quarters, race course, racing on the roofs, funeral, gin-rick shows, Chinese wheelbarrows, open air restaurant, war ships, Buddha fete and parade, tea house, Chinese wedding, etc.

## CHINESE SCENES.

Reel, 1; Exchange, Beseler. Remarks:—Eating with chopsticks, small feet of woman, showing bandaging, prisoner loses his queue, family conveyances, irrigation of rice field, plowing, grinding millet, Foochow Road, wedding procession, hair dress of Manchu woman, funeral procession.

## SCENES IN KOREA.

Reel, 1; Exchange, Beseler; main business street, ancient conveyances of all kinds used in bringing food to city; a Korean artisan at work, doing the family washing, Korean dances, Korean types, grinding corn, a tramping gobbler, the old Imperial Palace, Lotus Palace, etc.

## COME WATCH WITH ME, THE PASSING NIGHT.

Reel, 1; Producer, Post; Exchange, Paramount; Remarks:—Post Nature Picture, summer twilight, clouds in the night, moon rising, etc.

## SUNSHINE AND SHADOW.

Reel, 1; Exchange, Famous Players-Lasky. Remarks:—Post Nature Picture. A scenic showing effects of sunshine and shadow on water, mountains, etc.

## A NIGHT IN JUNE.

Reel, 1; Producer, Post; Exchange, Paramount; Remarks:—Views of summer skies, scenes, etc.

## FLASHES ON THE WORLD'S SCREENS

"How Life Begins" recently made the rounds of the school's in Grand Rapids, Mich. It was screened at Central High School, Union High School, and Walker School. Students from Turner, Stocking and Pine schools attended the showings.



Princess Mona Darkfeather is the heroine of a new series of fifteen Indian photo-plays, each one reel in length. The C. B. Price Company are to distribute them.



One hundred foot sections from various reels gathered by the Community Motion Picture Bureau, on conditions in European countries, formed an interesting exhibit at the Chamber of Commerce, Rochester, N. Y., under the direction of the Central Racial Advisory Council.



Village schools in Notts, Nottingham, England, have been licensed by the local justices to give cinematograph shows. These are in charge of a Mr. Sanderson.



Motion pictures of medical and surgical technique were exhibited in Jewell Hall, Y. M. C. A. building, Hartford, Conn., recently by the Clinical Film Company of New York.



Films of the transatlantic flight of the N.C.Y. are being shown on the U. S. S. *Isabel*, a converted yacht, in connection with the recruiting cruise of that historic naval flying boat, the first to cross the Atlantic ocean by air. All of the large seaport towns on the Atlantic coast are being visited.

During the recent newspaper strike in Paris news films actually took the place of the daily newspapers, thus refuting the recent statement in a *New York Globe* editorial that such a thing would never be and confirming Thomas A. Edison in his prediction that such a thing some day would be universal.



The fine "Nelson" film was shown recently in Clitheroe, Scotland, to 1,800 scholars in the elementary schools as their history lesson. On the advice of the educational authorities, the teachers took their pupils to one of the local cinemas during school hours, afterwards talking about the picture in the classrooms.



Miss Eugenia Remelin, chairman of the motion picture committee of the Woman's City Club, Cincinnati, is conducting a survey to ascertain whether the pictures shown in local theaters are of any educational value for children. Members of the public recreation department of the club are assisting her.



At the annual convention of the Maryland Sunday School Association, held at Roland Park, Md., in October, motion pictures of Sunday school work in foreign lands were shown to the superintendents as the commander of the A. E. F. in France and Germany are also pictured.



The high school of Johnstown, Pa., has added a motion picture projector to its equipment. A benefit show was given there recently to demonstrate the machine and raise money for its purchase. The machine is portable and will be used in the grade schools as well.

The forest fire films owned by the State Conservation Commission of New York were shown at the tri-state conference on forest resources held at Indianapolis in October by the conservation commission of Indiana, Illinois and Ohio.

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# INDUSTRIAL



## SAFETY WARNINGS ON SCREEN

"Careless America," the feature picture produced by Universal for the Firestone Tire & Rubber Co., Akron, Ohio, was shown at the Capitol Theater, New York City, in January at the "safety first rally" organized by Harry Levey, manager of Universal's industrial department; Secretary of State Hugo, Superintendent of Schools Ettinger, Police Commissioner Enright, a committee of 100 headed by John D. Rockefeller, Jr., the automobile interests led by H. S. Firestone, and Director Bowes of the theater. The object of the rally was to inaugurate an educational campaign to reduce the loss of life due to motor car accidents. Secretary of War Baker spoke to 6,000 Manhattan school children present in the big playhouse, and when the speech was over the New York police band played "The Star Spangled Banner" to the accompaniment of these thousands of voices.

Of a similar character is the film being used by E. Austin Baughman, commissioner of motor vehicles of Maryland, showing the dangers of speeding and impressing constant care upon the public. Some of the evils emphasized in the picture are obscured tags, delayed purchase of tags, speeding, delayed registration, tags improperly fastened, and children playing carelessly in the streets. C. W. Galloway of the Baltimore & Ohio Railroad, and John S. Bridges, president of the Maryland Automobile Club, financed the production.

## LAND CLEARING FILM SCREENED

A motion picture of a thousand feet, showing tractors working with all different kinds of plows, stump pullers, heaving out big stumps four and five feet through, and dynamite blowing out drainage ditches 200 feet long at one shot, was shown at the Elite Theater, Athens, Georgia, in connection with the regular program.

This film was made during the land clearing demonstration held recently by the Agricultural College in South Georgia and it shows the best methods of clearing land of stumps and preparing it with tractors for maximum crop production. The scenes are laid at Cordele and Camilla and show the crowd of 5,000 people who attended these two demonstrations. During the eighteen demonstrations which were held in as many counties, 36,000 people were taught how to use dynamite in blasting of stumps and digging drainage ditches, how to operate a stump puller successfully, and how to use and care for a tractor so that it will be ready at all times for service.

The picture demonstrates by actual work how each operation is carried out. Thus in stump pulling there is the hitching to the stump and the ties with cable so as to get the best results with the stump pullers. The dynamite man bores an auger hole in the stump and affixes a cap to the charge in just the right manner that will throw the big stump high into the air and split it into kindling wood. Dynamite is again placed

through a "dress" log down in three feet of water and under the roots of trees. The electric charge is given to the first stick of dynamite and the whole 200 feet of ditch is blown into the air at one mighty blast.



## "THE STORY OF A TIRE"

What is said to be a most interesting industrial and educational film of the rubber industry has just been completed by The Goodyear Tire & Rubber Company, of Akron, Ohio, in three reels. Starting with a view of crude rubber as it arrives after its long voyage from the company's own plantation in Sumatra, having traveled 10,000 miles by every form of transportation from snowy natives to modern railroads, "The Story of a Tire" takes the viewer step by step through intricate manufacturing processes until the tire is ready for use.

"The Story of a Tire" visualizes the descriptions given in the booklet of the same name, which was published by the company recently as an educational feature and which more than 8,000 schools, libraries, and colleges are using for educational and reference purposes. The picture was made by the company's own corps of experts and cameramen under the direction of Ralph M. Lembeck.



Films of the United States Department of Agriculture were shown during the meeting of the Virginia-Carolina Peanut Growers' Association in Suffolk, Virginia, recently at the Fatosha theater.

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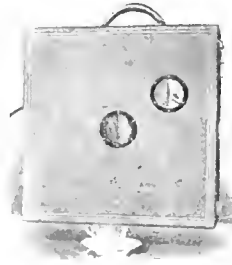
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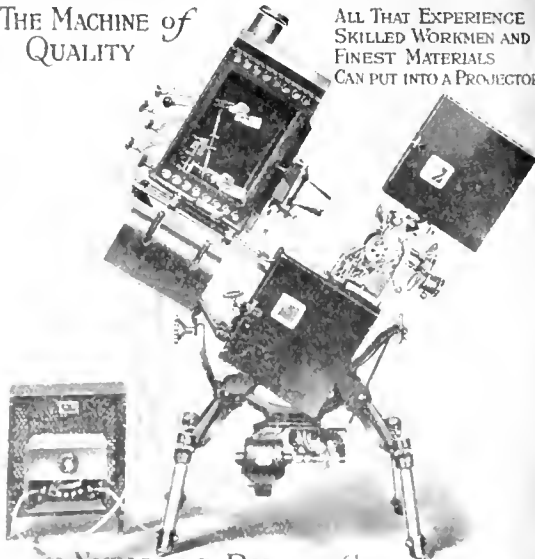
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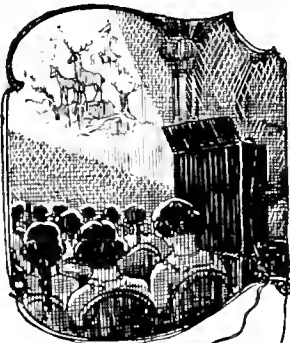
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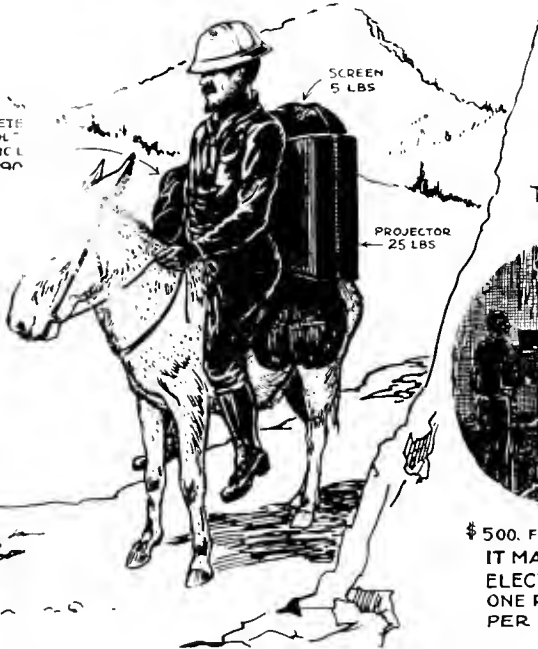
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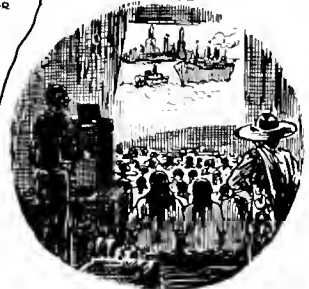
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APRIL, 1920

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The largest distributor and exhibitor of motion pictures in the world, Community Motion Picture Bureau is an educational institution, upon a business basis. It is not in any sense a theatrical enterprise nor an adjunct to one. Community always regards its task from the educational and community point of view.

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Frank L. Crone, formerly Director of Education for the Philippine Islands, is in charge of the School Section.

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# EDUCATIONAL FILM MAGAZINE

*The National Authority*

Covering Educational, Scientific, Agricultural, Literary, Historical, Juvenile, Governmental, Religious, Travel  
Scenic, Social Welfare, Industrial, and News Motion Pictures

*Published Monthly by the City News Publishing Co., 33 West 42nd Street (Aeolian Hall), New York City*

DOLPH EASTMAN, Editor

Vol. III.

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No. 4

## MAKE VISUAL TEACHING AN EXACT SCIENCE

**V**ISUAL aids to learning cannot hope to win the unqualified approval of educational experts until they have been placed pedagogically on a par with the printed text and the oral lecture. No guess-work, no hit-or-miss method, can be tolerated in the classroom. The motion picture and the lantern slide are merely *deceptio visus* in the view of the sceptical school man until they are demonstrated, beyond a reasonable doubt, by tests, comparisons, measurements and other scientific data, to be an indispensable teaching tool, a part of the school equipment as important as black-board and chalk.

Such data is practically non-existent today, as related to both still and motion pictures. There have been isolated instances of attempts to undertake some more or less accurate investigations in the field of visual instruction, and one of these, made at the Peabody High School in Pittsburgh, was described in this magazine about a year ago. Before the war, in France, some research of this kind had been discussed and it had been proposed in Germany as well. So far as we have been able to discover, however, no comprehensive and dependable data are available at this time upon which to base sound judgments as to the relative teaching values of oral, written, and visual methods in the various grades, from kindergarten to postgraduate.



Opinions and beliefs, enthusiastic acceptance and caustic rejection we have had in full measure. Facts and *prima facie* evidence for or against the principle of visualization in educational method we have not had and it is time that we began to do something about it. We know in a general sort of way that the motion picture and the still picture are helpful pedagogically, but it is knowledge based upon faith and optimism and not upon such sound doctrine as "two plus two equal four" and "action and reaction are equal and opposite." Until we have such a scientific foundation upon which to formulate definite precepts and classroom

guidance, conscientious educators would seem justified in their apparent indifference to motion pictures in the school.

The use of films for other than instructional purposes in assembly hall or classroom is an altogether different matter. A schoolhouse may serve as a community center in which case the recreational employment of movies is entirely warranted. But the superintendent, principal or teacher must keep this distinction in mind when using the screen for one purpose or the other. Dr. McMurry has expressed a fear that the entertainment use of films in the school may damage their educational use, but we believe this danger is more apparent than real. With carefully selected picture programs and in the hands of a competent supervisor, the two uses will not clash but will tend rather to blend and one aid the other. The reactions of children to recreational and cultural films and slides have not been accurately observed and recorded, so far as we are aware.



Dr. A. H. Sutherland, psychologist of the Los Angeles School District, last year suggested in these pages the following psychological analyses of motion picture films:

- First, to show what mental processes are stimulated.
- Second, to show how the imagination is appealed to.
- Third, to show how the pictures and processes are retained in the memory.
- Fourth, to show how the values of the material are impressed upon the pupil so that he may use them in the daily contacts of life.
- Fifth, to show how this material becomes organized as scientific material.
- Sixth, to show how the pupil would be led to ambitions by the discovery of additional information through their use.



In this issue Mr. Roach suggests a careful investigation of the best methods of visual presentation that they may be placed on a parity with other teaching methods. When we know how actually efficient the film and the slide are in any given subject or course, much scepticism now prevalent will be removed.

# VISUAL INSTRUCTION IN COMMUNITY CENTER WORK

Best Method for Visual Presentation Should Be Scientific Research—Film Production, Distribution Problems to Be Solved—The Idle Schoolhouse?—Not Show Movies There?

Formed by Exhibition Tech: Why

BY CHARLES ROACH

Director, Visual Instruction Service, Iowa State Agricultural College, Ames, Iowa

MUCH has been said about the use of films by enthusiastic educators who, from the first, have had visions of young America being educated by the unwinding of reels. So much has been claimed and so very little proved that we are sometimes forced to attribute the statements of visual-instructionists to over-exercised enthusiasm or to highly imaginative minds which substitute fiction for fact. While no one questions the relative importance of visual as compared with aural or any other sense stimulus, no one actually knows how effective the cinema or the stereopticon really may be as a vehicle for teaching. No intensive and extensive study has been made which can command the attention and wholesome respect of the teaching profession. Occasionally a teacher or a supervisor has attempted to evaluate the motion picture, the stereopticon slide and the stereograph, but no elaborate, highly scientific study has ever been made which has taken into consideration a sufficiently large group of individuals to give anything like an intelligent report, worthy of more than passing notice.

In view of these facts, I feel perfectly calm and exercise no concern about the possibility of being placed in the Ananias Club when I say: "We do not know the relative value of the motion picture, the slide or the stereograph in education." But it is our business as educators to know. It is our business to investigate. Most all we have read, possibly more we have heard, is the result of hasty conclusions drawn from preconceived notions, from individual isolated experience and from limited observation. If, as the result of this conference, this department can do nothing more than create sufficient interest to begin a nation-wide study of visual instruction, it will have done a most commendable piece of work.

We grant that we do not know the relative value of the chart, slide and film method of presentation; we may also grant the psychological soundness of appeal (that is, if we are to credit a certain educational psychologist who says more than 75 per cent. of our percepts are visual). Business and industrial concerns believe in the visual method of presentation. Advertising is now reduced to a fine art, and pictures are invariably used to carry the message. That it is successful may be proved by the fact that companies increase rather than decrease their advertising activities. When large industrial concerns spend hundreds of thousands of dollars for adver-

tising and put most of the sum in pictures we must be persuaded that it pays, because dollars, not sentiment, guide big business. Truly the visual method for education (advertising is education, you will admit) has proved practical and worthy of consideration.

Meetings such as these naturally lead to discussions concerning the history of the motion picture. Motion pictures seem to be the result of many minds rather than of any one single mind, and no one is entitled to entire credit. Suffice it to say that the record is not clear, but the earliest devices showing animated pictures were probably made in 1833. In 1893 Edison displayed pictures at the World's Fair in Chicago, and in 1894 he introduced his kinetoscope. Some writers give C. Francis Jenkins the credit for our modern development. It was he who in 1895 made possible projection on a screen. His patent sold for \$5,700, and it is estimated that the profits from the motion picture industry based on Jenkins' patents amount to nearly \$500,000,000 annually. Thus in about twenty-five years the motion picture business has grown from insignificance to our fifth greatest industry.

Only fifteen years ago the motion picture was a toy, a plaything, a fad. Ten years ago preachers and teachers associated the five-cent theater with the poolroom and the saloon. Persons who would frequent exhibitions were considered just a little worldly and not exactly religious. At best the motion picture was nothing more or less than a cheap and vulgar amusement. Five years later a change of opinion gave it respectability, and today teachers are calling it the universal language, the story teller of the ages, the rich man's diversion and the poor man's pleasure. Preachers who once condemned it as an Imp of Satan now use it as a hand maiden of the church wield a greater influence for good or ill than any other one thing excepting the home and the school, even going so far as not to except even these. Today, as never before, brains and big business are trying to make the motion picture function for good.

## DON'T FIGHT MOVIES—USE THEM

Motion pictures have forced themselves upon every school, church and community in the nation, and even though the teacher may refuse to endorse the introduction of film as a part of the course of study, the local theater is teaching a standard of ethics and morals, and shaping the modes of thinking of every boy and girl in the school. Mr. Superintendent, motion pictures are here, and here to



CHARLES ROACH has done more, perhaps, than any other man or woman in Iowa to advance the cause of visual education. He describes himself as a musician, an orator, a printer by trade, a teacher by accident, an educational motion picture enthusiast by conversion. He was born in Lisbon, Iowa, July 2, 1880, graduated from high school in 1901 and from Cornell University in 1905. He was a graduate student at the State University of Iowa 1905 and 1906. He taught in Ames High School from 1907 to 1910. At Centerville, Iowa, High School, where he was principal, he began his visual instruction work in 1910 and continued until 1917. He took charge of the Visual Instruction Service at Iowa State College at Ames in 1917 and has since its director.

Mr. Roach read a report of this valuable paper at the meeting of the Department of Visual Education, National Education Association, in Cleveland, Ohio, on February 25, 1920. The paper is published in full in this issue.

say. You cannot lodge them, so what are you going to do about it? Say what you will against them, oppose them if that is your wish, call them a fraud, decide them as being cheap and trashy, make fun of them, malign them, yes, even fight them, but you cannot alter the fact. The motion picture industry has survived the attacks of competition in the fields of amusement. It has weathered the storms of business difficulties and mechanical obstacles. You cannot argue it away. Another course is far more becoming, timely, you should accept the best there is in motion pictures and build upon that.

Happily, prejudices though long standing are gradually disappearing, and quite recently an uncommon interest has developed in that field of education commonly called visual instruction. Preachers have observed that films, like books, are to be judged by content, not by the mechanical construction, and that after all there may be a place in the church for projection apparatus, just the same as there is a place for musical instruments. Teachers have found that not all films are vicious, vulgar, obscene, in fact, some have experienced instances where a reel of motion picture film actually contained more teaching value than many pages of printed matter.

At first thought it seems quite strange that schools would have been so slow to accept so valuable an instrument for education as the screen. We are not surprised at the lethargy of the church because we rather expected the church to be ultra conservative.

#### CHURCHES WORKING CONSTRUCTIVELY

Quite singularly the churches have actually done more constructive and effective work with the screen than have the schools. When we remember that only a few hundred years ago men were excommunicated or killed for heresy who dared to say the earth and not the sun moved; when our own forebears burned witches at the stake and did so in the name of religion; when, within the memory of every adult present, there were and still are good old saints who associate the violin with the devil and any other than unaccompanied singing as sacrilegious; when we observe intolerance even at the present day, we would not be surprised if the church would actually be the last to accept such an unconventional instrument as a motion picture machine. The Methodist Church was responsible for the most spectacular motion picture scoop of last year at Columbus, Ohio. The Catholic Church has formulated an active motion picture policy. Other Protestant bodies are coming to realize that good motion pictures, like good books, are able to contribute to the glorification of God and the upbuilding of His Kingdom here on earth. But when we see schools, which should be the fountain of broad liberal thinking, actually rejecting the motion picture on account of prejudice, or other trivial reasons, we are unable to understand the lethargy of the teaching profession.

In the smaller communities, where opportunities for commercialized amusement are not to be had, there always exists the need for wholesome recreation and pleasure. Rural people need the broadening influence of the film even more acutely than do the city people. The farmer needs mental exercise or exhilaration and physical relaxation. Social opportunities are few. The loneliness of seclusion and isolation drives many a boy and girl to seek his or her future vocation in the city. What an opportunity is offered the ingenious and clear-visioned rural teacher, especially in consolidated schools!

The woman of the average consolidated Wisconsin Labor Union works the fewest number of hours and has the greatest amount of leisure. How will this leisure be spent? Is it in walking a distance of every three miles in every day's journey, there are schoolhouses (the at least 50 per cent of the daytime during nine months and closed for three months during the summer. Near by are churches which represent an investment of millions in the aggregate, but used, possibly, not more than eight hours a week. Many of them are attractive structures, comfortably seated, well illuminated and excellently equipped with wonderful musical instruments which remain silent except for an hour or two weekly. What an opportunity is offered here for wideawake men and women for social welfare work!

Churches, schoolhouses, libraries and town halls represent millions of dollars of public money. No business or private enterprise would think of closing up its doors even for a few days, and yet Sunday is the only time most churches open their doors. Saturday and Sunday the windows are closed. Town halls may be the scene of an occasional caucus, indignant meeting or a justice court, when some youngster gets into trouble trying to save himself from living of ennui. The church depicts the worldliness of the generation, the school loses half the boys and girls before they get through high school; yet neither church nor school functions anywhere near its limits of possibility.

The needs for socialization are apparent. Many churches, schools and town halls could use motion pictures for the improvement of local social conditions. A grade school in Des Moines, Iowa, makes motion pictures serve both for recreation and class work. The principal says:

#### How One School Principal Does It

"The motion pictures shown at Lucas School are used twice often in the primary classes. A poster upon which is printed the six acts, is placed in a prominent position in the hall. From this the pupils of every class learn what the six acts of pictures are to be. References to books, papers and magazines are assigned, and information gathered at home, to get what that obtained from new, state and school libraries, farms, etc. material for the discussion in the day pictures are shown. This there is a definite preparation for the pictures. After the exhibition time is given for questions and answers. The English teacher uses the knowledge gained from pictures as the basis for written composition. Even in the first, second and third grades the pictures furnish material for oral language work. In the fourth and fifth grades the pupils are very much interested in working out in sand and clay from pictures as Mount Ranier, Lake Champlain, The Old Fort of St. Augustine, and the native dwellings of the New Mexican Indians. Thus by the use of film and slides we have found visual aids of greatest value in classroom instruction. An interest is awakened which raises even the feeblest pupils to try to enter into the discussions. Then, again, there comes this kind of instruction a training in observation, which is of value even to the youngest children."

Instances such as this illustrate what may be done in any other school where teachers have a keen initiative and can sense the proper method of presentation. If the pictures had been run through the projector without previous preparation or further explanation it is safe to say the time spent would have been of considerably less value.

A wonderful opportunity is offered the superintendent of consolidated schools, particularly those located in rural sections or in small villages. Mount Union, and Alta, Iowa, are examples of what progressive and wideawake men can do. These communities are linked up intimately with the schools. Near Milford, Iowa, there is a consolidated school situated several miles out in the country. Recently motion pictures were given a trial, and patrons from the far corners of the district (four each week for social pleasure as well as mental improvement.

# AMERICAN FILMS SPREAD YANKEE IDEAS IN JAPAN

Geisha Girls Have Their Special Sob Corners in Theaters—Policemen Cannot Be Insulted and Wives Must Kiss Their Own Husbands on the Screen



**M**ANY thousands of Japanese are movie mad. As practically all of the films shown here are American films, the pictures are accomplishing much towards educating the orientals in the details of American life, character, dress, fun, and tragedy. And the movies are working a gradual change in the Japanese attitude toward American dress and habits of everyday life. While only a few Japanese women have discarded the kimono and the fetching sash, with its saucy obli. or loop of richly tinted silk at the back, the number of those in skirt and blouse and tailored suit is growing daily.

Gradually the girls and women are discovering from the screen beauties that the oiled and stiffly conventional coiffure which has been the distinguishing characteristic of Japanese hairdressing these many ages is not to be compared with the American coils and braids and knots that bring out the individual graces of the dearies in America. So they are taking to American styles in hairdressing.

## THE AMERICAN WIFEOCRACY

One wonders whether the Japanese ladies, watching breathlessly the conduct of film wives, may not be learning also that the American woman has much more freedom and independence in her home than has the Japanese woman. She is fascinated by the manner in which screen scolds boss their henpecked mates about.

Again, the Japanese boys and girls regret that they cannot read the English captions and titles on the pictures. At present these are translated for them by a man who stands on the stage behind the screen and delivers an interpretation of the pictures.

I went to the Komparu theater on Sunday afternoon and witnessed a show without paying much attention to the pictures. For 70 sen (about 35 cents) I obtained a seat in the balcony. At the bottom of the stairway I had to pick my way among hundreds of clogs and sandals which had been left there by movie fans.

## STRONG FOR SOB STUFF

At the stairway there was a telephone and it jingled merrily as I was waiting to have my shoes attended to. The American owner of the theater explained to me a moment later that the call was from a Geisha girl, representing a little part of Geishas who wanted to come over to see the show if the manager was quite sure that there would be plenty of pictures to "make them cry."

"The Japanese women and girls would be ashamed and afraid to weep before their husbands and brothers at home," said the manager, "and so they welcome the sobby film as a grief producer. They come and sit in the public theater and cry and splutter to their heart's content, and go away feeling fine after the April shower."



## WIFE OR NONE

There was some confusion at the door owing to a Japanese law which forbids men and women to sit together in a theater unless they be united in the holy bonds of matrimony.

"Are you married?" is not an uncommon question addressed to some man who seeks tickets for himself and lady together.

"Yes," says the ticket buyer.

"Prove it," demands the ticket seller.

"You prove that we are not married," retorts the ticket buyer. The ticket seller surrenders. He is sure the man and the little lady are putting one over on him, but he has no time to search the official records and take depositions and so he tells the couple to go along inside and not keep the line waiting. The Japanese youth and sweetheart step inside, smiling behind their fans.

## IN THE SOB CORNER

For a distance of ten feet behind the balcancy rail there is a space without chairs. Mats are on the floor, and on these sit the Geisha girls, their legs doubled under them in a fashion that would be torture to an American girl. But they sit there for hours, smoking cigarets, crying, laughing occasionally, but all the time thrilling with the ebb and flow of emotions. How Laura Jean Libby could work on those Geisha girls with one of her yarns of suffering love and shivering disaster!

The Japanese are quick of perception. They get all there is on the film. No flash of an eye or curl of a lip is too swift for them and the significances are duly registered.

## THE POLICE CENSOR

This was the only movie theater in Tokio where children may go. The police are the censors in Japan, as in Chicago and they perform their task of weeding out the immoral and the unethical and the dangerous without aid of civilian boards.

In a Japanese picture show an actor is not permitted to beat up a policeman, or hit him in the eye with a custard pie or in any way to discomfit or discredit him and his dignity. The policeman always comes out on top or else there is no policeman in the reel.

Mary Pickford cannot kiss anybody excepting her husband in Japanese picture houses. She might possibly be permitted to kiss her brother, but that would require deep consideration on the part of the police censors. There can be no violent struggles or knife plays in Japan.



And now it is desired to show the young artist in his studio, the young artist whose father is a prominent banker, the young artist with bushy hair and Robert Mantell eyes, who is making a Madonna portrait of the little girl of the ball house district and who will surely marry the little maiden as soon as she has been heartbroken and they have drifted apart, only to meet on a battlefield, where he is a mighty doughboy and she a wonderfully gowned Red Cross girl, with the shells bursting all around them.

They have gone over the top together, you know, and she wears white so that the Germans may know just where the American line is, and he wears a sport shirt and carries old Glory in one hand while he waves a rifle in the other hand and carries a trench knife in his teeth.

#### THAT CENSOR AGAIN

Oh it is a terrible strain on the Japanese girls to have a man wounded! The Red Cross girl bends over his bleeding form and—she recognizes him! They start to embrace, when the Japanese censor intervenes. The artist covers and they live happily ever after in a million dollar California bungalow, where so many other movie mates have lived before them.

But it was started to be said that if the young artist could be shown in his studio, gazing soulfully at his Hull House model, the background must first be divested of all nude statues. The Japanese censor moves all such out into the hall, and I doubt not many a villain stumbles over them—in Japanese picture shows—when he dashes in to cut the canvas into shreds with a German souvenir bayonet. And the Geisha girls don't miss the statues at all—they are so busy hurling Nipponese anathema at the villain.



#### MOVIES TO ENTERTAIN HOTEL GUESTS

"Amusement directors in the big resort hotels of the nation," said Charles C. Ritz, of the Ritz-Carlton hotel system, "have come to the conclusion that through neglect of motion picture entertainment they have been missing a valuable business opportunity. The attitude of their guests has been reflected in willingness to patronize motion pictures.

"Hotel officials are recognizing the progress which the art has made, and also its appeal as entertainment. The demand for hotel shows is tremendous. When negotiations are finally concluded we will show motion pictures in resort hotels throughout the country, but only those productions of the better class. Eventually many of these hostelryes will have their own auditoriums for the sole purpose of projecting motion pictures. Recognizing that their guests are people of education and discernment, they will present big-time pictures, and the very latest to be had. Arrangements made with Realart Pictures Corporation will insure the presentation of these high-grade films in the best of surroundings."

By the installation of three complete motor-driven SimPLEX projectors in a large, well-equipped projection room on the balcony of the ballroom, the management of Greenbriars Hotel, White Sulphur Springs, W. Va., has met the desire of its guests for modern entertainment. Here every evening first-class features are run off in a manner that outdoes many large city theaters. These shows precede dancing, and there is no admission charge for them.

#### 26 KANSAS CITY SCHOOLS RUN MOVIES

Twenty-six public schools in Kansas City are giving movie shows successfully six afternoons and evenings a week. The school board has indorsed the work directed by C. H. Mills, community center director. More schools in Kansas City are planning to run pictures following the realization that they pay. "The Bluebird" was shown to 16,000 persons. It was run at twenty-one schools to a box office total of \$1,431, making a profit of \$800. Half of the surplus reverted to the community centers to be used in improving schools and communities. The other half went to the school board to be used in buying educational films.



#### ALL EVANSTON SCHOOLS HAVE PROJECTORS

According to a local newspaper, all Evanston (Illinois) schools are now equipped with motion picture projection machines. Literature, geography, history, science and other lessons are illustrated to the students in a regular weekly program for each class and a bureau of visual education has been established to select and to present these pictures. This bureau is organizing a central museum of illustrative material for classroom work.



#### ANIMAL FILMS SCREENED AT LIBRARY

Three reels of moving pictures of the bird and animal life of the Northwest, with an explanatory lecture by W. A. Eliot, bird expert, was an outstanding feature of the meeting of the Portland Federation of Women's Organizations on a recent Saturday afternoon at Central Library, Portland, Oregon. The pictures were the same that Mr. Eliot showed to more than 100,000 doughboys and poilus during the war, when he traveled throughout France with the entertainment department of the Y. M. C. A. The purpose of the lectures was to acquaint the club women with the necessity of preserving the bird life of Oregon.



#### ITALY BARS HARMFUL FILMS

Henceforth all films shown in Italy are to be censored by the Ministry of the Interior and heavy fines will be imposed on producers who have not obtained government permits before showing films in public. The new rule has been made owing to complaints from priests, professors and many heads of families that films now being shown are highly immoral and lower the moral standard of children and grown-ups.

The new censorship may affect American films which tend to show crime and criminals in a favorable light, and American film producers are warned that it is useless to send such films over there in future. Magistrates and social workers affirm that the increase of crime among youngsters is largely due to the bad influence of "criminal" films.



#### MAETERLINCK ON THE MOTION PICTURE

It seems to me that America does not give the motion picture the artistic importance it merits. People seem to consider it an inferior type of art form. In my opinion, however, its potentialities are unfathomable, for it can teach in terms of beauty and of ideals in a manner not to be found in any other medium of expression.—Maurice Maeterlinck.



Albert Edward Wiggam's lecture "Climbing the Family Tree," dealing with heredity and Mendelian laws, illustrated with slides, was given recently in New York City in the Miles Projection Room, Candler Building.

# MOVIES EDUCATE THE MASSES

The Screen Speaks Directly to the Human Heart. Causing the Passerby  
to Stop and Heed

BY CLIFFORD LAMONT SNOWDEN, PH. D.

Editor "Evening Progress," Peter-burg, Va.

**M**OVING pictures which began as curiosities, very crude and very hard on the eyes, and gradually assumed prime importance as a means of recreation and amusement finally have become the first educational medium of the times. Manners, morals, dress, geography, economics and sociology are taught for better or worse more widely by the screen than by any other agency. More people go to the moving picture shows than go to church or college or high school. More young people are moulded in manners and dress by the "movie queens and kings" than by their parents and guardians. No preacher in any church in a community speaks to a larger audience than "The Miracle Man" or some other such exponent of the spiritual elements in life. As time passes we should see increasingly the silent drama giving deeper and deeper lessons of spiritual meaning, so presented that the densest mind may understand. The guilty man are of no avail.

So prominent a part has the educational element played among the theater exhibitors that their national association has decided to go more largely into productions of this nature. Alfred S. Black, president of the association, says:

"I have reached the conclusion that such pictures are as much a part of American national life as the pictures made exclusively for entertainment purposes, and in this view I am supported by nine-tenths of the exhibitors of the country who are members of this organization. Better conditions of living and continued prosperity demand a broadening of the uses of the screen."

## MINISTER RUNS MOVIE THEATER

How a minister and his flock use a motion picture theater to better social conditions in the home town was told to members of the Saint Andrew's Church Brotherhood, of Buffalo, at a recent meeting by the Rev. Dr. Robert E. Robbins, of Saint Mary's Church, Salamanca, N. Y. He discussed the social service problem of the modern community and advocated more recreation properly directed

for the young men and women. Dr. Robbins was one of the factors in bringing about better social conditions in Salamanca. With the assistance of members of his congregation he took over a motion picture theater in the city and put on the best pictures available. The house is now paying a good profit. This is a tip for the pastors of other cities.

## COTTAR FILMS AFRICAN PYGMIES

Charles Cottar, big game hunter and explorer, has reached the land of the pygmies in the heart of darkest Africa and is busily engaged in photographing these tiny people for the C. L. Chester Productions. Never before has the strange life of these jungle villages appeared on the screen.

It is less than fifty years since the Akka tribes, as they are called, were discovered. Famed in Greek mythology as the pygmies and known as the Lilliputians of Gulliver's travels they had long been considered the creation of imaginative writers until adventurous explorers, prowling about the forests in the Aruwimi district of the Congo Free State, found such human beings actually existed.

They are a negroid race, with coffee-colored skin and hair. Their average height is less than four feet, though many are much smaller. Nomads of the forest, they hunt with poisoned arrows, pitfalls and traps. They gather ivory and honey and manufacture poison, which they bring to market in exchange for cereals, tobacco and iron weapons. They are courageous hunters, who do not hesitate to attack the largest elephants.

Their habits of life are curious. Round huts built of branches and leaves are their homes. Those who have seen them trailing wild game through the jungles report them possessed of an astounding agility, for they leap about in the tall grass like grasshoppers.

In the presence of strangers they are timid and retiring, but on the slightest provocation give way to wild bursts of treachery and malevolence.

## A CREED—AND A PLEDGE

By KING W. VIDOR

I believe in the motion picture that carries a message to humanity.

I believe in the picture that will help humanity to free itself from the shackles of fear and suffering that have so long bound it with iron chains.

I will not knowingly produce a picture that contains anything I do not believe to be absolutely true to human nature, anything that could injure anyone, nor anything unclean in thought and action.

Nor will I deliberately portray anything to cause fright, suggest fear, glorify mischief, condone cruelty, or extenuate malice.

I will never picture evil or wrong, except to prove the fallacy of its lure.

So long as I direct pictures, I will make only those founded upon the principle of right, and I will endeavor to draw upon the inexhaustible source of Good for my stories, my guidance, and my inspiration.



# GOVERNMENTAL



## NEW YORK STATE HEALTH DEPARTMENT FILM ACTIVITIES

**T**HE most conspicuous new undertaking in 1919 was the purchase and fitting up of the healthmobile.

This is a large motor truck equipped with a special body and furnished with a complete motion picture outfit, electric generator, motion picture projector and a variety of screens.

With this car it is possible to visit small and remote communities and to show health films and other exhibits, either independently or in connection with health projects of one kind or another. Since the car generates its own current it can be used independently of the local source of electricity and the projector and screen can be easily mounted on the top of the car, thus making outdoor movies possible. If desired a screen may be rigged against a tree or building, the motion picture machine mounted in or on the car and the pictures thrown from a greater distance, thus permitting the use

of a larger screen than can be put on the roof of the car itself. The car can also be parked outside of a hall, church or school and by carrying a lead into the building, the motion picture exhibition may be given indoors. The outfit was first used in connection with exhibits at county fairs and the State Fair, and has since been tried out in several sections of the State. It is now believed that the car is fully equipped and the crew proficient in handling it. In the spring the healthmobile will be sent out on the road and will be kept in constant use throughout the season.

Experience has shown that there are few more effective or more popular means of public health education than motion pictures. A number of new films have been purchased, including two copies of a two reel film on child welfare work, a two reel film on venereal diseases and one reel pictures on infant feeding, the fly, the mosquito, the eye, and tuberculosis. "An Equal Chance," produced in cooperation with the National Organization for Public Health Nursing, has also been added to the film library.



STANDARDIZED White Dodge motor truck for park and rural service and for use on the Indian Reservations and the Orient, also used by the Bureau of Commercial Education for the film shows in this country. The New York State Health Department's healthmobile is of this type but is employed exclusively for public health education.

### STREET CAR JAMS SCREENED AT HEARING

Assistant Corporation Counsel Chester Cleveland rose to his feet at a hearing on inadequate street car service in the Chicago rooms of the Illinois Public Utilities Commission.

"Why, conditions are so bad in Chicago that we can't show you them by the testimony of witnesses," he shouted. "I have had some moving pictures taken and I want leave to bring them in here and show what the camera has to say."

He was granted permission, and at the afternoon hearing the lights were turned out and the movies started to grind. The pictures had been taken at the corner of Halsted and Madison Streets during the rush hours, and at other corners.

Each picture showed a packed street car, with men and boys hanging on the steps and on the trucks and holding on by the screens over the windows. Many scenes showed jammed cars moving away and leaving twenty-five or fifty persons standing on the street. In the picture a crippled man who could not get on a crowded car was forced to pass eleven cars before he could enter one.

### THE POWER OF VISUALIZATION—By SIR FRANCIS GALTON

The free action of a vivid visualizing faculty is of much importance in connection with the higher processes of generalized thought. A visual image is the most perfect form of mental representation wherever the shape, position and relations of objects in space are concerned. The best workmen are those who visualize the whole of what they propose to do before they take a tool in their hands. Strategists, artists of all denominations, physicists who contrive new experiments, and, in short, all who do not follow routine, have need of it. The pleasure its use can afford is immense.

I have many correspondents who say that the delight of recalling beautiful scenery and great works of art is the highest that they know; they carry whole picture galleries in their minds. Our English and worldly education tends to repress this valuable faculty of nature. A faculty that is of importance in all technical and artistic occupations, that gives accuracy to our perceptions, and justice to our generalizations, is starved by lazy disuse, instead of being cultivated judiciously in such a way as will, on the whole, bring the best return.



# JUVENILE



## CHURCH SCREENS CHILDREN'S PROGRAMS ON SATURDAY AFTERNOONS

Education, Wholesome Entertainment, and Character  
Development Objects of This Splendid Motion Picture  
Philanthropy

**A**EW feature of church community service was instituted on a recent Saturday afternoon at the First Union Congregational Church in Quincy, Illinois. That organization has new motion picture equipment in the chapel for the purpose of showing good, clean, wholesome juvenile picture programs each Saturday afternoon for the children of Quincy.

This progressive action on the part of the church is arousing a great deal of interest and is causing considerable favorable comment among churchgoers and non-churchgoers alike.

Rev. E. A. Thompson, pastor of the church, was asked, "Just what is the purpose of these juvenile programs?"

### MAKING THE CHILD'S SPARE TIME PAY

"It has been found that in the whole city of Quincy there is not a good, wholesome program provided regularly on Saturdays, which is exclusively for the entertainment, education and moral development of our children," he replied.

"Most of the city's children have a great deal of spare time on Saturday, and it is to help take care of this in an effective manner that we are going to provide these juvenile programs.

"The life of the average child is very greatly influenced by motion pictures and I feel that it is the duty of the church, as well as of parents, to see that children are allowed to witness only pictures that will help make them better citizens.

### GOOD MOVIES WONDERFUL CHARACTER BUILDERS

"Good pictures are wonderful character builders. Bad or suggestive pictures are the most deadly character destroyers. It is our purpose to help mould the character of our children and young people by bringing clean, broadening entertainment for them.

"Such a need has long been felt in Quincy as has recently been shown by the suggestions from the Chamber of Commerce, Rotary Club, Lions Club and the Parent-Teachers Associations of the city.

"Our official board is strongly of the opinion that these programs, properly conducted, will help meet this need in a real and tangible manner.

### MORAL RESULTS NOT MEASURED BY EXPENSE

"The new equipment and the free weekly programs will bring considerable expense upon the church, but we feel that the results in moral uplift and character can never be measured in dollars, but only in the infinite value of human life.

"Parents may send or bring their children here with perfect assurance of a good and helpful as well as an amusing program. I am thoroughly convinced that these Saturday afternoon juvenile pictures should do much to promote a finer spirit of Christian manhood and womanhood among the growing children."

Turning to the popular Sunday evening services which have been held in that church for some time, which service is supplemented by the use of motion pictures, the pastor said:



THE church and the school are the natural meeting places, or community centers, for the children of a community. What holds their interest more than good movies? Here is a group of kiddies waiting for the church doors to open and eager to absorb the pictures, grave or gay, which the prudent pastor may give them.

### SUNDAY EVENING SUCCESS WITH FILMS

"It has always been and still is our purpose to make our popular Sunday evening service a strictly religious meeting, which at the same time is attractive and uplifting. Our supreme motive in the Sunday service is to bring men into a vital realization of the power of Christian living and to present the principles of Christ in a telling manner.

"The results have indeed been gratifying, not only from the standpoint of large congregations, but from interest shown and the many expressions from members of the congregations, stating how the services have really helped them in life's battle.

"I am looking forward with high expectations to large Christian service in the days to come," concluded Mr. Thompson. "It is the avowed policy of the Official Board and members of First Union Congregational Church to place our equipment, talents and Christian service at the disposal of the people of Quincy when these can be of real moral service."

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### PARIS FILMS AID FRENCH TEACHING

As part of an exhibition planned to show the value of French as a high school subject, films of Paris were recently shown in all the high schools of greater New York. Needless to say, they were enthusiastically received by the pupils. The demonstration was arranged by Miss Rita Hochheimer, of the Washington Irving High School, a French teacher who has long used films and slides in her teaching, in cooperation with the Pathscope Company. At the same time slides of French scenes were shown with the aid of the stereomotionograph.

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The Margaret Booth School, Montgomery, Alabama, has installed a motion picture projector and is showing educational films. Miss Booth, the principal, intends using the equipment for instruction purposes.

◆ ◆

Under the auspices of the local Home and School League, motion picture demonstrations took place recently in the High School auditorium, Merchantville, N. J. Talks were given on the advisability of using movies in the local schools.





## MOTION PICTURE ACTIVITIES IN THE COUNTRY'S CHURCHES

"The Church Is Being Born Anew," Declares a New York Clergyman, "and Its Strength and Power Will Come through What It Feared and Fought So Long—the Motion Picture"—Views of Pastors and News of Church Movies from All Sections

**T**HE movie keeps marching on with God in the churches of the United States. Each week, almost each day, sees new accessions from the ranks of the clergy and laity to the great work of visualizing spirituality and the moral lessons of the soul. More and more church workers of all sects are coming to see the vital necessity of utilizing the motion picture in all departments of church activities—in the church proper, in the Sunday school, in the Bible classes, in the men's and women's clubs, at the prayer meetings, in the young people's societies, in missions and settlements, in fact, at all points and in all places where the spirit of Christ rules and where man desires to help man rise above the merely sordid and material.

In this article are grouped together some of the motion picture activities of the country's churches, with some views of pastors in various sections. It is a kind of resumé of what is happening and is to happen in religious circles when the movie is used as "bait" and as "the whole fish" as well. In fact, the time has come when the film may be considered as much a part of the church and parish house equipment as prayer book or organ, and those ultra-conservatives among the ministry who do not agree with this statement will admit the correctness of it before many months have passed. Not only is an increasing number of churches everywhere installing equipment and preparing to capitalize the screen spiritually, but several promising developments in the production and distribution of films especially made for church and ethical uses are under way. The old law of supply and demand is operating, and in the near future church workers will be enabled to obtain an ample supply of films for almost any purpose they desire and at rentals they can easily afford.

### FILMS BUILD UP DYING CHURCHES

Films have been found to be a solution of the emptying church. They have been put on in churches where the congregation was sadly depleted and at once it has begun to build up. As an example of what motion pictures can do for churches in towns of limited size is the First Baptist Church at Hempstead, New York. Rev. S. W. Stackhouse was the pastor. Church attendance had fallen off to where his congregation was only fifty, twenty-five of whom were soldiers. Mr. Stackhouse, casting about for ways and means of building up his church, hit upon motion pictures. He was the first man in and around New York to make the experiment, and has been carrying on the work continuously longer than any other immediate church. In four months he raised his congregation to 250. These were permanent and did not include the soldiers, who were transient. His work is still being carried on with increasing success.

An example of the city church is the West End Presbyterian Church, 105th Street and Amsterdam Avenue, New York. This church hit upon the plan of having a regular night for motion pictures where the members of the church would be brought together for fellowship and general edu-

cation. Monday was selected. The first time the films were put on the auditorium was only partly filled, as many did not believe that a church could secure films of sufficient interest to draw a crowd in competition with the motion picture theaters. Next week the attendance had increased, and steadily it has gained, until now on Monday night every seat from which the screen can be seen is filled.

The program is seven reels long, giving as much as an ordinary theater. Music is furnished by the pipe organ. A screen is hung across the chancel and can be removed for church service. One of the features as presented at this church is a film weekly called "The World Today," which is a digest of the world's film news. It is presented regularly and as the opening attraction.

### MONDAY AFTERNOON AND EVENING MOVIES

So successful have these pictures been that it was decided to have a matinee for the children of the neighborhood, many of whom were too poor to go to a theater. The films were carefully selected for the purpose. The auditorium of this church is now filled twice each Monday; once in the afternoon for the children and again at night for the grown-ups. Different programs are shown.

Sometimes on special occasions motion pictures are put on oftener than one day a week. One Tuesday night recently an additional program was put on when Lieut. Belvin W. Maynard, the "flying parson," told of his experiences in his flight to San Francisco and back. On an average Monday night the attendance at the West End Presbyterian Church is a thousand or a few over. No admission is charged, but a collection is taken up. This rarely falls under \$100. In this way the films not only pay for themselves, but leave something in the church treasury. The most popular feature discovered by the church of recent years more than pays its own way.

Here motion pictures have developed a new idea, which promises to be a big factor in the life of the church. It is "community night." On these occasions more than half the people in attendance are not church members. Thus the church is getting hold of and influencing just the people it has long sought to come in contact with.

### TEACHING PREACHERS VIA THE SCREEN

"You may be surprised to know that I am to appear at the Boston Theological Seminary on December 1 to teach young preachers by the aid of motion pictures how to preach," said Rev. Leslie Willis Sprague, of New York. "Shortly I am to appear at the Judson Memorial Church, Washington Square, with a model motion picture sermon. I will preach to the accompaniment of motion pictures. I believe it will be the first time New York ever has seen such a sermon."

"We are now teaching Sunday school, Bible class and young people's societies by means of motion pictures. We are just starting upon the era of preaching with the aid of motion pictures. It is something new, something untried."

but I believe it will be the solution of the so-called church problem.

"Our organization (Community Motion Picture Bureau) always has tried to give only the best films, where ethical value stood first; now we are trying to put out films of a purely religious nature. I believe we will be able to put the churches back on a footing they enjoyed twenty years ago, when they were a power in the community. The church is being born anew, and its strength and power will come through what it feared and fought so long—the motion picture. It is a strange case of the lion and the lamb lying down together."

#### ALL MICHIGAN METHODIST CHURCHES TO SHOW MOVIES

That the moving picture machine is now recognized by the Methodist church as an important asset and that it will not be long before every Methodist church in Michigan will use one as a part of its program of entertainment was the statement of Rev. Sidney D. Eva, pastor of the Methodist Church at Farmington, Mich.

"We have found the moving picture show is doing something for the people that the church ought to do," he declared. "There is no reason because commercial interests seized the opportunity of giving the people something to amuse them that the church should not do likewise. We have obtained enough reels of films of wholesome plays to last this church for three years. The movies henceforth will be a regular part of the church. We can give you just as good entertainment as can the commercial place of amusement, and when you parents bring your children here you know they will see nothing that might tend to injure them. You cannot be so sure of that when you take them to a regular movie.

"The church must make provision to operate all its activity in the interests of young life. The church that fails to do so will lose its place. It is the supreme task of the modern Christian home to make every provision wisdom can conceive and love can devise for the young life of the community. One of the great forces of today is play life. Play has greater evangelistic opportunities than anything we have ever thought of. You are wise in this church and have made provision for your play life.

"One of the first rights of the young is to be happy. One of the first tasks of the church is to provide play life that has no possibility of danger. To take the play of youth and link it to religion will make it a holy, perfect, beautiful thing.

#### THE PRICE OF "A GOOD TIME"

"The church of former years has caused our young people to endanger their souls to have a good time. Your uncontrolled movies, dance halls, white lights, and poolrooms have been burning out the souls of our young people. Children have been obliged to leave home to have a good time. They are entitled to a good time both at home and in the church. The church can give you a better program of community play or recreation than can any poolroom or dance hall. The church with the community spirit can provide the kind of play that is character making."

Rev. Dr. Joel H. Metcalf, pastor of the Unitarian Church, Winchester, Mass., declares that motion pictures have an "inherent power for good" and suggests that the churches form a film exchange for the distribution of films for churches and Sunday schools.

"There is nothing wrong with the movies themselves," declared Dr. Metcalf. "They may be put to bad uses now and then, but that in no way prohibits their inherent power for good. On a Sunday night, for example, your churches are empty and your movie houses are filled. Why could not the church have movies and bring the people to herself?"

#### TIME FOR THE CHURCH TO WAKE UP

"I do not mean that the church should endeavor to compete with the theaters. I mean that the church should endeavor to bring itself up to the times and make itself attractive. The trouble with the church is that it is, as far as methods are concerned, back somewhere in the Stone Age. The men and women of today are modern children and they want what is modern. It is the church that is to blame. The church should step in and take the new inventions, the new triumphs and make them her own, and the moving picture, one of the century's achievements, should be one of her greatest instruments for good.

"One would only with difficulty exaggerate the possibilities of the movies in the hands of the church. As a means to wholesome recreation it is incomparable. The church, we know, should not separate itself from life and hold itself as something apart. It should intertwine itself with every branch of life. It should be social. So, if the church should arrange to exhibit good, up-to-date movies on evenings and Sunday afternoons, it would have taken a long step toward the quickening of her own life and the life of the people.

#### EDUCATIONAL AND BIBLICAL SUBJECTS

"I do not mean, you know, that the church should exhibit problem plays and those thrilling dime novel dramas. Nor do I mean that the church should cease to have regular church services.

"We could start with educational films for children. They could be confined to Biblical subjects. Then we could branch out on a broader educational field. One could have travelogs, studies of foreign peoples and places, studies of the habits of animals and the wonders of the mountains and the seas, and so on. Children would no longer be loath to come to Sunday school. They would be eager. And it would be not only interesting but profitable.

#### SUGGESTS CHURCH FILM EXCHANGES

"It is almost impossible for a solitary minister to put on the proper movies. He is all alone and would be unable to get the films he wanted. Hence it is why the church, as an organization, should undertake the project. Moving picture shows should be started in all the churches. The church should organize, or at least superintend, an exchange where pastors can get the films they wanted, whether they are Biblical and religious or recreational. The exchange should have up-to-date pictures, healthy, stimulating pictures. It should have a method of quick and broad distribution. Once this is done the first step will have been taken. This step will accomplish much toward the bringing of the world back into the church."

#### A UNIQUE MOVIE SERVICE

A unique movie service was that given recently at the Universalist Church, Auburn, N. Y. Rev. J. E. Price had as his topic "The Storm." The minister says that by another winter he hopes to have a complete motion picture outfit installed in the "People's Church."

"God gave us eyes to see with as well as ears to hear with, and it is part of the church's duty, when everyone is more or less picture-minded, to help present the wholesome without the trash," says Mr. Price.

The animated sermon, "The Storm," shows how a sermon may be illustrated and thus drive home certain truths in a much more forceful manner than spoken words. The lights of the church were turned out and little pointed preachments began to appear on the screen. One was entitled, "Respect for Mother."

#### "THE STORM"

After several of these introductory sermonettes a hymn was sung. This was followed by Scripture reading and prayer, announcements and singing of old and new melodies, and then "The Storm" proper. The pastor told the story of the picture as it was shown, and here and there pointed out some of the lessons to be learned from it.

"The Storm" derives its name from a terrific storm in nature, which was produced in realistic manner, and also from a storm of anger and rivalry between two men who seek the hand of the same girl, the storm which threatened their lives came and went because both of them listened to their conscience and the promptings of true love. The storm came and went because a higher power did not permit them to persist.

#### HOW CHURCHES OF ALL SECTS EVERYWHERE ARE USING MOVIES

Early in December Prof. Burton L. Rockwood explained the use of motion pictures in the old John Street Methodist Episcopal Church, New York City—the mother church of Methodism in America. He took the text Ezekiel 1:14, "and the living creatures ran and returned as the appearance of a flash of lightning."

West Street (N. Y.) Baptist Church recently installed a Delco lighting and complete motion picture equipment costing \$336.

The First Reformed Church at Kerhonkson, N. Y., has put in Power International A equipment. This church is in the heart of the Catskill Mountains and the pastor, Rev. Alex Paxson, will use motion pictures on Sundays and open air movie shows during the week for the benefit of tourists and "summer boarders."

Following a talk by Prof. Rockwood at the Maple Avenue Methodist Protestant Church in Stamford, Conn., in January, the church authorities decided to install a Graphoscope, Junior, projection machine.

"Humanity's Battle Fronts, in Picture, Song and Story," Prof. Rockwood's well-known lecture, was given recently in Olivet Baptist Church, Hartford, Conn., as a preliminary step toward motion picture equipment being placed in the church.

First Presbyterian Church, of Bay City, Mich., is the first in that town to install movie equipment. Religious and wholesome uplift pictures are used.

A Pathscope projector and safety standard film service are employed by the First Presbyterian Church of Anderson, Ind., on Sunday evenings.

Weekly motion picture shows are being given at the First Christian Church in Yakima, Wash. At the first exhibition there were 400 paid admissions. There is a fireproof booth, the church pipe organ provides good music, and the films are censored twice before being shown. Rev. S. G. Buckner is the pastor.

First Methodist Church, Duluth, Minn., recently screened the five-reel Methodist Centenary film "The World at Columbus," which is distributed by the Centenary Conservation Committee, 111 Fifth Avenue, New York. D. W. Griffith supervised the making of this picture, two reels of which are devoted to "The Wayfarer." No admission fee was charged.

Rev. G. B. Smith, pastor of the Methodist Church in Gallatin, Mo., has induced his congregation to install a motion picture projector, which is being used at some of the services. Mr. Smith was in the army in France, and while over there saw the great possibilities in the use of films.

The Women's Society of the Billings (Mont.) Congregational Church recently purchased a movie machine and has been using educational films obtained from the University of Montana. Children's movie entertainments, instructional films, and educational and religious subjects for Sunday evening services are planned.

Boyle Heights Methodist Episcopal Church of Los Angeles, Cal., has \$5,000 available for community work, and as an important part of this work the church is making good use of its new motion picture projector. The pictures are not to be solely of a Biblical nature, but those showing character development and helpful social tendencies are also to be screened.

Asbury Methodist Church, Chicago, has a new movie projector and picture shows are being given weekly for the instruction and entertainment of the children and young people. Sacred reels are shown occasionally on Sunday evenings to illustrate the sermons.

St. Paul's Cathedral, of Atlanta, Ga., has installed a motion picture machine and outfit in its chapter house, and feature pictures for the children of the Sunday school are shown regularly. The first picture shown was "The Little Princess," featuring Mary Pickford. No admission is charged and shows are to be given for the children and their parents twice a week through a regular booking arrangement with an Atlanta film exchange.



### SUNDAY MOVIES IN CHURCHES

Press reports state that on a recent Sunday a count was made in Washington City, showing that there were fifty thousand people at the movies and seven thousand at church. Straightway the preachers met, the papers say, and demanded that the moving picture theaters be closed on Sunday.

That, of course, is one way of meeting the competition, however humiliating its implication. The preachers' demand for Sunday closing was fully justified, we are sure, not only because the pictures kept people away from church, but primarily as a protest against the commercializing of the Sabbath, says the *St. Louis Christian Advocate*.

But whether the ministers succeed in closing the theaters or not, the incident should suggest to them one very practical step, namely, the conversion of the moving picture to the uses of the church. With its universal appeal, coupled with limitless educational possibilities that are easily convertible to moral and religious ends, it will be nothing short of criminal should the church fail to adopt it and utilize it for good, particularly in a day when the competition is so keen. Uplifting pictures exhibited in every Washington pulpit every Sunday evening would not only go far toward giving the preachers full churches to preach to, but might themselves embody appeals to righteousness more powerful than the spoken word can usually hope to do.

For that matter, such pictures might be run night after night, or all Sunday afternoon, silently preaching sermons of character, of heroism, of love and sacrifice and brotherhood, of temperance and hygiene, of the consequences of sin, the joy of forgiveness, and the glory of regeneration.

There are such films, and they are increasing in number. Those who attended the Centenary Celebration at Columbus had opportunity to see many such. There are firms that make a specialty of their production. The supply will grow to keep pace with the demand. Every church, where it is at all possible, would do well to avail itself speedily of this new and wonderful agency for good.

### GREAT RELIGIOUS LEADERS ON SCREEN

British Company to Film Lives of Buddha, Mahomet, Christ, Luther, and Wesley

In these days when the attitude of the churches towards the art of the living pictures is being widely discussed, the movements of such a company as East and West Films, Limited, of Anglo House, Litchfield Street, London, are of considerable interest.

The company is avowedly launched with its main platform addressed to the task of presenting the lives and the history of the great leaders of religious thought and the consequences following upon their teachings.

#### FILMS TO BE HISTORICAL NOT DOCTRINAL

The tragedy and pathos—the humanness and yearning for human sympathy—the apparent successes or failures of the great teachers, will be portrayed, and history will be left to tell for itself about the devious paths along which the adherents of the respective schools of thought may have been guided, or from which they may have gone astray.

The initial film will be founded on the life of Buddha. The scenario has been carefully and reverently prepared, and has been submitted to and approved by no less an authority than Professor Rhys Davids, and Lord Sinha has shown his willingness to help by coming on to the advisory committee.

Although some of the well-known English artists will fill some of the important roles, yet the whole story will be filmed in the East, and enacted by Eastern artists.

#### SIR THOMAS LIPTON INTERESTED

Sir Thomas Lipton has greatly interested himself in the matter, and his well-known hospitality will be of immense value in the production.

Dr. Jayalilaka, of Ceylon, a very prominent Buddhist devotee, is giving the scheme the benefit of his invaluable advice and introductions.

The outcome of this enterprise will be awaited with peculiar interest, because ignorance, which is the base of so many misunderstandings, will be largely dispelled, and a way paved for a common platform, whereon in many a point of harmony will be found exponents of the chief forms of religious creeds and beliefs, and the "world outlook confused and blurred," to quote the Archbishop of Canterbury, may become all the clearer.



#### CINEMA AND SUNDAY SCHOOL

The Rev. Prebendary Isaacs of Chi-wick, who is leaving his Church to take up another living after 21 years incumbency, in a farewell to his parishioners, has lamented that the cinema has taken the place of the Sunday school, and that boys have become Pagans, says a writer in the *London Bioscope*. The *Daily News*, I observe, has interviewed the headmaster of the largest school in the reverend gentleman's parish, and has elicited from him the opinion that the much maligned cinema has quickened the boy's brains and sharpened his faculties. It has not dulled his hero worship, and it has made him a more receptive creature than his predecessor ever was. Vices of the previous generation, he says, were put down to the penny dreadful; now they are put down to the cinema, and he suggests that if the excitements of the cinema have taken the place of the Sunday school, he should carry the war into the enemy's camp and bring the cinema into the Sunday school. To the schoolmaster's dictum, I utter a cordial "Hear, hear." All the same, I would point out to Prebendary Isaacs, that cinemas in his locality are not and never have been open on Sundays.

# REVIEWS OF FILMS

Edited by GLADYS BOLLMAN

## "CONFESSION"

ON a tempestuous night, when the elements seem to set the scene for the darkest passions, Father Bartlett receives in his study a woodsman, Joseph Dumont. Dumont asks to be confessed, and says that he has just killed Jimmie Creighton, whom he believes to have betrayed his sister. Father Bartlett hears his story, and absolves him after his promise to make reparation for his crime, should the guilt fall on another. Dumont disappears into the storm.

Father Bartlett is anxious about the absence of his brother Tom, a hot-headed youth who is somewhat too fond of remaining at the tavern. At last Tom returns, dishevelled and trembling, and tells his brother that he had a quarrel with Creighton, and that in the struggle Creighton lost his life, though not at his (Tom's) hands. Father Bartlett is aghast at the situation he fore-sees. His fears are realized. The murder is discovered: Tom is suspected; when Dumont is questioned, he tells of seeing Creighton fall dead while fighting with Tom; Tom is arrested. Father Bartlett may not violate the sacredness of the confessional, and his stern and appealing glances at the guilty man are of no avail.

Action follows rapidly. Tom is imprisoned. His mother, his sweetheart, who is Creighton's sister, and, of course, his brother, are the only ones who believe in his innocence, though there is a general feeling that if the conversation of Dumont and Father Bartlett could be known, more of the truth would be revealed.

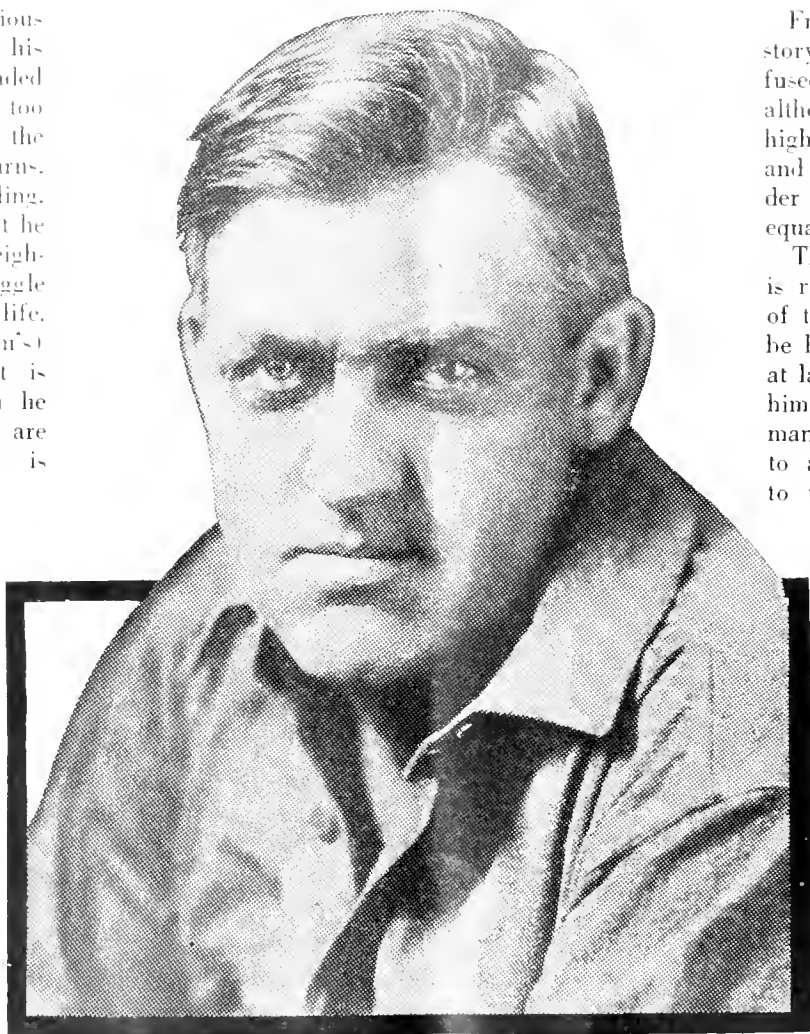
Tom is rebellious and almost mad with the injustice of his position. He presses Father Bartlett to reveal what Dumont said to him in confession, but neither in Tom's cell nor in the courtroom does Father Bartlett do so. Tom is convicted.

Dumont, after testifying against Tom, escapes and goes

to the depths of the woods. He learns from his mother, who comes in search of him, that Creighton was his sister's husband, and his conscience, which is already beginning to trouble him, makes him still more uneasy.

Tom, during a visit from Father Bartlett, overpowers him and in his clerical garb escapes to Canada.

Father Bartlett sets out to bring him back, and also to find Dumont and try to make him keep his promise given in the confessional.



REX BEACH

AUTHOR OF "THE SILVER HORDE"

From this point on, the story becomes rather confused and rather tiresome, although there are many high points in the action, and with cutting the remainder of the story would be equal to the first part.

The results are that Tom is returned under the hand of the law, and is about to be hanged. Father Bartlett at last finds Dumont, nurses him in a fever, and after many adventures gets him to a United States official, to whom his dying words and a letter of confession prove his guilt. Tom is saved.

This is a most remarkable drama. In imagination and in execution the scenes chosen are memorable ones; distinctive, too, is photography. The camera man is not

merely a photographer, but a genuine master of the complex technique which is photography's claim to a place among the arts. The particularly effective use of the close-up and the remarkable lighting effects strengthen the dramatic appeal. The use of contrast and climax is effective.

Henry Walthall gives a most finished and imaginative performance of a rather meager part and is convincing so far as the film editors have given him space to be. It is a pity that we cannot see more of the man's human struggle, as well as the priest's remorseless faithfulness.

A necessary bit of editing is the removal of the gallows scene, for non-theatrical use, at any rate. The dragging last third of the film should be reduced at least by half, in order that the splendid tenseness of the first part be main-

tained. However, *Confession* is a most unusual drama. It cannot be called merely propaganda, because of the fine artistic treatment which first tells the story and leaves to the individual the application—that obedience to God works out for right in the end.

What use of this film a Protestant optience would make, the reviewer is not prepared to say. It deals, of course, with a question wholly confined to the limits of the Roman church. But it carries an appeal so artistic, a conflict of so vital a nature—for everyone is at some time a confidant and is at some time confronted with the question "Is it right for me to tell?"—that it is one of the few pictures one who is interested in the highest development of the motion picture cannot afford to miss.

*Confession.* Produced by National Film Corporation. Distributed on States Rights basis. 6 Reels.



## INDUSTRY AS DRAMATIC MOTIF

By JEROME LACHENBRUCH

Thomas Hardy invited the world to the hills and downs of Wessex in his "Tess of the D'Urbervilles," "The Mayor of Casterbridge," "Jude the Obscure" and other novels. Eden Philpotts in his series of Dartmoor stories has told of the drama that binds men's souls to their particular trades. He has taken us into the hearts of the pottery makers in "Brunel's Tower," and has shown us that beneath the daily grind of mixing, firing, painting, the hearts of the workers burned at fever heat, and their minds clashed with the same flinty spark that characterizes intellectual progress in other lands and places.

The unusual element in these stories is the centering of the dramatic interest in an industry with a force equal in power to the interest one finds in the characters. The details of an industrial craft have furnished a new dramatic theme to these English novelists, a theme that some Americans have learned to handle with exceptional skill.

Perhaps Rex Beach, with his powerful story of the salmon industry of America's Northwest, has succeeded as well as any of his colleags. Those who have read "The Silver Horde" remember the pages of exact information about the instincts of the salmon, and have marvelled at the vital interest aroused by the active role they play in the lives of the characters of the story.

Just how powerful a theme this can be may be realized in the new form in which "The Silver Horde" is being presented to the public. As a photoplay the return of the salmon—millions of them—to their native streams, where they spawn and die, is the center of the story's dramatic climax. The characters regulate the details of their lives to conform with the annual return of the salmon. Their loves and their hates mark time when the salmon rush is on, and all their energies are spent in tending the nets.

And not only are the passions of the characters in the story bent upon the return of the salmon, but the audience as well is as eagerly interested in the annual rush of the silver horde as are the silent actors on the screen. To the beholders the world temporarily is centered on the return of the salmon. The author has succeeded in transferring, or rather dividing, his dramatic interest between his characters in their relation to each other and in their relation to the industry in which they are all engaged.

*The Silver Horde.* Produced and distributed by Goldwyn.



## A HYGIENE FILM OF LASTING VALUE

The educational film, as much as the textbook, is of more than ephemeral value. An excellent example is

*Come Clean*, a film issued by the office of the Surgeon General of the United States Army during the war, and shown recently to a gathering of physicians, dentists, and social workers in the Exeter Theater, Boston.

The first part of the film tells of a doughboy who underwent more than a little ridicule from his mates because of his assiduity in brushing his teeth. A sound thrashing administered to his chief persecutor, and an explanation of his reasons (by request), assured his companions that the care of the teeth is nothing to be ridiculed or neglected. After telling how he was rejected for the army because of his teeth, he passes on the information given him by the doctor who rejected him and the dentist whose treatment enabled him to enlist after all. He learns that diseases such as joint rheumatism, and diseases of the heart, liver, and intestines, may be caused by poor condition of the teeth, even when there is no pain in the tooth. He urges his friends who have offered themselves to their country to "come clean," and receives their thanks and interest.

Then follows the explanation of how diseases may be caused by neglect of the teeth. This portion of the film uses the animated cartoon, and models, in its demonstration. The topics are as follows: The formation of a cavity, and spreading of decay. Poisoning of nerves and of blood supply. Effect on blood vessels; on heart valves; on walls of stomach; on membranes; on appendix; on kidneys; on joints of bones. Diseases resulting. Possible effect—insanity. Prevention of disease by treatment of teeth.

The growth of the teeth: deciduous teeth; roots of deciduous teeth guide permanent teeth to place; impaction; dangers of thumb-sucking, use of pacifier, and mouth breathing.

The daily care of the teeth: the wrong way and the right way; the brush.

Such a film may be used to great advantage by any school or welfare organization, regardless of its date.

*Come Clean.* Produced by office of Surgeon General of the United States Army. 2 reels.



## EDUCATION FOR THE DEAF

Work in a day school for the deaf is portrayed in a one-reel picture, *Broken Silence*. From the time when the children arrive—in police department buses—to the end of the day, every moment is devoted to equipping them as well, educationally speaking, as other children who have not their handicap of physical disability.

Little children learn confidence, attention, and imitation by building blocks with the teacher. The first step in learning voice control, for children a little older, is the blowing out of a candle. Then comes lip-reading, which calls for close attention, and much individual as well as class work. With the help of musical instruments, pupils not only learn rhythm, but study and compare various sorts of vibration. One very appealing picture shows a little girl discovering her voice. With one hand on a 'cello and the other on her breast, she compares the vibrations as the 'cello is played and as she speaks.

As the pupils become more advanced, their instruction grows more like that of any school—class work, board work, study, and individual work, conducted in practically the ordinary way. Physical education, manual training, and domestic instruction are also a part of the curriculum.

The picture is excellently arranged and edited, and should be useful for a variety of purposes.

*Broken Silence.* Produced by Ford Motor Company. Distributed by Goldwyn. 1 reel.



# PROJECTION-EQUIPMENT



Edited by JAMES R. CAMERON, Projection Engineer

## THREE WIRE WIRING SYSTEM

**A** SYSTEM of wiring where three instead of two sets of two wires are used, generally obtained by connecting two dynamos in series and connecting the third or neutral wire to a point common to both dynamos. The wires are positive, negative and neutral. The advantage of the system is the saving of copper. The disadvantages are that switches, cut-outs, etc., are more expensive, and unless the system is kept balanced (the same amount of amperage being drawn off either side of the system) you are liable to damage the lamps on the line.

The lamps are connected between either of the outside wires and the enutral, and if an equal number of lamps are connected on each side (that is, if the system is balanced) there will be no flow of current in the neutral wire.



JAMES R. CAMERON

In any case the amount of amperage in the neutral is the difference between the amount of amperage drawn from either side. This difference should be kept as small as possible.

Figure 1 shows a three-wire system, D and E being two 110 volt dynamos connected in series, A is the positive wire, B the neutral wire. The ten amperes being drawn from the positive wire A and returning to the dynamo over the negative wire C.

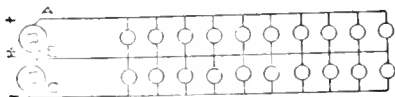


Figure 2 shows an unbalanced three-wire system.

Taking it for granted that each of the lamps is drawing one ampere, we have four amperes on one side and six amperes on the other, so our system is unbalanced to the extent of two amperes, this represents the flow of current in the neutral wire. Connected between wires A and C we would have 220 volts (the added voltage of the dynamos). Connected between A and B or between B and C we would have a pressure of 110 volts. Great care should be taken to see that lamps rated for 110 volts are never connected between the two outside wires.

### CARE OF THE MOTOR

The motor must be kept clean and free from dust and grit; if the commutator becomes rough, smooth it up with No. 00 sandpaper moistened with a little oil. When fitting new brushes, always sandpaper them down to fit the commutator perfectly by passing to and fro beneath the brushes a strip of sandpaper, having the rough side toward the brushes.

Be careful to renew the brushes before they get too short, as should the brush holders come in contact with the commutator great damage may be done.

Brushes should cover at least two commutator segments and should have just enough tension to hold them securely in place and make good contact. If the tension is too great, it will cause excessive wear on the commutator and sparking. If

the tension is not enough, the motor will lose cover. Keep the oil cups well filled with some non-fluid oil and see that the wick in the cups feeds the oil to the motor shafts.

Sparking of motors may be laid to several causes: overload, dirt, uneven brushes, improper setting of brushes, high mica, broken segment in commutation, etc.

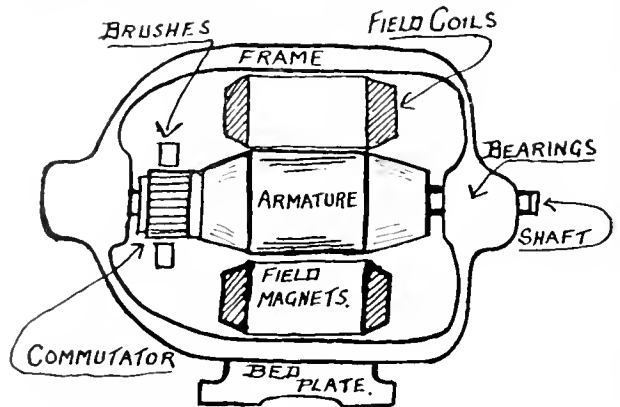
Should the motor become excessively hot after running a while, shut off the current and locate the trouble, which may be due to one or more of the following causes: Improper lubrication of bearings, excessive sparking, short circuited field or armature coils, or maybe the driving belt is too tight.

Inspect motor prior to show. Keep motor clean and well lubricated. Do not connect a D. C. motor to an A. C. source of supply, or vice versa.

See that the voltage marked on motor comes within 10 per cent. of the line voltage.

See that the brushes are making proper contact and have the right tension.

Keep all electrical connections tight. Remember dampness greatly impairs the life of the motor.



SKETCH OF THE INTERIOR OF A D.C. DYNAMO OR MOTOR.

## QUESTIONS AND ANSWERS

I find it impossible to get a clear white light on the screen. There is a brownish discoloration that I cannot get rid of; have tried changing the make of carbon. The screen seems to be O. K. and my condensers and lens are perfectly clean.—Operator, Trenton, N. J.

Your optical train is not set right. To obtain maximum results your arc must be set a given focal distance from the back of your condensers, your condensers should be of a given focal length, and your objective lens of a given diameter. If you will write me again and give me the following information I shall be pleased to work the thing out for you: Amperage drawn at arc, A. C. or D. C.; size of carbons used, focal length of condensers, focal length and diameter of objective lens, distance from front of objective lens to light shutter, and length of throw.

## I AM THE MOTION PICTURE

By ARTHUR JAMES

I am the Motion Picture.

I am the child of man's genius, the triumph of man over space and time. I am a mute, but I am eloquent to millions. I travel desert sands, I climb the tallest mountain peaks, I traverse prairie, glacier, jungle, forest and sea and air and bring the vision of my journeys to the eyes of common men.

I am the pleasant hour of prince and child, of master mind and little boy. I instruct, I delight, I thrill, I entertain, I please, I shock, I cheer, I move the world to laughter and to tears.

I am the sublime story teller of all the ages. I am the drama's greater brother.

I have more friends than all the friendly men of earth. I stir the blood, I quicken the pulses, I encourage the imagination. I stimulate the young, I comfort and solace the old and sorrowing. I bring priceless gifts and make them yours.

I show more of travel than all the books penned by all the writers of the world. I preach sermons to congregations greater than the combined flocks of the pulpits of all lands, I make for happiness, I make for kindness, I am the one great international friend.

I am history, written for generations to come in a tongue that every race and sect and creed can understand. I preserve heroes for posterity. I give centuries more of life to the arts and sciences. I am man's greatest and noblest invention.

I am the Motion Picture.



# CATALOG OF FILMS



**E**DUCATIONAL FILM MAGAZINE publishes each month classified lists of all motion picture films belonging to the various groups of which this publication treats. The aim is to give accurate and dependable information under each classification. This magazine maintains for the free use of subscribers an Information Bureau which will endeavor to furnish data regarding any motion picture film in the fields covered. All inquiries should be addressed Catalog Editor, EDUCATIONAL FILM MAGAZINE, 33 West 42d Street, New York.

## RECREATIONAL FILMS

**PUPPY LOVE.**  
Reels, 5; Producer, Famous Players-Lasky; Exchange, Paramount; Remarks: Lila Lee. In part 1, cut title, "Darn it." In part 3, cut titles, "Hully Gee" and "The darn town," etc. In part 4, cut scene where boy tries to kiss girl.

**CAROLYN OF THE CORNERS.**  
Reels, 5; Producer, Pathe, Exchange, same. Remarks—Bessie Love. In part 3, cut sticking out of tongue. In part 4, cut scene where tramp struggles with woman for money.

**PROPOSING BILL.**  
Reels, 2; Producer, National Film Corp.; Exchange, Goldwyn; Remarks—Smiling Bill Parsons. Cut sticking out of tongue, and scene where man pins girl by hair.

**THE LION AND THE MOUSE.**  
Reels, 5; Producer, V. L. S. E.; Exchange, Vitagraph; Remarks—Alice Joyce. Cut views of nude statue in parts 2 and 4. Cut title "The Public Be Damned," etc.

**THE MORAL DEAD LINE.**  
Reels, 5; Producer, World; Exchange, same; Remarks—Frank Mayo and June Elvidge. In part 2 cut scene of man coming back and leaning at picture after Anti-Vice Society have left room. In part 3 cut entire saloon scene.

**SUCH A LITTLE QUEEN.**  
Reels, 5; Exchange, Famous Players-Lasky. Remarks—Mary Pickford and Carlyle Blackwell.

**STRICTLY CONFIDENTIAL.**  
Reels, 5; Producer, Goldwyn, Exchange, same. Remarks—Madge Kennedy. Cut all views of dancers in costume. In part 1 cut views of partially nude woman in studio, also views of puppies nursing. In part 2 cut titles "gone balmy" and "Champagne Bennett." In part 3 cut title "the whole damned family." In part 4 cut title "good Lord."

**AS YOU WERE.**  
Reel, 1; Producer, Universal; Exchange, same. Remarks—Neil Burns' comedy. Cut drinking scene.

**FUN IN A FLAT.**  
Reel, 1; Producer, Universal; Exchange, same. Remarks—Lyon Moran Comedy.

**AFRICAN LIONS AND AMERICAN BEAUTIES.**  
Reels, 2; Exchange, Universal. Remarks:—Century Comedy. Cut sub-title, "Hell."

**DADDY NUMBER TWO.**  
Reels, 2; Producer, Leon D. Osborne; Exchange, Pathe. Remarks—Baby Marie Osborne.

**A SON OF ERIN.**  
Reels, 5; Exchange, Famous Players-Lasky. Remarks—Dustin Farnum.

**THE BOTTLE IMP.**  
Reels, 5; Exchange, Famous Players-Lasky. Remarks—A Robert Louis Stevenson story, Featuring Sessue Hayakawa.

**DAY DREAMS.**  
Reel, 5; Producer, Goldwyn; Exchange, same. Remarks—Madge Kennedy. In part 3, cut titles, "It's a damned shame" and "Damned inconvenient." In part 5, cut drinking scenes.

**THE PRIMROSE RING.**  
Reels, 5; Exchange, Famous Players-Lasky. Remarks—Tom Moore and Mae Murray.

**BETTY TO THE RESCUE.**  
Reels, 4; Exchange, Famous Players-Lasky. Remarks—Fanny Ward and James Neill.

**IT'S NO LAUGHING MATTER.**  
Reels, 4; Exchange, Famous Players-Lasky. Remarks—Maclain Arbuckle.

**THE FORTUNES OF FIFE.**  
Reels, 5; Exchange, Famous Players-Lasky. Remarks—Marguerite Clark.

**MOLLY MAKE BELIEVE.**  
Reels, 5; Exchange, Famous Players-Lasky. Remarks—Marguerite Clark.

**THE WEB OF CHANCE.**  
Reels, 5; Exchange, Fox. Remarks—Comedy. In part 2, cut subtitle, "If there is anything in the rumor, etc." In part 5, cut subtitle, "In the days before the corkscrew lost its pull, etc." and "You're a dern desperate looking character."

**A KISS FOR SUSIE.**  
Reels, 5; Exchange, Famous Players-Lasky. Remarks—Vivian Martin.

**DAVID GARRICK.**  
Reels, 5; Exchange, Famous Players-Lasky. Remarks—Dustin Farnum.

**BILL'S FINISH.**  
Reel, 1; Producer, Universal; Exchange, same. Remarks—"Okeh Comedy."

**LUCK IN PAWN.**  
Reels, 5; Exchange, Famous Players-Lasky. Remarks—Marguerite Clark.

**TAILOR MAID.**  
Reel, 1; Exchange, Universal. Remarks—Billy West Comedy.

**THE RAINBOW PRINCESS.**  
Reels, 5; Exchange, Famous Players-Lasky. Remarks—Ann Pennington.

**THE TRAVELING SALESMAN.**  
Reels, 5; Exchange, Famous Players-Lasky. Remarks—Frank McIntyre.

**ESMERALDA.**  
Reels, 4; Exchange, Famous Players-Lasky. Remarks—Mary Pickford.

**OLD GLORY.**  
Reel, 1; Exchange, Bessie. Remarks—Signing of Declaration of Independence, the birth of the flag, Betsy Ross, after surrender of Cornwallis, war of 1812; Mexican war 1846-48; Lincoln signing proclamation of emancipation 1863; Lee's surrender 1865; Spanish-American war 1898.

**HIS OFFICIAL FIANCEE.**  
Reels, 5; Exchange, Famous Players-Lasky. Remarks—Vivian Martin.

**EVANGELINE.**  
Reels, 5; Producer, Fox; Exchange, same. Remarks—Longfellow's poem.

**THE DRAGON PAINTER.**  
Reels, 5; Producer, Robertson-Cole; Exchange, same. Remarks—Sessue Hayakawa. In part 2, cut title, "I'll play any man that keeps me from her." In part 4 cut attempt at suicide.

**THE LOST PRINCESS.**  
Reels, 5; Producer, Fox; Exchange, same. Remarks—Albert Ray and Elinor Fair. In part 1 cut titles "dern no good" and "dern sirc better." In part 2 cut title "dern cornfed"

**ERSTWHILE SUSAN.**  
Reels, 6; Exchange, Realart. Remarks—Constance Binney. In part 1, cut scene where father gives girl a blow on the head. In part 4, cut title about being and following scene. In part 6, cut title "You darn Dutchman."

## SCENIC AND TRAVEL

(Burton Holmes)

**BANGKOK, THE ROYAL CITY.**  
Reel, 1; Exchange, Famous Players-Lasky. Remarks—Paramount-Burton Holmes Travel Picture. Siam, the city of a million pazodas, river Manam, rice mills, the Broadway of Bangkok, domed throne hall of the sovereigns, audience hall, plated with 18-K. gold, palace of King, palace guard, royal navy, royal body guard, Rama IV, King of Siam.

**FELLING BIG TREES IN THE GIANT FORESTS.** (T-1049)  
If you want to learn something about the biggest kind of lumbering, Mr. Holmes gives it to you here. Giant trees are handled in gigantic ways. The forest itself, in extent and in size of trees, is gigantic, and the whole enterprise is carried on in a gigantic manner. Every process is shown: huge trees are cut down and you see them as they are transformed into lumber and shoot the chutes to the railroad many miles away.

**GOING SOME IN SAN FRANCISCO.** (T-1050)  
This release is a laugh from beginning to end. San Francisco never was a "slow" town, and Mr. Holmes—by means of his "sight-to-camera"—makes it even more lively. At the same time he does not sacrifice the "sight seeing" value of this picture; you will see everything and everybody, but the whole place will be "going some."

**FIRE FIGHTING FOREST RANGERS.** (T-1051)  
The forests of Arizona are lonely places for the men who devote themselves to fighting fires, but when a fire breaks out, by means of his apparatus, he immediately locates the fire, summons help from miles around and soon he has a small army of brave men like himself risking their lives to save the forest and the lives and property of the settlers who dwell therein. Mr. Holmes shows you

holmes, and really, in the holding down a fire, means to it. A big forest fire is burning—on the screen.

## OLD AND NEW MANILA.

(T-1052)  
Mr. Holmes has been in Manila several times and he shows you in this picture what wonderful things Uncle Sam has done there since he undertook the job he took away from Spain. He shows you the Manila of 1900, and then compares it with the up-to-date city of the present time.

## BILIBID, THE "SING SING" OF THE PHILIPPINES.

(T-1053)  
You would hardly expect to see the finest and most humane of all penitentiaries in far away Manila, but Bilibid Prison has that reputation. Mr. Holmes takes you there and our again shows you the orderly prisoners, well housed, well fed, clean and even one learning some useful profession or trade. When a prisoner graduates from this prison school, he finds a job ready and waiting for him.

## THE PASIG RIVER.

(T-1054)  
The Pasig River is to Manila what the Thames is to London, a navigable stream of great beauty, along whose shores are lovely villas, many commercial enterprises and fertile fields. Mr. Holmes takes you on a delightful cruise up its picturesque course.

## THROUGH THE LOWLANDS OF LUZON.

(T-1055)  
The Lowlands of Luzon, as shown by Burton Holmes, are picturesque and quaint and most interesting in every way. You arrive by a most unusual sort of ferry, you also go to a native church, there to study "your little brown brother." Fruits and flowers abound, the Jack Fruit a species of giant Bread Fruit, Papaya, Bananas, Sensitive plants and others. Mr. Holmes shows you a swarm of Crop devouring locusts, millions of them; Carabao ploughing in a rice field, hemp growing and being harvested. You will also see other industries of the natives: the weaving of exquisite fabrics done by fair Filipino girls and you will also go to see the pigmy Negroes doing their war dances, hunting with bows and arrows, and living their lives in native style.

## THE DOG EATERS OF BENGUET.

(T-1056)  
The natives of Benguet are partial to puppy dog stew; even more mature dogs are not sneered at. Market day, with the sellers bringing strings of dogs to market and with the would-be purchasers picking and choosing, is a sight of sights. Mr. Holmes will introduce you to buyers and sellers and their families and let you select a dog.

## HIKING WITH THE IGOROTS.

(T-1057)  
Hiking over the lofty trails of Luzon in the company of a band of Igorots is an unusual experience and one not to be missed. The Igorots, like the natives of the other islands of the Philippines, are getting civilized, hence less picturesque, and the trails are being converted into automobile roads, so no one should miss this opportunity to "hike" with Mr. Holmes and his Igorots before the romance is all gone.

## AMONG THE HEAD HUNTERS.

(T-1058)  
Head-hunting used to be a popular pastime before Uncle Sam and General Pershing took a hand in the game. On one of Mr. Holmes' earlier visits to the Philippines, head hunting was not entirely abolished. While he does not actually show the natives playing the game, you can visit the natives and see the heads and still run no danger of losing your own.

## CRUISING THROUGH THE PHILIPPINES.

(T-1059)  
Mr. Holmes had the good fortune to be the guest of the Governor General of the Philippines on a delightful cruise through the three hundred and sixty five Islands of the group. He did not go to all of them, but he invites you to visit a number of the more attractive and to enjoy the life on board the government steamer which carried Mr. Holmes and the Governor General and staff. There is plenty of fun and novelty and sight seeing of an unusual variety.

## MURDEROUS MOROS OF MINDANAO.

(T-1060)  
Mr. Holmes was in Mindanao when General Pershing was there putting down an insurrection of the Moros. These murderous natives are marvelous fighters, when they run amuck they keep on fighting until after they are killed seeming. Their bodies keep on going even after they have received their death blow. They are haughty, proud, treacherous,

and zeal of their independence. Mr. Holmes will introduce them to you at the time when they were just beginning to realize that Uncle Sam intended to be their firm-handed friend rather than their cruel Master. They were far from being entirely submissive, however, and their barbaric, warlike splendor, as they came to meet their visitors, is most impressive.

#### VISITING THE SULTAN OF SULTANA (T 1061)

George Ade has made the Sultan of Sulu famous. Burton Holmes will present you to him in all his glory, on his native heath. Sulu itself is well worth a visit, and there are many amusing and unusual sights to be seen if you go about well-armed or accompanied by Mr. Holmes.

(Rothacker)

#### DOING THE DELLS (Rothacker). No. 27.

We were at a deadlock on the vacation question. She wanted the Western mountains. I was strong for the Eastern seashore. We compromised on the Middle States and did that Scenic Wonderland—the Dells of Wisconsin.

#### A BIT OF GOD'S COUNTRY (Rothacker). No. 28.

Mythologists tell us that Venus was awarded one Golden Apple as the first prize for beauty. If this is so, our own little, old Yellowstone National Park should "cop" the whole Golden Apple Orchard.

#### OUT WYOMING WAY (Rothacker). No. 29.

We went a gunning for something swell in scenery, and we found it—out Wyoming way. Here was beauty unadorned—mountains, rocks and rivers, swathed in a misty, purplish haze by Nature—master artist.

#### A PEEK AT PARADISE (Rothacker). No. 30.

The next time you're ripe for a scenic jam-boree just jump a train for Estes Park. There we found a million dollars worth of scenery all dressed up and nowhere to go.

#### COLUMBIA, THE GEM OF THE HIGH WAYS (Rothacker). No. 31.

They can rave about the Roman roads of Britain or the Apian Way of "Wopland," but out in Oregon they've a healthy bit of highway that has 'em all beat for beauty and genuine "Benzine Buggy Bliss."

#### AN EYEFUL OF EGYPT (Rothacker). No. 32.

A pleasant ramble in the land of the Pyramid and the Sphinx, together with views of the dead Pharaohs, not to mention close-ups of few "live ones."

#### IN PYRAMID LAND (Rothacker). No. 33.

Egypt—the mystic—the dreamy land of the Pharaohs and the Ptolemies—the pyramids—the camels—the fascination of the unknown—the birthplace of all things mysterious.

#### MID SAHARA SANDS (Rothacker). No. 34.

Interesting and rather intimate glimpses of an Egyptian wedding, the groom's first look at his bride and a wedding junket on camels' backs to a tented bridal chamber in the sands of the Sahara.

(Miscellaneous)

#### THE ASTIAKHAN FISHERIES.

Reel, 1; Producer, Pathé; Exchange, Beseler; Remarks:—Reissue. Fishermen leaving harbor, casting nets, a good draw, arriving at reservoir, cleaning, curing and salting fish.

#### WINTER UNDER THE URAL MOUNTAINS.

Reel, 1; Producer, Pathé; Exchange, Beseler; Reissue. A fairy land in snow, Irbit Fair, the fish and meat market, milk sold in blocks, a traveling restaurant, a bear hunt.

#### THE FOOLISH FISH OF SAWBACK.

Reel, 1; Exchange, State Rights. Remarks:—Outing-Chester Picture. Banif in the Canadian Rockies, a fishing trip, a two days' journey up and across Sawback Pass, fishing in a green and gold canyon.

#### GETTING A NEW ANGLE.

Reel, 1; Producer, C. R. Chester; Exchange, State Rights. Remarks:—A Chester Field and Stream scenic. Fishing, practicing casting, Logue River, Mome, Zekel River, a big catch, salmon pool, Moose Lake, white tails (deer), trout hunting, Serpentine River, through the rapids in a canoe, playing a big fish, landing a brightly tinted angel fish, black angel fish, marking large turtles, imposing fishing tackle, the catch, skate, turpion, whipsay, hammer-headed mark, harpooning hammer-headed mark.

#### THE LAND THAT DOES NOT WIGGLE MUCH.

Reel, 1; Producer, El Film Corp.; Remarks:—Scenes from New Mexico, Rio Grande and Mexico, goat herds, sand storm, a mission and houses, grass hopper gate.

#### CATTLE INDUSTRY IN NEW MEXICO.

Reel, 1; Producer, Selig; Exchange, Beseler; Remarks:—All cattle from Mexico must pass the scrutiny of the U. S. inspectors, disinfecting bath, shipping cattle, Mexican cowboys, mountain goat from northern part of gate, live heads of sheep brought in to be shorn; before shearing they are given baths; counting, shearing, sacking wool, transporting fourth grade.

## SAFETY STANDARD FILMS

January, February and March 1920 Releases of United Projector & Film Company.  
Buffalo, N. Y.—Pittsburg, Pa.—Harrisburg, Pa.

For Index Numbers, Classifications, and Rental Prices Write the Company at Any of These Offices.

#### THE MAN WITHOUT A COUNTRY.

Reels 4; Producer, Lincoln Parker. Remarks: Due to the influence of Aaron Burr, Philip Nolan becomes implicated in a plot against the United States. At the trial he makes the rash statement, "I wish I might never hear of the United States again." For punishment he is doomed to sail the seas the rest of his life without sight of his country, or even hearing the United States mentioned. Reference: E. E. Hale.

#### THE LEGEND OF SLEEPY HOLLOW.

Reels, 4; Producer, Lincoln Parker. Remarks: Delicately scenes of rural life of early eighteenth century in the quiet Catskills; the party at Van Tassels, clever Beau Brummel, and the headless horseman. More attractive than the story itself and tends to make the characters real persons. Reference: Sketch Book—Washington Irving.

#### THE CRAB—Frank Keenan.

Reels, 10; Producer, Triangle. Remarks: How a wealthy recluse, embittered by the death of his mother, considered by the villagers an old grinch and called "The Crab," is regenerated by an orphan child. Especially interesting for children.

#### THE MATRIMANIAC—Douglas Fairbanks.

Reels, 7; Producer, Triangle. Remarks: The course of true love certainly did not run smooth when our hero and heroine eloped. The plot thickens when he leaves the train at a certain depot to engage the services of a minister. The series of events lodge Douglas and the minister in jail in the same town where the heroine and her despised but persistent lover are staying at a hotel.

#### THE SQUARE DEAL MAN—William S. Hart.

Reels, 10; Producer, Triangle. Remarks: In an Arizona town, the minister takes up money to care for a needy child, but refuses Jack's money. This causes Jack to gamble no more with men who have families. An unknown rancher loses his money and mortgages his ranch to Jack. The rancher is killed in a quarrel. The rancher's daughter comes to manage the ranch where Jack is foreman, falls in love with him, but is led to believe he killed her father, so discharges him.

#### MARY AND GRETEL.

Reel, 1; Producer, Lincoln Parker. Remarks: A picture which appeals to a child's fancy. Two dolls asleep in a garden are warned by a fairy not to pluck certain flowers. They wander through a fairyland meeting grotesque characters like Rip Van Winkle, the Ninepin Men, and a real live bunny. Forgetting the warning, they pick the flowers, and with one wave of the fairy's wand the dolls disappear.

#### THE PANAMA CANAL.

Reel, 1; Producer, Lincoln Parker. Remarks: A trip through the canal viewing the Balboa Pump, the process of letting water into the Miraflores Lock, the Gatun Spillway Dam and the Culebra Cut. Interesting interior views are given showing in operation the Lock Control Board, the Gate Index and the Chain Bender Index. References: The Americana, Vol. 21; The Britannica, Vol. 20.

#### YELLOWSTONE PARK.

Reel, 1; Producer, Lincoln Parker. Remarks: Views of geysers, from which burst hot water and steam; Mammoth Hot Springs, where heated water flows down over colored terraces, giant Paint Pots, red, white and pink, huge blisters of boiling mud, which fume, spatter and spit. Falls of the Canon and "Old Faithful." American Elk and Bison. Reference: Government Publications—Our National Parks.

#### HARVESTING CORN.

Reel, 1; Producer, Lincoln Parker. Remarks: Compares the old methods of harvesting with new. Machine that cuts, binds and shocks; outdoor cribs; cup elevator which unload a wagon in three or four minutes. Immense silos; cattle fattened on the ground. References: The Americana, The Britannica.

#### APPLE GATHERING.

Reel, 1; Producer, Lincoln Parker. Remarks: Orchard or trees loaded with apples ready for harvesting. Picking of apples by hand, crating, transporting and loading.

#### WHEAT RAISING.

Reel, 1; Producer, Lincoln Parker. Remarks: Great wheat farms of the west. Modern machines for ploughing many furrows at once, harrows and sowers. Farm tractors haul machines that cut, thresh and beat at one time. Great transport to elevators. Great elevators at the ports which load three boats at one time, hoisting machines for lifting whole carloads, cleaning devices and chutes by which ships are loaded.

#### A WESTERN FLOUR MILL.

Reel, 1; Producer, Lincoln Parker. Remarks: Manufacture of flour from the time it is taken from an elevator to the barreling ready for shipment. Close-up of the revolving screw which carries the wheat from the basement to the top of the mill. Analysis of kernel of wheat, showing its important parts. "Break Rolls" crushing wheat berries; vibrating screens sifting flour. From chutes flour passes

into machines which automatically weigh and barrel 25.00 barrels a day. Methods of testing rising qualities of the flour. Complete life history of the kernel of wheat is shown in the series of films including: 1.1.18—Irrigation in Alberta. 1.1.36—The Raising of Wheat. 1.2.34—Western Flour Mill.

#### ANTHRACITE COAL MINING.

Reel, 1; Producer, Lincoln Parker. Remarks: Modern coal mine in Pennsylvania, showing coal shafts, miner's cap, entrance to the slope, processes of sorting, automatic grading, and work of "breaker boys." Spiral mechanical devices for sorting. Shipping and unloading 10,000 tons of coal. Reference: The Americana, Vol. 7.

#### RUTLAND MARBLE QUARRY.

Reel, 1; Producer, Lincoln Parker. Remarks: Exterior views of mountains and interior views of quarries 200 feet below surface; operations of machinery for cutting, channeling, hoisting and loading huge blocks. Processes in polishing mills; handling with giant shears, sawing with water and sand, turning of the lathe and hand polishing and carving.

#### OREGON SAWMILLS.

Reel, 1; Producer, Lincoln Parker. Remarks: Giant redwoods, cedars and spruces. These are cut, taken to temporary railroads by "skidders" where they are picked up by steam loaders and put upon flat cars. Methods of sawing immense logs, planing all sides of the boards, piling the lumber for drying, views of huge piles along the Willamette River. Reference: Geography—Tarr and McMurry.

#### THE THERMIT PROCESS.

Reel, 1; Producer, Pathe. Remarks: Cutting out three inches of steel with oxyacetylene torch; packing wax matrix in the gap; making mold of fire brick, fireclay and fire sand; setting of crucibles lined with magnesia tar to withstand the intense heat; placing the Thermit, and later its ignition. The hiss, the puff of white smoke, the blinding glare and sparks. Molten steel fills the gap and the weld is made. Reference: New International Encyclopedia—Vol. 1 (Alumino Thermics). The Americana—Vol. 1 (Alumino Thermics). Boys Book of New Inventions—Chapter VII—Harry E. Maule.

#### THE STORY OF JOSEPH.

Reels, 8; Producer, Lincoln Parker. Remarks: The Bible story in which Joseph is sold into bondage, interprets Pharaoh's dream, and is raised to the place of chief ruler of Egypt. Later, as ruler, Joseph receives his brothers as they come begging for corn, feasts with them, reveals himself to them and causes his father to be brought to the "Land of Goshen."

#### JUDITH OF BETHULIA—Blanche Sweet.

Henry Walthall, Mae Marsh, Lillian and Dorothy Gish. Directed by D. W. Griffith. Reels, 8; Producer, Biograph Co. Remarks: This dramatic feature takes its name from an illustrious woman by whose fortitude and prayers the Children of Israel were preserved from the destruction threatened by Holofernes. Characters and scenes are taken from the Apocrypha and the poem of Thomas Bailey Aldrich entitled Judith and Holofernes. The poem divides itself into three parts, The Tower, The Assyrian Camp and The Flight.

#### HER TERRIBLE TIME—Billie Rhodes Comedy.

Reels, 2; Producer, Strand. Remarks: Billie Rhodes plays the part of Mary, guest of her chum Helen. Because of her habit of keeping a diary to which she confides her inmost thoughts, complications arise.

#### BOBBY BUMPS HELPS OUT A BOOK AGENT—Earl Hurd.

Reel, 1; Producer, Bray. Remarks: Bobby's desire to skate makes him bold. He puts skates on the head and feet of his sleeping father, then sends a book agent to interview him. Things happen at once, but Bobby is safely on his way to the pond.

#### NEW ENGLAND HISTORIC SCENES.

Reels, 2; Producer, Lincoln Parker. Remarks: Forefathers Rock brings its sacred significance. Burial Hill tells the sad tale of the Pilgrims, while the Standish monument reminds us of the stalwart captain. Boston and Cambridge stir one's imagination, Lexington and Concord, famous for their battle grounds, buildings and monuments.

#### NEW ENGLAND COAST SCENES.

Reel, 1; Producer, Lincoln Parker. Remarks: New England's "stern and rock bound coast" is pictured by scenes from Maine to Rhode Island. An old salt in Boston Harbor, Newport with its navy schools.

#### MANUFACTURING OF SILK.

Reel, 1; Producer, Lincoln Parker. Remarks: How the silk for my gown was made. From skein to reel, from reel to spool and back to skeins for dyeing. Spinning bobbins and flying shuttles finish the work of weaving.

#### THE MAKING OF AN AMERICAN.

Reels, 2; Producer, Department of Americanization. Remarks: Transformation of the illiterate Italian, Pete, endeavoring to help his countrymen. No stronger lesson in the importance of Americanization can be given than this picture, a fine subject for community work, for schools and social service clubs.



**C**INEMATOGRAPH apparatus is now being manufactured at the great Krupp works in Essen, Germany, where hitherto only giant engines of destruction were turned out. When Germany gives up fighting the world and decides to help educate and civilize it, there is hope for the future of the human race.

The Sheffield film showing the iron, steel, cutlery, and silver trades at work is two and a quarter miles long, that is, about 11,880 feet, requiring nearly three hours for screening. These pictures are to tour the world and will be exhibited in China, New Zealand, Australia, South Africa, Scandinavia, Canada, and the United States.

The Berkley Legion of the National Protective Legion gave a movie show at their clubhouse in Berkley, Illinois, recently. Scenics, comics, and a six reel feature photoplay were screened. "Whaling in the Japan Sea" was one of the films on the program.

Jesse Lasky, of Famous Players-Lasky Corporation, has presented a motion picture projecting machine and screen to the Barlow Sanatorium, of Los Angeles, Cal., and the patients wrote him a letter of thanks. There is a Hospital Picture Machine Fund whose object is to place movie projectors in all of the Los Angeles hospitals.

An ambitious film production has been made in Palestine, of a religious and historical character. English opticians are to see it soon.

Pound Park, a suburb of Baltimore, is to have a community movie theater. Mrs. N. R. M. Thom is chairman of the community service committee in charge of the project.

Oran I. Pease, of the Buffalo Society of Natural Science, is making films of the harbor, grain elevators, coal trestles, stock and lumber yards to illustrate lectures on local geography in the Buffalo public schools. The society has an interesting visual instruction exhibit in the basement of the public library building.

"From Chattanooga to the Sea" is a reel of historic and scenic interest made "on the spot" in Tennessee and Georgia under the direction of Roy Buckley, American ace. The Griever Distributing Corporation of Chicago are the distributors.

Southwest Teachers' College, Springfield, Missouri, has installed a movie projector to show one high class picture weekly. Among those contracted for are "Vanity Fair," "A Year of Wakefield," "David Copperfield," "The Last Days of Pompeii," "Little Mother Hubbard Travel Pictures," and "Cannibals of the South Seas Islands."

The schools of Charlton, Iowa, have purchased a portable projector which can be carried around and used in different buildings. Ford Educational Weeklies as well as entertainment pictures are being shown.

Josephine, the film star Ernest Shackleton, 1911-1917, exhibited to the Antarctic regions had its first showing recently at Royal Albert Hall, London, for the benefit of the Middlesex Hospital Appeal Fund.

The citizens of Glasgow, Scotland, are beginning to make good use of the cinema in their weekly social meetings. A lecture on "Pictures from the Beginning to the Present Day," illustrated with films and slides, was recently given.

Ninety per cent of the pictures shown in the cinemas of India hail from the U. S. A. American cowboy dramas are the greatest attraction for the natives.

**THROUGH LIFE'S WINDOWS.**  
Reels, 2; Producer, Worcester Film Corporation. Guaranteed correct in optical principles by J. T. C. Southall and Herman W. Farwell, of Columbia University and the Research Department of the American Optical Company. Shows the wonderful power of the eye to accommodate itself to different conditions. A demonstration is made showing how the facial muscles help reflect the emotions of the soul. The eye, which takes one-sixteenth of a second to one-fourth to visualize, is compared with the camera which takes only one one thousandth of a second. An interesting dissection of the eye is made, emphasis being given to the power of the crystalline lens and the delicate retina. An unusal analysis is made of rays of light and the way in which they are refracted, with a vivid comparison of the crystalline lens to demonstrate how various optical lenses overcome farsightedness.

**PEGGY**—Billie Burke  
Reels, 12; Producer, Triangle-Kay. Remarks: This feature will interest because the captivating Billie Burke is the staunch and true Peggy, the popular Charles Ray is Colin Cameron, the erring son of the stern and unyielding Scotchman, and William Desmond is the Rev. Donald Bruce, who would "be nice if he let himself smile."

**SNOW-WHITE**—Played entirely by children.  
Reels, 8; Producer, Lincoln Parker. Remarks: A delightful screen story of fairyland. Abounds in beautiful scenes, aesthetic dances, and surprises. The vanity of Queen Alice and the charming romance of Prince Paul and Snow White.

**THE COLUMBIA RIVER.**  
Reel, 1; Producer, Lincoln Parker. Remarks: An automobile trip up the Columbia River through the Cascade Mountains. The gorge with the river on one side and on the other the lofty mountains. Reference: Automobile Blue Book.

**THE CANADIAN ROCKIES.**  
Reel, 1; Producer, Lincoln Parker. Remarks: On the Canadian Pacific Railway in British Columbia. Roaring mountain torrents, scenic waterfalls, ice-crowned peaks, wild glaciers and forests of immense pines and spruces. Through the Van Horne Range, past Lake Louise and over the Great Divide into the Yoho Valley. Reference: The Americana; National Geographic Magazine.

**GLACIERS**—In Washington and Alaska.  
Reel, 1; Producer, Lincoln Parker. Remarks: Panoramas of mountain and plain, fiord and glacier (crevasses several miles long, 1,000 feet deep, interlaced, forming labyrinths of yawning gulfs. Wild ice cataracts and glis-tening, thunderous falls on the steep glaciers of Mt. Ranier and Mt. Baker. A fine travel series—Up the Columbia River, Over the Canadian Rockies and Among the Glaciers of the Rockies, and Mt. Ranier. Reference: Glaciers of North America; I. C. Russell; The Americana; National Geographic Magazine.

**PANAMA CANAL**—A trip from Colon to Panama featuring especially the Gatun Dam and Locks.  
Reels, 2; Producer, Lincoln Parker. Remarks: "Locking in" and "locking out" processes shown in detail. Views of Gatun Lake, Spillway gates, Culebra Cut, and Pedro Miguel Locks. Reference: The Panama Canal, Marshall; The Panama Canal, Reuben E. Bakenhaus; S. B.

**PANAMA AND ITS PEOPLE.**  
Reels, 2; Producer, Lincoln Parker. Remarks: Native life and dwellings in the Panama Canal region. Scenes in Colon and Cristobal in native quarters and government sections. Gatun and vicinity; native houses along the canal. Old city of Panama and harbor on the Pacific. This feature should be used with the Panama Canal pictures.

**THE MISSISSIPPI RIVER**—From Mouth to Source.  
Reel, 1; Producer, Lincoln Parker. Remarks: A picturization of the Mississippi River with views of the principal cities along the route. The Levees near the mouth; types of river boats and bridges. An instructional feature for schools and travel clubs.

**FLORIDA.**  
Reel, 1; Producer, Lincoln Parker. Remarks: A trip presenting Lake Okechobee, the Seminole Indians at Ponce, the Everglades, an alligator farm, and attractions of Palm Beach in January.

**COLOMBIA, SOUTH AMERICA—SUGAR PLANTATION.**  
Reels, 2; Producer, Lincoln Parker. Remarks: In Cali and the Cauca River Valley of South America are shown magnificent views of the Andes and typical views of a South American Village, The Pario, the Plazas and the Cathedrals. The water supply; life of the natives. On the sugar plantations and in the sugar mills.

**OVER THE NORTHERN ANDES—COLOMBIA, SOUTH AMERICA—Cacao Plantation.**  
Reels, 2; Producer, Lincoln Parker. Remarks: From Cali on the Cauca River, a great highway of the country, to Buenaventura the chief seaport of Colombia on the Pacific. The city with adobe huts on stilts and natives at work on the cacao plantations. Close-ups of leaves,

blossoms and cacao beans as they are prepared for market. Reference: Views from Colombia Pan-American Bulletin; Through South America by H. W. Van Dyke; National Geographic Magazine.

**MAKING OF MAPLE SUGAR.**  
Reel, 1; Producer, Lincoln Parker. Remarks: Tapping the trees, cutting the sap, boiling it in the evaporator, and the "sugaring off."

**PRUNE RAISING.**  
Reel, 1; Producer, Lincoln Parker. Remarks: Processes of picking, cracking the skins, drying, grading in the evaporator, processing, and packing in specially prepared boxes, pressing and shipping.

**WILD HORSES ON THE PLAINS AND THE CATTLE INDUSTRY.**  
Reels, 2; Producer, Lincoln Parker. Remarks: "Kopping out" and branding of wild horses. The fall "round-up" for branding cattle. This should be followed by 1,2,3, "The Packing House."

**CANE SUGAR INDUSTRY OF THE U. S.**  
Reel, 1; Producer, Lincoln Parker. Remarks: Planting, harvesting, peeling and crystallizing processes. To illustrate the geography lesson. Reference: The Americana.

**ORANGE RAISING IN CALIFORNIA.**  
Reel, 1; Producer, Lincoln Parker. Remarks: Planting seed and grafting by means of budding. Views of orange groves; processes of picking, washing, grading, packing and shipping.

**COTTON—Production and Manufacture.**  
Reels, 4; Producer, Lincoln Parker. Remarks: Lessons on efficient, skilled labor and the value of modern machinery in American mills. Explains how checks and stripes are made. Flying spinning wheels and revolving bobbins.

**SHOE INDUSTRY.**  
Reels, 2; Producer, Lincoln Parker. Remarks: The technicalities of the industry lend themselves more vividly to the motion picture screen than the complex processes of the manufacture of shoes. The subtitles explain the operations of the various machines and give the technical terms.

**GOLD MINING AND COINING.**  
Reel, 1; Producer, Lincoln Parker. Remarks: Mining, crushing and refining, stamping of the ore and pouring of the molten gold into molds to form bars or "pigs." In the mint, turning of the money.

**AUTOMOBILE INDUSTRY.**  
Reels, 2; Producer, Lincoln Parker. Remarks: Making of trucks and assembling of passenger cars. Speed and skill with which different operations are performed.

**THE UNBELIEVER CONVINCED.**  
Reels, 2; Producer, Unbelievers' Labor Union. Remarks: A powerful lesson on "Safety First." Beware of reticence which may be fatal. This real estate owner was urged and warned to make a factory safe against fire. When the fire actually breaks out there are tremendous thrills and tense moments, while the firemen rescue the factory girls. Many fire scenes are shown with telling effect. The climax is reached when the owner recognizes his daughter as one of the victims of his criminal carelessness.

**THE OYSTER INDUSTRY.**  
Reel, 1; Producer, Lincoln Parker. Remarks: Dredging oysters features a strong educational feature of sea-faring. Buoys mark out the oyster beds, fishermen pull in their big hauls in dredging nets and return to unload at the docks. Close-ups of oyster enemies, the star fish and horse-shoe crab. How beds are made for baby oysters and photgraphs of the oyster itself from the age of six months to the full grown specimen.

**SALMON HATCHING IN NEW ENGLAND.**  
Reel, 1; Producer, Lincoln Parker. Remarks: Mature salmon are kept in dams prepared by the fish hatcher. The eggs are taken from the female, fertilized and placed in trays for hatching. Fish hatching is a most interesting part of the egg and larval stages of the salmon. Interests are shown in spawning and hatching eggs and young fish.

**MAKING POTTERY.**  
Reel, 1; Producer, Lincoln Parker. Remarks: The stages through which the exquisite pottery is produced from the primary clay work. The students of ceramics and persons skillful with their hands, are shown as "cast" some "art and profitable" pieces of ware.

**THE PRICELESS GIFT OF HEALTH.**  
Reel, 1; Producer, Commonwealth of Massachusetts. Remarks: The portrayal of the story of Bob and his cousin Richard, we have a vivid presentation of things as they are, contrasted with things as they ought to be. A visualization of the new Bill of Rights of Childhood forces one to believe that a child has a right to be, to play and to be happy. Abstract facts are made so vivid and Pleasures of camp life for girls. A picture concrete, and woven into the story in such an interesting manner that a strong impression is made.

**A DAY AT ALOHA CAMP.** Fairlee, Vermont. By courtesy of Mr. and Mrs. E. L. Galt.  
Reels, 2; Producer, Lincoln Parker. Remarks: Day with stress on fishing and swimming. Full of new, presenting events and fun of the activities.



## HOW MOVIES LOWER LIVING COST

One of the new uses for educational films is a practice that has come into vogue with industrial concerns, namely, giving the workers worth-while entertainment to make them come to work on time. It is commonly acknowledged that the reason for present-day high prices is, among other things, the lack of adequate production. Workers are being paid 100 per cent. to 400 per cent. more than before the war, and the average workman turns out less than 75 per cent. of what he formerly produced. Part of this decreased production is due to lack of punctuality, nor can the employer be too severe about this tardiness lest the workman might take advantage of it.

Into this breach the more progressive American manufacturers, including the United States Rubber Company, have injected or are planning to inject the motion picture, in order that the workers may be drawn to the plant thirty minutes to an hour before the blowing of the whistle. They are meanwhile shown some worth-while film, and best of all, a good attendance is assured, it having been proved in actual practice that the old saying, "You can draw more flies with molasses than with vinegar," is equally good in this instance, and that more workers show up by reason of the entertainment than they do under threats.

Nor is this all that the worth-while educational picture or entertainment feature has to do for the workman. Every student of the subject realizes that each bit of information that is added to the workman's store of knowledge is making that workman more worth while. The more he knows the better is his work, be it in a factory or an office. Therefore, the better the films that are shown to the workman in these commercial auditoriums the more certain the prestige of the commercial house; hence, improvement in the product, increase in production, and gradual lowering of the high cost of living.

This might seem to be a far cry as a result of using the worth-while motion picture, but any earnest student of the situation will agree that there is more in this idea than appears on the surface.



## ADVERTISING DENVER VIA FILMS

A new plan of introducing Denver and Colorado to the thousands of visitors to that city has been evolved by the Denver Manufacturers' Association in cooperation with other bureaus of the Civic and Commercial Association. This plan is to have motion pictures of Colorado activity shown at the noonday concerts at the auditorium during the summer.

The manufacturers', tourists', jobbers', realty, retail merchants', membership and agricultural and live stock bureaus have united to prepare many reels of pictures of Colorado scenery, industry and general commercial activity for this purpose.



## "NO ADDRESS"—A HOUSING FILM

The St. Louis film "No Address," telling the human interest story of how a lonely girl failed to find any place to live after

coming to St. Louis for work, got its first run at the Orpheum Theater in that city recently.

Considerable local interest has been aroused in the film by reason of the number of prominent men and women in the cast, quite apart from the purpose of assisting in the campaign for \$500,000 to house employed women.

The scenario of "No Address" and the entire production is a "made in St. Louis" one. It was produced by the publicity committee of the Y. W. C. A.-Letmar Housing Campaign and tells a graphic story of St. Louis housing conditions. The mayor appears in the cast.



## AMERICAN FILMS IN BRITAIN

By PERCIVAL GASSELT  
Leeds, England

American motion picture films are imported into Great Britain by film-renting agencies whose headquarters are in London or Manchester. Business in 1918 with the local branches of these companies was good, and supplies were fairly plentiful. There were restrictions on the importation of American and other films, largely on account of the shortage of shipping. The local branches, however, were not directly concerned with these restrictions, which did not reduce the supplies to any great extent. In a few instances films were lost on torpedoed ships, but as a rule supplies were fairly regular in 1918.

The proportion of American films exhibited in Leeds is estimated to be at present from 80 to 85 per cent of the total number. It is thought, though, that American producers will not be able to maintain this lead for long after conditions have become normal, as British producers will probably secure a large part of the business if their films become more attractive. There was no advance in the prices of films or film hire during 1918 as compared with 1917, although

exhibitors have increased the prices of seats and also made larger profits by the increased attendance during the war.



## BRITISH FILM IMPORTS AND EXPORTS

Cinematograph films amounting to 78,653,751 linear feet, valued at \$3,751,502, were imported to the United Kingdom in 1917. In 1918 film imports fell to 53,650,709 linear feet, valued at \$2,615,471. In 1917 the customs duties on these films were \$899,903 and the following year were \$824,395. On the other hand, the United Kingdom exported to the United States motion picture films amounting to \$714,966 in 1917, but the next year the exports dropped to \$407,990. Thus the film imports into Great Britain, coming almost entirely from this country, were nearly seven times greater in valuation than the British film exports to the United States. Conditions brought about by the war were responsible for this wide difference, but now the film producing and distributing interests of Britain are planning to offset this disparity to some extent by invading the American field.



## SIX REEL SHOE FILM

The national retail shoe dealers' convention was in Boston in January, but the delegates made trips through shoe factories in St. Louis hundreds of miles away. The International Shoe Company selected the Rothacker Film Manufacturing Company, of Chicago, to make a six-reel motion picture of the world's largest shoe industry.

Watterson R. Rothacker dispatched a director and two cameramen to St. Louis to pack the shoe plants snugly upon the "celluloid magic carpet" for transportation to Boston. After the Boston convention the picture was shown to smaller gatherings of dealers over the country, and later a one-reel educational film will be made up from the 6,000 feet.

## THEY MAKE INDUSTRIAL MOVIES FROM THE SKY



THE Venard Photographic Co., of Peoria, Ill., is the first industrial motion picture company to own their aeroplane to make movies from the clouds. The machine is an American-Curtiss biplane and is equipped with a small fortune in instruments including special attachment for handling the movie camera and a regulation army camera for film work. The photograph at the left is that of C. L. Venard, president of the Company while at the right is J. W. Becker, the pilot who had two years' experience in the U. S. Army.



# EASTMAN FILM

is identified by the words  
"Eastman" and "Kodak"  
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*It is the film that first made  
motion pictures practical*

EASTMAN KODAK COMPANY  
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A new method of practical  
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that re-creates Nature on  
the screen in all her splendid  
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Entertaining, instructive,  
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Healthy boys want to **MAKE** things. You can direct the  
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The State of Connecticut's One-Reel Film

## OPPORTUNITY

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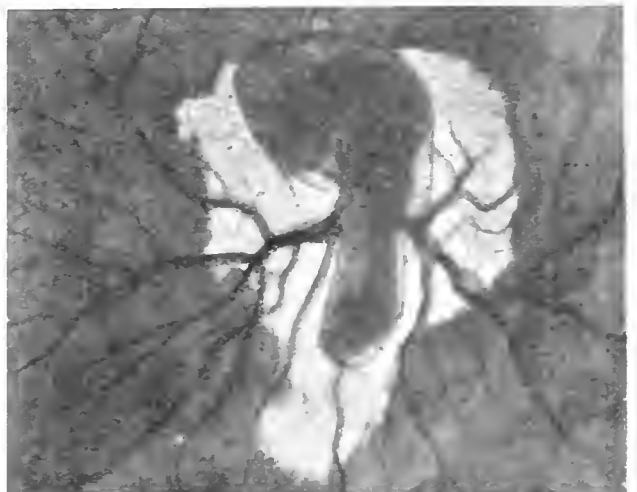
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### For a Proper Understanding of Life's Responsibilities

children and young people need the knowledge which is sci-  
entifically and in-spiringly pre-sented in the biological  
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## How Life Begins--4 Parts



Living embryo of chick 52 hours old. From "How Life Begins"

It shows how plants and animals come into existence and  
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Carter Cinema Co., 220 W. 42nd St., N. Y.

Telephone Bryant 7594-7595

We are in the market for negatives of Educational uses

# VISUAL INSTRUCTION IN COMMUNITY CENTER WORK

(Continued from Page 9)

## BOYS' AND GIRLS' CLUB WORK

An Eastern Iowa county agent recently hit upon a novel plan to put over his boys' and girls' club work. He bought a light truck upon which he mounted a home lighting plant, a motion picture projector, and a stereopticon. During the mild season of the year he advertises his coming and all the farmers of a certain section are invited to bring their baskets for a picnic lunch which is enjoyed at the schoolhouse. The grounds and building are lighted and the county agent presents his subject by aid of motion pictures and slides. The blazing lights would be a drawing card in any rural district, but a picture show always insures a crowd. Needless to say, the county agent is a real factor in the social as well as business life of that county. Interest in club work is hot with activity, and the county agent claims he will have a larger delegation of boys' and girls' club members than any other county in the state.

Again, please permit your attention to be called to the effectiveness of the film propaganda during our recent national and international holocaust. Every liberty loan campaign, every Red Cross drive, every activity requiring unanimity of national concurrence, was preceded by a barrage of motion pictures, not excluding other means of visual instruction, such as the slide and printed posters or charts. The War Department taught recruits the fundamentals of bayonet drill, gas drill, first aid, care of health, target designation, operation of machine guns, and how to shoot, by means of motion pictures. Yes, the government believed in the effectiveness of the screen.

## SAVING A COMMUNITY WITH MOVIES

Another striking illustration which may show how motion pictures may function constructively is found in a little mid-western village of about 200 people. One year ago last November a young minister took up a pastorate in this community. He was quick to size up his task, and his first discovery was that gambling was rampant among the schoolboys. Petty vices and some not quite so petty ruled the lives of the young people. The pastor saw the situation at a glance and called the most influential members of his congregation into a conference. He pointed out that the neighboring large town was the siren which lured the young fellows away from the village continually because there was nothing more than a disreputable pool hall to keep them at home. Neither the church nor the school offered any social or recreational privileges. The pastor opened his church, and after having convinced his board of trustees that the church was failing in its opportunity as well as its duty, he persuaded them to install a motion picture machine.

At first educational films were obtained from the state college, but these were later supplemented by carefully selected subjects rented from commercial exchanges. The young people filled the church and gave the minister the opportunity of meeting and knowing them in a social way. Crowds grew so large that the little church could not accommodate all those who came. In the summer months the pictures were shown in the village park. Business men soon noticed that the free motion pictures brought people into the town who, even

though they lived in local trade territory, had been going to the neighboring town previously. Motion pictures proved to be the thing that was responsible for almost revolutionary conditions. The pastor was able to use his wholesome influence upon the boys and led them into wholesome sports. He had gained their friend-ship through his association with pictures and had substituted innocent pleasures in place of vicious pastimes. So appreciative have been the business men that they agreed to underwrite the enterprise for the ensuing year.

Thus we could continue to relate many other instances of community betterment traceable to the instruments of visual instruction, but we must consider another phase.

## VISUAL INSTRUCTION AN EDUCATIONAL ECONOMY

We hear quite a bit these days about an overcrowded curriculum and committees on elimination have made frequent reports about dropping certain subject matter from our courses of study. Evidently such action is wise. Each school year sees new responsibilities placed upon the schools and still greater demands imposed upon the teachers. With rare exceptions every time the home fails to do its duty the responsibility is thrust upon the schools. Physiology, sanitation and health studies are good examples. Mothers failed to teach the daughters how to bake and brew, knit and sew—home economics was introduced. Sex hygiene is being forced upon some schools. Quite recently we heard about a demand for courses in Americanization. Naturally there are those who look upon visual instruction as another one of the uninvited guests trying to take a part of the too crowded school day.

Fortunately visual instruction is a form of teaching that promises to justify its presence by the time it will save. It promises not to crowd out other subjects, but rather to teach more quickly and effectively. Someone has said, "More can be poured into the eye with a teaspoon than into the ear with a scoop shovel." Subjects such as geography, natural and applied science, adapt themselves quite advantageously to the visual method of presentation. A Detroit company is now working on a course of geography which is being tried out in the Detroit schools. Trade journals recently announced that an Eastern book publisher is working in conjunction with a New York film manufacturing concern in an attempt to present subject matter in motion picture as well as printed form. Even the most enthusiastic sponsor for the screen does not believe pictures will ever completely supplant books in the schoolroom, but obtuse indeed is he who cannot see the important and immensely valuable field they may fill if permitted to do so. We are glad to see a serious effort to prove the worth-whileness of the screen.

Many obstacles stand in the way of visual instruction, to be sure, but none are unsurmountable. The whole matter of production is a matter of wise direction; distribution is a problem of cooperation; and both are problems of finance.

## PRODUCTION AND DISTRIBUTION PROBLEMS

Visual instruction is unique, inasmuch as it must depend, for the most part, upon state and federal support more liberally than any other form of instruction. Ap-

parently it is impossible for any except the very largest school system to own an adequate film library. The original cost of such a collection is all out of proportion to the actual use which would be made of it. Films deteriorate rapidly and must be frequently replaced. A central depository or exchange is absolutely necessary so that materials may be properly repaired and carefully stored. The life of a single print is estimated at 300 runs through a projector, if most carefully handled. Theatrical exchanges usually retire a print after three to six months of service unless there is an uncommon demand for the print; then a new copy replaces the old. Probably no school system except in the largest cities would ever have occasion to project a picture more than ten or twelve times a year, and then the entire number of exhibitions for the print would be made within a week or ten days.

If the state should own or control the print so that every other school could use this same print it would mean a considerable saving of time, energy, and needless duplication of investment. If some national educational institution could be the producing center and function as the source for educational releases from which state distributing centers could secure material at cost; if machinery for production and distribution could be economically and efficiently supplied; if the national educational institution could save needless duplication, permit equitable division of costs of production and make film work in the smallest school a possibility, motion pictures would soon be well established.

Many commercial motion picture concerns, incorporated to produce educational film, have come and gone during the life of the industry. With rarely an exception they have come and gone without making more than a ripple in the educational sea. During recent months several of the largest theatrical film producing concerns have announced "non-theatrical" departments, and schools are interested and awaiting developments. A greater part of the so-called non-theatrical film is merely an attempt to use old theatrical production bearing new titles, the old ones being expurgated or revised and the questionable scenes cut. It is also an unfortunate condition which makes it impossible for the teacher to secure the material he wants through a few, rather than many sources; thus, school superintendents find themselves in a maze when they try to locate the film they want. The film industry changes rapidly, new syndicates are formed, dissolved or absorbed over night, and it is difficult to locate the productions of only a few years past.

## WHERE IS "SILAS MARNER"?

"Silas Marner," a splendid production, was released through the exchanges a few years ago. The company reorganized later. Recently it dissolved into several distinct companies, and now where can the school man write for "Silas Marner"? A splendid educational has been lost on account of a lack of a depository and the necessary distributing centers where the negatives could have otherwise been preserved forever. Lost, because the schools were not prepared to create a sufficient demand to keep the film working. Lost, because it had served

(Continued on page 28)



**No  
Vibration  
in the  
DeVry!**

**Y**OU can balance a De Vry on a tea cup and it produces motion pictures as if shot from a stone wall.

You can put the De Vry on a table, a chair—on any non-rocking object with four legs or none, and it does perfect work. It's in a class by itself in this, as in all other respects. See it and know for yourself.

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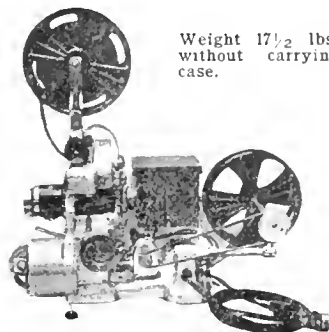
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The COSMOGRAPH represents an ideal successfully achieved. That ideal has been to produce a portable projector compact, and light in weight, simple and economical to operate, of sturdy construction, and surpassing in performance.

Model B.—Takes Safety Standard Width Film

**THE DWYER BROS. & CO.**

BROADWAY FILM BUILDING  
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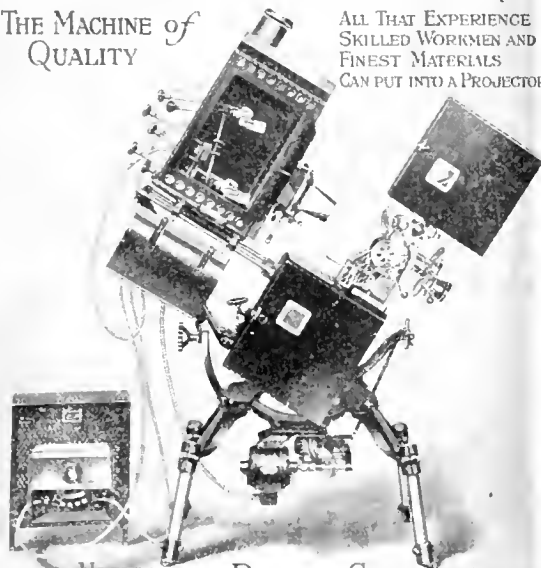
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ALL THAT EXPERIENCE  
SKILLED WORKMEN AND  
FINEST MATERIALS  
CAN PUT INTO A PROJECTOR



NICHOLAS POWER COMPANY  
90 GOLD STREET INCORPORATED NEW YORK  
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MANUFACTURERS OF MOVING PICTURE MACHINES

**I**N competitive test by the Board of Education, Newark, New Jersey, fifteen of the eighteen professional projectors purchased were

**Power's  
Cameragraphs**

This test was of a most exacting nature and again demonstrated the superiority of the *Power's Cameragraph* where the highest type of professional projection is desired.

**NICHOLAS POWER COMPANY**

INCORPORATED  
EDWARD EARLE, President

NINETY GOLD STREET

NEW YORK, N. Y.

(Continued from page 26)

its time in the theaters. Potentially it was worth no more to the motion picture company than the silver in the emulsion or the cellulose in the stock. Had a public educational institution been able to possess the negative, new prints could be made cheaply and schools served accordingly.

Quite naturally the industry has heretofore directed superficial attention to the school business. The theatrical end pays the dividends because there are 14,000 theaters which have a source of income at 14,000 box offices. Churches, Y. M. C. A.'s, colleges and schools are eternally poor. The yearly income from an ordinary church would be a poor day's business for many a theater. A nominal theatrical rental would be prohibitive for the small school.

#### PROJECTOR AND FIRE PROBLEMS

Another difficulty, though not an impossible problem, is the matter of selection of a projector. There are two types, the narrow width, or safety standard, and the standard width. The former type is intended to preclude the use of inflammable film and thereby solve the fire hazard. The standard type of projector predominates and is used in all theaters. Of course, the standard type projector may use non-inflammable film, but the motion picture industry has not as yet seen fit to accept the non-inflammable film. Why safety film is not used I have been unable to find anything other than contradictory opinions.

When the law compels non-inflammable film to be used, as is the case in some countries,<sup>1</sup> or when the industry finds a non-inflammable film equal to the celluloid stock, the real argument in favor of the safety standard projectors will have been met. Some states have sufficient faith in the future of non-inflammable film and will supply standard width film on celluloid stock until such time as producers do print on non-inflammable stock. The federal government, including the Departments of the Interior, Treasury, War, Agriculture, and Labor, are printing on standard width film. Thus, any school, church or community center purchasing a safety standard projector must depend upon other than these public sources for their film.<sup>2</sup>

Some community centers and schools believe they can afford to provide the necessary fireproof room in which to house a projector and employ a competent operator rather than be subject to conditions which do not permit them to have an unlimited amount of film from which to choose. Others are convinced that safety standard projectors can best serve their particular purpose.

#### SHOW OR LESSON—WHICH?

Before introducing film work in the schools the superintendent should decide what he hopes to do with motion pictures. Too many times film work is put on as a show and not as a lesson. Here many teachers fail. A school teacher or preacher who

tries his hand in the show business is apt to make as great a failure as the theater manager who tries to run a school. Many misunderstandings between the local motion picture theater and the school or community center would never have arisen had each assumed the proper point of view.

Unfortunately, most all film available is theatrical rather than pedagogical. The motion picture director is familiar with the psychology of the stage, but is absolutely deficient in his knowledge of schools and teaching methods. Quite naturally, discerning educators who recognize the possibility of films in education also recognize the present limitations and are unwilling to endorse motion picture work until such a time as they may be able to find film which will fit exactly into their plans or ideas of what constitutes good pedagogy. The discerning producer sees his so-called educational productions in small demand, and he will not produce other films until the demand is sufficient to insure financial returns somewhat nearly commensurate with the expenditure necessary to produce such film. Film manufacturers have thus far tried to care for the requests of educators by revised and retitled old theatrical releases. Experience has taught that the life of most educational manufacturing concerns is at best decidedly ephemeral.

The school superintendent says to the film producer: "When you have the film I want I'll install a projector and use motion pictures." The manufacturer replies: "We have produced educationals and you say you cannot use them. Just as soon as you are ready to project pictures and you know what you want and will assure a fair return on money invested, I will produce for you." Both are willing, but each expects the other to do the pioneering.

We never will get much farther with visual instruction unless schools create a demand for truly educational film. There is sufficient material now in existence to justify any school investing in a projector. What if it does not meet your ideal? What time better than the present offers an opportunity to gain experience in the use of film? Visual instruction is primarily an educational problem which must be worked out by educators. The sooner the problem is solved and a method of presentation is offered, the sooner will the motion picture function as it ought, on a tangible, constructive, pedagogical basis.

#### SCIENTIFIC RESEARCH NEEDED

We have intimated before that enthusiastic claims need substantiated proof. Valuable indeed would be the contribution to education if a definite study be made to determine the actual value of various forms of visual instruction. There is a best way for doing every task; surely there must be a best method for visual presentation. What is it? Will not someone make a study which may compare in scope with the studies made in other branches by Curtis, Stone and Thorndike? Here is a task which will challenge the efforts of the biggest men in educational work.

The initiative should come from superintendents because they are most intimate with the problems of the classroom. Their relation to the supervision of visual instruction is obvious. Nothing can enter the course of study without their approval. Happily, interest in the visual method is commanding the attention of educators, and

we are encouraged to believe that the future is bright for the work.

Our first source of encouragement is the favorable attitude of our United States Commissioner of Education, Dr. P. P. Claxton. Dr. Claxton admonishes every school superintendent or school board to install every kind of visual instruction apparatus possible.

Our second source of encouragement is the attitude of many state institutions, which are looking with favor upon the work of visual instruction. Not a few have made a start and are making satisfactory progress.

#### "A REAL MILLIONAIRE'S JOB"

A third source of inspiration is the attitude of nationally known men who are putting millions into educational film weeklies. May we inspire someone to assume a real millionaire's job, so that he shall do for education by the way of the screen what Mr. Carnegie did by way of books?

Another source of inspiration is the enthusiasm and interest of public school and church men everywhere. This alone indicates that the light is dawning.

Another very important cause for gratification is the attitude of the motion picture industry itself. Today it is honestly trying to purge itself of the base and vile producer, who is in the last analysis the real enemy of the screen.

It is quite a significant fact that 67 per cent. of all motion picture projectors sold during the past few months were bought by non-theatrical institutions. This is the report contained in a recent edition of a film industry trade journal. How will these projectors be used? Will they supply fun and frivolity or will they function for instruction, inspiration and information?

In conclusion may I repeat, motion pictures have arrived. *They are here to stay.* Billions of dollars have stabilized this industry. Millions of people contribute daily to the perpetuation of this industry. The field is as broad as our imaginations, but practically little more than touched by colleges and public schools. Whether school men or show men shall direct the film for the classroom remains for the teachers to decide. Someone has said, "It takes school men ten years to do anything." If it does take school men that long to do a thing, then surely it is time to begin now.

#### WANTED

Negatives of actual fire scenes of different kinds, 20 to 100 ft. Will pay 60c per foot for acceptable negative. Send positives for screen examination.

National Motion Pictures Co.  
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#### Otto J. Nass

Distributor of educational and religious films for the State of Rhode Island and Eastern Massachusetts. 5 years' experience. Good subjects solicited.  
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#### Films for Educational and Religious Institutions

The New Atlas Catalog Now Ready  
Bulletins of New Subjects Bi-Monthly  
Atlas Educational Film Co.,  
63 E. Adams St. Chicago

<sup>1</sup>There are local laws requiring the exclusive use of non-inflammable film in Paris and other French cities and police regulations to this effect in some German municipalities; and there has been such a law on the statute books of New York State for a number of years. None of these laws is observed, however, for the simple reason that prints on non-inflammable stock are not generally available. These laws are a "dead letter" because it is physically impossible to enforce them.

<sup>2</sup>Since the above was written it has been learned that one of the most active of these government departments has arranged to have all of their prints made on safety standard stock.

Clean, Wholesome, Entertaining Motion Pictures especially adapted for use by Churches, Schools, Clubs, Social and Civic Organizations. Let us help you solve this difficult problem. Send for our special non-theatrical catalog. Address THE NEW ERA FILMS (Non-theatrical Dept.) 207 SOUTH WABASH AVENUE, CHICAGO, ILL.

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is the only independent high-class (not high-brow) magazine covering all non-theatrical uses of the motion picture. Not a house organ, no axe to grind, plays no favorites, gives a square deal to all. Only articles of news or magazine value published. No questionable or inharmonious advertising accepted. One subscription and advertising rate to everybody. Mail your dollar now for a year's subscription to 1815 Aeolian Hall, New York City.

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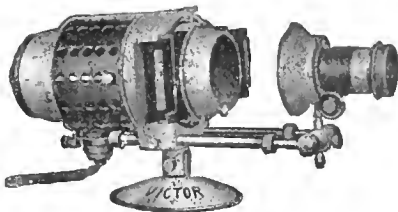
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1/2 the expense of glass slides



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**THE RECOGNIZED LEADER**  
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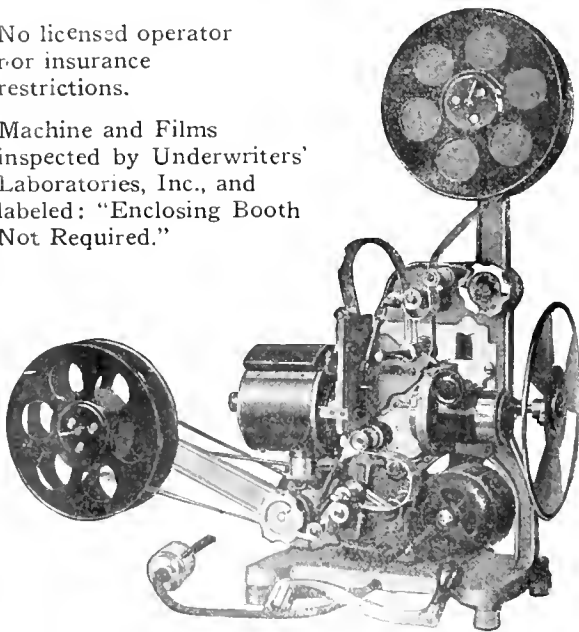
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Greater illumination guaranteed than obtainable with any  
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There are more Pathéscopes in  
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Originated by Pathé Freres—  
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Also the inventors of the slow-  
burning film which has made it  
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MOTION PICTURES.

**THE PATHÉSCOPE CO. OF AMERICA, Inc.**

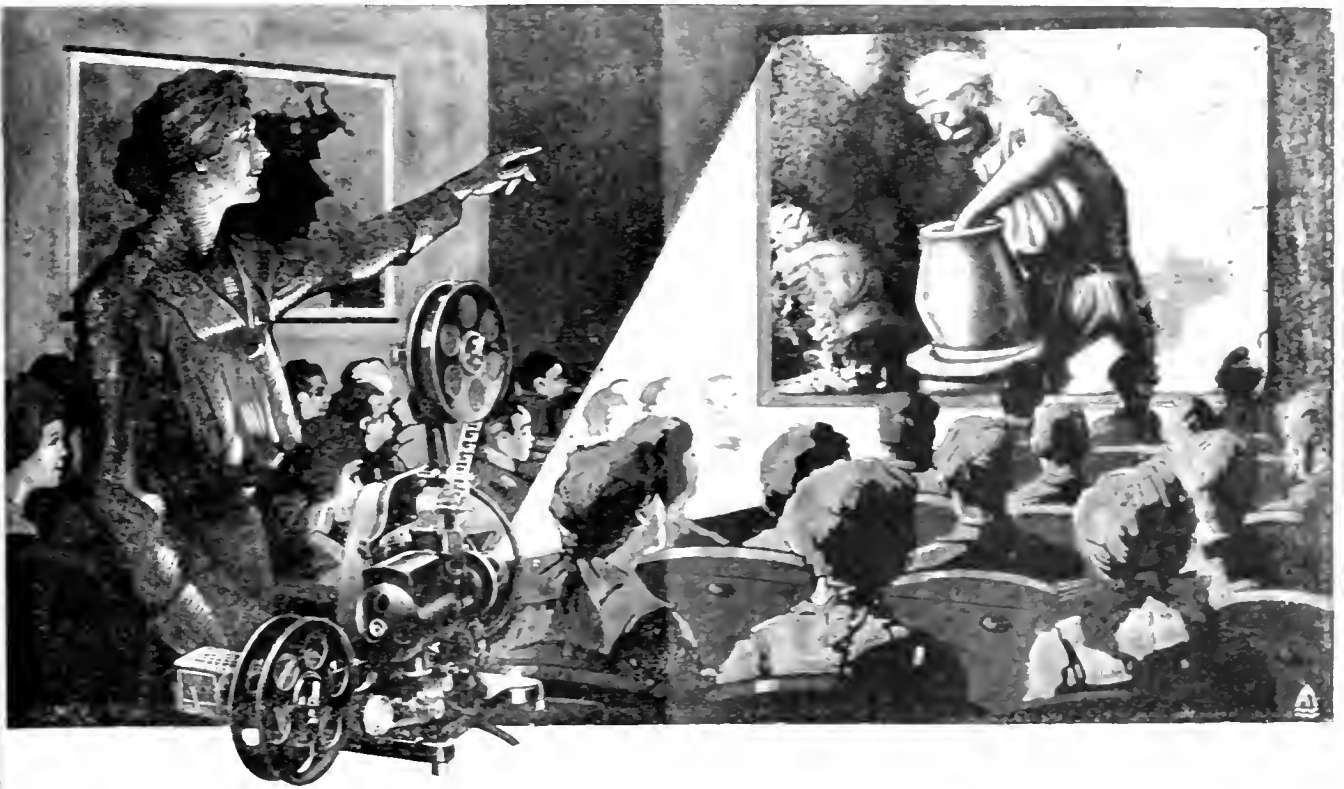
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Many of them adopted the Pathéscope after unsatisfactory and expensive efforts to use the unapproved projectors and dangerous celluloid films. You cannot afford to take the chance of having a serious accident

There are more Pathéscopes in schools today than all other portable projectors combined, because they are designed particularly for SCHOOL USE and embody seven years of successful experience gained in the world-wide sale and use of over ten thousand former models in Schools, Churches, Institutions, etc.

The Pathéscope Film Library now contains thousands of reels and is growing rapidly.

All on Underwriters' Approved and Label-Inspected Slow-Burning Films.

The largest assortment of available educational and entertainment films ever offered.

For the fifth consecutive year we have been awarded the contract for furnishing Pathéscope Educational Film Service to the New York Public Schools, by the recommendation of their Investigating Committee.

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WILLARD B. COOK, President

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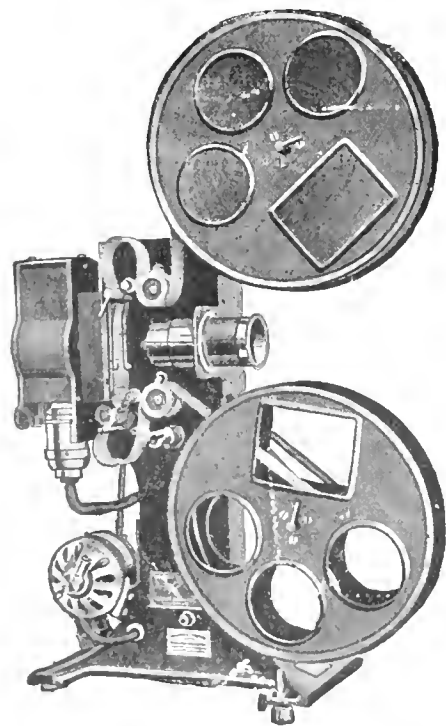
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**N**O amount of mechanical cleverness in making a projector can take the "flam" out of inflammable film.

Every projector,—no matter how many fire shutters it may have, no matter how small and innocent it may appear,—is a menace to your safety if it employs standard theatre film, without fireproof booth.

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| The Loyal Classes Who Build the State and Enemies Who Undermine It. | What Our Fathers Paid.        |
| Why There Is No Excuse for Poverty in Our Country.                  | The Republic the Golden Mean. |
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|   | America of To-morrow.         |

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EFM

In all of his activities as a minister, lecturer, writer and publicist, Newell Dwight Hillis probably never did a more important piece of work for humanity than in giving to the world his ten lectures and stereopticon slides comprising the "Better America" series.



# EDUCATIONAL FILM MAGAZINE

*The National Authority*

Free Motion Picture Libraries

By Rev. Wm. Sheafe Chase, D.D.

Motion Pictures in Teaching Geography

By Edwin H. Reeder

Standard and Safety Standard Films

A General Discussion

By C. Francis Jenkins, A. E. Gundelach, A. F. Victor,  
Willard B. Cook, Henry Bollman

The Cannibal and The Cinema

By Martin Johnson

Films for Farmers

By Homer Croy

Educational Value in Industrial Films

By Dolph Eastman

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NEW YORK



# EDUCATIONAL FILM MAGAZINE

Published Monthly at Floral Park, N. Y., and 33 West 42nd Street, (Aeolian Hall) New York City. DOLPH EASTMAN, Editor  
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MAY, 1920

No. 5

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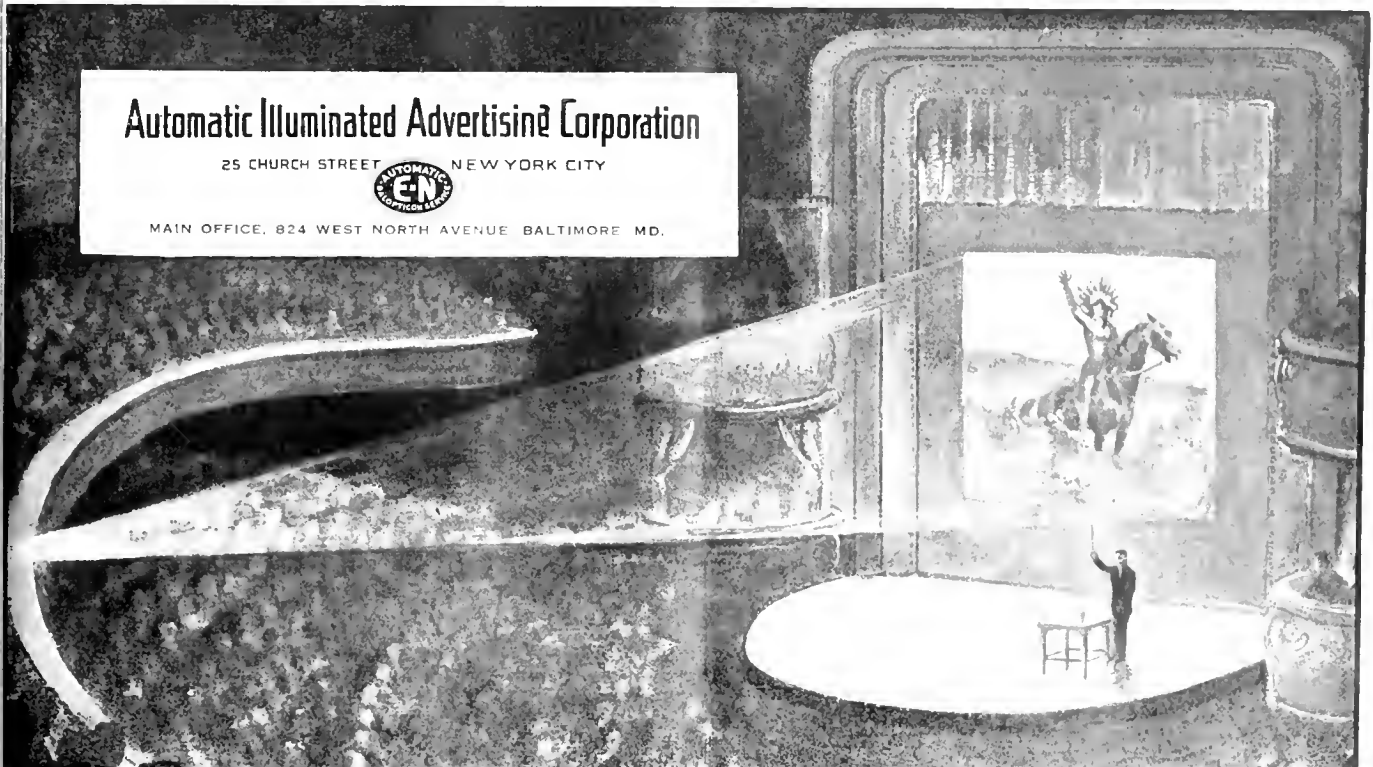
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The largest distributor and exhibitor of motion pictures in the world, Community Motion Picture Bureau is an educational institution, upon a business basis. It is not in any sense a theatrical enterprise nor an adjunct to one. Community always regards its task from the educational and community point of view.

The Educational Board of the Community Motion Picture Bureau is headed by Dr. Jeremiah W. Jenks, Chairman, Research Professor of Government and Public Administration, New York University, and Dr. Frank McMurry, Vice Chairman, Professor of Elementary Education, Teachers College, Columbia University. This Board is assisted by a large staff of professionally trained educators, editors and assistants.

Frank L. Crone, formerly Director of Education for the Philippine Islands, is in charge of the School Section.

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*Accredited Agent for United States War Department  
Motion Picture Service*

WARREN DUNHAM FOSTER, PRESIDENT

46 WEST TWENTY-FOURTH STREET

NEW YORK CITY

# EDUCATIONAL FILM MAGAZINE

*The National Authority*

Covering Educational, Scientific, Agricultural, Literary, Historical, Juvenile, Governmental, Religious, Travel  
Scenic, Social Welfare, Industrial, and News Motion Pictures

*Published Monthly at Floral Park, N. Y., and 33 West 42nd Street (Aeolian Hall), New York City*

DOLPH EASTMAN, *Editor*

Vol. III.

MAY, 1920

No. 5

## EDUCATIONAL VALUE IN INDUSTRIAL FILMS

**A**DVERTISING, powerful driving force of the commercial world, was the inspiration for the first industrial motion pictures and continues to be the motif of many films which may be classed under this head. Later in the evolution of the industrial film came the sales picture designed to apply visually the selling doctrine of 1. attention: 2. desire: 3. decision: 4. action. And now we have the highest type of industrial of all—the one which is truly educational yet subtly, almost unconsciously, advertises and sells for the manufacturer through suggestion rather than by direct command.

In the industrial motion picture world no less than in that of the educational, religious, social and topical is it correct and just to say that few film productions up to this time have been the enduring, worth-while kind. The mastery of this great medium of the fleeting shadows has not yet come to those in control, not even in the photoplay which has advanced farther perhaps than any of the others. But far as Griffith, Tourneur, Ince, Tucker, Neilan, Vidor and other master directors have gone along the tortuous, tempestuous road which leads from studio and location to theater box office, their successors in the entertainment field are destined to leave them hopelessly behind in efforts to attain artistic goals.

If this may be said with unerring critical judgment of the photoplay, what shall we say of the educational and the industrial picture which today, generally speaking, is a poor crude thing corresponding to the early days of the movie show in a converted retail store, when every raw reel projected was "wonderful." We know better now. And soon we shall know better about educationals and industrials.



What is it which constitutes intrinsic educational value in an industrial film? Assuredly not the advertising or selling portions of it, for in that sense we could assert that every printed advertisement and every clever sales talk are educational. As we have

repeatedly said, the word is used far too loosely. An industrial motion picture which in the judgment of experts has educational value is just as vital, just as essential in school or college, in church or community center, as a film labeled "for teaching purposes."

It is difficult at the moment to single out an industrial production of such instructional worth as to warrant frequent exhibition on non-theatrical as well as theatrical screens; yet there have been several notable ones—one or two of the telephone pictures, the memorable silk film, the astonishing adding machine picture, the massive steel series of thirty-two reels, and some safety, sanitation and welfare films of various companies. There are advertising and sales films with occasional brilliant flashes or longer footage containing some admirable educational material, but there are also dreary wastes of film by thousands of feet which have been "put over" on some concern mainly to line the pockets of the glib camera man or so-called "producer." A goodly portion of the hundreds of reels of negative and idle, useless positive prints which have cost the advertisers of this country several million dollars are of little or no value because the promoter of the picture, who was interested only in getting his dollar or two per foot, knew little and cared less about the merit of the film.



The weakness of every non-theatrical motion picture which does not revolve around a human story or involve human relationships is that it lacks the breath of life: it is too dull and uninteresting. Not theaters alone but schools, churches and non-theatrical organizations do not want to exhibit flat and futile films. Why make stupid pictures when it is quite as possible though not as easy to make brilliant pictures? Industrial managers insult the intelligence and the discriminating taste of movie viewers when they offer "bunk" and "junk" as entertainment or instruction.

Take an out-and-out advertising film with no exceptional points in its favor. One thousand feet of

this at normal unreeling takes thirteen to fifteen minutes; two thousand feet, nearly half an hour. Where is the printed advertisement, in many colors, no matter how elaborate or costly, which would hold the eye for more than a minute or two? (Long, small-type mail order advertisements are not considered, as they are sales talks and actually sell goods.) Why should an advertising motion picture hold the attention longer than a printed advertisement, unless it has unusual features, unless it is so cleverly constructed by a film technician that it gives the optinee a substitute for the story or the human interest which serves to hold them spellbound?

A sales film, again, is strictly a business picture just as a mail order advertisement is a business talk, designed to sell goods without any publicity camouflage. One does not object to being solicited for an order, in person, in a newspaper or magazine, or on the screen, provided it is done openly, with all the cards on the table. Of course the theater is no place for such a picture, unless it is engaged especially for that purpose, and for non-theatrical institution or organization it is useful only to the buyer or purchasing agent.



For theater showings the industrial photoplay or the industrial film with popular educational features seems suitable, but one can understand the attitude of opposition and resentment towards any but entertainment movies on the part of exhibitor and patrons. The theater is for amusement, and the patrons pay for that and for nothing else. The plan of one company in engaging a theater, musicians and attendants especially for the purpose of showing industrial film programs to invited groups obviates this difficulty and removes all cause for opposition by exhibitors and their patrons.

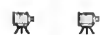
For non-theatrical purposes industrial films most in demand and of most value to institutions and organizations are those which visualize a big thought, idea, ideal, purpose or policy for which the company stands that sponsored the picture: those films which represent real progress in important divisions of the world's work, depicting methods and processes that the world needs and must have; films of great constructive, up-building power such as those on mining, metallurgy, forestry, agriculture and the like; and films showing the main streams of economic thought, action, energy and accomplishment which irrigate our national life and cause the United States to bloom as a garden of wealth.



Distribution and exhibition have been the stumbling blocks of the industrial motion picture, and still are, and will continue to be so long as the industrial film lacks solid educational worth. One soon

tires of a best seller, a sensation of the hour, but a book of enduring qualities sells for generations.

There is no reason why the standards of industrial film producers should not be at least as high, for example, as those of the photoplay directors; and there is no reason why the average industrial should not be largely educational in its best sense and only incidentally and suggestively of advertising or selling value to the manufacturer. He can continue to put out straight advertising and selling pictures; but if he desires wide distribution and continuous exhibition of his film, particularly in non-theatrical channels, he must be satisfied with the indirect appeal rather than the direct "punch." To an educator or churchman as to a theater manager the greatest merit which an industrial movie can have is that "it has very little advertising matter on it." This fact, in the eyes of the professional man, gives the commercial advertiser prestige and adds greatly to the respect for and confidence in the advertiser's company and its products. There is no doubt that this accounts in no small measure for the widespread success of the Ford weekly releases; the company derives even more publicity from the informational and instructional value of the films than it would if they were plastered with Ford signs and Ford cars in every scene. And the permanent character of some of the film material adds to its value. Distribution takes care of itself when the picture is well worth while.



#### CINEMA TO TEACH PARIS CHILDREN

The cinema will play an important part in the education of Paris youngsters if a project put before the municipal council is adopted. It is proposed to make movies a regular part of the school curriculum. Once a week every pupil in the Paris schools will go to the movies, the visit being preceded by an explanatory lecture. The course, or movie program, will include films teaching natural history, geography, history, science and industry, and fiction films designed to inculcate good morals. If the plan proves successful the movies may be used every day.

A report presented by M. L. Riotor, who is pushing the project, declares that the cinematograph is "an active aid in developing the young mind."



#### GERMAN "HOME-FILM" HALTED BY POLICE

A new film industry lately developed in Germany is the so-called "home film": that is, the manufacture and distribution of a small cheap apparatus for furnishing motion picture entertainment in private homes. This industry has lately been interrupted by a police regulation, which controls the exhibition of films. What this regulation is has not been stated, but it is thought to refer to the inflammable character of the film stock generally employed. There have been police regulations in German municipalities for some years providing certain restrictions unless non-inflammable film was employed, but apparently few subjects have been printed on standard width slow-burning stock.

# LET US HAVE FREE MOTION PICTURE LIBRARIES

Their Advantages Pointed Out in Definite, Practical Form—Federal Regulation and Film Foundation

BY REV. WILLIAM SHEAFE CHASE, D. D.

Rector of Christ Episcopal Church, Brooklyn, N. Y.

IF Mr. Carnegie realized the public benefit of free libraries so that he found joy in donating them profusely, is it not possible that some large hearted millionaire may see the immense advantage of founding free film libraries?

For everyone knows that the educational and amusement value of good motion pictures is a hundred times greater than that of good books. But it is also true that a bad motion picture is a hundred times more harmful than a bad book. For no one is injured by an evil book unless he can read it, nor unless he has imagination enough to reproduce in his mind the thought printed in the book. Neither does he read the book unless he deliberately chooses to do so. But a child too young to read who has no strong power of imagination, innocently led by a desire for wholesome amusement, sees an evil picture, not from choice but because it is forced upon him by a greedy manufacturer or exhibitor and his mind is forever polluted by that he has seen dramatized on the screen.

## NO TAINT OF IMMORALITY

The benefits which would come from free film libraries are evident. The advantage would be that films in such libraries would have no taint of immorality. For, as in our public libraries, a strict supervision is exercised to prevent books with an immoral influence from getting into the library, so any man large hearted enough to donate free film libraries could provide that evil pictures could not be admitted into circulation.

During the war neither the government nor the Y. M. C. A. dared allow the army and navy boys to see the movies as they are shown in America to the children and adults in licensed places of amusement. They had to have them supervised and the best one selected and the evil one rejected.

Is it not more important today to protect our children from the movie incitement to vice and crime, than it was to protect our boys, while they were under military discipline fighting the Germans?

A second advantage would be that in such film depositories there would be a vast number of films of educational value such as are never shown in licensed places of amusement. There would be scientific pictures making plain truths of natural history, mechanics, physiology, geography, botany, zoology, geology, astronomy, chemistry, literature and history.

A third advantage would be that the possibility of getting a free use of films of the higher class would enable the schools, churches, social settlements, clubs and philanthropic societies to give exhibitions of superior merit to those which are given in the licensed places of public amusement.

## TO ENCOURAGE CHURCH USE OF FILMS

The tremendous help in portraying the historical events in the religious life of mankind and the clearness with which the life and parables of our Lord would be depicted would doubtless lead the churches to use motion pictures in their work, especially with the young, as they now are not able to do. Under present conditions two obstacles prevent the churches making any large use of motion pictures, the expense of the rental of the films and the scarcity of pictures which are suitable for churches to use.

A fourth advantage would be that free film libraries would encourage homes to purchase a portable projecting machine which needs no booth nor licensed operator and which can be used in any house which has electric lights by attaching it to an ordinary electric socket. For it would make it easy for such homes to have pictures of the highest class.

The time is not far distant when motion picture machines will be as common in the home as the phonograph is today. When that time comes it is of vital importance that there should be a large supply of clean films for use in the homes.

In order for these film libraries to accomplish their greatest good, it is evident that there must be some method of securing a higher grade of pictures than is now manufactured.

## EPISCOPALIANS FAVOR FEDERAL REGULATION

The General Convention of our church at Detroit did an important thing when it declared itself in favor of the federal regulation of motion pictures and authorized a petition to Congress for such a law.

The following resolution on federal regulation of motion pictures was passed by both houses:

"Whereas, the Committee on Education of the House of Representatives, in the last two Congresses, has favorably reported a bill for the federal regulation (not censorship) of motion pictures in inter-state commerce.

"Therefore, be it resolved that this convention, the House of Deputies concurring, favor the federal regulation of motion pictures as being a national business which can only be effectively controlled by federal power, and thereby authorizes the Joint Commission on Social Service to petition Congress for the enactment of such a federal law as the Joint Commission on Social Service shall deem wise."

The Randall bill for the federal regulation of the morality of all motion pictures in inter-state commerce, when it is enacted by Congress, will doubtless raise the standard to which all motion pictures in the future must conform. But nevertheless, the motive to make films to be shown in the theaters of our land cannot be expected to inspire the production of the very highest type of pictures.

It is here where the free film libraries would be of inestimable benefit, for they would furnish a new demand



CANON CHASE, of Brooklyn, is the father of the movement for federal regulation of the motion picture industry, which the Randall bill, to come before Congress next December, is to embody in comprehensive form. Dr. Chase is also one of the most active among the country's clergymen who are using films successfully in connection with church work. Lately he has been running some Lincoln pictures in the chapel, as part of the Americanization plans of the churches.

(Continued on page 26)

# HOW TO USE MOTION PICTURES IN TEACHING GEOGRAPHY

Constructive Pedagogical Ideas on the Aim of the Film, the Content, the Arrangement of Scenes, and the Titles—A Knowledge of Child Psychology Essential in Order that the Picture May Accomplish Its Purpose

BY EDWIN H. REEDER

Assistant Director Instruction Section, Community Motion Picture Bureau

**T**HERE are four chief things upon which every educational motion picture should be judged. These are the aim of the picture, the content, the arrangement of the scenes, and the titles. We propose to discuss each one of these four headings, giving the criteria by which they should be judged from the educational point of view. We are not primarily concerned in the discussion of the motion picture film which is made up almost entirely of beautiful scenic material. Such material will

of an aim which would present a problem and which would be specific. It might also be worth while for a certain type of adult mind, but if it is not interesting to the mind of the child, the problem of the film will not challenge him.

## MUST RELATE TO CHILD'S LIFE

Finally, the aim of the film must be related in some way to the life of the child. To be sure, this statement will lead us into some difficulties. Naturally, the child of Holland has not had the same sort of life as the child of the United States. It is obvious, therefore, that the best motion picture for the Dutch child would not be the same as the best motion picture for the American child. If we carry this through *ad absurdum* we would come to the conclusion that a motion picture must be designed differently for every individual child. For the present a happy medium in the matter would seem to me to be one which would follow, more or less, national boundaries. There is a certain heritage which every child in a nation shares with every other child. We think, therefore, that we can safely say, for the present at least, that the aim of the picture should be related to the life of the child of the nation to which he belongs.

Now as to content. The first principle we would lay down would be that it must be of the sort to be interpreted by the pupil with the help of the titles. This means that the content must connect up in some way with the life of the child. It is, for this reason, that in educational motion pictures life and action are to be preferred



TWO Peruvian natives shown in a recent "Outing Chester" release. Ethnic studies of this kind on the motion picture screen are highly valuable.

to beautiful scenes, since life and action are common to all human beings and, therefore, furnish "human interest." The little child who sees a Javanese working a pottery wheel with his foot, while he molds the wet clay with his hands, wonders whether he could learn to be so dextrous with his own foot and hands; whereas if the same child were shown pictures of the ocean or of beautiful mountains, it would be more difficult for him

as fundamental a quality of human nature as that of self-preservation. One of the great criticisms which has been made against motion pictures is that they are a passive form of education. If, however, they present a problem, they stir the pupil out of his lethargy, and the educational process becomes active instead of passive.

Second, the aim must be specific rather than general. We have seen again and again pictures of which the aim was so general that it might almost be said not to exist. For instance, we have in mind a picture called "Barbados." This picture is supposed to show all that there is to show about the island. The aim is as broad as can be imagined and within a space of fifteen minutes it is obviously impossible to carry it out. By a specific aim, we mean such a one as the following: to show that Barbados will never be of great importance to the commerce of the United States.

Third, the aim of the picture must be worth while, not trivial. It must be dignified enough to command the respect of the pupil and the teacher. For instance, we saw the other day a picture, the aim of which was to show, in a jocular way, that prohibition will succeed because camels get along all right on water. Such an aim is silly and futile.

Fourth, the aim should be interesting. We can conceive



A CHUNCHU Indian of Peru in a recent "Outing Chester" picture. It is only when we study the features, expressions, habits, customs, and ceremonials of such races on the screen that we are able to visualize comparative anthropology.

to interpret the scene, because it does not relate to life. As a general principle, therefore, we think it is safe to say that wherever possible pictures of people are preferable to those of scenery.

The second point with reference to content is that it



must definitely carry out the solution of the problem established in the aim. Extraneous matter, however amusing and appealing, should be strictly ruled out. We can imagine a film on Holland in which we are attempting to solve a particular problem and in which the picture of a little Dutch girl would have absolutely no place, although the picture itself might be most delightful.

In the third place, the scenes of the motion picture should be just long enough to bring out the point for which they are introduced. We realize that this is a difficult matter to determine. Since it is impracticable at present to design different motion pictures for each grade, we can only say that the scenes should be continued to such length that the editor feels sure that a child of the upper grammar grades and of average intelligence can comprehend the meaning of it. If the scene is kept on the screen too long, the attention of the child is likely to waver or be distracted by non-essentials.

The fourth standard for judging the content of a film relates to the selection of one scene from two or more relating to the same problem. If the problem with which this aspect is concerned is comparatively unimportant, so that it is undesirable to include more than one scene on the subject, we believe that the one should be selected which has the most life, action and interest to the pupil for the reasons given above under topic one on content.

#### ARRANGEMENT OF SCENES

Now as to the arrangement of the scenes, we must go back and refer to the discussion of the picture. It seems obvious that the scenes should be so arranged that they solve the problem formulated in the aim and that they proceed in a logical manner, considering first the subsidiary problem and last the more important ones. Now, if we have two or more scenes which bring out the same aspect and problem, we are confronted with the difficulty as to arrangement. For instance, suppose our film is dealing with Peru: our general aim is to show why there has never been any great commercial intercourse between the United States and Peru. We have shown that the Panama Canal has been only recently opened and that before its opening it was necessary for boats to go down around the continent of South America. We have shown, we will say, that Peru has few good harbors, that the harbor of Callao, for instance, is little more than an open roadstead. We now wish to show the difficulties of transportation in Peru. We have two scenes to show this: first, a panorama of the Andes Mountains; second, a picture of some men building a railroad trestle under exceedingly difficult conditions. Which of these should come first? We believe that we should proceed from the general to the specific so that the specific leaves a final impression in the mind of the child.

Turning to the fourth subject upon which we are to judge motion pictures, we come to the consideration of the titles. We are firmly convinced that there are three principal classes of titles and that they cannot be judged by the same standards. First, there is the main title; second, the first subtitle; and third, the other subtitles. Our conception of the functions of these three classes of titles is as follows:

#### IMPORTANCE OF TITLES

We believe the main title should be short and very general in character. For instance, such a title as "A Coffee Plantation in Brazil" is justifiable, since a long title would

be unwieldy in the making of records and programs. The most important title is the first subtitle. This should do two things: First, it should orient the pupil to the new environment which he will enter when the pictures begin; thus, if the film deals with Lima, Peru, the first subtitle ought to give him some general facts about Peru, so that he may have some basis for judging the scenes. Second, the first subtitle should suggest the main problem of the picture. As an illustration of these two principles the following may be given:

Main Title: "A Coffee Plantation in the Amazon Valley."  
First subtitle: "Coffee is one of the chief products of Brazil. About seventy-five million dollars' worth was exported to the United States in 1916. The hot moist climate of the Amazon Valley presents the greatest help as well as the greatest difficulty in coffee production." We have thus given a general main heading. We have then tried to give the child some conception of the importance of the industry which he is to consider and finally have suggested the aim of the film, which is to show the difficulties of coffee raising in Brazil as well as the climatic advantages.

With regard to the other titles of the film the following principles hold true: They should be as short as is consistent with clarity and should contain words which are simple and understandable to pupils of the grammar grades. They should bring the pupils back to the main or subsidiary problems unless the character of the scene is such that this is unnecessary. They should act as a sort of sign-post to point the attention of the pupil to the part of the scene which helps to solve the main or subsidiary problems. Thus, in framing the titles, it is necessary that one should always keep in mind the aim of the picture. As an illustration of what can be done with a title, we will suppose a scene in Holland showing a road which passes over a bridge. The bridge is one of the sort which is raised by hand to let boats pass. Approaching the bridge is a wagon in which sits a farmer on the way to market. Now, if our main aim is to show the physical difficulties under which Holland always labors, our title would read somewhat as follows: "Because of the low-lying character of the land, the banks of the canals are very near water level. Bridges are raised in this way." The eyes of all the pupils are thus directed toward the raising of the bridge. If, on the other hand, the titler saw a chance to raise a laugh in the quaint dress of the old man in the wagon and wrote such a title as this: "Balloon breeches are the style in Holland," the scene would lose all of its use to satisfy the aim of the film because the attention of the children has been called to the wrong thing.

#### FILMS MUST BE ORGANIZED

In conclusion, the writer is impressed every day with the complete lack of organization in the average film. But this does not indicate that it should not be used in schools. Many recitations in geography are about as aimless and unorganized as the average motion picture and yet facts are really acquired. The motion picture presents a concrete method of teaching, even though unorganized. By careful organization of the titles which the pupils bring in their minds to the viewing of the picture and by careful mental organization afterwards of the scenes which they have witnessed, even an unorganized film may be of immense value. We must, however, of course set up certain standards toward which we must work in our effort to perfect the educational motion picture.

## GRAMMAR ON THE SCREEN

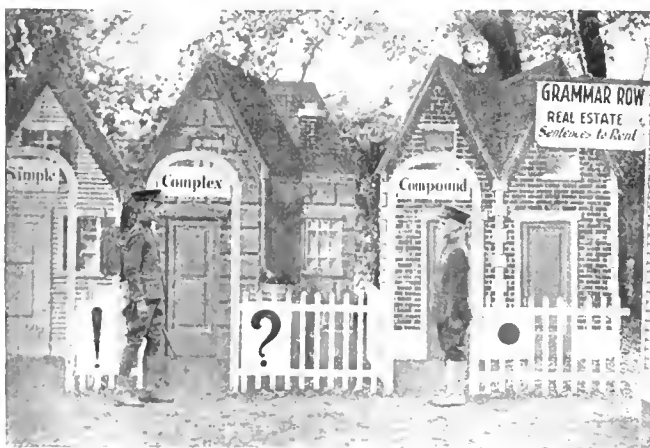
The object of the educational film *Mr. Noun and Miss Pronoun of Grammar Row* is to show the logical relation of the parts of speech to one another. Mr. Grammar, a little old schoolmaster in professional blacks, with cocked hat, spectacles and cane, conducts Dorothy, a little girl out of sorts with her textbook, to Grammar Row, in order that she may "see how the Parts of Speech live when they are at home." She sees Common Noun trying to rent a sentence of Mr. Grammar, and unable to do this until he has found his Verb—what he is, has or does. She sees Pronoun, who can take the place of a noun, manifesting an interest in



THIS scene shows Miss Pronoun at the gate with Miss Adjective at her side. The charm of these two little girls would make the most restless boys in the class eager to learn the rules of grammar.

Common Noun's affairs, and rebuked therefor by the Relatives. The story unfolds in strict accordance with the laws brought in by the Rules, Mr. Grammar's Policemen. Common Noun rents a complex sentence to accommodate his Relative Who, forever referring to her antecedents.

Adjectives limit and qualify other nouns: Adverbs modify Verbs: Prepositions, the messenger boys, seek their objects: Conjunctions, the carpenters, make proper connections.

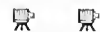


SCENE from Miss Alice Ward Bailey's novel pedagogical film "Mr. Noun and Miss Pronoun." The signs shown in this illustration indicate the unique yet accurate manner in which this difficult subject is visualized on the motion picture screen.

Grammar Row illuminated by an idea becomes a paragraph, and the Interjections exclaim. Many other things happen, so many that the spectator has to watch out to catch them all, and Dorothy awaking from her dream rushes for her textbook to help explain the performance.

There are sixty-five children in the cast and they range from three years to thirteen years of age. They are public school children of Minneapolis, and Mrs. Alice Ward Bailey, who trained them and wrote the scenario, was a

public school teacher in that city. Her work with backward children taught her, she says, this and other "short cuts" in educational methods.



## BAD CONDITIONS IN N. Y. MOVIE THEATERS

National Motion Picture League Makes Public Reports and Recommendations of School Principals

Charges that many of the neighborhood motion picture theaters of New York City exert an unfavorable influence on children are contained in a series of reports by public school principals, made public by the National Motion Picture League, of which Dr. William L. Ettinger, superintendent of schools, is second vice-president. Although the school principals were practically unanimous in condemning present conditions they declared that they were in no way hostile to motion pictures and theaters as such. One of them stated that she considered "the moving picture the greatest evil today for our boys and girls," but added that "it could easily be made one of the greatest moral means for them."

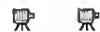
A common complaint was laxity in observance of the law forbidding the admission of children to theaters unless accompanied by their parents or guardians. Some proprietors were declared to "wink" at the law for the sake of financial gain. Others were said to have "professional guardians" in their pay to take children seeking admission into the theater and leave them there. Another variety was said to be the "voluntary guardian," a well meaning person who, through misguided sympathy for a child or group of children, passed them into the theater. A third and more sinister variety was stated to be the vicious habitué of the theater who buys the tickets for young girls and sits with them in the darkened recesses of the theater.

A number of the principals found theaters unclean and poorly ventilated. Complaints also were made of the practice in some theaters of permitting boys and girls to sit together in the darkened galleries without adequate supervision. It was recommended that the galleries be open to men and boys only.

Complaint was made of the sensational character of the playbills in front of some theaters. The serial was condemned by some of the principals, both on the ground of its usual sensationalism and because it was said to form the motion picture habit, which in some cases had led boys and girls to steal to get money to see the various episodes.

Suggestions looking to improvement of conditions were made by many of the principals. The common opinion was that some arrangement should be made whereby special showings of films suitable for children might be scheduled and arrangements made for the attendance of the children of particular schools in a body or by as many as cared to attend.

In making the reports public Mrs. Adele F. Woodard, president of the league, asked for help to remedy the conditions of which complaint was made.



## BERTILLON SYSTEM ON THE SCREEN

The Paramount Magazine of March 21, covers the method of using the Bertillon system in identifying criminals by finger prints, which was planned by Inspector Faurot, who also is the chief participant in the sketch. The picture shows the system in actual operation when a lawbreaker is apprehended, taken to Police Headquarters and held for trial, through evidence furnished by the telltale marks of his fingers.

# A GENERAL DISCUSSION OF STANDARD AND SAFETY STANDARD FILMS

Intense Interest Aroused by Editorial and Articles on "Safety First" in the March 1920 Issue of EDUCATIONAL FILM MAGAZINE — Advocates of Each Standard Hotly Defend Their Own and Assail the Opposing Faction—Some Constructive Ideas Brought Out—Discussion Ends with This Number

**EDITORS' NOTE** The editorial and articles on "Safety First" which appeared in the March 1920 issue of EDUCATIONAL FILM MAGAZINE have excited general interest and aroused much discussion. This was natural inasmuch as the controversy between the advocates of standard theater film and safety standard film has been growing in intensity with the growth of the narrow film interests. Heretofore the safety standard principle has been belittled and discouraged by the other faction; but now that several new projector manufacturers and film producers and distributors are entering this promising field, the former ridicule and passive opposition have been converted into active competition on both sides.

The editors feel that nothing is to be gained by a long-drawn-out controversy on this subject; hence the discussion will close with this issue. The pages of the magazine are always open to suggestions which are constructively helpful to the non-theatrical motion picture field, but the magazine will not lend itself editorially to the exploitation of any private or commercial interest. The articles having brought out most of the facts and ideas, the publishers will close the discussion with the following symposium of opposing views. We shall, however, continue to publish occasional articles of a constructive character on certain phases of this subject.

By C. FRANCIS JENKINS

President, Graphoscope Company, Washington, D. C.

The subject of Mr. Pierce's article, in the March issue of EDUCATIONAL FILM MAGAZINE, was well presented but would have been more convincing if evidence had been cited to substantiate the allegations made. I hold to an opposite view from Mr. Pierce, and your editorial endorsing it, and believe the facts are in favor of my contention. In any event, discussion is advantageous for it should bring out the whole truth.

The motion picture is only just beginning actively its most useful form, i. e., an instrument for teaching, and it is altogether too valuable a medium to be hampered by antique restrictions which were never made for the new use and new conditions.

Authorities are not a unit on the degree of danger involved in the use and storage of nitrate of cellulose film. The Bureau of Standards, in bulletin 75, cautions the general public against panicky contemplation of motion picture film, explaining that it is the same substance "as the toilet articles on your dresser" and "less dangerous than kerosene."

The Post Office Department strictly refuses to accept dangerous substances for transportation in mail cars, but apparently does not consider motion picture film an extra hazard, for it handles about five hundred tons of it daily, and without mishap.

Every photo supply shop carries quantities of this same celluloid film, made for use in hand cameras, and no raise in insurance rates was ever made because of it.

Nitrate of cellulose motion picture film is not "highly inflammable," in the same sense that widely-used gasoline is, for example. It is not volatile, which is greatly in its favor. It will ignite easily and burn very rapidly when lying in a loose pile just as pine shavings will. Film is, however, differently constituted chemically, and not so easily extinguished by smothering, because it has sufficient oxygen within itself to support slow combustion. Burning film is more readily extinguished by chilling, as with large volumes of water, or with chemicals, tetrachloride, for example. Motion picture film in its usual tightly rolled form cannot readily be ignited with a match; the match almost invariably burns itself out before the film will blaze. Tightly rolled film is rather difficult to fire; therefore, all film should be handled in this form and kept so, in metal cans or similar containers.

Motion picture film is more or less new to the majority and its peculiar composition and characteristics should be better known in order that the hazard may be minimized. For hazard there is as there is with anything else, even walking across the street. But as to preventing or seriously hampering its wide use as a means of imparting all kinds of information—well, it simply can't be done, the picture is too widely useful.

Another point may be wisely introduced here, I think—the question of the invalidation of insurance policies by the use of picture machines. The courts have repeatedly held, until it is now established law, that the presence of an extra hazardous substance in a burning building does not invalidate insurance thereon, unless it was the cause of the fire. The recent burning of a boy's school in Baltimore is a case in point. The building caught fire from a tinner's torch on the roof. The insurance was paid though a boothless motion-picture machine had been in use in the school for two or three years.

Now as to the desirability of a booth, let me say that in no other human employment involving hazard is it contended that concealing the operator tends to added safety, makes him more careful,

"More light on the subject" is always a good slogan. We illuminate dangerous places so that we may minimize the danger. We keep tabs on the railroad engineer by a system of block signals. Why, we don't trust a paid watchman, for we put a clock to watching the watchman. But when it comes to the picture projection risk, we require the operator to work concealed on the assumption that he will be more careful and more diligent in keeping the film off the floor and in its metal container and that he will not smoke if he works unseen, even though he may be a cigarette head. The concealing booth is an anomaly, a reversal of time-honored safety practice.

May I cite the report of the National Fire Protection Association, in the January, 1913, bulletin, that "more than fifty per cent of the known common causes of film fires is smoking in the booth"; and in discussing the question of a booth says that certainly such a device "which serves only to conceal the operator is an unmixed evil."

From the best data available there are in use already about two and a quarter times as many picture projectors outside as inside of booths, and yet the only fires the proponents of a booth have ever cited were booth fires, perhaps because there have never been any non-booth picture projection fires.

It is well known that during the war, motion pictures were used in cantonments, training camps, schools, public buildings, aboard transports, etc., and without booths by official written permission of the War Department, provided only that incandescent lamp machines were employed, and the judgment of the department was justified by the subsequent record. Even the George Washington had four such machines aboard when she carried the President to and from France.

Nor do I admit that narrow-width, odd perforation, or other freak film, tends toward safety, but rather to danger, for if ever there are enough of these machines in size to make it profitable, film for use thereon will be made in "inflammable" stock rather than "non-flam" for the same reason that governs elsewhere in business, i. e., it is cheaper. A very serious condition would then arise, for billed to less caution by a false sense of security by the machine manufacturer's statement that only "safety" film can possibly be used on his machine, the user is less cautious than he would otherwise be if he knew that only one kind of film existed and that he should exercise caution accordingly.

No greater harm could come to the educator than the introduction of two standards of picture film. In this many prominent men agree. Here's what a few of them have said:

"The use of differing widths of film seems to me little less than a calamity. Experience has developed a standard and variation from it results only in confusion. Insistent demands for wider film for safe film will force the use of proper stock and will have the same effect on a way to local protective demands for safety film. Safety film is not a thing."

"The present size of film is standard and safe. It would be better to change it and I do not think it wise to have a variety of standards."

"I can see no real excuse and no reason for the narrow width of standard film. The adoption of a picture film of a regular perforation and a standard width for motion picture machines is a matter of common sense. The reasoning of the various individuals who are opposed to it is the result of a bad and a second one for the better."

"The present standard of two sizes of film is a very serious matter. It is entirely undesirable and is a hindrance to the development of the motion picture in this field."

There are millions of feet of standard film in the hands of travelers, globe trotters, lecturers, all of whom work great facilities by the single standard of camera and projector to the world over. All United States Bureau of Education film free to educators, is in

standard stock, as is all other federal, state and municipal film, including the 34,000,000 feet war history pictures mentioned in your article, and all of this is available for instruction purposes to those institutions equipped with standard film projectors. Nor should one forget that the theaters are daily receiving and showing more and more educational film which is also being rented for school use.

Dr. Starr points out the logical line of advance when he urges insistent demand for acetate of cellulose (safe) film instead of nitrate film. If it is good for safety standard film, it is equally desirable that all film be made on this stock. This is a subject, by the by, on which the Society of Motion Picture Engineers voted unanimously in passing the following resolution:

"To the United States Government Departments and Bureaus, State Departments and Municipal Governments—

"It is the opinion of the Society of Motion Picture Engineers that in the interest of public safety all motion picture films issued in future by the Federal Government, State or Municipal Departments, shall be printed on slow-burning stock and that all film so printed should be so labeled; first, for the purpose of securing safe conditions in the use of these films; and, secondly, to give by this means an example which should be followed as far as practicable by all manufacturers and distributors of motion picture film."

The motion picture is already the fifth largest industry. It is destined ultimately to be the greatest single industry in the whole world and the most useful. It speaks the one universal language, to the old and the young, and the learned and illiterate of every tongue. Prof. Elliott, I think it was, said that the theater use of pictures will be but seven per cent of the total ultimate use of the motion picture just as fiction is but seven per cent of literature. The non-theater use of pictures is, therefore, worthy of our best effort if only because of its future.



By A. E. GUNDELACH

Sales Manager, De Vry Corporation, Chicago, Ill.

(A letter to the Editor)

On the strength of the statement made in the last issue of EDUCATIONAL FILM MAGAZINE that "the pages of your magazine will always be open to those who have an idea to suggest, a plan to propose, a truth to impart and a wrong to right," we are taking this opportunity of explaining fully the elements that enter into the *raison d'être* that a controversy exists at all relative to the safety element involved in the use of motion picture film in the non-theatrical field.

The emphasis you lay upon moral responsibility and civic duty further strengthens our appreciation of taking advantage of this opportunity. I do hope that this is thoroughly understood by all concerned for if we fail in our understanding and appreciation of that one phase of our existence, all else is for naught.

You state that with the sale of each projection machine using nitro-cellulose film and operated in utter disregard of the wise rules adopted by fire insurance underwriters and state and municipal fire authorities all over the United States, a new hazard is added to the many already existing, thereby increasing the possibility, if not the probability of another Iroquois Theater disaster.

In the first place, so-called wise rules of the underwriters are purely recommendations, as explained later, and as far as municipal authorities all over the United States are concerned, there are only the few of the many that have any regulations whatsoever or who have in any way adopted the so-called wise rules of the insurance underwriters; and today the progressive ones do not agree in many ways with the recommendations of the underwriters not only insofar as it affects moving picture equipment but insofar as it affects a great many other articles.

You will find that insofar as the underwriters and municipal authorities are concerned, that it is a constant see-saw, back and forth, one at the head in one direction, the other at the head in the other direction, one procrastinates here and the other there, and it is a continual see-saw, back and forth, just as is the progress of humanity in all other directions.

The statements that you make in your magazine, that are continually made by the safety standard advocates, is the constant alluding to "law evasion" and "violation in the handling and showing of motion pictures." The only places there are any possibilities of law evasion are in those territories where legislation exists pertinent to regulations that only permit the showing of safety standard film. In other places, the "law" is absolutely in favor of the standard film with the full understanding that the moral responsibility entirely rests upon the user; this understanding further elucidated by the user being brought to a full appreciation of what is necessary to handle inflammable film safely.

You continue stretching the point in order to substantiate your attitude by stating that portable or semi-portable projectors equipped to run standard inflammable film which are used without fireproof booths, expert operators and other protective and preventive devices approved by the underwriters and the fire authorities, are not within the law and, as such, the sellers and buyers of such machines are liable to prosecution.

That statement is absolutely wrong. The manufacturers of portable and semi-portable projectors equipped to run standard inflammable film are within the "law" in the majority of instances and according to the legal status, the majority constitutes a preponderance of evidence and according to law, your contention is out of order, drops of its own weight.

The safety standard advocates continually tie up the underwriters with the law. The underwriters are just like any other business, a commercial organization, are not public benefactors, but are purely an organization to protect the interests of the people whom they serve, not the public but the insurance companies.

You further state that the third fact is the safety of the acetate cellulose film as adopted by the Society of Motion Picture Engineers.

Buy a safety standard machine and camera and make some motion pictures and then read what is expressed by the underwriters, that it isn't the danger of the film in the machine but the film outside of the machine; and then go and count up the thousands of feet of negative film you have in the house and then put it down in big letters in your memorandum that every foot of it is inflammable film and all the time you are under the impression that it is non-flam and will not take the precautions taken by those who are conscious of the fact that they are handling inflammable film when handling the standard film. Is that honest, sincere and conscientious, or is it law evasion and all those things that the standard advocate is damned for?

It is interesting what you state about an operator smoking a cigar over open cans of inflammable film. Why, every cigar or cigarette that is lit is just as potential a fire hazard as any thousands feet of inflammable film produced, if not more so. Last year's fires of \$8,500,000 to cigarette butts alone, is ample evidence of it. Now, which was the hazard in the case you mention—the film or the cigar or the man who is smoking it?

The best thing in your article is that you are making a plea for safety, for decency, for moral and civic righteousness. That's what we are for and trying to obtain, but as long as the controversial elements of standard versus safety standard are allowed to dominate the thought that would otherwise assure of honest progress being made toward an adequate solution, it will be a long time before the problems will be worked out to the satisfaction of all concerned.

You also state that the market is wide open and that every manufacturer, distributor, etc., is free to make, sell, use and exploit the safety standard principle in any way he sees fit. You just try to obtain safety standard film from your standard negative. Then try to do it yourself and you will learn a few things of interest to you.

All the money in the world will not make it possible for two standards to exist. Either we are ultimately cofing to safety standard non-inflammable film for every purpose or standard non-inflammable film. Which is it? To quote from Edison, "I do not think it is within the power of any man to change the existing standard."

The article by your projection engineer is erroneous. He starts out by making a flat-footed statement as a "fact" that "in every state in the Union certain very stringent rules and regulations have been drawn up," etc., and, then again, "Read the Law (?); It Is Clear," etc., and then winds up with the impartial statement in favor of the safety standard film as being the real solution for "safety first," insisting that nothing be used but the narrow width slow-burning film not forgetting to add as adopted by the Society of Motion Picture Engineers as the safety standard."

In regard to Mr. Pierce's article, he states that the recommendations the underwriters made were laid down long ago, were wise and sound, and that it would be extremely unwise and unsound to modify them in any particular. No, the underwriters do not modify unless they are forced to by the same pressure of circumstances that force the issues of progress insofar as it concerns the majority of us. We were the first ones to call to the attention of the industry, the installation of standard machines not protected by booths on board the President's ship.

Mr. Pierce comes out with the flat-footed statement that the underwriters will not approve the use of either inflammable or non-inflammable film in standard width unless fireproof booths, expert operators and the other safety provisions, etc., are observed. Neither the underwriters nor the law can discriminate as to size. Standard non-inflammable film fulfills the letter of the law where legislation exists in the literal sense and as far as the temptations are concerned being impossible to resist, etc., that is becoming his brother's keeper with a vengeance. If he goes that far, why not all the way?

He winds up his statement by saying "the only way to avoid this risk is to make it impossible to take it." We say "How?" We again ask, by narrow width? Then we say again most emphatically, if so "How?"

The most interesting statement that Mr. Pierce makes and which we are in full accord with and which the entire industry should have a full realization of is, that "the danger is not so much in the machine itself—many of the portable projectors are safe enough within themselves—but in the handling of nitro-cellulose film outside of the machine." He further states "I have made this statement hundreds of times but persons within and without the film industry do not seem to get the point." No, I guess they do not and will not for sometime to come. It will mean revolutionizing not only the film industry from the standpoint of motion pictures, but also from

the standpoint of amateur and professional photography. Go into a professional photographer's negative room or into the drying room of Kodak finishers and see if he complies with the law or underwriters' approval in spite of the fact of the vast quantity of highly inflammable and (according to the safety standard interests) spontaneously combustible film he has exposed.

Mr. Pierce winds up his statement that the safety standard projectors and slow-burning film which they employ are officially approved by the underwriters (which is correct) and by fire officials everywhere, which is not correct and is a most erroneous implication.

We fully concur with him in his last sentence, "that the future of the non-theatrical field of motion pictures, if it is to depend upon portable or semi-portable machines largely, lies apparently in the broad development of the safety idea in machines and film libraries." We ask, "Why exploit one width at the expense of the other width? Why duplicate expense, effort, etc.?"

We have tried very assiduously to promote interests for the universal adoption of non-inflammable film not over night but by planning ahead so that at a pre-determined length of time, it would become universally used. Non-inflammable film at the present time costs one-fourth of a cent more, but if it cost twice as much it would be much cheaper to all concerned from the standpoint of cheaper insurance rates, elimination of restrictions in the use involved, in the construction in theaters for the showing of films and of the many expenses that film exchanges have to go to—expensive vaults, special buildings in inconvenient locations, etc., and the many other precautions that have to be taken in the handling of film. These economies would more than offset the increased cost of the film which is of secondary consideration as everyone agrees just as stated by the safety standard advocates when they mention the lives and the property that are involved as against the increased expense attached. Non-inflammable film can be made just as cheap and just as good—if not better—than the present inflammable film. If it is fit for one, why not for the other? Every contention for its use as safety standard is more emphatically an argument in favor of all film being non-flam.

The burden of proof rests entirely upon the shoulders of the safety standard advocates. It's up to them to make useful the many machines they have in the hands of would-be users. It's up to them to render that service of safety they so ardently advocate. It's up to us to see to it that the industry is made safe for all, that all this effort, that is now wasted in seemingly endless controversies (as to what is going to be the ultimate width—the standard or safety standard—because there is ultimately going to be one width and the largest phase of the industry, the theatrical or non-theatrical, will absorb one the other and eventually it will be one width or the other but it will be non-inflammable film) is applied constructively. Why procrastinate? Why "safety first?" It's up to all of us to make "Safety First, Last and All the Time."



By A. F. VICTOR

President, Victor Safety Film Corporation, Chicago, Ill.

(A letter to the Editor)

I have carefully gone over the manuscript which you sent for my inspection and thank you for your invitation to reply to the arguments advanced by the two authors.

The article written by Mr. Gundelach may be disposed of without comment, inasmuch as it does not possess any arguments tending to hurt the Safety Standard. He has defeated his own object by an obvious hostility, which cannot expect sympathetic response from the readers.

In the case of Mr. Jenkins' article, however, we are confronted by an entirely different element. This article is exceedingly clever and I pay high tribute to the writer's ability to present in a plausible way that which is entirely erroneous and to give a semblance of plausibility to a faulty theory.

Your stand is the advocacy of fireproof booths with standard film or the use of Safety Standard if booths are omitted. Mr. Jenkins' article is directly advocating the use of inflammable film without the use of booth. It minimizes the danger connected with the use of inflammable film. It quotes several people's opinions, opinions which were formed on the basis of an original misinformation. I have seen some of the letters which preceded some of the letters quoted at the end of Mr. Jenkins' article and these letters were couched in terms which did not give all of the information which should have been furnished if an unbiased opinion had been expected. For your information I will show you wherein Mr. Jenkins misrepresents or evades the truth.

Mr. Jenkins states that he may speak with authority, "being the creator of the type of projector used everywhere the world over." There is no authentic evidence to back Mr. Jenkins' claim and an examination of the records of the United States Patent Office proves the contrary.

In paragraph four he states that the Bureau of Standards cautions the general public but fails to give the balance of Bulletin 75 referring to the precautions which should be taken. As a matter of fact, the very fact that the Bureau of Standards does warn the public

against the "panic contemplation" shows that there have been reasons for such a warning.

During the recent influenza epidemic people were also warned against "panic contemplations" but such a warning did not in any way alter the fact that the influenza epidemic killed thousands of people and called for every possible precaution.

In paragraph five Mr. Jenkins states that the Post-Office Department handles about 500 tons of inflammable film daily and without mishap. The reader, however, is not told that this lack of mishap is due to the fact that special fireproof containers of prescribed thickness of material must be employed and that every can containing film must have the following label printed on yellow paper: "Notice to railway employees. CAUTION. Keep away from Fire, Stoves, Radiators, Lighted Matches, Lanterns and Direct Sunlight. Any Leaking packages must be removed to a safe place. Shipper has certified on his Shipping Order to compliance with all regulations that apply to this package."

In paragraph six he compares the use of motion picture film to film used in hand cameras, etc. The hand cameras use film in small quantities and do not use film in connection with a high power illuminant, concentrating a very hot beam of light on the film itself.

In paragraph seven Mr. Jenkins states that nitro cellulose motion picture film is not highly inflammable. He says further that it will ignite easily and burn very rapidly, etc., just as pine shavings will. There is, however, a rule preventing people from accumulating pine shavings in an open room. In fact, we have at our factory, an inspector who makes it his business to examine our basement at regular intervals and calls our attention to any non-observance of the rule, which prohibits the accumulation of such material.

He states that film has sufficient oxygen in itself to support slow combustion. I wonder what Mr. Jenkins considers slow combustion, since a reel of film will burn in 45 seconds; an actual test made by myself to determine the time necessary during which a reel of film can be consumed by fire. He states that tightly rolled film is rather difficult to fire; therefore, all film should be handled in this form and be kept in metal cans or similar containers. Yet he claims that this film can be used safely in an open room and handled out of such containers while being inserted and taken out of the projecting machine.

In paragraph eight he states that the laws which now control the use of motion pictures were formulated during the early part of the motion picture industry. This is not so. In the beginning of this industry there were no laws and I myself operated a number of store shows, the forerunners of the present motion picture theaters, and used film absolutely without booth, magazines or other now proven necessary adjuncts. It was only after a number of fires that the authorities found it necessary to formulate regulations governing the use of projectors and film in order to protect the public.

In paragraph nine he calls attention to the burning of a boys' school in Baltimore. From his statement the reader could infer that it would be perfectly permissible to use a motion picture machine without a booth, but as a matter of fact it was only owing to the ability of the owners to prove that the fire emanated from another source, that collection of insurance was made possible.

In paragraph ten: Does Mr. Jenkins expect anybody to believe that the reason for the use of fireproof booths is in order to conceal the operator? You must put a lion in a cage in a zoological garden, but you do not put this cage around the lion to conceal him, but as a protection to the public. The same thing holds good in an elevator; the walls of an elevator not serving to conceal the people, but to protect them from contact with the receding walls of the shaft and to keep them from falling out. The fireproof booth is what its name implies—fireproof—and is intended to confine the films within the booth itself, so as to protect the audience in the auditorium.

The Fulton Supply Company, of Chicago, have just issued a circular, in which they state as follows: "An explosion of film at the Liberty Theater, Sioux Falls, S. D., last week proved fatal to the motion picture operator. Cause of the accident is not known. The theater was operated by C. C. Sawyer, of that town. The only damage incurred on the theater was within the booth, the operator having remained at his post to quench the conflagration. Both machines were put out of commission and the entire inside of the booth damaged."

Here is an example of the value of the fireproof booth. What might have happened had this booth not intervened as a protection to the audience in that theater?

In paragraph eleven Mr. Jenkins cites a report from the National Fire Protection Association, that more than fifty per cent, etc. Why not also inform the public, since he wishes to bring out the facts, that the National Fire Protection Association also sent out a motion picture film hazard warning, in which they stated as follows: "The nitro-cellulose motion picture film is of the character of GUN POWDER. This is the highly inflammable film in common use in motion picture houses, in which a SPECIAL FIRE-RESISTIVE BOOTH is required for public safety. The demand for motion pictures in Liberty Bond, Red Cross, charitable and educational campaigns, in places in which THE SAFETY BOOTH IS NOT PROVIDED, is increasingly endangering life in the United States. These inflammable films are being handled, stored for and displayed in places

by persons who do not understand the danger that is present. Members are urged to give this hazard attention in their home cities and towns, and where motion pictures are to be displayed for any special purpose outside of regular motion picture theaters. **TO MAKE SURE THAT THE PICTURES TO BE SHOWN ARE ON SLOW-BURNING STOCK.** The words in capital letters, were printed so by the Association and not by myself. The preceding was signed by Franklin H. Wentworth, Chairman of the Committee on Public Information, and the circular in question was dated September 1st, 1918. I have a copy before me and any one who so wishes can obtain one by writing to the National Fire Protection Association, 67 Milk St., Boston, Mass.

In paragraph twelve attention is called to the fact that no fires ever cited were caused by boothless machines. I have cognizance of one such fire per week for the past year. I have several portable machines of various makes, which have been through such fires. I have several statements by users as to how the fires occurred. Any motion picture man catering to the non-theatrical field does know of such fires, or he certainly cannot be engaged in the industry in any great extent.

In paragraph thirteen the fact that the law has been broken during the war, or at other times, does not in any way affect the statement and the opinions held by those qualified to know that inflammable film is dangerous when not used under proper conditions.

In paragraph fifteen Mr. Jenkins contends that the narrow width film does not offer protection and cites the possibility of an unscrupulous manufacturer manufacturing this width from inflammable stock. I do not claim that it would be impossible to manufacture any width film in inflammable form, but Mr. Jenkins is speaking of a future possibility, while we are dealing absolutely with the present condition. Certainly, some unscrupulous manufacturer could put out narrow width film on inflammable stock, but in doing so he would have but one object in view and that would be to destroy the only safeguard which is offered to the public. I think that any manufacturer attempting such a thing could and would be easily dealt with. However, should this be done, new laws and regulations could be formulated, shutting off the narrow width industry entirely, leaving us no choice whatsoever but to discontinue the use of motion pictures, except under the same conditions now existing in the theaters. Personally, I am perfectly willing to take my chances in the matter and suffer the consequences of the act of any one committing the crime suggested.

Paragraph seventeen merits consideration. No one regrets more than myself the necessity which compels the use of a second standard. There appears to be no choice, however. Inflammable film has no place in a schoolroom filled with children. It has repeatedly demonstrated its hazardous qualities. I grant you that many prominent men agree, not only with Mr. Jenkins, but myself, that the use of differing width of film is awkward. Any time any one else can offer a better solution than that of the narrow width Safety Standard, I am willing to adopt it. So far, the arguments have been destructive rather than constructive and I cannot, myself, think of a better plan whereby motion pictures may be safely used under the conditions existing.

The citation of opinions by several educators are certainly not conclusive because I cannot conceive that any of the men of such standing would commit themselves willfully on anything which would bring danger into a schoolroom, of all places, unless they had only been half-informed, which is unquestionably the case.

Mr. Jenkins goes on, after the quotation of Mr. Ellis, to state that all government film is on standard reels. This is an untruth, as much of the government material is already on Safety Standard and arrangements have just been made whereby a great deal of the balance is to be transferred in order to become available for portable projectors.

In regard to the use of acetate cellulose for all film, would state that I hold the same opinion as Mr. Jenkins; that when the question was brought to the attention of the Society of Motion Picture Engineers I, myself, seconded this motion and was heartily in favor of it. It was at my request that Mr. Pierce wrote the form in which an appeal was made to the government that in the future all government material be put on acetate cellulose stock. It has repeatedly been stated that I have been fighting this move and that I am fighting the use of safety stock for standard film. On the contrary, I shall be glad to see it come into universal use and if there was only a method whereby present existing inflammable reels could be removed from circulation, there would be no need for the Safety Standard.

Mr. Jenkins states that the Safety Standard was the only standard adopted by the Society which failed to obtain unanimous adoption. The Safety Standard is the *only* standard adopted by the society as a new standard, for which comparison is not possible. He states that the standard received a majority of one vote only. This is a falsehood, because there were only three dissenting votes offered at the time, while there were something like fifty men present.

He speaks of a source of contention ever since. There have been but two members who have been opposed to the Safety Standard - Mr. Jenkins and Mr. De Vry. What right does Mr. Jenkins or Mr. De Vry have to enter a discussion on the subject of what the educators should have in the way of film? Neither Mr. Jenkins nor Mr. De Vry has added a single reel of film to the library so sold

backing in order to accomplish the hope that we all hold for the educational motion picture. They have each added one projector to the many clamoring for recognition. We have plenty of projectors, but the unanimous verdict is that we lack suitable film subjects.

I am trying to add to the world's stock in this field. On the face of it am I not entitled and at liberty to put my film material on the only width and standard that I know safely can be sold to public schools and other institutions?



BY WILLARD B. COOK

President, Pathescop Company of America, New York

(A letter to the Editor)

The writer acknowledges with appreciation your courtesy in forwarding proofs of articles written by Mr. C. Francis Jenkins of the Graphoscope Company and Mr. A. E. Gundlach of the De Vry Corporation, in criticism of your recent editorial on the subject of "Safety First" and of Mr. Dana Pierce's masterly article on the same subject from the Underwriters' standpoint. Also for your courtesy in extending to the writer the privilege of making a reply thereto for publication in connection with the criticisms.

A discriminating reader will have no difficulty in forming his own opinion of much of the matter contained in these attacks. Therefore, the writer will limit himself to an effort to answer some of the assertions and refute some of the arguments, which, to one not thoroughly conversant with both sides of the question might create an erroneous and misleading impression.

Much is said in these articles about "new uses, new conditions and consequent necessity for the repeal of laws and removal of restriction" upon an article which is just as hazardous today as it ever was. No real logical reason is deduced on which to base such repeal or removal.

The assertion that the Post Office department does not consider motion picture films an extra hazard is completely refuted by their refusal to receive film shipments unless packed in a rigidly specified manner and conspicuously bearing the yellow label plainly inscribed "CAUTION, KEEP FIRE AND LIGHTS AWAY." Statements that celluloid film is not hazardous, or highly inflammable, seem hardly to require any answer. Also the fact that insurance has been legally collected only by a court action, when motion picture film was stored in the house despite the terms of the policy, is neither a recommendation of the practice nor an inducement toward its continuance. The average owner of a house destroyed by fire does not want to go to law in order to collect his insurance.

In order that the reader may better understand the inference of Mr. Jenkins that "the sole object of the enclosing booth is to conceal the operator," it should be explained that Mr. Jenkins has long advocated the use of a plate glass enclosing booth, in which the operator and machines could be observed by the audience rather than the present method of an asbestos or other form of fireproof booth. Mr. Jenkins has a perfect right to his opinion of the desirability of such a change in existing regulation, but should not attempt to misconstrue the primary object of an enclosing booth in order to establish his contention.

As to the assertion that "there have never been any non-booth picture projection fires," we would respectfully refer to the able and eloquent speech made by Mr. Washington Devereaux of the Philadelphia Fire Prevention Bureau at the April, 1919, convention of the Society of Motion Picture Engineers held in Philadelphia, at which meeting Mr. Jenkins was present and heard Mr. Devereaux mention a number of fires which had occurred in Philadelphia alone, accompanied by serious injury to spectators, from the use of unapproved portable projectors. Mr. Jenkins should recall this incident, as he followed Mr. Devereaux on the floor at that time with a speech attacking the action of the society in having adopted the Safety Standard for use in portable projectors.

The assertion that Safety Standard film tends rather to danger than toward safety is indeed a remarkable one. It is based solely upon the suggestion that utterly unscrupulous persons would counterfeit the official Safety Standard with a supply of ordinary celluloid film of similar appearance and perforations. It seems to have been entirely overlooked that every reel of approved Safety Standard film bears the underwriters' inspection label and that it would be impossible to secure this approval and label on the counterfeit article. Should we abandon the use of modern coin and paper money because it might be successfully counterfeited by unscrupulous people?

At least one of the authorities quoted against the use of Safety Standard film was evidently misinformed. Mr. Edison's statement indicated clearly that he thought an effort was contemplated to abolish the present professional standard and compel the universal adoption of Safety Standard, than which no greater fallacy can be imagined.

Proceeding next to Mr. Gundlach's article, our attention is first arrested by the sweeping assertion that "all the statements made by those interested in the safety standard side of the controversy are absolutely without foundation, purely speculative, and the main issues far from facts." With such an assertion as a major premise, the rest of the article closely harmonizes.

A natural sensitiveness and intolerance of any mention of the legal restrictions wisely imposed upon those who would otherwise recklessly expose life and property to the hazards of careless handling of dangerous celluloid films is to be expected from those who frankly place themselves in the category of such violators.

A casual reader of the eloquent reprobation against the danger of negative film in the house will be impressed by the argument until he recalls the assurance of the same writer earlier in his article that the danger is "purely speculative."

Is it not, however, rather an insult to the intelligence of the reader to intimate that, as a taker of his own motion pictures, he does not know that all negative film is inflammable? Furthermore—as to its comparative hazard—the average home cinematographer seldom or never takes his negative out of its tin box, in fact probably never saw it! After taking he sent it to the laboratory (sealed) to be developed and printed. It came back in a tight tin box (if it was not stored in the laboratory vault for future prints) and this box will probably never be opened again unless at the laboratory for additional prints.

Also, not one projector owner in a hundred is also a camera owner and, if there were any demand for safety negative, be sure it would be speedily forthcoming.

As to the universal adoption of slow-burning film, no one questions its desirability; but Mr. Gundelach heard the representatives of the two largest film manufacturers in the world assure the Society of Motion Picture Engineers that it was impossible for them to change their manufacturing facilities to that end without several years of preparation and, as the theatrical field neither required nor desired the change, it could not be forced upon the entire industry merely for the benefit of the manufacturers of unapproved portable projectors; all other branches of the industry being already properly taken care of by the society in wisely adopting the two standards for the two widely differing classes of users—the theatrical and the non-theatrical fields.



BY HENRY BOLLMAN

Sales Manager, Educational Motion Picture Bureau, Inc., Boston, Mass.

There is a curiously acrimonious attitude running constantly through the discussions of the relative merits of standard versus safety standard width film. Indeed, I have found that the very mention of the words "narrow width" to a standard tread film man operates like the red rag on the disposition of the bull.

Now, if truth is to be got at, we must be generous-minded. We must analyze our own motives as well as our own arguments. I for one shall attempt to achieve this point of view.

I shall, therefore, begin by admitting that, though I am in the narrow tread business, I believe that the arguments, academically speaking, are largely in favor of the standard tread interests; that is, non-flam manufacturers. If a national non-flam, standard tread law could be passed, I would most certainly favor it.

But for me this is not an academic question. It is not subject to argument and discussion. I am faced with hard facts. Regardless of my views or desires, I have been compelled to reach the following conclusions, after years of experience in the educational film field:

First, that the laws in most communities are such that standard read machines must conform to so many restrictions in their usage that the sale of such machines is difficult and slow; and

Secondly, that the only way to obey the law and increase sales is to use the safety standard film on non-flam stock.

In other words, I am convinced that the only way to make the non-theatrical motion picture a paying proposition at the present time is to use non-flam narrow tread film; and only by making the business profitable will the truly educational film, or rather the pedagogical film, become a reality in the countless schools which demand it.

The important thing is to obtain action and results. Neither one can be obtained by attempting to remove immovable barriers to immediate achievement. The laws and the underwriters are immovable; they can only be changed by a long and expensive campaign. Where are the stockholders in an educational film company who will spend the money necessary to remake the laws?

There will never be any considerable business in the non-theatrical field until the following conditions are met, viz:

A supply of films ACCURATELY suited to the need;

A machine which sells for about \$100., and which does not require booth, licensed operator, special wiring, exit lights, etc.

A producing organization directed and controlled by the non-theatrical interests involved. For instance, church films made by churchmen for churches; school films by educators for schools, and others.

Film service at a price which schools and churches can actually afford to pay.

The above conditions compel the use of the narrow tread machine, as a starting point. There is no immediate avoidance of that fact.

There may be an ultimate advantage. But the camera will not pay immediate dividends.

The greatest service which can be rendered the non-theatrical field at the present time is for a company to make such an outstanding financial success in the business that it will be able to afford to let the law be more freely enacted, so that the best films will be made possible, the production of the vast amount of educational material which is now being needed to be made in order to produce it.

I know of only one company which has even approached success in an financial success—in this field, a fact that is being manufactured a safety standard machine and films. That is the only company which can sell its product in quantity.

My point of view is, of course, that of the opportunist. I want to see something done—something tangible. I want to see films actually in use in the thousands of schools that want films, and I want to see them in the schools NOW, not in five or ten or fifteen years, when the laws may have been changed to suit standard tread conditions, but NOW! The important thing is to put films into schools and churches, and conform with the requirements of today. The future is fully able to take care of itself, as the past has shown from time immemorial.



## EASTMAN COMPANY SUPPLIES SLOW-BURNING FILM IN BOTH 35 AND 28 MM. WIDTH

Eastman Kodak Company  
Rochester, N. Y.

Mr. Dolph Eastman, Editor and Manager,  
Educational Film Magazine,  
33 West 42nd St.,  
New York City.

Dear Mr. Eastman:

Replying to your letter of April 8th, we furnish Non-inflammable or Safety positive motion picture film in 35 and 28 millimeter widths, and both bear the imprint "EASTMAN SAFETY FILM" along the margin at intervals of one foot.

We furnish no positive motion picture film under 35 millimeters in width on other than Non-inflammable or Safety stock, identifiable as described above.

With best wishes,

Yours very truly,

EASTMAN KODAK COMPANY OF NEW JERSEY,  
(Signed) GEO. A. BLAIR,  
Sales Manager,  
Motion Picture Film Department.



## GEORGE EASTMAN'S POSITION ON THE "SAFETY FILM" QUESTION

Eastman Kodak Company  
Rochester, N. Y.

Mr. B. De Vry, Secretary and Treasurer,  
De Vry Corporation,  
Chicago, Ill.

Dear Sir:

I have read with interest your letter of January 24th and agree with you that there are going to be great developments in the motion picture business outside of the entertainment field but think it very doubtful whether the new development will ever overshadow the old. In any case we cannot see any reason for saddling the vast extra cost (millions of dollars a year) on to the amusement end of the business just because safety film is desirable and necessary for what may be called the development of a new field. We were the first manufacturers of cellulose acetate film in the world and probably you know that we made it for two years in sufficient quantities to supply the whole amusement business in this country. During the war the demand for this material for airplane parts led us to our producing plant for the manufacture of raw acetate, so that we are in a better position than anybody else to manufacture this material for film base and always expect to be producing it in quantities required for the purpose for which it is best adapted. Our acetate film is all marked on the edge "SAFETY FILM" and we believe that—as safety is concerned—the only way to get the most out of it is by requiring the use of film marked in all machines that are not used in fireproof booths. There is no reason for requiring the use of ordinary film in the regular schools and in churches, and with the handling of the film in the schools and churches, the one-foot film will properly be used. We will be glad to supply you with the one-foot film without handling charges, if you wish to try it on an experimental basis.

Yours very truly,

GEORGE EASTMAN,  
President.

## THE CANNIBAL AND THE CINEMA

South Sea Savages See Themselves on Screen Set Up in Malekula Jungle. While the Movie Camera "Shoots" Their Amazement at the White Man's Wonders—Biggest Thrill of Their Lives. Say The Johnsons

BY MARTIN JOHNSON

CAN you imagine the thrill you could get if it were possible to go back a thousand years in the life of the world, and suddenly appear from nowhere—seemingly, and without warning show moving pictures to the people of the time, and witness their wonderment and awe at such a marvelous spectacle? Well, we have just had this wonderful experience, and now that I look back over our last six months in Malekula, in the New Hebrides Islands, it seems that I have just gone through the most interesting part of my life; and Mrs. Johnson says though we may travel in every land, and have no matter how many queer experiences, none will ever stick to her memory as will the weird nights when we showed the Malekula savages the movies.

Two years ago we had some little trouble on this island and barely missed being the principal article of a native feast, and with the intention of learning more of these wild people, and making a moving picture record of their every-day lives, we journeyed from New York to Sydney, then on the French steamer *Pacifique* to the New Hebrides, and were finally set down with our sixty-five pieces of baggage on the little island of Vao, just off the coast of the big island of Malekula. Here we set up our headquarters, hired native black boys, and waited for the four schooners and cutters that we had arranged for. When they arrived we set sail again for the north-western coast of the big island, dropped anchor, and for eight days we proceeded to make friends with the natives, and in every way we tried to get their confidence. There were four of us white men, Mrs. Johnson, and thirty blacks, all armed, but even with this guard we were careful where we went, and it was the moving pictures that finally opened up the island to us, and made it possible for us to make the most wonderful films that have ever been made since time began.

### HOURS OF ANXIETY

I was very doubtful as to the manner the movies would be taken by the savages, and for my first attempt I decided to set up my projection apparatus near the shore, so that we could get away quickly should the natives get worked up. Accordingly I started early one morning to unload my apparatus from the cutter, and by noon had it ashore and set up, but the blamed thing would not work. I had the film, and my Peerless was in good shape, but the

generator would not work—I could not get the juice. I could not find anything wrong and there were no directions with the machine, as the entire outfit had been made to order for me, and was the first of its kind the Peerless people had put out. The day previous I had given out the word, and the savages were already assembling. Squatting around me were over a hundred warriors—all armed with rifles and big knives and bows and arrows; and Nagapate, the chief, was watching every move I made. I knew

I had to do one of two things: either get the machine running or go away and leave it. I had promised the savages a big sensation; I could not make them understand what it was, but if I did not produce something I knew they would make short work of me that night. I was so sure of this that I decided to sail away and leave the entire plant on the beach if I could not get the electricity to work. I would never stay to pack up, for it would have been impossible to make them understand it was not my fault.

Four hours I worked and sweated, Mrs. Johnson did what she could to help me, and the black guards sat around and grew sullen. They had never seen a moving picture, and would be just as angry as the natives if I did not get the pictures, and the four white men were growing restless. They said they would never be able to recruit along this coast again if I fooled the people.

Yes, they said fooled. It seemed to me at the time as though everyone thought I was trying to fool them, and I was the most worried of the lot, and had the most to lose. But after hours of work, and I was seemingly no nearer to success, I sent Mrs. Johnson back to the cutter, as the mutterings of the savages were getting worse, and I expected hell to break loose when I had to give up.

### THEN THE MIRACLE!

I had overhauled everything connected with the generating outfit, and the motor refused to give even a spark. The outfit was a series of wheels and gears that were turned by man power—two men on either side turning handles that drove the wheels to such a speed that sufficient speed was supposed to be produced, that it would have the same effect of driving the motor by an engineer. But no juice could be produced, and just before sundown I stood off looking at the machine, about the most worried man on earth at the time, and gave it up. I motioned to the boys



MARTIN JOHNSON, author of this article, appears above in the small oval. Below are shown Nagapate, chief of the Big Numbers tribe of cannibals on Malekula Island, New Hebrides, South Pacific, and plucky Osa Johnson, wife of the author. On a previous camera trip through the islands, the Johnsons were captured by Nagapate's men. On this last trip they turned the tables and captured the savages with their marvelous movies, even bringing to life on the screen a man who died since the film was made.



who were turning the handles to quit. They misunderstood me and started turning faster, and the miracle happened. The lamp lit up, and on the screen forty feet away appeared a perfect white light. I can only figure that the machine being new, some connection was painted over so that the proper joint was not possible, and in working with it I had not been able to find it, until the boys burned a good connection by their sudden burst of speed.

It was completely dark when I had everything in readiness. I sent for Mrs. Johnson, and had her squat in the front row, with Nagapate on the one side and his prime minister on the other. Then I stationed guards with Winchester's at the side and back of the screen, and others around the edges of the squatting crowd, all stationed so that we could handle a panic should one arise. I instructed six boys how to relay each other at the generating outfit, and then had them start it going, while I took on the actual projecting.

If I live to be a thousand I will never experience such a thrill as I had on this night. First came a hundred feet of titles which interested them but, of course, they could not make them out; but the rays of the light from the projector to the sheet interested them so much that they were constantly turning their heads, watching the machine and the sheet, and keeping up a running jabber all the while.

#### OSA WINKED AT THEM

I had judged it better to show them something they would understand for an opener, and I found that I did right, for here was Mrs. Johnson sitting amongst them and on the screen she faded in with her head down, which she gradually raised, and winked her eye at them. She then burst out

laughing and faded out. Words can never explain the tumult that broke loose. They made the jungles ring with expressions of wonder—half way between fright and laughter, then the whole bunch yelled "Osa-Osa-Osa!" They had heard me call her by her first name, and by this time they all knew it.

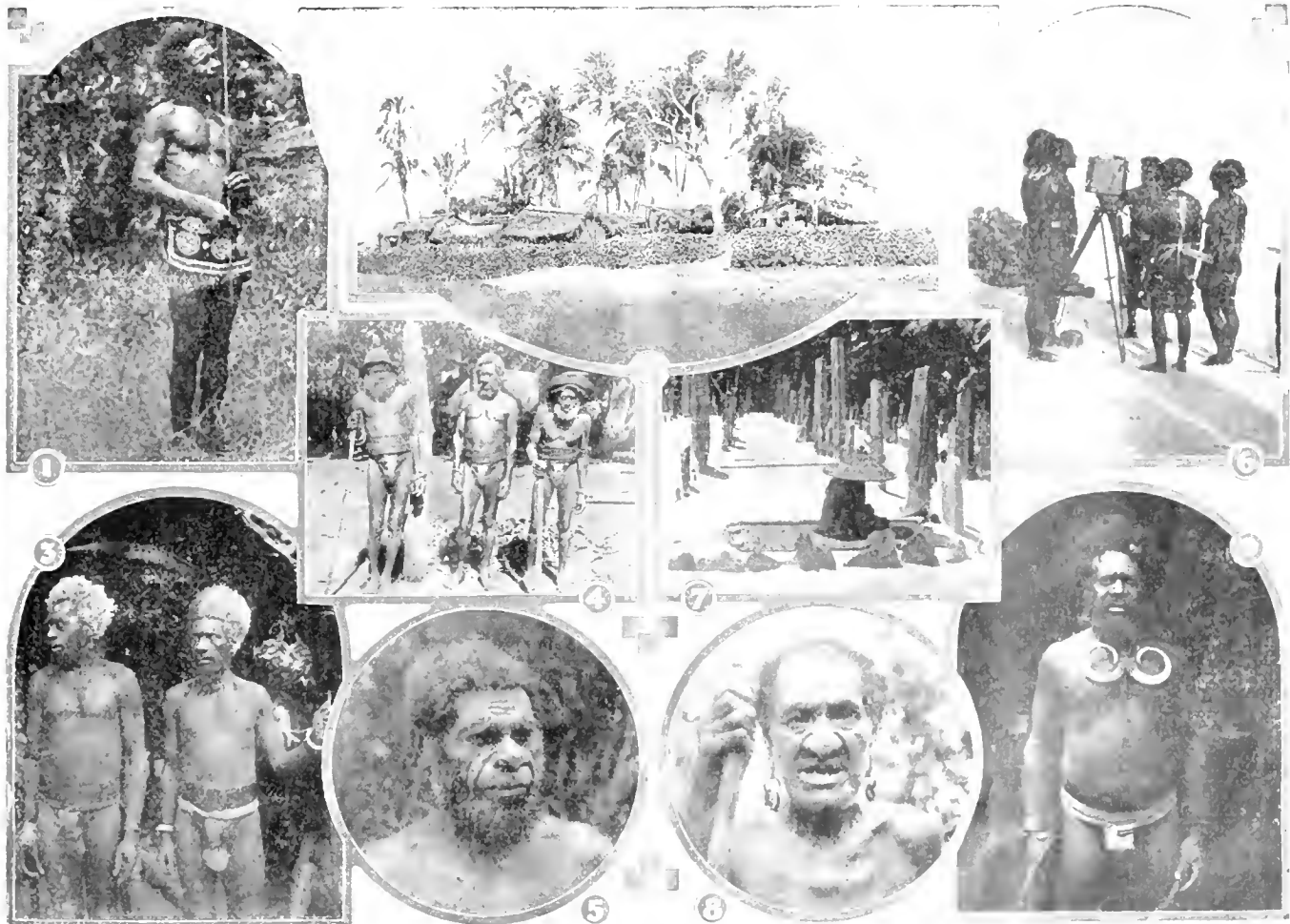
Well, these savages turned into small children for the night; they yelled and screamed and pattered until I could not make myself heard when I tried to talk with Osa. All savage thoughts were forgotten, and I noticed the thrill of the movies had them so worked up that they forgot their guns and knives and bows and arrows—they lay on the ground beside them; and for the first time in their lives they had forgotten fear.

After Osa's picture I showed the regular first reel of my "Cannibals of the South Seas." They showed that they appreciated to some extent by their murmurs when I showed the Royal Palms in Hawaii. The Japanese children made them laugh, and whenever they saw Osa in a scene they shouted her name, and they nearly went into hysterics when the Samoan dance came on, entitled "Fidgity Fred." Sydney to them was wonderful, and the bust pictures of the Solomon types made them yell.

#### MOVIES SOOTHE THE SAVAGES

Nagapate forgot the dignity of being a chief—he yelled as loud as the next one. I had turned the projection handle over to the captain of our cutter, a young Frenchman, and I stood in front of the natives and watched their expressions. Nagapate's powerful face never changed expression so rapidly. The savage seemed to have left him, he was all keyed up, and his mouth was open most of the time. All

*(Continued on page 26)*



1. Typical four-foot pygmy of the Solomon Islands. 2. Artificial island, on Malekula Island, New Hebrides. 3. Three of "The Boys," Vaio I-Hebrides group. 4. Male natives of Leuneuwa investigating Johns's mission six months to ten years. Food is brought to them. Leuneuwa Lagoon. 5. Chief of Malekula tribe, New Hebrides group. A fine specimen.

6. A man made by the Solomon Islands. 7. Members of the Southwest Bay, New Hebrides group. 8. Chief of the Big Numbers tribe, New Hebrides group. 9. Members of the Big Numbers tribe, New Hebrides group. 10. Members of the Big Numbers tribe, New Hebrides group. 11. Members of the Big Numbers tribe, New Hebrides group. 12. Members of the Big Numbers tribe, New Hebrides group. 13. Members of the Big Numbers tribe, New Hebrides group. 14. Members of the Big Numbers tribe, New Hebrides group. 15. Members of the Big Numbers tribe, New Hebrides group. 16. Members of the Big Numbers tribe, New Hebrides group. 17. Members of the Big Numbers tribe, New Hebrides group. 18. Members of the Big Numbers tribe, New Hebrides group. 19. Members of the Big Numbers tribe, New Hebrides group. 20. Members of the Big Numbers tribe, New Hebrides group. 21. Members of the Big Numbers tribe, New Hebrides group. 22. Members of the Big Numbers tribe, New Hebrides group. 23. 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# RELIGIOUS



## APPROVED FILMS FOR CHURCH USE

Motion Picture Division of the Interchurch World Movement in Their First Bulletin Answers the Question "Where May We Obtain Motion Pictures Suitable for the Churches?"

The Motion Picture Division of the Interchurch World Movement at 15 West 43rd Street, New York City, places its official stamp of approval on the following list of feature photoplays and one reel scenic, travel, and educational subjects as being suitable for church movie programs and free from objectionable matter. Representatives of the Division are constantly reviewing many films and the list given below is the final result of the weeding-out process. An explanatory note from the Division states:

"This division is reviewing current and older releases and has selected for publication certain pictures that we think deserve the attention of churches who wish to use motion pictures for entertainment. Churches must secure pictures from local exchanges, addresses of which may be had on request. It should be kept in mind that different copies of a picture in circulation may be composed differently. The copy you get from a local exchange may have in it a scene or subtitle that was not in the copy we received. To be sure of the copy you are going to show, see it all first."

**THE COPPERHEAD** (Paramount). Star: Lionel Barrymore. Story of an intimate friend of Abraham Lincoln who was in his personal service as a spy in the Civil War. He endured the greatest sorrow in his own home rather than reveal his secret and endanger the welfare of his country. A very fine picture featuring loyalty and patriotism; excellent for an Americanization program. One or two subtitles may need to be cut. Length, five reels.

**POLLYANNA** (United Artists). Star: Mary Pickford. Picture is based upon Eleanor Porter's novel of the same name, and portrays a little girl who has been taught by her father to find some good in everything. It is one of the best pictures Miss Pickford has produced. One or two cuts will make it acceptable to the most critical. Length, six reels.

**HUCKLEBERRY FINN** (Paramount). A picturization of Mark Twain's book; well made and true to the original story. Interesting to adults and children alike. Length, five reels.

**DOUBLE SPEED** (Paramount). Star: Wallace Reid. A rich young man starts on an auto camping trip. His car is stolen. Later he finds it in the possession of a young woman who has bought it. He becomes her chauffeur, and later her husband. A good clean love story with an interesting plot and full of humor. Scene of farewell party may need to be cut. Length, five reels.

**THE WILLOW TREE** (Metro). Star: Viola Dana. A Japanese story based on an image which represents the spirit of a willow tree. An Englishman buys the image and it comes to life in the person of the image maker's daughter. A pleasing love story with a good moral. There are brief flashes of a London ballroom. Length, five reels.

**EASY TO GET** (Paramount). Star: Marguerite Clark. A young bride overhears her husband boasting to a friend that she was easy to get. He runs away and makes her husband bring a large sum of money to ransom her from a band of ruffians. One or two titles may need to be cut. Length, five reels.

**THE TURN OF THE ROAD** (Robertson Cole). Story of a home that is broken up by the death of a mother at the birth of her first baby. Reconciliation is brought about by the child a few years later. One of the characters is a minister and the picture has a prominent religious message. The death scene of the mother may be objectionable to some and could be shortened. Length, five reels.

**HOOODOOED** (Paramount). Stars: Mr. and Mrs. De Haven. A comedy on the folk of superstition. All the common superstitious practices are used by the hero in an endeavor to win a favor from his employer. The story is amusing and clean. Length, two reels.

**THE LAND OF OPPORTUNITY** (Select and Republic). The first picture made for the United States Congressional Committee on Americanization. It is the story of the conversion of a party Bolshevik by the recital of an episode in the life of Abraham Lincoln. It is chiefly interesting for the picture of Lincoln at the cost of great personal sacrifice undertaking the release of a boy unjustly charged with murder, and winning the case. Length, two reels.

**THE STREET CALLED STRAIGHT** (Goldwyn). Star: a young American rescuing an embezzler by leading him half a million dollars. The title refers to an unselfish way of life. A love story

full of tense mental situations but with little action in it. The moral tone is high. Length, five reels.

**EDGAR AND THE TEACHER'S PET** (Goldwyn). Booth Tarkenton series. Edgar is a school boy and seems to have a good many difficulties. He is not truthful but receives proper punishment for his falsehoods. An amusing and well-done treatment of a boy's dreams and cares. Length, two reels.

**SHEPHERD OF THE HILLS** (W. T. Gaskell, 1482 Broadway, N. Y.). A picturization of Harold Bell Wright's novel of the same name, well done and true to the original story. A few things in the novel that might be objectionable in a picture have been omitted. This film will delight all readers of the book. Length, eight reels.

**ALARM CLOCK ANDY** (Paramount). Star: Charles Ray. A down-trodden clerk working for a manufacturer of motor trucks with his employer's daughter by selling an order when the favorite salesman met with failure. Some of the scenes are at a summer hotel, showing dancing in which the leading characters take part. The acting of Charles Ray is amusing and highly entertaining. Length, five reels.

**STREAM OF LIFE** (Plymouth Film Corporation). Life story of a modern business man, following him from his infancy to his death. As he succeeds in life, he loses his faith, but after some distressing experiences returns to it again and dies a happily honored man. A beautiful Christian story written and directed by a minister, and has a strong evangelistic appeal. Length, six reels.

**THE CHOSEN PRINCE** (United Projector & Film Co.). Life story of David, featuring especially his friendship with Jonathan. An excellent production, well interpreted and historically good. Length, seven reels.

**THE GOOD SAMARITAN** (International Church Film Co.). Picturization of Christ's parable, with a present day interpretation of it. One of the best Bible pictures that has been produced. Length, one reel.

**FROM THE MANGER TO THE CROSS** (Vitagraph). A complete life of Christ. A carefully staged production, photographed in Palestine, and is one of the best pictures of its kind that has been made. Length, six reels.

The following series of short scenic and educational subjects are nearly all suitable for Church programs: Kineto, Prizma, Educational Films, Ford Educational Weekly and Bray Pictographs.



## BIBLE'S POPULARITY FILM OPPORTUNITY

In listing the "six best sellers" the average man does not think of including the Bible; yet the American Bible Society reports the year 1919 as the biggest in all its history with 35,000,000 copies of the Holy Scriptures sold and distributed in the United States. The society predicts that 1920 will exceed this high record. Large numbers of soldiers became fascinated with the biblical records and have become habitual Bible students. Development of Bible classes by Sunday School and young people's societies has been in part responsible for the increased interest, but even these facts do not completely explain the increase in the demand for the good old book.

Here would seem to be a remarkable opportunity for individuals or groups in the non-theatrical branches of the motion picture industry to capitalize the Bible's great popularity by filming those portions of it for which there is a pictorial demand. Several ambitious plans of this sort have been announced, but thus far little has been actually accomplished.



The Interchurch Federation of Philadelphia has undertaken to assist in protecting the juvenile public from the exhibition of the wrong kind of motion pictures. One hundred and fifty men and women volunteers have just completed a survey of the moving picture theaters of the city and upon the basis of their report the committee will proceed. The federation has undertaken a vigorous program of social service for the city of which this movement is but a part.



FILM-REEL REVIEWS

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# LANTERN SLIDES

## TEACHING SOUTH AMERICA WITH SLIDES

By A. W. ABRAMS

Chief Visual Instruction Division, New York State Department  
of Education, Albany, N. Y.

### INDEX NUMBERS OF SLIDES

#### Venezuela

Fk LcZ—Railroad Along Mountain-side Near La Guayra.  
Fk Mc9—Pile Dwellings in Lake Maracaibo.  
Fk X24—River Boat on the Orinoco.  
Fk X2—Boat Taking on Cargo, San Fernando de Apure.  
Fk X1—Transporting Supplies over the Llanos.  
Fk X35—Llanero Crossing Flooded Country, Central Venezuela.  
Fk X85—Carib Indians, On Bank of the Orinoco.  
Fk Z2—Salt Gatherers, Isle of Coche.  
Fk Z22—Native Women Carrying Bags of Salt.  
Fk Z24—Loading Bags of Salt onto Steamer.  
Fk CrX—Soldiers, Cristobal Colon.  
Fk Cm1—Condor.

#### Trinidad

Eu TY—Pitch Lake.  
Eu TY2—Digging Asphalt.  
Nn Ca64—Cacao Tree Trunk.  
Nn Ca7—Husking Cacao.  
Nn Cu7—Rubber Plantation.  
De P15—The Pan American Union Building, Washington.

#### Maps

Ez 3—Trade Routes Shortened by Panama Canal.  
F 1—South America—Relative Size or Brazil and United States.  
F 2—Physical Map of South America.  
F 3—Annual Rainfall and Winds in South America.  
F 4—Political Map of South America.  
F 43—Railroad Map of South America.  
F 45—Argentina, Chile and Uruguay.  
F 5—Southern Extremity, Magellan's Route.  
F 55—Peru and Bolivia.  
F 6—Colombia, Ecuador and Panama.  
F 65—Venezuela and Guiana.  
F 67—Relief Map of Venezuela.  
F 7—Portion of La Plata Drainage Area.  
F 42—Drill Map of South America.

#### Argentina

Fa BH—Government House, Buenos Aires.  
Fa BG—Capitol, Buenos Aires.  
De H13—Capitol, Washington.  
Fa BC—Plaza del Congreso, Buenos Aires.  
Fa BG6—Custom House, Buenos Aires.  
Fa BB—River Boats at Dock, Buenos Aires.  
Fa BS—Retiro Station, Buenos Aires.  
Fa BR—Railroad Clearing House Building, Buenos Aires.  
Fa BP—Plaza Hotel, Buenos Aires.  
Fa BD1—Avenue of Royal Palms, Buenos Aires.  
Fa BE5—National Monument, Buenos Aires.  
Fa BD9—Recoleta Cemetery, Buenos Aires.  
Fa BX—Emigrants from Northern Europe, Buenos Aires.  
Fa PoA—Posadas.  
Fa PoB4—View across the River, Posadas.

Venezuela means "little Venice." What is the application? Let pupils learn about dwellings on piles in Lake Maracaibo, Fk Mc9. What does the picture tell of present civilization?

Aim to give a clear impression of the Orinoco drainage area. Get extent not by reciting figures, but through an interpretation of the map, F 67. With the map discuss the delta. What kind of vessels are used on the river? See Fk X24. For how many miles is the river navigable? Use Fk X2, showing San Fernando, and locate on map. How wide does the river appear here? Compare with some stream known to pupils.

Fk X1, Fk X35 and Fk X3 present some characteristics of the

Ff CaA—Panorama of Canar  
Fa PoY—Piles of Oranges on Ground, Posadas.  
Fa Pe2—Steamer near Shore; Travelers, Upper Parana River.  
Fh Pe2—Boats Coming to Meet Steamer, Paraguay  
Fa Pn2—View down Iguazu River, Junction of Three Countries.  
Fa Ig—Map of Iguazu.  
Fa Ig2—Iguazu Falls.  
Fa Pa2—Pampas and Foothills of the Andes.  
Fa Pa7—Supplies Hauled across the Pampas.  
Fa X3—An Ona Archer and Family, Tierra del Fuego.  
Fa X4—An Ona Woman and Huts, Tierra del Fuego.  
Fa Y12—Huge Piles of Wheat Near Buenos Aires.  
Fa Y14—Herd of Cattle Grazing, Province of Buenos Aires.  
Fa Y15—Barn and Windmill on Large Estate.  
Fa Y16—Viewing Prize Bulls.  
Fa Y17—Beef Cattle on Pampas Plains.  
Fa Y21—Hauling Wood over the Plain.  
Fa Y3—Loading Lighter with Bales of Wool.  
Fa Am5—Train at Station, Trans-Andine Railroad.  
Fa Am3—Beginning of Cog Road, Trans-Andine Railroad.

#### Ecuador

Ff X9—Donkey with Pack Saddle.  
Ff InG—Ruins of Inca Fortress.  
Ff X2—Boy and Little Sister on Way to Market.  
Ff X4—School Girls, Quito.  
Fd SN—National Museum, Santiago.  
Fd SR—Private Residence Santiago.  
Fd SZ1—The Central Valley between Santiago and the Andes.  
Fd SZ—Plantation Residence, Near Santiago.  
Fd Am6—Train Leaving Tunnel, Trans-Andine R. R.  
Fd Am8—"The Christ of the Andes," Trans-Andine R. R.  
Fd LoY2—Coal Mine, Lota.  
Fd Mb2—Mountains along Straits of Magellan.  
Fd Sm2—Guia Narrows, Smyth's Channel.  
Fd PuA2—Panorama of Punta Arenas.  
Fd PuA—Roadstead of Punta Arenas.  
Fd X3—Hut of Araucanian Indians.  
Fd XoA—Panorama of Antofagasta.  
Fd IaA—Panorama of Iquique.  
Fd Y2—Blast in Nitrate Fields.  
Fd Y1—Diagram of Nitrate Red.  
Fd Y3—Man Working in Nitrate Field.  
Fd Y34—Hauling Carts Filled with Nitrate.  
Fd Y36—Portable R. R. in Nitrate Fields.  
Fd Y4—Settling Pans of Nitrate Factory.

#### Dutch Guiana

Fgc AX—Dutch Commandant and Family, Albina.  
Fgc X2—Bush Negro Making a Canoe.  
Fgc X6—Carib Indian Village.

llanos. Give ideas presented a significant tropical grouping. What evidences do these pictures present of lack of transportation facilities? What is the usual relation of population and easy means of travel and transportation? The picture of loading hides, Fk CuY, illustrates not only a poor harbor, but represents a cattle product.

What is the life of the more wealthy inhabitants of Venezuela? Base the topic on Fk X7, Fk X75 and Fk X77. How far do these conditions prevail through the continent? Compare life among the lower classes, using Fk CuB and Fk X85.

The backward state of agriculture is illustrated in Fk X4. First analyze the picture—the kind of plow, the oxen, the bare-footed plowman. From their reading let pupils learn how far the scene is typical.

What a row of soldiers is seen in Fk CrX! This is a good picture with which to associate some facts about the government of Venezuela.

If the views of salt gathering on the small Isle of Coche are used, have pupils class the product as a mineral resource and ascertain the method of procuring it, namely by solar evaporation. Who are doing the labor?

Trinidad belongs properly with the Lesser Antilles but may be considered here. Get as clear an idea of the asphalt industry as possible, distinguishing what is learned from the pictures from what is acquired through reading and from observation of the uses of asphalt. Locate a district in Venezuela that produces asphalt. Note that this is a mineral resource.

The picture of rubber trees serves to review the rubber industry and introduces the idea of a plantation.

The two views of cacao should be observed here, but pupils need to go to their books to learn which of the countries are the chief producers of cacao. Note that cacao pods, like apples, vary in color according to variety. Why do the pods grow on the trunk of the tree? How large are they?

The Guianas are of little commercial importance and do not require much attention. The five pictures offered are, however, significant. What is the meaning of the white clothes worn in Fgc AX? Do not begrudge the time required to locate the scene on a map. Associate those white clothes with latitude. The pictures of Indians and of the negro are good studies of races in the Guianas and of their food, clothing, shelter, etc.

But even with these countries make full use of the maps. Interpret them. The three pictures for Uruguay, however, are significant and introduce factors not already presented.

Fj MA2 A breakwater—what it is, when needed; the general question of harbor improvements.

Fj MA1 Note name of vessel. What nationality? Competition of Europe and the United States for South American trade.

Fj X2 Rural versus urban population; an agricultural country. Note the natural advantages of Paraguay, its undeveloped resources, its favorable conditions of soil and climate, its possibilities of river transportation. Compare the Plata drainage area with that of the Mississippi.

### SOUTHERN END OF THE CONTINENT

Observe the boundary line (F 4) between Argentina and Chile, but otherwise disregard political divisions.

Observe map F 5 closely especially for the Strait of Magellan and Tierra del Fuego. From what ocean does the strait begin on the east? the west. The strait may be represented by three straight lines. What is the relative length of each? What the direction? Make this exercise a test in observation. Have some pupils draw lines on board. Note whether he has observed the relative position (latitude) of the eastern and the western ends. From an inspection of the map the class can see that the north-and-south section is about a degree long. Convert into miles.

Teaching points of Fd PuA2, Punta Arenas. In which direction is the observer looking in the picture? If there is any hesitation, project F 5 again and note location of city. Lead pupils to see snow. In what month was the picture made? What season? Where is the sun with reference to the observer? Determine by noting shadows made by the houses. The aim is to teach concretely that the position of the sun in the southern hemisphere is the opposite of that in the northern.

Fd PuA. Kinds of ships; number. A port of call—why needed? A coaling station—where is the coal obtained? Strait of Magellan belongs entirely to Chile, but it is free to all commerce—freedom of waterways. Name other ship passages that are free. The most southern city in the world. Use map Ez 3. Compare latitude of

Punta Arenas with that of London. Size of city. Encourage pupils to consult tables in textbook.

Fd Mb2. Tops of partly submerged mountains. Examine map of west coast of Chile. Note latitude of Strait of Magellan; meaning of snowcapped peaks (effect of altitude). Forests also tell of abundant moisture. Use rainfall map.

There is time for all this, but the teacher must know for what each picture is to be used and see that the exercise moves along rapidly. She is chiefly concerned with awakening ideas, not in "hearing a recitation."

Which part of Argentina is sparsely populated? Inspect map F 45. Have pupils note where the railroads are. Let a pupil point out on the screen each city indicated on the map for the northern part, numbering in order as he does so; in the southern part. Train in map reading. Do not be content merely to give information about South America.

There are some people in this southern end of the continent. Use pictures of Ona Indians. Their size; dress; houses. How do these Indians get a living? What does the method of living tell about the stage of civilization? Compare Fa X3 and Fa X4. How did the Indian of Fa X3 get the material for his house? Have pupils recognize the primary needs of food, clothing and shelter.

In the study of Indians of southern Argentina, have in mind the topic "people" and that there are very many Indian tribes in different stages of civilization in South America.

**REGIONS OF CHILE**

Note the length of Chile compared with width. The approximate latitude of the southern end has been fixed in mind. Also the latitude of Rio de Janeiro. Use map F 1 to get latitude of northern end compared with that of Rio de Janeiro. Get more exact latitude from some large scale map. Convert length of Chile in degrees into miles. Inspecting F 1, compare with the east and west distance across the United States, which should already be known or now ascertained. The mean breadth is about 70 miles. Visualize by recalling some place 70 miles from the pupil's home.

Think of Chile as divided into three sections—southern, central, northern.

Emphasize agricultural interests. Have pupils read about products. The plantation residence Fd SZ tells of the large estates that are characteristic of the region. How far are large estates the rule in the rural sections of South America? Why? Compare with New York State farms. What are the teaching points of the chamber of deputies, Fd SG, and of other fine buildings like Fd SN and Fd SR?

Compare Valparaiso, Fd VA, with Rio as to harbor conditions. Where are the ships? Number? What do they carry? To what countries do they go? Note from Fd VA2 the absence of a coastal plain. England and Germany have had a much larger trade with Chile than has the United States. Why? How should the Panama canal affect this trade?

Copper mining, an important industry in Chile, is not illustrated by the slides in this collection. In using these slides and the notes accompanying them, the school course of study is not to be overlooked. They emphasize certain features. The teacher must exercise her own judgment in planning her work.

Four views of the trans-Andine railroad are cataloged under Argentina, two under Chile. In teaching the topic they may be thus separated or all used here. In any case emphasize its function in commerce and in uniting the people of two countries.

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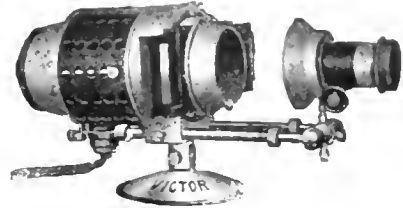
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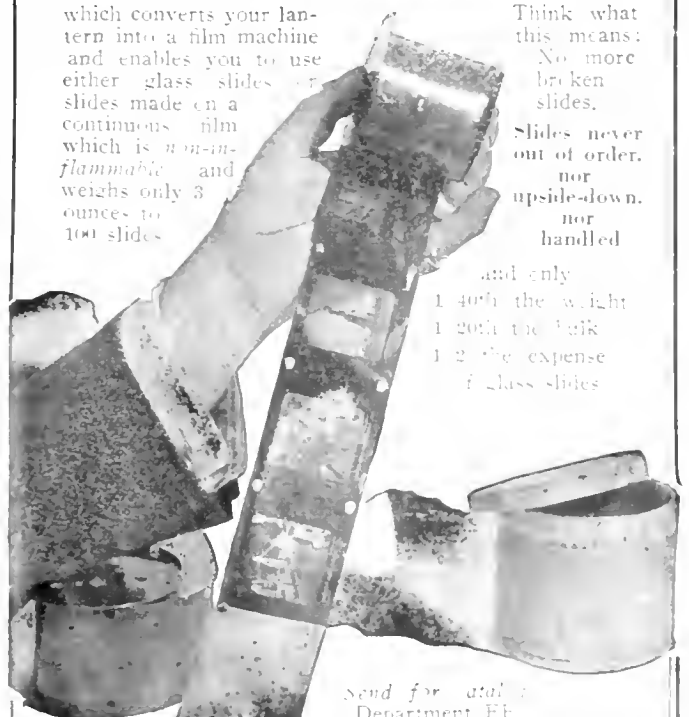
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# INDUSTRIAL



## WORLD TOUR FOR BRITISH INDUSTRIAL FILMS

Steel and Cutlery Industries of Sheffield and Industries of Birmingham, Glasgow, London and Liverpool Represented by Pictures of Educational Value

BY WILBUR J. PAGE

**T**HE Moving Picture Exhibition of British Industries (Ltd.) was organized in 1914, but, owing to the outbreak of the war its plan for showing the world how British industries manufactured goods and what goods they can make was necessarily delayed. With the armistice, however, this concern resumed its activities.

The scope of the project is most complete. While its ultimate purpose is to widen the markets for English products throughout the world, it will put distant buyers in direct touch with British manufacturers of those products which they most need. Foreign buyers will be able to see with their own eyes the production of British works and factories, from shipbuilding to the making of pins and needles, from plate and cutlery to Worcester sauce, from cotton spinning to calendar making. The explanatory matter on the films is in four languages, English, French, Spanish, and Portuguese. The firm plans to send representatives with the pictures who are competent linguists, able to make explanations in the language of the country where the films are being exhibited.

### ALL COUNTRIES TO SEE FILMS

On the first tour it has been decided to divide the world into three sections. One set of films will go to Latin America, another set to South Africa, Australia, and the Far East, and the third set to western Europe, the United States, and Canada. By this means 97 of the leading cities of the

world will see the exhibition of these films during the next year.

The exhibition of the pictures will be entirely gratuitous. Invitations will be issued through the local chamber of commerce and other official organizations, and in this way the company hopes to be assured of the attendance of actual buyers and to eliminate so far as possible the merely curious. A program and time-table will accompany each invitation so that the recipient may attend the exhibition at the time the films which particularly interest him are being shown. Provision is being made for the quick and methodical attention to all inquiries received during the tour of these pictures.

The members of the Development Committee of the Corporation of Sheffield were the first to avail themselves of the services of this company. Through their co-operation they have enlisted the interest of 37 steel and cutlery manufacturers of Sheffield. These manufacturers have combined in the production of films which present Sheffield as one of the greatest steel, cutlery, and engineering centers in Great Britain. The first private exhibition of these pictures took place in Sheffield, January 16. The exhibition was divided into two periods, the morning exhibition covering the general pictures showing the work of the Sheffield Development Committee, buildings and parks of Sheffield, and the manufacturing processes and products of 13 of Sheffield's leading

steel and tool manufacturers. The afternoon session was principally devoted to the exhibition of pictures taken in the plants of the leading cutlery manufacturers of Sheffield. In all the two exhibitions consumed four hours.

### INDUSTRIES OF OTHER CITIES TO BE SHOWN

Inasmuch as the different manufacturers who combined to defray the expenses of the production of these films and their subsequent trip around the world naturally want to have as much space on the film as possible, there is considerable duplication of processes. For instance, the production of crucible steel and the manufacture of files is repeated in the course of the pictures many times. The interior lighting of the plants has made some of the pictures rather unsatisfactory, but no doubt this will be remedied in future productions. It would have been interesting, and possibly very profitable, if these manufacturers could have interspersed with the pictures historical representations of the development of the steel and cutlery industries in Sheffield. Personally, the writer believes that this would have impressed foreign buyers very much.

The pictures are most impressive and from an educational standpoint most instructive. As an advertisement of Sheffield as a center of the steel industry they are going to be most effective. While Sheffield is the first city in England to make a start, the pictures of the Sheffield industries will soon be followed by those of Birmingham, Glasgow, London, and Liverpool.



# CATALOG OF FILMS



### SAFETY STANDARD FILMS

The subjects listed below are available on special narrow-width, slow-burning Pathescope film for use by owners of Pathescopes, Victor Safety Cinemas, and other projectors fitted for this purpose. These films may be obtained from the Pathescope Company, Aeolian Hall, New York City, and its branches; United Projector & Film Co., 69 W. Mohawk St., Buffalo, N. Y., and its branches; Victor Animatograph Co., Davenport, Iowa, and its branches. To permit an intelligent selection of subjects, they are divided into classes, as follows:

- Travel, hunting, manners, customs, Class 1;
  - industries, forestry, agriculture, Class 2;
  - popular science, natural history, Class 3;
  - topical and war, Class 4;
  - travels and trick scenes, Class 5;
  - comedy scenes, Class 6;
  - vaudeville, Class 7;
  - comedies, Class 8;
  - dramas, Class 9;
  - religious and Biblical scenes, Class 10;
  - re-constructed history, Class 11;
  - military sports, Class 12;
  - detective stories, Class 13;
  - animated cartoons, Class 14.
- 44— a The Bicycle Thief ..... 7
  - b The Kind Hearted Constable ..... 8
  - 45— Solomon's Judgment ..... 10
  - 46— a Miss Davis and Her Colored Partners ..... 7
  - b Strasborg ..... 7
  - 47— a Star Fish ..... 7
  - b Barcelona and its Park ..... 1
  - c Harry Pastures ..... 7
  - 48— The Dances ..... 7
  - b To Justification: Trick Pictures ..... 3
  - 49— The Train ..... 3
  - b The Cattlefish ..... 3
  - 50— a A Tom Cat ..... 3
  - b Gene Plays a Mean Trick on His Wife ..... 6

- 51— The Birth of Christ, the Adoration of the Babe ..... 10
- 52— a A Happy Christmas for Mother ..... 9
- b Old Toys ..... 1
- c Some German Cities ..... 1
- 53— a Ephesus and Boxers ..... 8
- b A Grand Day ..... 6
- 54— a The Riviera ..... 1
- b Wolf Hunting in Russia ..... 1
- 55— a Mother Lost in Trouble ..... 6
- b His First Air Trip ..... 6
- 56— a Aunt Kate Receives Her Pet ..... 8
- b John, His Panther Thrown on His Back ..... 8
- 57— a Mary and Her Photograph ..... 6
- b The Reward of Gallantry ..... 8
- 58— a Legation at Night ..... 6
- b The Sultan's Daughter ..... 7
- 59— a Mystery of the Chief ..... 7
- b The Sultan's Daughter ..... 7
- 60— a Mr. P. Takes the 11:17 Train ..... 7
- b The P. and O. Steamer's Nightmare ..... 7
- 61— a Prevention at the Great Museum ..... 7
- b The Rice Harvest in India ..... 7
- 62— a The Elastic of Life ..... 7
- b Reconciliation ..... 7
- 63— a Snow Effects in Austria and Hungary ..... 1
- b Water Running in the Mekong ..... 9
- 64— a Babe's Retirement ..... 9
- b The New Kitchen ..... 7
- 65— a Gaily on Birthday ..... 7
- b Polka-Trot Gymnasts ..... 7
- 66— a Palace Train ..... 7
- b The Crown Jewels ..... 8
- 67— a The Torn Trowsers ..... 8
- b Catherine's Memoir of Brittany ..... 8
- 68— a Among the Roses ..... 7

- 74— The Thief of Honor ..... 9
- 75— a The Sportsman's "Bag" ..... 8
- b Cardella ..... 5
- 76— a Spain, Cane Industry ..... 2
- b The Fan ..... 5
- 77— a An Infectious Twitter ..... 8
- b Dolly Does Not Wash Her Father to Mary Again ..... 8
- 78— a Canine Smugglers ..... 7
- b Across Touraine ..... 1
- 79— a Baby as a Detective ..... 8
- b Little Maurice Loves Rosalie ..... 8
- 80— The Daughter of Niagara ..... 9
- 81— a Excursion in the Forest of Fontainebleau ..... 1
- b Tea (Gathering and Preparation) ..... 2
- 82— We Have No Children ..... 8
- 83— a Life of Christ, (The Massacre of the Innocents; the Flight into Egypt) ..... 10
- b Life of Christ (His Childhood, Baptism and Miracles) ..... 10
- 84— a Life of Christ, (The Miracles continued) ..... 10
- b Life of Christ (Christ Before Pilate) ..... 10
- 85— a Life of Christ (At Calvary; the Crucifixion) ..... 10
- b Life of Christ (The Death and Resurrection) ..... 10
- 86— a The Stellmann Sisters ..... 7
- b How to Become a Sailor ..... 12
- 87— a An Unlucky Meeting ..... 6
- b Pierrot's Dream ..... 7
- 88— a Little Maurice Proposes to Rosalie ..... 8
- b Deczeville and Its Metallurgical Works ..... 2
- 89— a The River Boy ..... 6
- b Music Has Charms ..... 6
- 90— Max Takes a Bath ..... 8

# THE CHOSEN PRINCE

A DRAMATIZATION OF THE LIFE STORY OF DAVID AND JONATHAN

*Will Hold Interest In Church and Sunday School  
Throughout the Summer Months*



**T**HIS Photodrama covers the Sunday School lessons for the summer. To visualize this wonderful story will create an interest that will last throughout the course of study.

With painstaking fidelity to historical and Biblical facts, this picture represents the ancient conditions, architecture and costumes, and enrolls upon the screen, history as well as drama.

The story has not been cheapened to meet any demand for spice, nor to compete with favor for only a season. It has been told in terms of humanity without turning aside to pander to the desire of a cheap and easily forgotten thrill.

*If you do not have a Safety Standard Projector  
we furnish complete equipment including operator*

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**71 W. Mohawk Street                      Buffalo, N. Y.**

## FREE MOTION PICTURE LIBRARIES

(Continued from page 9)

and a new market for pictures which scenario writers and film makers would endeavor to supply. Men who write for pictures to be shown in schools and churches would undoubtedly furnish a better class of pictures than are now being made for exhibition in the theaters.

### EDUCATIONAL FILM FOUNDATION ESSENTIAL

It is evident, however, that the free film libraries could not accomplish their highest usefulness unless some motion picture foundation were endowed for the manufacture of films for educational, moral, religious and spiritual purposes.

The editor of the EDUCATIONAL FILM MAGAZINE in the December number says that "It has been suggested that some film foundation should be established by Henry Ford, George Eastman, Coleman Dupont, or perhaps either of the Rockefellers, senior or junior."

But if no individual volunteers for such a magnificent philanthropic enterprise, it may be that the united churches of the country may undertake the work. The Inter-church World Movement might very well adopt this as one of its agencies to preach the whole gospel to the whole world in the only universal language. If our nation-wide campaign is to have the glorious victory for which we pray and there is a surplus beyond the \$42,000,000, as we planned, it may be that the Presiding Bishop and Council would deem it wise to enter into co-operation with the Methodists, the Presbyterians, the Congregationalists, the Baptists, and any other communions which are feeling their respon-

sibility to deal with the large problems of religion in a large way, to establish an inter-church motion picture foundation to start and to maintain free film libraries and to produce motion pictures for moral, patriotic, religious and spiritual purposes.

If Jesus who in all his teachings used parables "and without parables spake he nothing unto them" were on earth today, it is very clear that he would use motion pictures in the work of establishing his kingdom upon earth and in maintaining his reign of love among men. His Church should do likewise.



### THE CANNIBAL AND THE CINEMA

(Continued from page 19)

about him were hundreds of white eyes. The reflection from my screen made their mouths seem twice their normal size on account of the glint of their perfect white teeth, and when the reel was finished they yelled the louder as they told each other all about it.

And then I noticed that Osa was crying; with pure excitement the tears were running down her face. On going close enough to hear her, she told me that this was the biggest moment of her life, that all the hardships we had undergone to get here were more than worth while.

I am a crank about good projection, and I never saw a better projected picture than we got on this night. It was about five by seven feet on the screen, a perfect and powerful light, and the picture was so steady that it seemed to stick to the sheet.

### THEY SEE MANHATTAN'S WILD PEOPLE

Next I showed where Osa and I were leav-

ing the Hotel Astor in New York, then the hundreds of thousands of people gone crazy on the streets of Broadway and Fifth Avenue the day the armistice was signed. I told these savages that all the people were saying good-bye as we left America to visit them. I knew this picture interested them the most, for through our interpreter, Nagapate told me that he never knew so many white people lived—he and the other savages thought the Malekula was the biggest place on earth—and here they had seen nearly a million people on the streets of New York. Afterwards I showed streets of Chicago, and Los Angeles and San Francisco and Sydney, and Osa and I on steamer and in automobiles, and then a reel of elephants, aeroplanes, giraffes and birds.

Following this I showed pictures of Vao and Santo and other places in the New Hebrides. These pictures they could understand; they knew the natives for savages like themselves, but they showed that they thought them a very inferior race of people.

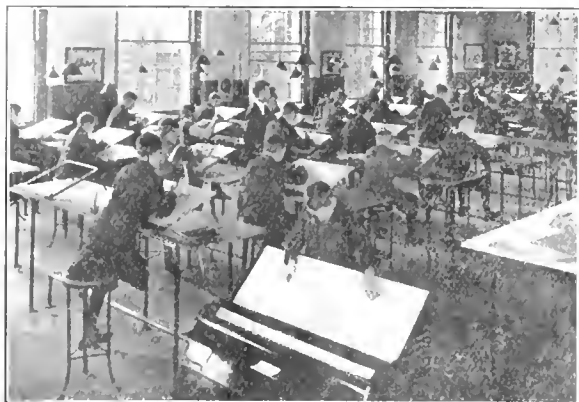
### THE BIG PUNCH

Then came the big punch I had waited two years for. I threaded up the last reel showing Nagapate and his Big Numbers people, the films I had made two years ago, and I noticed that almost everyone of the people I had in the film in my audience.

Before starting the reel I set up my moving picture cameras and instructed the black guards how to light the radium flares (these guards had forgotten their fear, having become so excited in seeing moving pictures for the first time that they leaned their guns against trees); then I had my young French captain take the projector handle,

(Continued on page 28)

Boys love to DO things. The Trade School is the place. Get them interested by showing them HOW



## OPPORTUNITY

A STORY FOR YOUR BOY

Illustrated circular from  
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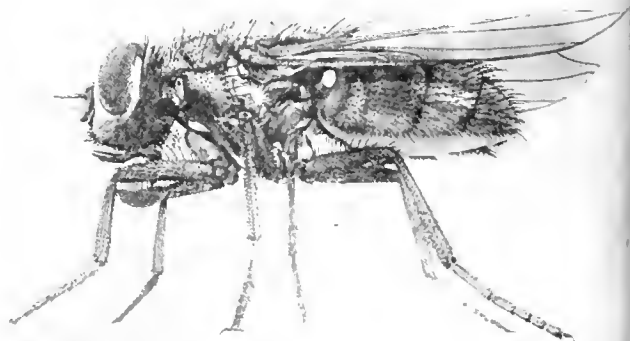
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To Make your town SAFE to live in the HOUSE FLY must be exterminated

### THE HOUSE FLY



This one-reel microscopic motion picture gives the complete life-history of the House Fly and shows most convincingly the menace to health resulting from its germ-carrying capacity.

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Our age calls for this visualization of biological phenomena, for the purpose of education. Realization of this led to the foundation of "The Scientific Film Corporation."

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"The Scientific Film Corporation" is in a position to guarantee accurate, reliable work through the well planned co-operation of approved technical skill and expert scientific supervision. Our laboratories in Harrison, N. Y. (New York suburban district) are equipped with the most modern installations, many of them personally devised.

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### *A Microscopical View of the Blood Circulation*

These are a few of the features of this film:

The Vascular system of the chick embryo	Differentiation of the blood in centrifugal apparatus
The Capillary net work in the area pellucida	Microscopical views of the blood, showing its ingredients
Arterial and Venous circulation	Close up of Bone marrow, where the blood originates
Histological reflections	Living and beating heart at close up
Arterial Anastomoses	

**THE SCIENTIFIC FILM CORPORATION**

13 DUTCH STREET

NEW YORK CITY

Telephone John 1717

## THE CANNIBAL AND THE CINEMA

(Continued from page 26)

and at the signal the picture and the radium flares and my cameras all started at the same time. But the flares were too much for the savages—they jumped to their feet and ran; at least two-thirds of them disappeared into the jungle; but Nagapate and the savages around him stuck, although they were frightened. I made a wonderful film, the first time in history that savages ever were photographed under such novel conditions, as they looked at themselves on the screen.

After the lights burned out we spent some time in coaxing the savages back to their places on the ground. Nagapate explained what the lights were and then they returned. I ran the film back to the start for their benefit, and then they went through the biggest moment of their lives as they saw themselves as they looked two years ago. They cried out the names of each savage as he appeared, and wild was their excitement when they saw a man who had died since the picture was made. He was talking, and I was raised another niche in their respect—to be able to bring back the dead.

When I explained that it was all over they gave a great big shout of appreciation—not applause, as we white people know it; but it pleased me better than any applause I have ever received. It was dark and I could not see their ugly faces as they jabbered among themselves, but they were wildly excited.

### GOT PAID FOR SEEING FILMS

Then Nagapate and the interpreter came to me and asked for their pay, and it was

made clear to me that they expected pay for looking at my films; so I broke open a case of tobacco and gave them half of it, probably the first time anyone ever had to pay his audience to look at films.

Then they gathered bamboo roots and lit them, and I will never forget the sight of them weaving their way up into the hills. They had eight miles to go in order to reach their bush village, and long after I had packed up my apparatus and we had taken it aboard the cutter I could see the dim lights many miles back as they kept mounting upwards.

That was my first show to the Big Numbers people, but afterwards I gave them several performances; and for six months we travelled over Malekula, where white men had never trod—from one savage tribe to another we went, and my moving pictures were my passports. Word had gone from one end of the island to another, and we were welcomed to tribes where it would have been impossible to have gone without the films.

And all this time we were making films, among savages who are in the same stage of development as they were a thousand years ago, and now that I have developed my films, I find that I have 25,000 feet of the most interesting matter that has ever been made. There is no doubt of this, for we found a race of long-pointed headed people, and a race who live in the roots of banyan trees, a race of people so small that any of the tribe could easily walk under my arm. Take it all in all, the savages took us to their hearts, and that is a whole lot better than being taken to their stomachs.

## FILMS TEACH BRITISH SALESWOMEN

The cinematograph has come to the aid of the British shop assistant to teach her the correct way to serve customers, make out bills, and handle stock. The pioneers of this educational scheme in England are Messrs. Harrods of Brompton Road, London, and a private show was given recently attended by Sir Woodman Burbidge and the directors and officials connected with the school for assistants. Girls of 14 to 18 are afforded an opportunity of continuing their scholastic studies while in the firm's employ, and the possibilities of the cinema as a means of showing how to improve methods of work and increase sales are demonstrated.



Films provided by Prizma, Triangle and Republic were shown lately at the Boys' High School, Brooklyn, N. Y., under the auspices of the Brooklyn Teachers' Association.

### FOR SALE

DeVry Motion Picture Projector. Have used it only in my home. Suitable for use in home, church or school. Price, \$150. HOMER CROY, 780 Riverside Drive, New York.

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Bulletins of New Subjects Bi-Monthly  
Atlas Educational Film Co.,  
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A new method of practical, color motion photography that re-creates Nature on the screen in all her splendid colors.

Entertaining, instructive, and altogether delightful!

Now showing in leading theatres.

Ask the manager of your favorite theatre.

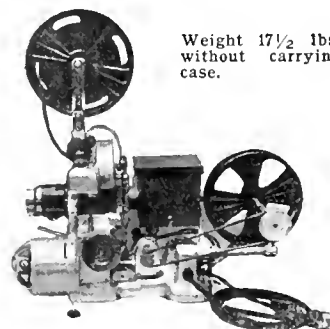
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*Semi-Professional Portable Projector*

MAKES FRIENDS ON ITS QUALITY

KEEPS THEM ON ITS PERFORMANCE



Weight 17½ lbs. without carrying case.

The COSMOGRAPH represents an ideal successfully achieved. That ideal has been to produce a portable projector compact, and light in weight, simple and economical to operate, of sturdy construction, and surpassing in performance.

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# EASTMAN FILM

is identified by the words  
"Eastman" and "Kodak"  
in the film margin.

*It is the film that first made  
motion pictures practical*

EASTMAN KODAK COMPANY  
ROCHESTER, N. Y.



**No  
Vibration  
in the  
DeVry!**

**Y**OU can balance a De Vry on a tea cup and it produces motion pictures as if shot from a stone wall.

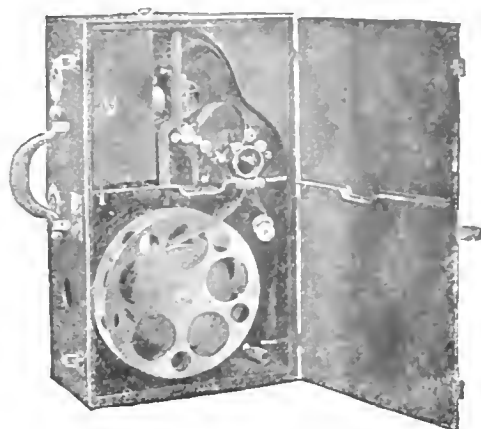
You can put the De Vry on a table, a chair—on any non-rocking object with four legs or none, and it does perfect work. It's in a class by itself in this, as in all other respects. See it and know for yourself.

The De Vry stays in its case while at work. It is simple in construction—perfect in workmanship. Weighs 20 pounds. You can carry it anywhere. Has its own motor. Attach the plug to any lamp socket, press a button, and a picture up to 12 feet square is projected and up to 80 feet distant.

If you are an amateur you will be immediately at home with a De Vry. You can quickly make motion-pictures of professional quality.

Write for new booklet. Also let us demonstrate the DeVry in your home or your office. If you write us, it will promptly bring our representative from one of 60 cities—the one nearest you, and then you will see why the DeVry has become standard.

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1230 Marianna Street, Chicago  
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The portability of our PORTMANTO model has not been secured by a sacrifice of the mechanical features essential to good results. This compact, reliable projector can be carried any place a man can go.

Invaluable in advertising and sales campaigns. It is a necessary adjunct in factory education and welfare work.

### FEATURES

Intermittent, of Geneva Type.  
Large Diameter, three blade shutter outside type.  
High grade, large diameter, projecting lens.  
Aluminum castings, bearings bushed in bronze.  
Lateral projection—film in vertical alignment in head.  
Ground tool steel shafts.

Mechanism enclosed, fire rollers at entrance and exit of film from magazine.  
Standard, 1000 foot reel, 10-inch diameter.  
Both reels in lower compartment.  
Take-up, double cone type, simplest in use today.  
Carrying case of Bakelite, fireproof and dampproof

*Write for literature "G. 5" giving further details  
of the GRAPHOSCOPE PORTMANTO.*

THE  
**Graphoscope Company**  
50 E. 42nd St. New York

## FLASHES ON THE WORLD'S SCREEN

News Notes and Comments on Educational and Allied Films from Institutions, Organizations, Producers and Individuals in the United States and Canada and Overseas

UNDER the direction of the scientific society of the Latter Day Saints' University, Salt Lake City, Utah, a series of motion picture productions are being screened at this church school. This is said to be the first time the Mormon Church has taken up the use of movies.

"Lorna Doone," the Harma film based upon R. D. Blackmore's famous romance, first issued before the war, in 1913, has been reissued by its owners and is being shown in England. No copies of this picture are known to be in the United States.

The great Bannerman cotton mills of Manchester, England, have had a number of important cotton growing and manufacturing films produced, as have other mills in that city. In fact, there is an active demand for good industrial films in England and Scotland at the present time.

The customs, ceremonies, racial characteristics, and daily lives of the people of India are said to be carefully recorded in the two reel travel film called "India," produced by Stratton Wells of Bohemian Films, a British company, in collaboration with Timothy Railton, traveler and explorer.

Fletcher Collins, representing the A. M. Byers Company of Pittsburg, showed a film describing the manufacture of wrought iron pipe at the recent meeting of the Indiana Purchasing Agents' Association in Indianapolis.

Upon the request of the Minister of Public Instruction of Costa Rica, the Bureau of Commercial Economics is sending a weekly release to that country, to be shown first in the Capitol to government officials, then in the principal educational institutions in San Jose and other cities of that country.

Four plants of the vast Sheffield Steel Works, in Sheffield, England, have regular movie theaters for the benefit of their thousands of workers. These places are as well appointed as any cinema in Great Britain, with standard projection equipment, slanting floors, tip-up seats and all conveniences. Films showing all the processes of steel making, safety pictures, and others are being screened.

The Union Stock Yards, Montgomery, Alabama, has been filmed. The industry is one of the largest in the South. Governor Kilby of Alabama is reported to have been present when the camera man ground his crank.

By authority of the local school board, a motion picture projection machine was installed in the Prevocational Grammar School, Hartford, Conn., during the recent school exhibition there.

The Aladdin Renew Electric Lamp Corporation used a film showing how new lamps were made from old ones at a meeting of shareholders of the company in London, to show the profit possibilities of the new venture.

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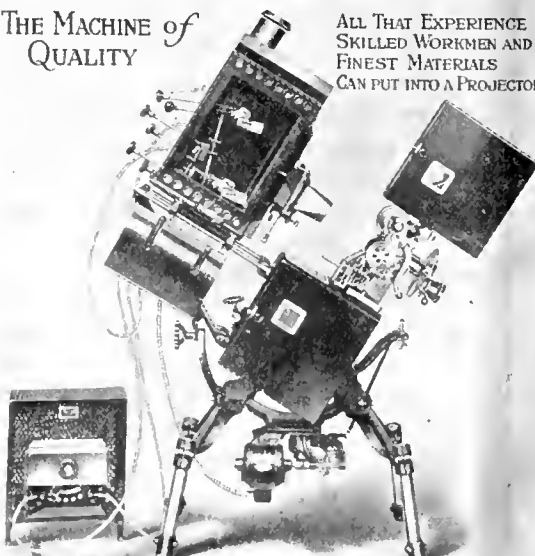
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your problems on the screen

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## The Better America Lecture Service, Inc.

An Appeal to the Eye and the Intellect

**T**HIS is a national campaign to put ten illustrated lectures on property, industry and industry in America with the hope of making millions of Americans and youth immune against Marx's socialism, Trotzky's Bolshevism, and H. L. Hunt and I. W. W. radicalism.

These ten illustrated lectures of the "Better America" Series on Americanism by Newell Dwight Hillis, were first given in Plymouth Church, Brooklyn, New York. Later they were tested out in one hundred towns and cities in Michigan. We believe that these illustrated lectures represent the only method that has stood the test and has actually accomplished results, as shown by scores of testimonials received.

The Better America Lecture Service, Inc. has been formed by a group of representative men who have arranged with the Victor Animatograph Company to produce immediately these illustrated lectures, which will be delivered in Sunday Schools, Y. M. C. A.'s, churches, etc., on Sundays and in the country school houses and public school houses and industries during the week.

With all of his power to state facts and figures, with such emphasis as to burn them into your very soul, Dr. Hillis has taken his ten lectures on Americanism, and with much additional matter has woven them into the "Better America" series of lectures and slides, which should be heard by every man and woman in America.

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| The Loyal Classes Who Build the State and Enemies Who Undermine It. | What Our Fathers Paid.        |
| Why There Is No Excuse for Poverty in Our Country.                  | The Republic the Golden Mean. |
|   | Gains of the Last Century.    |
|   | America of To-morrow.         |

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**251 Fourth Avenue, New York City**

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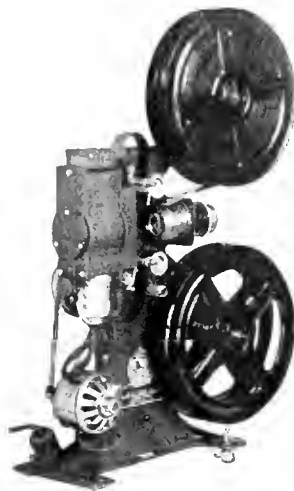
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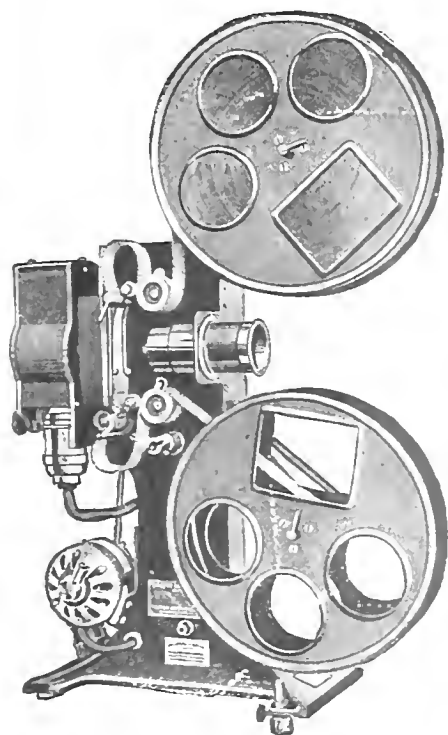
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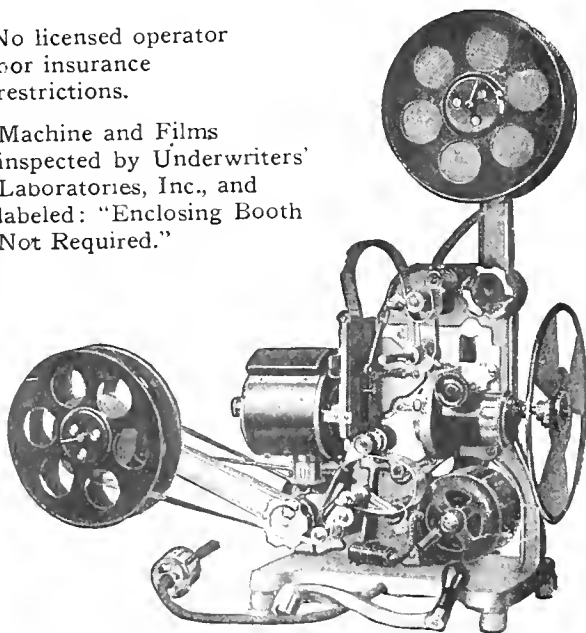
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# EDUCATIONAL FILM MAGAZINE

*The National Authority*

The Spoken Word and the Movie

By Otilie G. Boetzkes, M.A.

Educational Film Libraries

By B. A. Holway

Academy of Visual Instruction

Movie Trip Around the World

Rev. Dr. Hillis' Picture-Lectures

Slow Motion Tire Films

By E. S. Underhill

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June 1, 1920

Educational Film Magazine,  
33 West 42nd Street,  
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Gentlemen:-

It occurs to us that a number of the Robertson-Cole subjects are admirably adapted to the uses of the schools, churches, clubs, industrial plants and other institutions and organizations who read your magazine regularly. All of the Brentwood productions are clean, wholesome, uplifting and inspiring; the message of hope and good cheer is in every one of them. The Martin Johnson South Sea pictures possess large educational and missionary value, and such a film as the record of Sir Ernest Shackleton's Antarctic Expedition offers studies in physical geography, meteorology, zoology and man's fight against the forces of nature. Our Adventure Scenics afford many instructional opportunities.

For some time past we have been investigating the commercial possibilities of the non-theatrical motion picture field, with the result that we have decided to make a special bid for business in that market. Your publication has assisted us in arriving at this decision, and as we are convinced that advertising therein will reach the individuals and groups we desire to reach, we hand you herewith our contract for twelve pages to be used within the next year.

During the coming twelve months we expect to distribute other film productions that will appeal especially to those in the non-theatrical field, announcements of which will be made in your pages from time to time. Within the near future we shall have a Special Announcement to make of exceptional interest to school and church people.

Assuring you of our hearty co-operation in the great work you are engaged in, we are

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Vice President and General Manager.

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This is the comment of the screen critic of the New York Times, after seeing "Edgar's Hamlet." Goldwyn offers the Edgar Stories as an example of what can be done with the original work of a great writer, with a proper exercise of taste and understanding.

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NEW YORK



# EDUCATIONAL FILM MAGAZINE

Published Monthly at Floral Park, N. Y., and 33 West 42nd Street (Aolian Hall), New York City. DOLPH EASTMAN, Editor  
 Advertising rates on application. Western advertising and news representative: Harry L. Rose,  
 201 Woods Theater Building, Chicago, Ill. Telephone Majestic 3026.

Vol. III.

JUNE, 1920

No. 6

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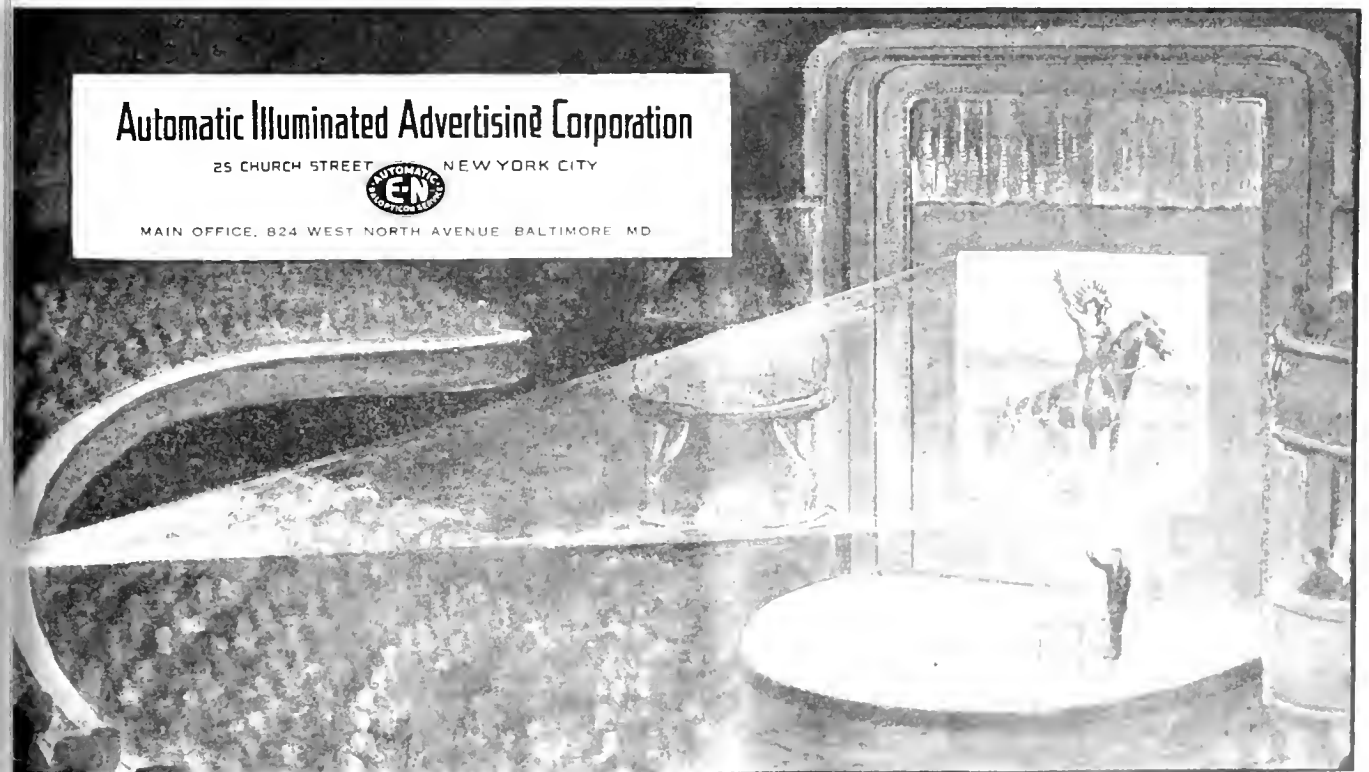
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In again devoting its resources to the production, selection, editing, distribution, supervision and presentation of instructional motion picture courses, it is but fulfilling its primary purpose, following its war work, which is still continuing on a large scale. In the past two and one-half years, Community has presented practically all the motion picture service for the American army and navy, and the bulk of that for the Allied armies and navies.

This war service, including the comprehensive program of visual instruction for the Army Educational Commission, gives Community a greater power and skill in creating instructional and recreational courses which meet the needs of public and private elementary and secondary schools, colleges and civic organizations, for which Community service was organized in 1911.

The largest distributor and exhibitor of motion pictures in the world, Community Motion Picture Bureau is an educational institution, upon a business basis. It is not in any sense a theatrical enterprise nor an adjunct to one. Community always regards its task from the educational and community point of view.

The Educational Board of the Community Motion Picture Bureau is headed by Dr. Jeremiah W. Jenks, Chairman, Research Professor of Government and Public Administration, New York University, and Dr. Frank McMurry, Vice Chairman, Professor of Elementary Education, Teachers College, Columbia University. This Board is assisted by a large staff of professionally trained educators, editors and assistants.

Frank L. Crone, formerly Director of Education for the Philippine Islands, is in charge of the School Section.

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*Accredited Agent for United States War Department  
Motion Picture Service*

WARREN DUNHAM FOSTER, PRESIDENT

16 WEST TWENTY-FOURTH STREET

NEW YORK CITY



# EDUCATIONAL FILM MAGAZINE

*The National Authority*

Covering Educational, Scientific, Agricultural, Literary, Historical, Juvenile, Governmental, Religious, Travel, Scenic, Social Welfare, Industrial, and News Motion Pictures

Published Monthly at Floral Park, N. Y., and 33 West 42nd Street (Aeolian Hall), New York City

DOLPH EASTMAN, Editor

Vol. III.

JUNE, 1920

No. 6

## FILM PROGRAMS FOR SUMMER

**S**UMMERTIME is outdoors time—a time for play, recreation, and healthful reaction from the weary winter grind of work, worry, and money-grubbing. Humans are so constituted at their minds and hearts become attuned to the rustling leaf and the chit-chat of the birds; and when summer comes they are disposed to try and forget their cares, studies and serious aims and, like children, eagerly seize upon the toys and joys of life.

For this reason, familiar enough to psychologists, it is difficult to interest the public in informational, instructional, and cultural films during the warm months. Outdoor sports, the cool of the woods, the lure of mountain and seashore are so much more appealing than the pictorial study of these things. Folks want to *live* these objectives at such a time instead of merely *seeing* them on the screen.

Even the stay-at-homes, the shut-ins of congested city streets seem to desire a lighter type of stage and screen entertainment in summer than they accept gracefully during the winter months. "Heavy stuff" will not do for them, nor for the "high brows" either, while the mercury climbs and the foaming surf calls.

These climatic and psychological conditions must be carefully considered in the selection of film programs for showing to various groups in the summer-tide. Obviously a chautauqua or religious camp group in the country must be approached from a different angle than a neighborhood group in the city or an open air or mass group at some distant point.

Are such films available? They are, if culled with care and discrimination as to the intent and the *desideratum* one has in view. Judicious selection and editing as well as titling will enable the program specialist to utilize parts or the whole of many existing film subjects and accomplish in large measure the aim or aims sought after. Summer film problems are not difficult for the programmist who has a clear grasp of the psychology of the human mind and heart in its summer environment.

## AN ACADEMY OF VISUAL INSTRUCTION

What some of us have pleaded and striven for during recent months has come to pass, or at least will come to pass if a sufficient number of interested persons and commercial concerns lend active moral and material support to the national society which has just been launched by a few forward-looking educators of the middle west under the corporate name of National Academy of Visual Instruction. A preliminary account of the formation of the academy, its objects, the classes and conditions of membership, the fees, what it hopes to accomplish in the non-theatrical motion picture field, and an announcement of its forthcoming convention in July in Madison, Wisconsin, are published in this issue.

It is hoped, through this academy, to bring about ultimately a broad, clearly defined, solidly built, nation-wide market for educational films, slides, charts, maps, exhibit material, and other visual aids to education. It is hoped to bring together in a big constructive way educators and intellectual and social forces on the one hand and commercial producers and distributors on the other hand, one group counselling and co-operating with the other group, so that out of the present chaotic situation will arise a practical day-by-day market based upon a steady demand at standard rental and sale prices of certain visual instruction material. Such cooperation on the part of the two groups most interested in coordinating and systematizing the use of motion pictures in the non-theatrical field ought to bring about gratifying results.

The prospectus is promising: those who are leaders in the movement are able, experienced, and sincere, and with a policy at once liberal, tolerant, and progressive and ideals worthy of that great academy of the French *immortelles*, there is no reason why this small but earnest and enthusiastic society may not draw into its embrace thousands of visual instructionists throughout the United States and thus become a great constructive power in making visual education a reality in place of the iridescent dream it now is.

# THE SPOKEN WORD AND THE MOVIE

Oral Impressions, Added to Visual and Musical, Make  
the Pictures Doubly Vivid and Strengthen the Student's  
Grasp of a Subject

BY OTTILIE G. BOETZKES, M. A.

Formerly Assistant Professor of Modern Languages, University of Washington, Seattle

**I**N this day and age when comparatively few good dramas can be enjoyed, where the spoken word as well as the action leaves an impression on us, we have to seek another means to give the spoken word the proper chance to work its influence upon us. We speak the language of our associates, be it good or bad, nice refined speech or tough and slangy careless speech. There are two strong processes which work an impression on our minds, that which we hear and that which we see. The visualizing process is one of the strongest processes.

The boy comes home from town and tells what he saw. "I saw the Lincoln Hotel fire and watched the firemen climb up the ladders and let the people down by a rope, etc." All this he saw. The blind boy who has to draw on his imagination for the visualizing would perhaps narrate what he heard, the engines, the crackling of the fire, the screaming of the women and all he heard about him, while watching. Two distinct processes, each very strong, neither reflective, but depending upon a definite outer impression.

The spoken word—what does this mean? If you ever have been in a foreign country anxious to learn the spoken language, you will remember that you listened to every utterance on the streets, in the hotel lobby, in the trains, in the theatres, everywhere. In the theaters you watched with opera glasses the movement of the lips of the actors. Now where would the foreigner in his Americanization process learn good English today, if he goes no longer to school? You will say from his associates and colleagues. But there is in our daily intercourse so little chance of connected, carefully formed phraseology.

Let us combine two processes in the motion picture entertainment and the result will be beneficial. There is a very disturbing factor in the average motion picture show, and that is the reading of the long descriptive matter which explains the action or the scene. This, I should suggest, could be eliminated by having a speaker accompany the pictures as the music does at present. The music is a very pleasing and necessary part of the recreative feature of the entertainment, but there could be pauses or subdued measures during which the spoken word could be heard. Many pictures showing scenic beauty could be accompanied by the reading of poetry; world events could be explained fully by a good speaker and add to the enjoyment and understanding of the film. It makes the pictures doubly vivid. While we listen we can study the scene and scrutinize any part more closely and do not have to read the explanatory matter.

**HOW SPEECH AND PICTURE MAY CORRELATE**  
Now again, the school boy. Where does he hear connected well-phrased discourse? The teacher hears lessons, gives spelling words, hears lessons again, and gives orders. That does not give the child a chance to sit back and listen and let the nicely formed well-enunciated sentences work upon his impressionable mind. If we put motion pictures in every school for educational purposes and recreation, the child would have a chance after seeing a film to reproduce in his words what he saw.

Let us say, he saw pictures of jungles and prairies of South America. What words shall he use; how shall he pronounce certain words? Let the teacher prepare a clear lecture on the series to be presented, and certain expressions will never leave the child. The visual range is enlarged, the vocabulary increased, and he will learn to let his mother tongue if he hears spoken with refinement.

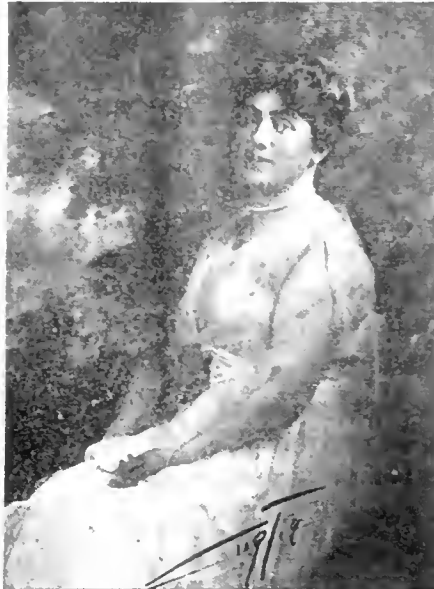
Supposing the high school student should hear "Evangeline" read aloud by the English teacher with intermittent or accompanying pictures upon the screen. How doubly helpful the process would be. In my opinion, to sit back and listen by far too little at school. We hear the poor reading with our books open, of the ordinary student but no one really listens and you can not blame anyone.

## ENGLISH LANGUAGE SLIGHTED

In industrial pictures the same holds true. The workman cannot always read English well, or he does not know how to pronounce well; he, too, would benefit by such procedure and would enjoy the film twice as much as before. The average American is keen in observing, but he does not appreciate the beauty of the English tongue. More refinement could be taught to girls in the shops by hearing a cultured speaker from time to time. How few girls attend lectures now. It is the movie two or three times a week. It is restful and entertaining. They read the headlines of the paper and that is about all the English they get except the vernacular they hear at the shop. Where do they hear well-worked-out and elegantly modulated, connected speech? The motion picture theater could perform a double service and lose nothing of its popularity.

## DISEASE GERMS IN PICTOGRAPH

The Goldwyn-Bray Pictograph for release the third week in March portrays the method used by Dr. Simon Flexner, head of the Rockefeller Institute, in studying disease germs. It shows how the diseased tissue is placed in melted paraffin, which is afterward cooled in water. It is then cut in very thin slices and dipped in dye, a process which causes the tissue to be revealed in color against the almost transparent paraffin.



OTTILIE G. BOETZKES was born in Wurzburg, Bavaria, in 1877, and received her early schooling in Duesseldorf-on-the-Rhine. At the age of 15 she came to this country with her parents and graduated from Packer Collegiate Institute, Brooklyn, N. Y. In 1901 she graduated from the University of Washington, making the M. A. degree a year later. Miss Boetzkes has taught in a country school, in the Seattle High School, and for a number of years was assistant professor of modern languages at her alma mater, the University of Washington. She edited *Die Burgkinder* for D. C. Heath & Co. and has written several photoplays, the last being "The Tichborne Case." Recently she became affiliated with the Seattle branch of the Community Motion Picture Bureau.

# NATIONAL ACADEMY OF VISUAL INSTRUCTION FORMED

Purpose Is to Assist Educational Institutions and Local and National Organizations in Obtaining Better Production, Distribution and Exhibition Facilities in the Use of Visual Aids of All Kinds - First General Convention in Madison, Wis., in July

THE National Academy of Visual Instruction, an organization whose purpose is to assist schools, churches, welfare societies, clubs, etc., in securing better production and use of slides, films, art collections, and all forms of visual aids, was formed in Ann Arbor, Michigan, April 7, as a direct outgrowth of deliberations at the Cleveland meeting of the N. E. A. Dr. William H. Dudley, Chief of the Bureau of Visual Instruction, University of Wisconsin, presided while the committee of nine appointed at Cleveland discussed the constitutional policies of the academy.

The almost unique feature about the National Academy of Visual Instruction is that it is composed entirely of professional men actively engaged in promoting some form of visual instruction, who are in no way affiliated with commercial enterprises that have visual supplies of any kind to sell.

## NO COMMERCIAL CONNECTIONS

This organization, which has no commercial connections and will entertain no such advances, will exert a great and ever-growing influence, and will stimulate a far more intelligent use of visual aids by bringing the school, club, church, etc., into closer touch with the supply and equipment market.

The purposes of the clearing house service of the academy will be to keep members fully informed on progress being made throughout the country and the world in visual instruction methods and accomplishments; on film, slide, cart, map, and projector, sources of supply, etc., to the end that those who undertake practical work in visual education in any of its phases may be brought into immediate touch with the most approved educational practices and the best physical products and appliances.

To this end all commercial houses will be given the same consideration. Their membership in the academy as "contributing members" is an endorsement of their product, and only such concerns whose products and business methods meet the approval of this organization will be granted such membership. A mutual benefit to the professional and business elements will result from this direct adherence to unaffiliated policies.

At the Ann Arbor meeting Dr. Dudley was elected president; Charles Roach, Visual Extension Service, Ames, Iowa, treasurer; and Mr. J. H. Wilson, Department of Visual Education, Detroit Public Schools, secretary. Those elected to the executive committee are Dr. G. E. Condra, Lincoln, Nebraska; J. W. Scroggs, Norman, Oklahoma; Superintendent S. C. Reinertson, Alta, Iowa; A. W. Abrams, Albany, N. Y.; Prof. W. M. Gregory, Cleveland, Ohio; Prof. W. C. Crosby, Raleigh, N. C.; and Dr. Dudley, Madison, Wis.

## SIX CLASSES OF MEMBERSHIP

The constitution provides for the election of officers and for the holding of annual meetings. Membership is divided under six titles:

1. Active members composed only "of those engaged in educational, semi-educational or welfare work." "No companies, dealers, agents, or persons financially interested in the sale of visual instruction materials shall be eligible to active membership." Only active members are permitted to vote. Fee, \$3.

2. Associate members, composed of those interested and not commercially affiliated, may be admitted by a majority vote of the executive committee. Fee, \$1. Associate members shall receive printed reports of the academy and be permitted to attend all but the executive sessions.

3. Contributing membership admits one to all meetings (except executive sessions) and extends all printed documents of general interest to such members. Fee, \$50.

4. Honorary members may be elected and granted such privileges as the academy may desire to extend.

5. Life membership fee is \$1000. It permits one to attend all of the meetings, and extends all publications and such clearing house service as the academy maintains.

6. Institutional membership (colleges, universities, libraries, churches and other welfare organizations) carries with it the publication and clearing house service of the academy at a fee of \$25.

Any active member may propose names for membership to the executive committee for consideration at the succeeding meeting.

## ACADEMY'S FIRST MEETING IN JULY

The first convention of the academy will be held in Madison, Wisconsin, the second week of July. At this meeting will be displayed graphically the plans of operation employed by those foremost in visual instruction work, while what has been done and what is most needed will be the basis of talk and discussion. An attempt will be made to secure General John G. Pershing, who was intimately interested in the film service development in the army, and C. C. Meredith, Secretary of Agriculture, as speakers. Visual supplies and materials will be displayed by the various commercial houses.

The invitation to the general convention includes the following:

- Visual Instruction Departments in universities, public school systems, etc.
- Principals and teachers in schools and colleges where systematic work in visual education is being undertaken or is contemplated.
- Welfare organization, such as community center clubs.
- Parent-teacher associations, etc.
- Departments of Photography in colleges.
- Federal departments offering service in films and slides.
- Churches and religious societies.
- Y. M. C. A., Y. W. C. A., K. C.'s, etc.
- The Red Cross.
- Welfare Departments in industrial plants.
- State Survey Departments (agricultural, geological).
- Commercial men, manufacturers of projection machines, producers of films, slides, and other visual instruction aids, editors of journals interested in visual instruction, etc.

Institutions intending to send delegates and commercial concerns reserving space for concessions will please notify the secretary so that proper accommodations can be secured for all in advance.



## TO ADVERTISE HOLLAND WITH FILMS

The managing committee of the society "Holland Abroad" has decided to make cinematographic films reproducing the significance of Holland in the domain of letters, science, industry, architecture, agriculture, and cattle breeding. The Railway Administration has already given the society permission to have films made from the trains. These films will not give a historical survey of the country, but merely attractive pictures of modern Holland, in order to give foreign countries an idea of Dutch life.

# NATIONAL EDUCATIONAL FILM LIBRARIES

A Reply to a Recent Suggestion in EDUCATIONAL FILM MAGAZINE  
Offered by Charles Urban—State University Extension Plan Suggested As One Solution of the Problem

By B. A. HOLWAY

Extension Service, University of South Carolina, Columbia, S. C.

**W**HETHER we pass in review over the experiences of the past or attempt to peer into the future and forecast coming events, consideration of the general subject of visual instruction by means of the motion picture points conclusively to the need of a practical, efficient system of film distribution, co-ordinating supply and demand and possessing the complete confidence of the educator as a class.

Practical distribution is essential of educational subjects, subjects that have true classroom value or real worth from a welfare or religious point of view, in which both technical phases and pedagogical features are given proper consideration.

Charles Urban in the February issue of EDUCATIONAL FILM MAGAZINE touches on this subject and offers a solution—the establishment of film libraries in local communities maintained by popular subscription or subscriptions of users, the film being purchased outright.

The Urban suggestion contains the nucleus of the solution but in its full detail is too far in advance of the developments in this field of motion pictures to be essentially practical at the present time. There is no question but the time for such distribution is coming to a certain extent.

## OBJECTIONS TO THE URBAN PLAN

Without going too deeply into the subject, two criticisms come to mind. First, such a library in most instances could not be large enough to be of much practical value and many of the subjects would soon exhaust their usefulness after being shown once or twice. Secondly, as has already been pointed out, the technical handling of the film, inspection and booking should be in the hands of an expert or at least one more or less experienced in that line. Such persons are not easy to procure for community work of this nature.

The medium of distribution which would best meet the requirements of visual instruction development would be an exchange system devoted exclusively to non-theatrical interests, where the necessary technical experience and the physical handling of the films could be found together with a certain amount of pedagogical training. In such a center the complete confidence of the educator should be vested. To function as effectively as practical in the strictly visual instruction phases, such an exchange should not be operated for monetary gain, but should be at least semi-self-supporting.

## UNIVERSITY EXTENSION OFFERS SOLUTION

Such a medium is offered in the extension departments of the forty-three states now actively engaged in the development of motion pictures as an effective aid to education. Motion picture distribution and handling machinery has already been established and the field has been canvassed. In most instances the work has developed under the direct supervision of a technical man.

The National University Extension Association with headquarters in Washington, D. C., in co-operation with the Bureau of Education, visual instruction section, of the Department of the Interior, has done splendid work in getting this machinery under way. The film subjects that have been furnished have made possible the start. No one can deny that these subjects are far from adequate. But they

form the nucleus of what may be developed into a worthwhile library of educational welfare and recreational film suitable to schools, colleges, churches, and welfare and industrial institutions.

In practically every instance the motion picture work now being done through the extension departments is in connection with either the state university or the state board of education. State aid is therefore possible and practical and that is what is needed. If the state legislatures will appropriate sufficient funds to carry on this work and purchase new film each year, visual instruction will receive an impetus that will launch well into the forward ranks of the motion picture field and permit it to attain the prominence that rightfully belongs to it.

While the federal government does not permit any charge of admission to be made in the use of government film, nor any charge by the distribution center, there is no reason why a nominal charge to cover necessary expense, such as inspection, etc., should not be made on film purchased with state funds. This would enable the exchange to be at least semi-self-supporting and any balances that might develop could be used for the purchase of additional subjects.

## ADVANTAGES OF STATE-AID PLAN

Let us consider briefly what the results reasonably expected from active participation by the state in the development of visual instruction might mean. A state appropriation for educational films on a basis similar to the appropriations for textbooks, etc., would establish the market for educational subjects. On forty-three prints a producer certainly has a chance to get back his investment. Consequently, with a known market established, the incentive for production heretofore lacking will become an active factor. With pedagogical supervision entering into the purchase and distribution of educational film, producers will of necessity be compelled to consider classroom value as predominant, thus correcting the present difficulty sometimes found with so-called educational subjects.

With an adequate supply of film subjects for educational purposes available in every state at a very nominal or no rental charge as the case may be, coupled with the strategic value the distribution of such film through the educational departments of the state government would have, visual instruction could reasonably be expected to develop by leaps and bounds. Extension departments of the state educational boards or universities are in a position to foster the use of motion pictures in the educational field, to encourage the installation of equipment and render practical assistance and advice to the individual institution. A co-ordination of supply and demand is thus assured.

It is entirely up to the extension departments. If they realize the possibilities and responsibilities confronting them and take the suggestions herein contained seriously, the writer is confident that within the next year or two visual instruction will have attained more nearly to its true prominence and the motion picture have entered into the field for which it was primarily intended.

A certain amount of development work will probably have to be done with the legislature—yes, and the educators, too—of the various states. But it can be done. There

a great deal of talk about overcrowded school conditions and consequential lack of personal attention to the individual pupil. The motion picture will remedy that to a certain extent by enabling the instructor to convey his message to a great number of pupils in such a manner that every one will receive a thorough comprehension of its meaning. But this subject has been threshed over again and again and has no place here.

#### STATE DISTRIBUTION NOT COMPETITIVE

The distribution of educational film for visual instruction purposes should by all means be done through a non-theatrical distributing agency. The film exchange of today and the commercial institution catering to the wants of the theatrical field are not in a position adequately to meet the real need of the visual instructionists. And this is stated with all respect to such exchanges and in no wise meant to be derogatory. State distribution of film should not be considered as in any way entering into competition with the established exchanges, whether theatrical or non-theatrical. Rather it develops and fosters interest in the motion picture and is actually to be considered as an asset. Let's hear from someone else.



#### COMMUNITY MOVIE SHOWS IN SYRACUSE, N. Y. Center of the Pioneer Eastern Cities in the Movement Now Embracing 380 School Community Centers in This Country

A community motion picture show was given recently at Delaware school, Syracuse, N. Y., under auspices of the Delaware Women's Club, which has been working out various community activities under the supervision of the local recreation board. There were two performances, at 7 and 9 p. m.

The feature was "The Land of Opportunity" and there was a comedy reel also. The picture equipment was installed by the board of education in Delaware school when it was first built. G. Carl Alverson, principal, assisted the women in their efforts to hold community movies.

This was the first community movie shown in the city, placing Syracuse among the 380 cities where centers have been organized and motion pictures are one of the neighborhood interests. The neighborhood movie is popular in western cities and towns. Syracuse is among the pioneer eastern cities in this movement.

Mrs. Gustavus Young is the club leader who, by tireless effort, succeeded in bringing the motion picture to the schoolhouse where the children of that section of the city could conveniently attend. In other communities where the movie has become a neighborhood activity, it has been used to teach community, civic, health and other lessons and has been a vital factor in Americanization work.



#### GOLDWYN HAS FINLEY BIRD FILMS

A recent visit to New York by William L. Finley, nationally known as a naturalist, has resulted in the Goldwyn-Bray organization acquiring 16,000 feet of Mr. Finley's motion pictures of wild bird and animal life. The pictures represent the work of Mr. Finley and his wife for the past three years. It is their custom to take to the field every summer with a motion picture camera and about 20,000 feet of film negative to photograph wild birds and animals in their native environment. The average result of a summer's work is about 500 feet of good film. On their trips Mr. and Mrs. Finley live in a tent and are accompanied by their two young sons.

The work of Mr. Finley is unique, as few lovers of wild life hunt with the camera. Through his painstaking work a careful record has been compiled on the motion picture screen of the actual conditions under which wild birds and animals live. The difficulty in gaining these pictures is due to the fact that the subjects are always shy, not only of man but of the camera. In order to get close enough to the birds and animals to photograph them, Mr. Finley has often had to plant his camera the night before and wait for the birds or animals to come to their feeding or drinking place at daylight. —*Moving Picture World.*

#### AMERICAN RED CROSS FILM SERVICE

W. L. Waddell, Director of Their Motion Picture Bureau, Gives Exclusive Statement to This Magazine on Their Producing and Distributing Activities

W. L. Waddell, director of the Bureau of Pictures of the American Red Cross, Department of Publicity, was asked by a representative of this magazine for a concise statement of the organization's producing activities with motion pictures and the nature of the film service which the Red Cross was offering schools, churches, clubs, and other non-theatrical institutions.

"Heretofore," he said, "we have devoted our film activities almost exclusively to our 3,700 Red Cross Chapters. We have recently compiled a list of non-theatrical exhibitors in the United States, such as churches, schools, clubs, etc. We will hereafter distribute motion pictures through our thirteen division offices to all such exhibitors.

"We are producing from time to time in this country, films on such subjects as Home Hygiene, Dietetics, etc.

"We have a large corps of cameramen in various sections of the world from whom we are receiving most interesting negatives, not only of Red Cross activities but those of scenic and educational value. For the sake of variety we also release industrial pictures that are of sufficient value to warrant our distributing them.

"Heretofore churches and schools have found it most difficult to secure a sufficient number of appropriate films for their showings, and we believe that the Red Cross is the logical agency to supply this much needed demand. A very nominal rental charge will be made—in fact, merely enough to cover the cost of handling."



#### PATHÉSCOPE DINNER TO N. Y. PRINCIPALS

Interesting Addresses and Convincing Demonstration of the Latest Model Projector

Occasionally when a municipal concern tenders a dinner to its customers and prospective customers the affair turns out to be a clever business-producing scheme rather than one for mental help and social betterment. The informal dinner given by the Pathéscope Company of America, Incorporated, to some of the principals of the New York City public schools on Friday evening, April 30, at the Café Boulevard, New York, was a refreshing exception to the rule. The menu stated that the dinner was given "in the interest of educational motion pictures" and "the royal road to learning lies along the film highway" was a significant and lyrical phrase which appeared on the menu cover.

Walter B. Cook, president of the company, was toastmaster at the dinner, but did not take advantage of his official position to "talk shop" and make a plea for business, for which everyone present was grateful. In fact, such a plea was unnecessary, as those present had a visual and convincing demonstration of the improvements which have been embodied in the latest model Pathéscope projector as compared with the old model. One of the most interesting features of the evening was the comparison on the screen of the pictures projected by the old model and the new model, both machines running at the same time and projecting pictures and blank reels and arcs of light side by side.

The speakers in their order were: Frank D. Wilsey, Commissioner and Vice-President, New York City Board of Education, whose title was "Safety First in Visual Education"; Dr. Ernest L. Gray, Jr., Director of Lectures and Visual Education, New York City Board of Education, "Some Recent Experiments in Visual Education"; Dr. Carl H. Ellis, Director Education Production, Universal Film Manufacturing Company, "The Place of Pictures in Classroom Instruction"; William P. McCarthy, Principal, Public School 24, 10th St. and Broadway, New York City, "The Subject of the Pictures for Schools"; Dr. Edward W. Starr, District Superintendent of Schools, New York City, "Do We Teachers Talk Pictures?"

Dr. Wilsey made the interesting statement that the Pathéscope, of which there are now 100,000 in the New York City schools, is the most important piece of equipment in the school today. He stated that the Pathéscope has been used in the New York City schools for the past three years and that it has been found to be one of the most important pieces of equipment in the school today. He stated that the Pathéscope has been used in the New York City schools for the past three years and that it has been found to be one of the most important pieces of equipment in the school today.



# REVIEWS OF BOOKS



## "ANIMATED CARTOONS"

By E. G. LUTZ

**E.** G. LUTZ, an illustrator and maker of animated drawings, for the first time discloses some of the secrets of the craft in his 260-page book, "Animated Cartoons: How They Are Made—Their Origin and Development," published by Charles Scribner's Sons, New York. One naturally looks for explanatory illustrations in a work of this character, and the reader or student is not disappointed in this instance. The book is of an introductory or elementary character rather than an exhaustive treatise on the subject.

The first chapter consists of a brief historical survey entitled "The Beginning of Animated Drawings," followed logically by "The Genesis of Motion Pictures." Forty pages are devoted to the details of making animated cartoons, and there are chapters on "Movement in the Human Figure," "Animal Locomotion" and "Inanimate Things in Movement."

One of the most interesting chapters in the book describes how various comic effects are obtained in animated drawings. Thousands of movie viewers in the theaters have been mystified by the exceedingly clever and natural manner in which the illustrations of little human and animal figures have been made to do all sorts of amusing things, but now the author takes the public into his confidence and for the first time lifts the magic veil.

The final chapter on "Animated Educational Films in the Future" is of especial interest to the readers of this magazine. Although brief, it contains some artistic and prophetic material of real value. One of the most instructive and amusing pictures in the book is the frontispiece, illustrating the method of making animated cartoons by cut-outs. On the whole the book is a valuable contribution to an important yet little understood phase of motion picture production, and no library of filmiana will be complete without this work. As the use of educational films grows in extent and urgency in the American school and college system, the essential need of the animated drawing, diagram, chart and map will be universally admitted. Even now it is playing a vital part in some types of film, and for certain purposes in the future it is destined to play an indispensable part.



## "MOTION PICTURES AND EQUIPMENT"

We are in receipt of Bulletin 32—1919—"Motion Pictures and Motion Picture Equipment," a handbook of general information by F. W. Reynolds and Carl Anderson, issued by the Bureau of Education, Department of the Interior, Washington, D. C. The letter of transmittal from Commissioner Claxton to the Secretary of the Interior was dated October 21, 1919; therefore the pamphlet is more than a year and a half old. This is a long time in the motion picture business in which conditions change overnight. Much of the information, such as descriptions of technical terms, directions on handling and operating projection machines, shipping containers, etc., is still helpful to the purchaser and user of a projector.

The fact, however, that only standard theater or professional film is endorsed and recommended deprives the booklet of a good deal of its practical value. Nothing was

gained by ignoring the extent, possibilities and progress safety standard film, because since this brochure came from the government printing office hundreds of schools and colleges have equipped themselves with safety standard projectors, according to authentic reports, and the production of narrow width, slow burning films seems to have gained considerable impetus. It is surprising, to say the least, that the Bureau of Education of the United States Government would lend itself officially to the exclusive approval of millimeter film and absolutely ignore the 28 millimeter width, officially approved by fire insurance authorities and others for use in educational institutions without affecting insurance rates and without the restrictions to which the professional standard film is subject. The only way we can account for this strange attitude on the part of an official department of the government is that they did not canvass thoroughly the exact situation in regard to portable projection machines and the possibilities of safety projectors and film, and that they permitted the apparent prejudices of the authors of the bulletin to color this official information and thereby, consciously or unconsciously, condemn by omission and innuendo all projectors and film not of the professional or theatrical standard.



## "BEST MOTION PICTURES FOR CHURCH ENTERTAINMENTS"

"The Best Motion Pictures for Church and Semi-Religious Entertainments—900 Dramatic, Americanized, Comic, Travel, Missionary and Instructional Pictures Gathered and Cataloged by the National Board of Review National Committee for Better Films," is the title of a 20-page booklet recently issued by the board. Copies of this booklet may be obtained by sending 25 cents to the board at 70 Fifth Avenue, New York City. For the most part the pictures seem to have been intelligently selected and classified, although a few titles have slipped in which should not have been included.

On the whole, however, the work has been rather carefully done and institutions and organizations interested in films in the above-mentioned classifications would do well to have a copy of this printed list.

It is the hope of the EDUCATIONAL FILM MAGAZINE, some time in the not too distant future, to issue a very complete and comprehensive catalog of motion pictures of suitable and available for the non-theatrical field. This matter has been deferred pending important developments in the production of real classroom subjects and courses for no educational film catalog can be complete unless it includes genuine pedagogical films. When the proper time arrives announcement will be made in these pages.



## "RELATIVE VALUE OF MOTION PICTURES AS AN EDUCATIONAL AGENCY"

In the November, 1919, issue of *Teachers College Bulletin* issued by the Bureau of Publications, Teachers College, Columbia University, New York City, John V. Lacy, Secretary for Sunday School work in Korea under the Board of Sunday Schools of the Methodist Episcopal Church, presents an experimental study "The Relative Value of Motion Pictures as an Educational Agency." The following are the conclusions:

"Under the conditions of our experiments, questions of fact, inference or moral discrimination can be answered more adequately when the narrative material has been presented by a story-teller or as reading matter than when presented through the motion picture; of the two more successful methods of presentation, the story-telling has the advantage."

Stated more exactly, the relative merit of the above methods of presentation given by the author is as follows: Superiority of presentation through reading matter to presentation through the motion picture on questions of fact, 7.26 per cent; inference, 8.375 per cent; moral discrimination, 5.525 per cent.

Superiority of oral presentation to presentation through the motion picture on questions of fact, 12.21 per cent; inference, 9.475 per cent; moral discrimination, 5.35 per cent.

Mr. Lacy's article might have proved a welcome and valuable contribution to the rather meager collection of data, tests, measurements and research material available up to the present time in motion picture teaching; but, unfortunately, he made the unpardonable error of judgment in selecting "The Hoosier School Master," a five reel feature film, with which to make comparisons with oral and silent teaching methods. The weakness in the selection of this articular film will be at once apparent to competent judges in the motion picture world, for "The Hoosier School Master" is generally considered a crude, inartistic and woefully inadequate picturization of James Whitcomb Riley's story. It is a serious reflection upon the artistic appreciation and literary judgment of the author of this article, and those associated with him in making the experiment, that such an unfortunate selection took place by which to make comparisons of the screen and the two other methods employed.

Another fatal error which the article discloses is the inference that the motion picture can be used alone and unaided as a method of teaching. Only well meaning but ill-informed enthusiasts, who have not given deep analytical study to the problem, would venture to make such an unqualified statement. The best informed minds—those who are studying this question night and day—believe that the motion picture can never be more than an extremely valuable supplementary aid to the text book, the blackboard, the map and chart, the still picture and the stereopticon slide. Up to the present their investigations lead them to feel that the film will be the most important of these supplementary teaching aids which, however, in the judgment of calm reasoning minds, will not be utterly displaced by the movie. For this reason experimenters like Mr. Lacy and others are proceeding from false premises, through needless parallelisms and syllogisms, to false conclusions; and when it is understood that the motion picture is only one important visual means—not the only one—and that it can never entirely take the place of the printed text, investigations and conclusions of well-meaning educators based upon such an inference seem a little absurd, to say the least.

Workers in visual education will welcome all impartial and scholarly investigation and research in this field; it is needed and should be done. But, first of all, pedagogical and psychological analyses and experiments with motion pictures must be predicated upon the thesis that they are a means to an end and not the end itself; that they are a cause, not an effect; that the films which are selected for analysis, comparison, and experiment must be the highest and best in their class—not the lowest, crudest, and worst. It would be manifestly unfair to judge the art of paint-

ing by crude chromos produced by a lightning dauber in fifteen minutes in a store window, and the comparison is not more ridiculous than when an unsuccessful and practically worthless film production is used as a test upon which to base the teaching value of motion pictures.



#### SLIDES AND PHOTOS OF NEW YORK BIRDS

The Visual Instruction Division of the New York State Department of Education at Albany, N. Y., has issued list 29, describing slides and photographs of birds of New York State. It is quite an elaborate book of 172 pages covering, according to A. W. Abrams, chief of the division and author of this book, "700 titles representing 162 species. It is confined to birds of New York and includes most of the common and many of the rarer ones. The collection is distinctive in that it consists almost exclusively of photographic reproductions of living specimens of birds, nests and eggs in their normal conditions and actual habitats."



#### MOVIES SEVERAL THOUSAND YEARS OLD

Javanese Shadow Pictures in National Museum Have Articulated Arms Moved by Rods in Hands of Operator

BY DR. WALTER HOUGH

Curator of Ethnology, Smithsonian Institution, Washington, D. C.

In reference to the shadow pictures, I wish to make a correction in the articles which have been published on this subject. There are two types in the National Museum: One consisting of an entire screen cut from rawhide and projected on the screen as a picture. These are Siamese and were presented to the Museum by the King of Siam in 1876. The other type is the Javanese shadow pictures, which are articulated, i. e., they have joined arms which are moved by slender rods in the hands of the operator.

There is no connection between the Javanese shadows and those presented by the King of Siam, which the writer in a recent magazine article unfortunately mixed up. The



JAVANESE shadow manikins in the National Museum, Washington, D. C. The arms are jointed and are moved by slender rods. The manikins are held between the light and the screen and give the effect of lifelike silhouettes.

Siamese pictures number about thirty and consist of a complete play, with all the supernatural beings represented. The Javanese shadow manikins are not sufficient for a complete representation.

These objects attracted but little attention in the Nation-

al Museum until the invention of the movies stimulated someone's mind to connect up this method of representation with the familiar institution with us now.

It will be impossible in a small space to give the historical facts connected with these shadow pictures, but the use of them appears to be of considerable antiquity and rather widespread in the Oriental countries. Some writers believe that they had their origin in India and spread from that center to China, Persia, Turkey, the East Indies, and other places where they occur. They do not appear to have penetrated into Europe, their place being taken there by the puppets known as "Punch and Judy."



## A FOUR-YEAR MOVIE TRIP AROUND THE WORLD

The Peters Photographic Expedition Probably the Most Important from an Educational Viewpoint Ever Planned



**A** WORLD-WIDE hunting expedition using still and motion picture cameras instead of rifles will leave New York shortly for a four years' sojourn in the Pacific islands, the Far East and India. The party will consist of Thomas Kimmwood Peters, Thomas Clinton Bartlam, Mrs. Peters, and two camera men.

The expedition will carry scien-

tific apparatus, and a complete equipment for making safety standard films for educational use.

that the Chinese so ardently desire to know. The Northwest Provinces of India have officially appropriated a fund to provide motion pictures for school use, according to a report received by Mr. Peters from the educational authorities of India. In view of the fact that the New York City Board of Education, through its lecture bureau, is



trying to achieve this happy result news from the Orient will be read with peculiar gratification by school boards in this country. During the stay of the party in India Mr. Peters will do considerable work of an educational nature for the Indian government, and will enjoy exceptional advantage there for obtaining pictures.

Contracts have been made with several organizations to photograph for them special pictures showing their work in foreign countries and with the army, marine corps, and navy showing these branches of the service throughout the world.

### VISUAL INSTRUCTION THROUGHOUT CHINA

In China, Mr. Peters will organize a Bureau of Visual Instruction, which will operate through the village temples. The need for this form of education is great in China owing to the large number of dialects which render the communication of ideas except through the Mandarin language

a difficult thing. It is almost as difficult for the Chinese boy to learn this language as it would be for him to learn English, and for that reason a movement is now on to formulate a standard Chinese language which will be spoken from one end of China to the other. The new language will have an alphabet of thirty-six letters or sound signs and will entirely do away with the ancient ideographs which have been in use continuously for thousands of years. In line with this new movement will be the use of the motion picture in instruction as it will show more clearly than by any other means all those phases of Western learning



THOMAS KIMMWOOD PETERS was one of the early travelog camera men. He was with the International Botanical Societies' Expedition to Yucatan in 1896, and later toured Europe and Egypt, making negative for Paul of London and Pathe. Four trips to the Orient he took in 1904-5, making movies. During the last fifteen years he has worked in California and the East with various motion picture producers, in every capacity from darkroom man to director. Mr. Peters is the author of *Technique of Cinematography* and scientific articles on aeronautical instruments for *Scientific American*. During the late war he developed new instruments for the United States army. Mrs. Peters, who will accompany her husband on this latest tour, is an experienced camera woman and will be able to take pictures in harems and zenanas where a male photographer would not be allowed.

trying to achieve this happy result news from the Orient will be read with peculiar gratification by school boards in this country. During the stay of the party in India Mr. Peters will do considerable work of an educational nature for the Indian government, and will enjoy exceptional advantage there for obtaining pictures.

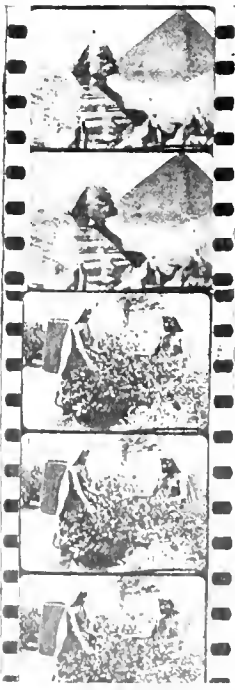
### TO CORRELATE PICTURES WITH TEXTBOOKS

It is Mr. Peters' intention to correlate all the educational pictures taken by the expedition with existing textbooks and to this end he has taken copies of all the standard textbooks of geography, physical geography, agriculture, biology, botany, entomology, and zoology, and made lists of subjects which could be illustrated by the motion

and still pictures taken on the expedition. In addition, such popular children's stories as "The Seven Little Sisters" and others of its kind will be made among appropriate settings. No particular textbook has been selected for each subject but a standard list has been prepared embodying the pictures contained in all of them. In this manner a reference catalog of films will be available which will be adaptable to the work of any school.

Manners and customs and native life will be recorded in a sympathetic manner and with an understanding of the reasons actuating

(Continued on page 15)



The pictures used to illustrate this article and those on page 10 of the April issue were made by Mr. Peters on his last trip to the Orient.





# RELIGIOUS



## MORAL OPPORTUNITY OF THE MOVIE

By the Rev. J. H. ...

...

**I**n the past few years the motion picture industry has become a powerful force in the life of our people. It is no longer a mere amusement, but a medium through which we can receive instruction and inspiration. The moving picture is a powerful agent of the suggestible mind. It can be used for good or ill. Its momentum as a force for good or evil is of us can foretell the future of our civilization. It will remain. It is idle to say that the motion picture is a mere amusement. We ought to let our children and young people go to the movies. They are spending their money. They will go to the movies more and more. If we do not get the children of our own homes to see the good, all sorts and kinds of movies the millions of children and millions of audiences whose parents and teachers will send the movies, and the influence of the motion picture industry will be felt in the life of the nation. From what our children and young people receive.

...

### SAVING OUR CHILDREN FROM THE MOVIES

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# "THE CHOSEN PRINCE"—A Photodrama

THERE are certain outstanding stories in the Bible which one longs to read and hear told over and over again, and the touching story of brother love which existed between David, son of Jesse and Jonathan, son of the all-powerful Saul, king of Israel, is one of these. The Biblical account of this great affection, not second even to the love of Damon and Pythias, may be found in I Samuel, Chapters 16 to 22 inclusive; Chapter 24, and Verse 4 of Chapter 31. Among orthodox Jews even at this day it is customary for elderly parents to chi their children into brotherly and sisterly peace and harmony by speaking of the classic pledge of David and Jonathan, writ in each other's walking blood. Indeed, this scene is one of the most effective in "The Chosen



Prince," an eight reel motion picture production which is said to have cost more than \$50,000 to produce in California and which is available for the use of churches, Sunday schools, church societies, lodges, clubs, etc.

The film follows the sacred narrative rather faithfully, and upon the whole is little short of masterly in portraying on the screen the life manners, customs, human characteristics and emotions existing during the formative period of Israel when the first of the long line of kings began to reign. The scenic effects have been neither cheapened nor over-elaborated, and the soft air of the Orient lies like some unrisen incense of the past over each scene. The tone and tempo of the production are well gauged; the photography is modern and without blemish save for a few minor exceptions, and the same is true of the lighting which for the most part is adequate. The acting of Edward Alexander as David, Charles Perley as Jonathan, and Verna Felton as Michal, Saul's younger daughter and David's sweetheart, is capital and leaves nothing to be desired. Noah Beery, Jr., as Saul is effective at times but in some scenes is inclined to overdo his part and become stagey. Most of the characters, however,

are sustained in a natural and convincing manner and the picture holds one's interest from beginning to end. Institutions and organizations interested in showing a photodrama of this type, in which brotherly love is the dominant note and in which the director has wisely refrained from tampering with the beautiful Bible story to any injurious extent, will do well to include this film as part of their religious, moral and social program, whatever the occasion. The picture is not over the heads of any group and is admirably adapted for young people between the ages of fourteen and twenty.

### CONDENSED SYNOPSIS OF THE EIGHT REELS

Samuel, the last of the judges ruling over Israel, had anointed Saul, the herdman, to become the first king. When Saul first assembled the Israelites for battle they were armed with sharpened goads and sickles and only Saul and Jonathan had swords and armor. Saul led to victory and soon became so vain that he refused to follow Samuel's advice.

Above—Doeg interrupts a message to Michal from David telling her he is safe.  
Below—Bethlehem the home of Jesse. David returns from the hills with his sheep.

# on of the Lives of David and Jonathan

Samuel had commanded Saul to destroy the Amalekites and to take their spoil, but he brought back herds, flocks, plunder, and even Agag, King of the Amalekites. While Saul was waiting at Gilgal, Samuel appeared and upbraided him for his disobedience. The old prophet, in excess of indignation, seized a sword and hewed Agag to pieces and left Saul with the warning that the kingdom would be taken from him and given to another. At this point begins the photodrama.

Samuel receives a revelation to go to Bethlehem and there find one who is to become great in Israel. He takes with him a heifer for sacrifice and appears before Jesse in Bethlehem. Six of Jesse's sons are presented and Samuel is about to select Eliab the eldest when a warning comes to Samuel, and on his way and



esse signals for David  
no is with his sheep.

While David is telling  
s father and brothers about  
s fight with a lion, Samuel  
stems and decides to anoint  
avid, but David does not  
nderstand that he is anointed to become  
ing, Doeg, the Edomite, of alien race,  
ees the anointing and later uses the fact  
o inflame Saul's jealousy.

The fields of Boaz, the oriental life, and  
e always beautiful scene of Ruth and  
aomi are strikingly presented.

Saul orders his army in battle array to  
eet the Philistines, coming in great  
ordes over the hills. The Philistines put forth  
eir champion, Goliath, to fight a duel, the  
esult of which shall determine which side  
all be victor. Saul trembles and will not  
x Jonathan fight the giant. David, bringing  
ovisions, finds his brothers in fear of the  
iant and, against their counsel, offers to fight  
im.

Goliath, in contempt of David's size, throws  
ack the visor of his helmet so that the stone  
rown by David reaches its mark.

David's slaying of the giant encourages the  
raelites and arouses the admiration of Jona-  
han, so that the foundation of an everlasting  
riendship is there laid. Jonathan proposes and  
hey take a sacred covenant of blood brotherhood before the prophet, Samuel. Into this scene is condensed the history of a significant,  
ncient custom from which many modern fraternal id-  
as have been developed.

David returns to his flocks; Saul's malady grows rapidly worse. Jonathan  
n persuades Saul after one of his raptures to send for David  
o expel the evil spirits by his music.

David in Saul's court quickly gains favor and excites jealousy. In this  
ene, and in many others of wide different situations, the  
wenty-third Psalm is developed, and the theme of Browning's poem, Saul,  
is visualized.

The people rejoicing over David's victories arouses Saul's jealousy, and  
eg plots with Saul to send an army against the Philistines so that  
e will be slain.

The picture rapidly sketches in thrilling scenes, the home life of Saul's  
ughters, David's courtship, his marriage, his advancement, Saul's  
ealous rage, Doeg's plotting, David's escape, Jonathan's fidelity, and  
Saul's pursuit of David through the valleys and mountains for ten



Above—Saul and Doeg plot to send David against the Philistines with sea shells.  
Below—"And I will shoot three arrows on the side, thereof, as though I shot  
for his victory over the Philistines.



# SUGGESTED PROGRAMS



## PROGRAMS FOR VARIED PURPOSES

The pictures listed in the suggested programs given below, of which many were released for exhibition several months ago, should all be available at the exchanges of the companies by which they were produced or by which they are being distributed. In planning these programs the nature of the institution or purpose for which they are designated has been taken into consideration, and the pictures chosen are of the best quality.

### FOR BOYS OR GIRLS AT SUMMER CAMPS

**CANOE AND CAMPFIRE**—*Republic*.

(Prizma color production showing the result of carelessness of campers in leaving behind them partially extinguished fires. This picture contains some remarkable views of forest fires in natural colors.)

**NEWS REEL**

**SATURDAY**—*Famous Players-Lasky*

(Briggs comedy showing how Skinney puts in his Saturday scrubbing the steps, and also his adventures in the old swimming hole, and his endeavors to escape his Saturday bath.)

**HEART O' THE HILLS**—*First National*

(Five-part story of the Kentucky mountains, featuring Mary Pickford.)

### FOR SUMMER SCHOOLS

**PATHE REVIEW No. 29**

(Containing slow camera views of juggling. There is also shown the making of lenses, sextant mirrors and prism binoculars, date-raising in California, and scenes of beauty in France.)

**KILAUEA**—*Republic*

(Showing wonderful natural color views in the crater of the Hawaiian volcano.)

**MOVING DAY**—*Goldwyn*

(A Carter De Haven comedy in which a young couple attempt to move to another house, and meet with amusing difficulties through a mis-interpreted order.)

**BROKEN BLOSSOMS**—*United Artists*

(A D. W. Griffith production, proving by means of a Chinaman that kindness of heart and poetry of thought belong to no individual nation or race—a wonderful human interest story.)

### FOR HOSPITALS

**THE WANDERER AND THE WHOZIT**—*Educational Films Corporation*

(A story of two dogs who met in the hills and formed a companionship in the great outdoors, contains comedy situations.)

**KINOGRAMS**—(Preferably a late issue)—*Republic*

**FROM BAND TO MOUTH**—*Pathé*

(A clean farce comedy, featuring Harold Lloyd.)

**RED HOT DOLLARS**—*Famous Players-Lasky*

(An entertaining Charles Ray comedy in which a pair of lovers find themselves at the mercy of a business quarrel between their respective guardians.)

### FOR ASYLUMS

**THROUGH WINDING WALLS**—*Educational Films Corporation*

(A beautiful Chester scenic displaying the charms of the Ausable river and chasm.)

**THE KID AND THE COWBOY**—*Universal*

(A Western comedy-drama of fine quality.)

**FOUR TIMES FOILED**—*Educational Films Corporation*

(An amusing animal comedy in which a monkey is one of the chief actors.)

**LUCK IN PAWN**—*Famous Players-Lasky*

(A bubbling comedy-drama featuring Marguerite Clark.)

### FOR PRISONS

**NEWS REEL** (Preferably the latest.)

**PATHE REVIEW No. 39**

(Showing "The Walled City of the Wasp," "The Dust that Builds Cities," and a slow motion number called "Eight Hands vs. One Bouncer.")

**ERSTWHILE SUSAN**—*Reelart*

(A six-reel story of life among the Pennsylvania Dutch farmers, featuring Constance Binney.)

**BACK STAGE**—*Famous Players-Lasky*

(A two-reel farce comedy on the troubles of a traveling stock company, featuring Roscoe Arbuckle.)

## FOR PARKS AND PLAYGROUNDS

**JOHN BIRROUGHS**—*Republic*

(A Prizma natural color film, picturing a delightful day spent by a couple of children in the company of the famous naturalist.)

**MONKEY CAPERS**—*Educational Films Corporation*

(A series of amusing scenes in which the unconscious comedy the species prevails.)

**TOM SAWYER**—*Famous Players-Lasky*

(An adaptation of Mark Twain's "Adventures of Tom Sawyer" featuring Jack Pickford.)

**THE KITCHEN LADY**—*Famous Players-Lasky*

(A Mack Sennett farce comedy in which a slavey turns out to be an heiress.)

## FOR CHAUTAUQUAS

**NEWS REEL**

(Preferably the latest.)

**COME WATCH WITH ME THE PASSING NIGHT**—*Famous Players-Lasky*

(A beautiful Post scenic including a number of delightful close studies.)

**WHEN THE CLOUDS ROLL BY**—*United Artists*

(A Douglas Fairbanks comedy of which mental suggestion forms part. Amusing dream scenes in slow photography follow over-indulgence in lobster salad. The picture has also a pleasing love interest.)

**COMPANY**—*Famous Players-Lasky*

(A Briggs comedy presenting a sketch of American country life in a homely and amusing way.)

## FOR INDUSTRIAL OR VOCATIONAL SCHOOLS

**MAGIC CLAY**—*Republic*

(A Prizma natural color demonstration of the art of making pottery—an especially artistic industrial.)

**TROUT RAISING**—*Republic*

(Interesting incidents in the life of a trout, according to Prizma natural color method.)

**A GAY OLD DOG**—*Pathé*

(Five-reel comedy of exceptional merit, featuring John Cumber.)

**THE FLOWING ROAD**—*Goldwyn*

(A Ford scenic, beautifully photographed, tinted and toned.)



## LISTS OF APPROVED FILMS

Issued by Centenary Conservation Committee, Division of Spectacles, Motion Pictures and Lectures, Methodist Episcopal Church, 111 Fifth Avenue, New York City

If unable to secure address of nearest film exchange of desired company, write the company at New York address, for information enclosing postage. If in question as to necessary cuts apply to the department. If any parts are cut out they must be replaced with scrupulous care and accuracy, or damages will be charged at further service cut off.

**WORLD AT COLUMBUS**

6 reels, distributed through Area Offices. Rental \$20. First three reels sketch origin of Methodism and show the Centenary Celebration at Columbus. Reel four gives a brief idea of the Wayfare Reels five and six present the Centenary program visually.

**STREAM OF LIFE**

7 reels, Plymouth Film Corp., 784 Broad street, Newark, N. J. Rental \$25. Story of a country boy who came to the city and found success but lost his religion. His experiences of life take him through the phases of doubt, unbelief and bitterness till at last he finds God again. A beautifully strong, evangelistic picture. Best religious story ever put in pictures.

**MANGER TO CROSS**

5 reels, Vitagraph, 1600 Broadway, New York. Best thing of its kind ever done. Unqualifiedly endorse for single evening or for five nights with sermon series on the life of Christ.

**SATAN'S SCHEME**

5 reels, Paragon Film Bureau, 811 Garrick Bldg., Chicago, Ill. Built on Bible prophecy, "The seed of the woman shall bruise the head of the serpent." Biblical—fine. Inspect for many cuts.

**GOD AND THE MAN**

6 reels. Shows preaching of John Wesley and work of early Methodists, a story of love and hate and victory of love. S. H. Hadley, 130 West 46th street, New York City, care Frank Hall.

**HEARER MY GOD TO THEE!**  
5 reels. Reginald Warder, 729 Seventh avenue, New York City. Very fine story; story of nunchback organist. English film.

**LIFE OF MOSES**  
5 reels. Beseler Film Co., 71 West 23rd street, New York City. Could be used excellently with Sermon series on Life of Moses. Good as old material goes.

**THE MIRACLE MAN**  
8 reels. Famous Players-Lasky Corp., 485 Fifth avenue, New York, N. Y. Considered the best picture produced in 1919. Splendid story of the power of divine faith in the healing of the sick and the transformation of sinners. There is much of the underworld vividly pictured, and the picture should therefore be inspected in advance of showing to determine whether for the conditions under which it is shown certain cuts must be made. Watch particularly for bathroom scene in Reel 3. If cuts are made be sure to reinsert after using.

**PASSING OF THE THIRD FLOOR BACK**  
5 reels. First National Exhibitors' Circuit, 6 West 48th street, New York, N. Y. Great sermon. Cuts necessary.

**SIGN OF THE CROSS**  
4 reels F. P. Great sermon on present day demands of Christianity. Cut Bacchanalian scenes in reels 3 and 4.

**THE TURN IN THE ROAD**  
5 reels. Robertson-Cole, 1600 Broadway, New York City. Great Sermon. Influence of child's faith on hard old man. Two cuts in third reel.

**REDEMPTION OF DAVID CORSON**  
5 reels. F. P. Cuts but very strong story sermon.

**MARTYRDOM OF PHILIP STRONG**  
5 reels. F. P. From Sheldon's book. Inspect carefully for cuts.

**CANNIBALS OF SOUTH SEA ISLES**  
Robertson-Cole, New York City. 4 reels. Fine missionary picture. Cuts in first, third and fourth reels.

**LION AND THE MOUSE**  
6 reels. Vitagraph. Fine story. Entertainment.

**THE WISHING RING MAN**  
5 reels. Vitagraph. Good story.

**YANKEE PRINCESS**  
5 reels. Vitagraph. Good. Cut reel 5—drinking scene—repulsive.

**DADDY LONG LEGS**  
7 reels. Mary Pickford. Very fine, possible cut in second reel. Inspect this reel. Entertainment. First National Exhibitors' Circuit.

**HOOSIER SCHOOL MASTER**  
5 reels. Beseler Film Co., 71 West 23rd street, New York City. Good entertainment.

**NEIGHBORS**  
5 reels. World Film Corp., 130 West 46th street, New York City.

**GHOST OF SLUMBER MOUNTAIN**  
5 reels. World. Good entertainment.

**LITTLE ORPHANT ANNIE**  
5 reels. World. Good entertainment.

**FAITH**  
5 reels. Metro Film Company, Longacre Building, New York City. Strong story. Good entertainment.

**THE DEEMSTER**  
7 reels. Arrow Film Co., 220 West 42nd street, New York City. Fine, strong, artistic dramatization Hall Caine's novel. Could be used as sermon. Four cuts, reel 1. Tavern scene. Reel 2, "why pay tavern." Reel 4. Cut drink. Reel 5. Cut "Sign of Cross."

**PARZAN OF THE APES**  
First National Exhib. Circuit. Wonderfully interesting entertainment. Inspect for cuts. 7 reels.

**THE DRIFTERS**  
5 reels. W. W. Hodkinson Corp., 527 Fifth avenue, N. Y. C. Gripping story of Yukon and fight against drink. A fight to forget in drink and a fight to remember—beautiful love story. Considerable drinking—usually necessary for plot.

**THE CRAB**  
Triangle Film Company, 1459 Broadway, New York City. Good  
5 reels. Crabbed old man—melted by child. Two cuts, Reel 3. Reel 5, cut title.

**THE BLUEBIRD**  
6 reels. F. P. Sermon or week night. Cut Springtime Reel 5. Cut Reel 5. Just before stars rise. Cut Reel 5. Unborn children long strip. View 5 carefully for cuts.

**DAWN OF A TOMORROW**  
5 reels. F. P. Sermon or week night. Two cuts. Frances Hodgson Burnett's story. Splendid. Mutual Film Corp., 1600 Broadway, New York City.

**EYES OF THE SOUL**  
5 reels F. P. Cabaret girl (pure) engaged to rich judge. Auto strikes blind soldier. She realizes he represents salt of earth scattered. She gives all her time and strength to caring for him. Learns to love, and becomes the eyes of his soul. Beautiful story and strong plea for the disabled. Several cuts. Reel 1, four cuts. Reel 5, three cuts.

**REFCKLES**  
5 reels. F. P. Splendid photoplay of book. No cuts. Jack Pickford.

**GENTLEMAN FROM INDIANA**  
5 reels. F. P. Splendid photo-play of book. No cuts. Farnum.

**AT EXPECTATIONS**  
5 reels. F. P. Leo Dock. Good. F. P. C.

**COULD YOU JEAN**  
5 reels. F. P. Good story. F. P. C. E. S. M. E. W. C. S.

**K AND TOM**  
5 reels. F. P. Rich Marx. F. P. C.

**ALL WOMEN**  
5 reels. F. P. Admirable for M. P. C. S. D. V. C. C. C. C. C.

**EVER TWIST**  
5 reels. F. P. Fine, few cuts.

**ALBION OF PANAMINI**  
5 reels. F. P. Fine. Inspect for cuts.

**GRINCE AND PAUPLER**  
5 reels. F. P. Fine.

**SNOW WHITE**  
7 reels. F. P. Fine.

**SEVEN SWANS**  
5 reels. F. P. Fine. 7 reels.

**ROMANCE OF HAPPY VALLEY**  
Mary Pickford. 6 reels. F. P.

**THE SECRET GARDEN**  
Extra good story. 5 reels. English parents die in India. Child reared by guardian in England. F. P.

**STRING BEANS**  
5 reels. F. P. Charles Ray. Wholesome country story.

**THREE MEN AND A GIRL**  
Marguerite Clark. 5 reels. F. P. Good story.

**YOU NEVER SAW SUCH A GIRL**  
5 reels. F. P. Good clean story.

**LESS THAN THE DUST**  
5 reels. F. P. Fine. Mary Pickford.

**WHITE HEATHER**  
5 reels. F. P. Thrilling story. Beautiful Scotch scenery.

**TALE OF TWO CITIES**  
7 reels. Fox Film Co., 126 West 46th street, New York City. Faithful, wonderful portrayal of Dickens' novel.

**TO HAVE AND TO HOLD**  
5 reels. F. P. Beautiful dramatization of Mary Johnston's book.

**DR. JEKYLL AND MR. HYDE**  
7 reels. F. P. John Barrymore. Very wonderful drama.

**LITTLE MISS OPTIMIST**  
5 reels. F. P. Vivian Martin. Good lesson, splendid story.

**PRIDE OF THE CLAN**  
6 reels. F. P. A really interesting picture with Mary Pickford at her best. Watch Reel 3 for cannibal scene.

#### COMEDIES

**ONCE A MASON**  
2 reels. Drew-F. P.

**AMATEUR LIARS**  
2 reels. Drew-F. P. O.K.

**ROMANCE AND BRASS TACKS**  
Drew-F. P. 2 reels. O.K.

**BELL BOY**  
Arbuckle. 2 reels. F. P. Two cuts. Reel 1, dancing; Reel 2, dancing.

**ROMANCE AND RINGS**  
Drew. 2 reels. F. P.

**LOVE**  
Arbuckle. 2 reels. F. P. Three cuts.

**HIDE AND SEEK COMEDY**  
Sennett-F. P. Tolerably good, inspect carefully.

**ONE EVERY MINUTE**  
Flagg. 2 reels. F. P. Tolerably good, inspect carefully.

**VILLAGE SMITHY**  
2 reels. Mack-Sennett-F. P. Cuts—Reel 1, Reel 2, two cuts. Borders on vulgar but funny.

**TELL IT TO THE MARINES**  
2 reels. Flagg-F. P. Inspect carefully. Reel 1, cut dance. Reel 2, cut title.

**SCARED STIFF**  
1 reel. Universal, 1600 Broadway, New York, N. Y. Two men think they have killed each other.

**PATRIOTIC MANDY**  
1 reel. Drew-Metro Film Co., New York City.

**MUSIC HATH CHARMS**  
1 reel. Drew-Metro Film Co., New York City.

**MATCH MAKER**  
1 reel. Drew-Metro Film Co., New York City.

**LOST WE FORGET**  
1 reel. Drew-Metro Film Co., New York City.

**HENRY'S ANCESTORS**  
1 reel. Drew-Metro Film Co., New York City.

**ECONOMIC INDEPENDENCE**  
1 reel. Drew-Metro Film Co., New York City.

**THE DENTIST**  
1 reel. Drew Metro Film Co., New York City.

**COMIC FEATURES**

**JOEY KIDD, JR.**  
5 reels. F. P. 5 reels. Mary Pickford. Splendid. Delightful courtship.

**HE COMES UP SMILING**  
Lang, Fairbanks. 5 reels. F. P. C. E. S. M. E. W. C. S.

## HIT THE TRAIL HOLLIDAY

5 reels. F. P. Wonderful temperance propaganda and side-splitting comedy, few cuts. Barroom scenes essential to story.

## JOHNNY GET YOUR GUN

5 reels. F. P. Fred Stone. Very funny.

## STRINGBEANS

Charles Ray. 5 reels. Wholesome fun. F. P.

## REACHING FOR THE MOON

Douglas Fairbanks. 5 reels. F. P. Good fun. Clean. One scene in reel 1, men at table. View in advance to determine whether to cut.

## WAR AND PATRIOTIC

### CRASHING THROUGH TO BERLIN

6 reels. Universal.

### EVERY MOTHER'S SON

5 reels. Fox. Beautiful war story. Every mother's suffering. Tried to hold back third son from war. Awakened by refugees from submarine atrocity.

### THE GIRL WHO STAYED HOME

7 reels. Griffith-F. P. Girl makes over her worthless, slacker lover. Three cuts.

### HEART OF HUMANITY

6 reels. Universal. Good war story. Few cuts

### MY FOUR YEARS IN GERMANY

Gerard. First National Exhib. Circuit. New York City. 8 reels.

### UNDER FOUR FLAGS

5 reels. World. Fine.

### PERSHING'S CRUSADERS

First National Exhib. Circuit. 7 reels.

### THE WARRIOR

6 reels. Metro. Maciste the Italian Giant. War between Italy and Austria. Marvelous exploits, scenes and mountain fighting.

### FIGHTING ROOSEVELTS

5 reels. First National Exhib. Circuit. Fine.

### LINCOLN CYCLES

10 sets, 2 reels each. Beautiful, humorous, historical. One of the finest things I know. Write us for catalog. \$5.00 per cycle of two reels. Famous Players-Lasky Corporation.

## CHILDREN'S PICTURES

### JACK AND THE BEANSTALK

10 reels. Fox. Great.

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5 reels. F. P. Fair.

### HUCK AND TOM

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### TOM SAWYER

5 reels. F. P. Fine

### FAN FAN

5 reels. Fox Film Co., 130 West 46th street. The Fox Kiddies. Inspect Reel 2 to determine whether to cut out stork.

### THE NEW WIZARD OF OZ

5 reels. Alexander Film Co., 130 West 46th street, New York. Watch for cuts in Reels 1, 3 and 5. Excellent children's story.

### BAGGED GIRL OF OZ

Alexander Film Co. Watch for cut in Reel 2, fairy sprite ringing bell. Excellent children's story. 5 reels.

### BUCKLEBERRY FINN

5 reels. F. P. One of finest Mark Twain stories. Excellent picture for children.

### ALI BABA AND THE FORTY THIEVES

5 reels. Fox Film Co. Delightful children's stories by the Fox Kiddies. Might be wise to view in advance of showing for any possible cuts.

### LES MISERABLES

9 reels. Fox Film Co. Great story. Victor Hugo. Exceptional.

### MOTHER O' MINE

5 reels. Universal Film Company.

### 20,000 LEAGUES UNDER THE SEA

7 reels. Universal Film Co., 1600 Broadway, New York City. Fine, few cuts.

## MOTHER'S DAY

### EVERY MOTHER'S SON

5 reels. Fox.

### MOTHER O' MINE

5 reels. Universal Film.

### LITTLE WOMEN

6 reels. Famous Players.

### "MY MOTHER"

Lincoln Cycle. 2 reels. Famous Players.

### TENDER MEMORIES

Lincoln Cycle. 2 reels. Famous Players.

## CHRISTMAS

### SNOW WHITE

7 reels. Famous Players.

### SEVEN SWANS

7 reels. Famous Players.

## SHORT SUBJECTS

### BURTON HOLMES TRAVELOGS

F. P. \$2.50 per reel. There are hundreds of these. Write company for catalog. Fine with stereopticon lecture sermon.

### BRAY PICTOGRAPHS

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### BURLINGHAM TRAVELOGS

F. P. Write company for list.

### POST NATURE SERIES

F. P. Marvelous. Write company for list.

### NEWMAN TRAVELOGS

Educational Films Corp., 729 Seventh avenue, New York City.

### BRUCE SCENICS

Educational Films Corp.

### KINETO TRAVELOGS

Kineto Co., 71 West 23rd street, New York.

### EDUCATIONAL FILMS CORP. OF AMERICA

729 Seventh avenue, New York City. Have many very fine educational pictures. Write them for catalogs.

### ATLAS FILM CO.

Chicago, Ill. Write for catalog. Very reasonable. Religious and educational films. Somewhat old. Owing to the fact that their office is in Chicago we are unable to inspect or list their films.

### PRIZMA

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### FORD WEEKLIES

1 reel. \$1.00 a week. Released through Goldwyn Distributing Corp., 509 Fifth avenue, New York City.

### GOVERNMENT FILMS

For information concerning these films, it will be most satisfactory to apply direct to the Bureau of Commercial Economics, Washington, D. C. (Not a government but a private bureau.)

### INDUSTRIAL FILMS

By applying to your local Y. M. C. A. Secretary, or if you have none in your town, by application to the "Y" in your nearest city, you can get information and lists. This is usually a free service.—carriage charges only to be paid by you.

*Rental*—It is impossible to induce film companies to put a figure on these but a letter to the exchange manager, asking for special consideration, will usually be very effective. An average of about \$2.50 per reel may be maintained, which is very considerably less than the rental price to regular exhibitors.

Promptness in return shipment and care in use of film are absolutely essential to maintain the good will of exchange managers. F. P. is Famous Players-Lasky Corp., 485 Fifth avenue, New York, N. Y. The New York address of each film company appear with its first mention in the foregoing list.

The American Red Cross has a large list of films of an educational, scenic and industrial character in one and two reels. Rental ranging from \$1 to \$3. Write American Red Cross, Motion Picture Dept., 220 West 42nd street, New York, N. Y., for address of nearest division and for catalog of films.



## REVIEW OF "THE CHOSEN PRINCE"

(Continued from page 17)

years. The Judean hills, clothed with cedar and spreading oak as in David's time, are reproduced in the beauty that inspired the psalmist to lift his eyes to the hills whence came his help.

At the end of ten years David has an opportunity to slay Saul, but he remembers his vow with Jonathan, and makes his escape to Ziklag in the land of the Philistines.

Saul in his rage causes the priests of Nob to be slain, attempts to kill his own son, and yet there are moments when his weakness enlists sympathy. David, in exile, lives the simple life of poet and singer. In Saul's last battle on the plains of Esdraelon the Philistine chariots ride down the Israelites; Jonathan is slain; and Saul coming upon the dead body of Jonathan, falls by his own sword. A thrilling chariot pursuit occurs when the Amalekite flees with tidings to David closely pressed by the warrior Jashobeam.

David in Ziklag weeps over the news of the death of Jonathan, and refuses the crown given him by the Amalekites who stole it from Saul's body.

David returns to Hebron amid great rejoicing, is reunited to Michal, and the prophet Gad places Saul's crown upon him as king in Judah. The crippled son of Jonathan is adopted by David. In excess of joy David chants the last verse of the twenty-third psalm.

The photodrama having taken its living characters through love and intrigue, ambition and fidelity—in closing, enjoins universal brotherhood and fidelity to friendship.

The simplicity of the times gives value to the story; the ruggedness of these primitive characters emphasizes their fine sentiments.

*The Chosen Prince*: 8 reels. Distributed by United Projector and Film Co., on Safety Standard film only.



# LANTERN SLIDES



## A NEW IDEA IN EDUCATIONAL ENTERTAINMENT

The Americanization Lecture-Slide Series Prepared by  
Rev. Dr. Newell Dwight Hillis Is Unique and Effective

BY E. M. HUNT

**A**N entirely new plan for exhibiting stereopticon slides in connection with lecture work has been worked out recently by the Better America Lecture Service. The new plan is called an Educational Entertainment and consists of ten especially illustrated picture lectures by Rev. Dr. Newell Dwight Hillis, successor to Henry Ward Beecher, and famous as pastor of Plymouth Church, Brooklyn, N. Y.

The picture lecture idea promises to fill a long-felt want now felt by

### FACTS, NOT ARGUMENTS

The lectures do not contain arguments; they merely present facts. But the facts are so striking and impressive and so full of dramatic appeal that in many cases the audiences in these Michigan towns actually cheered when the lecture was over.

Dr. Hillis' peculiar method of digging deep into history, philosophy, sociology, geography, and human nature itself seems to furnish, for many different types of persons who are called upon to reach big audiences, an entirely new equipment. Here is one of the passages from the first of the lectures:

"Then along came a man of ability. Look at these new looms in Manchester, N. H. They weave a strip of cotton 3,500 miles in length, and do this between Monday morning and Saturday noon. Now start a train of cars from Boston to San Francisco; let the train be the Empire Express; make that train run seventy miles an hour during the five and a half days of nine hours each, and the train will not cover the 3,500 miles of length of cloth woven by these new looms. What makes the difference between that old spinning wheel and this new loom? It is ability and not labor."

This type of discourse is not expressed alone in the above passage but continues throughout the entire ten lectures, while the slides fix the subject vividly in the mind of the hearer.

### AN EDUCATION IN AMERICANISM

The entire series of ten lectures is, in reality, a liberal education, for the manuscripts as furnished to speakers

### LECTURES WRITTEN FIRST, THEN ILLUSTRATED

The Hillis lectures have a great many of the attributes of the movies. The incidents are intensely dramatic and the slides are made up with a keen eye to the sort of picture the public appreciates. Instead of producing a series of slides and writing the description around each, which is the generally accepted plan of lecture courses, these lectures were written *first* and illustrated *afterwards*. Those who have seen them say that the success of this combination is unusually brilliant and overcomes a great many of the objections often made by lecturers to the use of the so-called "canned" lecture.

The big theme behind the first of the Hillis series, comprising ten lectures in all, is Americanization. Dr. Hillis wrote the lectures after a trip through the middle west in which he gave especial attention to the influences behind the big strikes which so agitated the entire country. He visited Gary, Indiana, Boston, Pittsburgh and other strike centers to try and find out the type of mind involved in this agitation and think out a way to reason with it.

When the lectures first appeared, they immediately attracted the attention of Henry M. Leland, president of the Lincoln Motors Company, who interested a group of Michigan manufacturers in giving them as a part of their industrial Americanization program in Detroit and at other Michigan points. The lectures caught on with the workers at once, because they contained the very essence of what was needed to arouse inspiration and patriotism and dispel the feeling of antagonism which had been growing up in the minds of workers.

Copyright by Newell Dwight Hillis. Photograph posed by Victor Animatograph Co.  
"CRIMINALS FAIL," one of the impressive slides of the "Better America" series.



Copyright by Newell Dwight Hillis. Photograph posed by Victor Animatograph Co.  
"DRUNKARDS FAIL," another impressive slide from the "Better America" Lecture Campaign.

exactly in the form in which they were given cover every possible phase of successful American life, pointing with absolute sureness the permanent and positively sound ideals of the American form of government.

The lectures are not a mere recital of American history, nor do they contain any specially pointed moral, but it is difficult to imagine any collection of hearers who leave a lecture hall without an indelible and definite idea that the United States is the best place to live in, that American

men are the best men to work for, and that American life is the best kind of a life to live in a clean, honest, and wholesome way.

The following talk goes with Slide No. 7 of the first lecture on "The Sanctity of Property" and it will do every honest American and every would-be American much good to hear it and ponder over it:

**LINCOLN'S WARNING**

Abraham Lincoln is our best loved American. His intellect was solid sunshine, and his heart was full of love for slaves and the poor. Lincoln was a man of genius. God gave him a vision of the future. One day he heard that a mob had looted buildings in New York, and he became alarmed. In that hour, Lincoln called before his mind all of the American people. He told them plainly that "no state is safe that does not assure security to the property of its citizens." He saw that the home was our first American institution. Lincoln knew that it was the love of the family that inspired in men invention, industry and thrift. In his desire to safeguard his wife and children, in the event of death, the husband and father toiled tirelessly to build a house and grow his garden, and save a little money against the words of warning Athens, and safe that does to the citizens."

And these talks to accompany the tenth and eleventh slides of the first study emphasize facts and truths which lukewarm Americans, parlor bolshevists, and radicals of all shades of red from baby pink to deepest scarlet should take to heart before they go too far on their mad plunge into the unknown:

**10TH SLIDE. TROTSKY, THE BOLSHEVIST**

No city, country or republic can be safe that endures traitors like Trotsky. That malignant and apostate Jew named Braunstein, has changed his name to "Trotsky." He is typical of many aliens in New York. He looked toward the riches of the United States as rats look toward the cheese, as burglars look toward the door of a sleeping household. They have no stake in the republic. They are furious with anger, because Daniel Webster in his address before the supreme court obtained the decision that "Christianity is a part of the common law of our land." Our language is not their language. Our heroes are not their heroes. They get their livelihood in this republic. They have their own foreign language newspapers, organize conspiracies to keep the Bible out of the public school, utterly refuse to play the business game in the American way with the result that there is a tide of indignation rising in this country like the advance of a majestic storm. These men who are secretly traitors to this country, and who are sharpening their knives to stab the republic in the back, will be swept out of the national house like cockroaches, mice and vermin. The people of this republic have reached the state of mind where they will no longer permit any Trotsky to repeat his advice to his followers in New York, "Throw down your spade, buy a gun and be rich before dark."

**11TH SLIDE. FOUNDERS OF THE REPUBLIC GUARANTEED SECURITY TO PROPERTY**

The founders of the republic were men like Washington, Franklin and Hamilton. They were not only giants of physical strength, but ants of intellect. At the very beginning they saw that civilization was based upon first, security of life, and second, security of prop-

erty. They knew that the Bible said, "Thou shalt not kill," to safeguard man's life. They knew the Bible said, "Thou shalt not steal," to safeguard man's property. Therefore, they based our government upon the sanctity of life and the security of property.

To go with Slide No. 22 of "Sanctity of Property" lecturer are these words: "Look at this steel mill near Pittsburgh And now look at this mob assembled to loot that mill." Then comes Slide No. 23, "The Mob and the Revolutionary Leader," with this illuminating explanation of the fractional part which labor plays in the production of steel and which it is hoped many thousands of laboring men throughout the country will see and appreciate:

It is at this point that the I. W. W. claims that since labor put its hand into a ton of steel, the steel rail belongs to the workman just as the fish pole belonged to the boy that made it. But the difference is right here. That boy and that boy alone made the pole and the whistle, but this steel worker was only one of seven in a series who made the steel rail. First was the explorer, who found the iron ore in Michigan; second, the manufacturer who bored the ore and developed the mine; third, the man who risked his savings and built a little railway to carry the ore to Duluth; fourth, the group of men who built the barge to carry the ore to Buffalo; fifth, the man who built the furnace to produce the pig iron; sixth, the man who risked a fortune on a steel furnace; and seventh, this foreign workman, I. W. W., who rolled the hot steel into a rail for the road. It is silly for this man to say, "Labor produced this steel. It is ours." The essence of a thousand revolutions is in this stupid and hypocritical lie that muscle men own the rail, because they made it. More than six-sevenths of that steel rail belongs to the six men of ability who brought the rude iron ore from Michigan, on and on through the steel furnace ready for the last workers' hands.

The Hillis picture lectures are offered for rental on a basis of \$50 for the ten, payable in two payments of \$25 each. They are being used all over the country; most of the slides were specially made by the Victor Animatograph Company, Davenport, Iowa. Many were specially posed and all are artistically colored under the supervision of Hostetter, famous for his similar work in the movies.



Copyright by Newell Dwight Hillis

Photographs posed by Victor Animatograph Co.

THESE three slides, which form part of Dr. Hillis' notable series of ten lectures to bring about a "Better America," apply in pictorial story form the theme "Ignorant Men Fail." At the left—Man reads of the great value of fresh water pearls. In the center—Going home, he finds that his child has broken with a hammer the white object discovered in the clam shell. At the right—In taking the broken pieces of pearl to an expert he was told that it was the most beautiful fresh water pearl the expert had ever seen, and had his child not broken it the gem would have been worth thousands of dollars.

A partial list of the subjects covered by a few of the lectures follows to indicate the type of educational entertainment which is being offered.

- First Study: The Sanctity of Property, as the Logical Inference from the Sanctity of Life.
- Second Study: How Ability Can Increase the Worker's Wage and the Country's Wealth.
- Third Study: The Loyal Classes Who Build the State and the Enemies Who Undermine It.
- Fourth Study: Why There Is No Excuse for Poverty in Our Country.
- Fifth Study: How Bolshevism Ruined Russia.
- Sixth Study: Karl Marx's Socialism.
- Seventh Study: What Our Fathers Paid.
- Eighth Study: The Republic the Golden Mean.
- Ninth Study: Gains of the Last Century.
- Tenth Study: America of Tomorrow.



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*Extract from recent letter we received from Western Electric Co., N. Y.*

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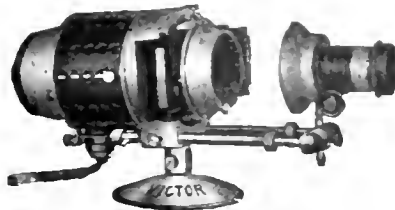
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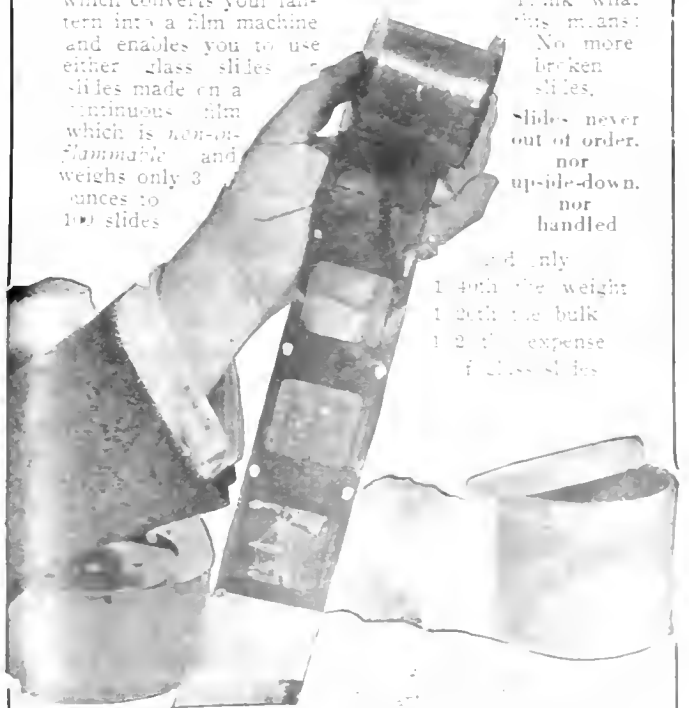
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## SLOW MOTION TIRE FILMS

United States Tire Company Stages Gruelling Tests for Analysis on the Screen

BY E. S. UNDERHILL

**S**LOW motion pictures of the type that have amused movie devotees by slowing down swiftly moving bodies to the point where every action may be analyzed have been utilized by the United States Tire Company for a scientific study of just what happens when a heavily-loaded motor truck climbs a curb, drops off an elevation, or bumps over a railroad track.

This is said to be the first time this valuable form of motion photography has been used by a tire company. The results obtained were so successful that the pictures were shown at a meeting of the executive committee and directors of the United States Rubber Company. Among the questions the pictures will aid in solving are the effects of heavy blows on highways, trucks, loads and tires.

The experiments took place at the company's truck tire factory at Providence, R. I. While the pictures contained many spectacular elements, their chief value lay in the scientific results obtained.

The most thrilling test from the spectators' viewpoint was the truck jump. A two-ton truck weighing 6400 pounds and carrying a load of 4400 pounds—making a total weight of 10,800 pounds for the tires—got under full headway on an asphalt runway. While running at top speed it mounted a sharp incline eighteen inches high set in its path and made an eighteen foot jump through the air before it struck the asphalt. At the take-off the truck was registering twenty miles an hour. The truck was equipped on the rear with eight-inch nobby

cord pneumatic truck tires, and on the front with six-inch tires of the same sort.

The truck made the jump eight times and the experiments came to an end without the slightest damage to the tires. When the tests had been concluded members of the company's technical staff dissected the tires in a search for evidences of damage but none were found.

In a similar series of tests made by the International Motor Company a few weeks ago equally good results were obtained on nobby cord pneumatics. The noteworthy feature of this series was that the tires on the trucks were a set, every one of which had already traveled more than 25,000 miles. They all went through the gruelling jumps without injury.

Another highly spectacular performance for the movies was given when a truck weighing with its load 15,800 pounds was set astride a railroad track at such an angle that one rear wheel and one front wheel were in close contact with the steel rails. When an attempt was made to extricate the truck from that position the wheels spun around, the big "nobs" on the tread beating a tattoo against the rails and causing so much friction that a column of smoke floated up. When the truck finally bumped its way off the track, it was found that the tires had chewed ruts in the ties at the points where the wheels had spun around. But the tires bore no marks of injury. This experiment was regarded as a most thorough test of the tread strength of the tires.

## FLOUR MILL FILMS AT LIBRARY

Two Portland, Oregon, flour milling men—David A. Pattullo of the Crown Mills and J. A. Ganong of the Portland Flouring Mill Company—lectured with moving picture illustrations on a recent Friday evening, in connection with the monthly exhibit in Central Library. The exhibit featured Portland's flour and feed industry. Films showed the processes through which the grain pass before they become flour, the mill machinery used in model plants, and the equipment for preparing the finished product for marketing.



## INDUSTRIAL FILMS IN GERMANY

The Deutsches Lichtbild at Berlin is German motion picture advertising concerned backed by the government and certain private corporations such as the Krupps, which produces and distributes industrial film. This concern has endeavored to advertise German industries in South America and other foreign countries by distributing such films. Within the last few months it has also begun industrial educational work in Germany. This concern has lately taken over the National Pictorial News Weekly which corresponds to the Pathé News. An arrangement has been made between the Deutsches Lichtbild and an American Company to exchange weekly news films.



## AMERICAN FILM IMPORTS AT LIVERPOOL, 1918

During the year 1918 cinematograph film from the United States were imported into England through the port of Liverpool as follows: Blanks (raw film stock), 30,625,600 linear feet valued at \$668,174; 2,628,790 linear feet, valued at \$1,095,638.



# THE FORUM



### GRATITUDE FROM A MOTHER

Brooklyn, New York

Editor, EDUCATIONAL FILM MAGAZINE, New York

Sir:—A hundred and one thanks for the copies of your magazine just received. So far I have read about one-half of the June issue and glanced through both numbers. I think it is a very instructive magazine, as well as an interesting one, and decidedly high class. I never quite realized before what a factor the motion picture can be made in the teaching of children.

I think Miss Christianson's article is well written and very much to the point. I enjoyed your own review of "Bolshevism on Trial" immensely. It was simply written but sustained the interest to the end.

As a mother I want to thank you for your fight for clean, high class, educational pictures. You are doing a wonderful work for education, not only in our own country, but overseas as well. The best of health and good fortune to you and may you live many years to realize and enjoy all your dreams come true.

FLORENCE D. DONNELLY.

### FINDS EVERY COPY HELPFUL

417 Fifth Avenue, New York City

Editor, EDUCATIONAL FILM MAGAZINE, New York

Sir:—I find every copy of the EDUCATIONAL FILM MAGAZINE interesting, helpful, and instructive, and will gladly contribute to its pages in any way that will be conducive to the general good.

G. P. FOUTE

### COMPARES US TO THE GODDESS OF LIBERTY

435 Buchanan Street, Topeka, Kansas

Editor, EDUCATIONAL FILM MAGAZINE, New York

Sir—"She is all you claim for her"—THE EDUCATIONAL FILM MAGAZINE, a nice little girl, who will yearly grow toward womanhood; her teeth are of the right size, and I like the double space between her curls; and her head is well poised, like that of the Statue of Liberty; and I know you will fill the compartments thereof so as to extend the vision of everybody, for in her hand is the light of the educational world.

E. C. BÉYNON.

### THE CORRECT MAGAZINE STANDARD

Ginsee Nurseries, Flint, Michigan

Editor, EDUCATIONAL FILM MAGAZINE, New York

Sir—My heartiest wishes for the continued success of the magazine. I have read carefully all your issues so far. There is no doubt but that you are on the right track and have established the correct standard for a magazine in the field of educational motion pictures of the best and most valuable class. Everyone interested in this great continent which now lies dimly on the screen horizon will join me in congratulating you on the publication which you have established. If at any time I can be of service to you, you may count upon me.

ARTHUR E. CURTIS.

### WILL RECOMMEND TO THEIR FRIENDS

Grand Rapids, Michigan

Editor, EDUCATIONAL FILM MAGAZINE, New York

Sir:—We find your magazine most entertaining and educational and will recommend same to our friends and to such institutions as are interested in motion pictures, for educational purposes.

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### HELPED THE "Y" GET GOOD FILMS

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Editor, EDUCATIONAL FILM MAGAZINE, New York

Sir:—I want to express my appreciation of your magazine. It has given me many splendid ideas and it has helped us to get good educational films for our work.

F. H. EVERINGHAM, Secretary,

W. Albany R. R. Branch Y. M. C. A.

### A MAGAZINE THEY MUST HAVE

San Antonio, Texas

Editor, EDUCATIONAL FILM MAGAZINE, New York

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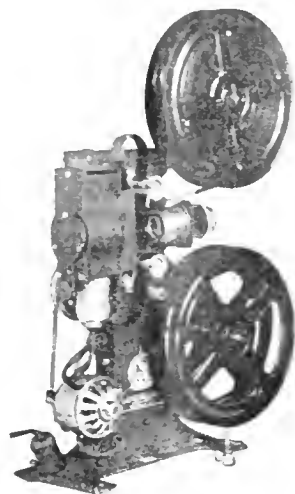
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# CATALOG OF FILMS



**E**DUCATIONAL FILM MAGAZINE publishes each month classified lists of all motion picture films belonging to the various group of which this publication treats. The aim is to give accurate and dependable information under each classification. This magazine maintains for the free use of subscribers an Information Bureau which will endeavor to furnish data regarding any motion picture film in the fields covered. All inquiries should be addressed Catalog Editor, EDUCATIONAL FILM MAGAZINE, 33 West 42d Street, New York.

**PRODUCTIONS OF CLINICAL FILM CO.,  
NEW YORK CITY**

*Dental*

- 127—PERIODONTIA CLINIC, PROPHYLAXIS FOR PYORRHEA.  
Dr. Paul K. Sillman
- 131—APICOECTOMY; AMPUTATION OF ROOT.  
Dr. Joseph M. Levy
- 135—ROOT CANAL FILLING, TECHNIQUE OF ASEPTIC.  
Dr. R. Ottolengui
- 144—NURSES, TRAINING OF; N. Y. POST-GRADUATE TRAINING SCHOOL FOR NURSES, ARRANGED BY Miss Murdock.
- 146—FRACTURE OF JAW, REPAIR OF.  
Dr. A. Berger
- 147a—ANGLE'S ORIGINAL METHOD OF TAKING IMPRESSIONS .....3 reels  
Dr. Edward H. Angle
- 147b—APPLICATION OF ANGLE'S NEW RIBBON ARCH APPLIANCE FOR CORRECTION OF MALOCCLUSION ...3 reels  
Dr. Edward H. Angle
- 148—EXTRACTION OF TEETH, UNDER NITROUS OXID ANESTHESIA ....1 reel  
Dr. J. D. Thomas
- 149—GOLD FOIL FILLING, INSERTION OF A NON-COHESIVE (CYLINDER METHOD AND HAND PRESSURE) .....1 reel  
Dr. Edwin T. Darby
- 151—WOUND STERILIZATION, TAKEN AT THE HOSPITAL ROND ROYAL AT COMPIEGNE, FRANCE.  
Alexis Carrel, M.D.
- 152—PLASTIC SURGERY, FACE AND JAW, AT LYON, FRANCE.  
Dr. Pont.
- 153—FUNCTIONAL CONDITIONS CONTRACTED FROM LIFE IN THE TRENCHES.  
Dr. Sollier.
- 154—RE-EDUCATION CENTER, AT VIZILLE, FRANCE.
- 156—(a) CYST (INTRA-MESO-SIGMOID); OVARIAN ABSCESS; LEFT—OOPHORECTOMY.  
John F. Erdmann, M.D.
- 156—(b) HYSTERECTOMY FOR FIBROIDS.  
John F. Erdmann, M.D.
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- 158—BONE-GRAFT (INLAY), REPLACING PORTION OF HUMERUS.  
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- 162—REMOVAL OF CYST.  
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Dr. A. Berger
- 164—POSTERIOR GASTRO-ENTEROSTOMY FOR PYLORIC STENOSIS.  
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- 165—DERMOID CYST OF BACK.  
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- 169—PERINEAL PROSTATECTOMY.  
Parker Syms, M.D.
- 171—CONGENITAL CLUB FOOT ADULT ASTRAGALECTOMY, CORRECTION.  
Fred H. Albee, M.D.
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Fred H. Albee, M.D.
- 182—HAWLEY TABLE—ITS USES IN FRACTURE AND ORTHOPEDIC TREATMENT  
George W. Hawley, M.D.
- 183—LEFT NEPHRECTOMY FOR RENAL TUBERCULOSIS.  
T. Bentley Squier, M.D.
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A. S. Green, M.D., L. D. Green, M.D.
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Fred H. Albee, M.D.
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Wendell C. Phillips, M.D.
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Samuel G. Gant, M.D.
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Willy Meyer, M.D.
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Dr. M. L. Rhein
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(2) FISTULECTOMY.  
(3) REMOVAL OF PERI-ANAL CONDYLOMATA.  
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Dr. J. W. Markoe.
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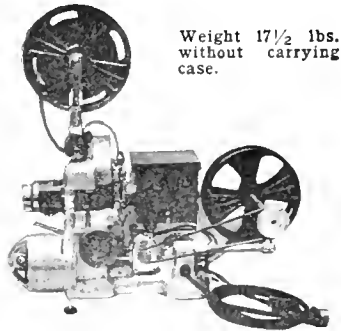
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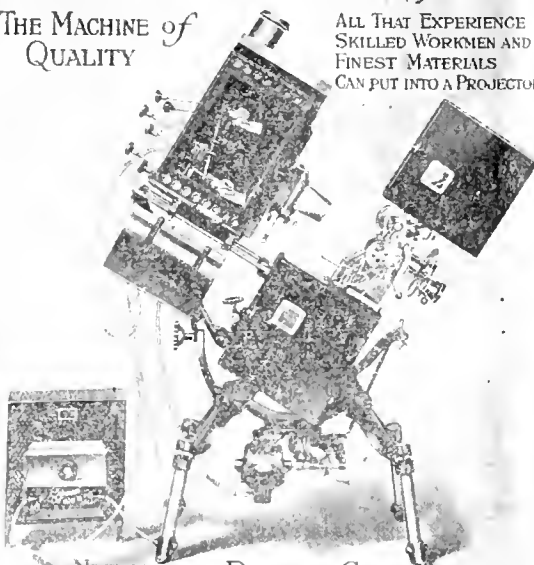
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710 First National Bank Bldg., Chicago



MARTIN JOHNSON  
Sydney, N. S. W. Australia.  
November 9th, 1919.

Universal Camera Company,  
A Burke and James,  
246 Ontario Street,  
Chicago, Ill.

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On account of the hasty letter I wrote you just before I left for the New Hebrides, seven months ago, I thought you would be glad to know that both Universals stood up great, we spent six months among the head hunters and cannibals of Malekula, and used only the two Universals.

I have just finished printing the positives, and without a doubt they are the finest films I have ever made--in fact there is not a foot of poor film among the twenty-five thousand feet.

The old camera that I used down here two years ago stood up as well as the new one, and outside of scars and scratches caused by long expeditions through the jungle and over mountains, it is as good as new--in fact, it's like an old shoe, it is like a part of me, and I will always use it in preference to any other.

Will send you some photographs on the next steamer.

Sincerely yours  
*Martin Johnson*

You may use this letter or any part in advertising, my next feature that will be released in about six months will create a sensation, it is the most wonderful film of exploration that has ever been made, and the photography is perfect--it was all made on the two Universals.  
It will probably be called WILD MEN OF MALEKULA.

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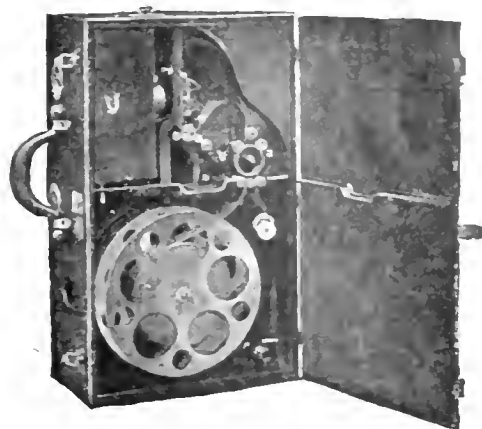
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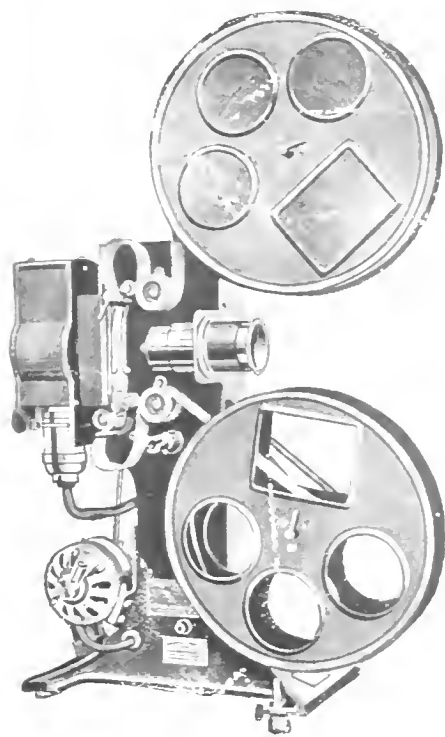
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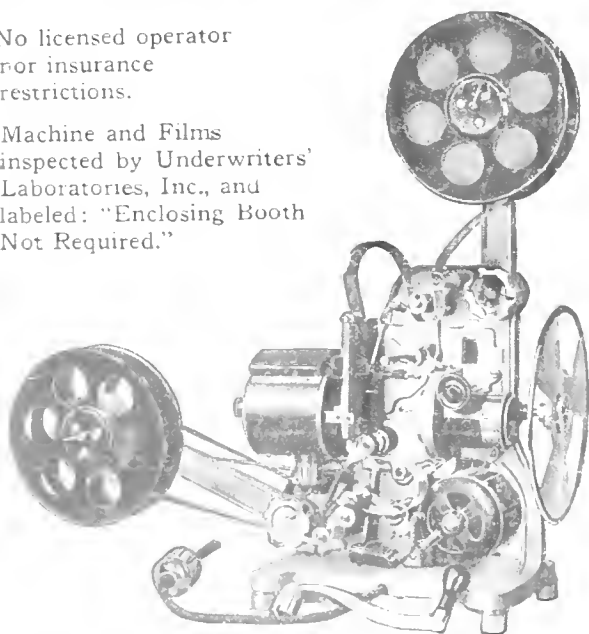
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*The National Authority*

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By Jerome Lachenbruch

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## Taking Safety Movies to Miners

By F. A. Christiancy

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## Industrial Uses of the Motion Picture

By Raymond Cavanagh

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## Is the Movie Industry Killing The Golden Goose?

By Dolph Eastman



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June 1, 1920

Educational Film Magazine,  
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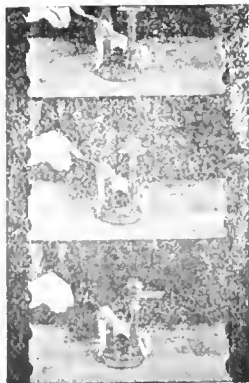
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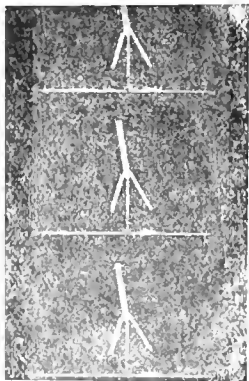


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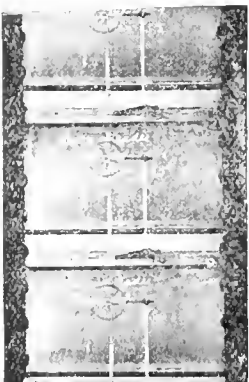
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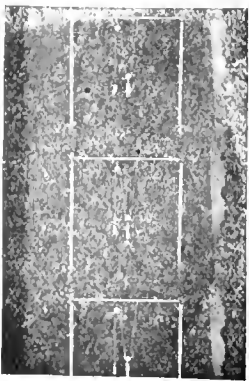
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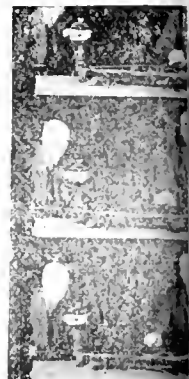
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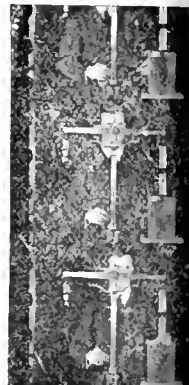
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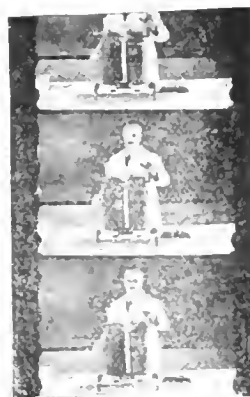
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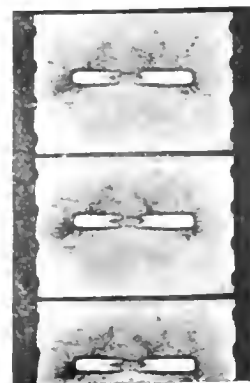
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JULY, 1920

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*Published Monthly at 33 West 42nd Street (Aeolian Hall), New York City*

DOLPH EASTMAN, *Editor*

IV.

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## IS THE MOVIE INDUSTRY KILLING THE GOLDEN GOOSE?

**W**E once knew a business man whose slogan every minute of the day was "Get the Facts—Then Analyze Them." Does this not seem a pretty good slogan for motion picture industry to adopt, since it does appear to be in possession of the facts?

What would be thought of a lawyer, a doctor, an architect, an engineer or other member of a learned profession, or even of a merchant, who failed to assemble his facts and figures, analyze and synthesize or digest and diagnose them, and thereby reach a sound solution of the problem he is attacking? The motion picture engineer and projectionist is a painstaking and accurate person compared with the average producer and exhibitor.

There is a certain amount of mental and moral carelessness on the part of theatrical and motion picture producers and exhibitors, a certain quality of carelessness which appraises box office values regardless of the moral principle involved, that is well reflected in the trade press, in exaggerated and extravagant advertisements and press stories, and in sensational one-sheets and posters alluringly displayed. Sensation, coarseness, vulgarity and suggestiveness dangerously bordering on lewdness appear on the screen, in front of the theaters, in the newspapers, trade papers and magazines, and thence into our homes, schools, churches, libraries, and in all places where there are impressionable minds. Is it any wonder indeed that the movies have become a name among community leaders who are compelled to see these harmful effects all around them?

Do our rather superficially-minded masses in this young America been helped or hurt by the screen medium which has been their daily fare for a decade? When a child psychologist like Dr. Averill is invited to make a survey of the film comedies shown in a city of 200,000 and draw up a scathing indictment against the producers of such filth, it is time to begin gathering our facts, studying them and endeavoring to find a way out.

Film producers and exhibitors have a stock reply ready for those critics of the pictures who find them positively hurtful to both children and adults. They say that such pictures pay, that the people want to see them, that the movie business is growing, that new theaters are springing up, that there is no evidence of any demand for better films from the majority—and it is the majority that puts down its money at the box office and fills movie houses to overflowing.

This answer of the motion picture men to their critics, to the uplifters, reformers, and child welfare workers, comes like an echo of the old reply of the saloon men, the promoters of prize fights and gambling dens, to the social and moral leaders who had laid the curse of Cain upon them and had resolved to throw all social vermin onto the dung-heap. The latter said: "To drink, to fight and to gamble is human nature, and you cannot stop it; while it is here we intend to make money out of it. Stop us if you dare."

A few years later this traffic in souls was stopped, and who would have the temerity today to try and revive it? Drinking, prize-fighting, gambling, prostitution, and other vices will go on until education shows men and women the better way; but meanwhile they are outlaws, and it is the majority—the majority, remember—who in each instance has supported the movement which outlawed them.



Because the movies are seemingly so strongly entrenched in public favor at the present time, it by no means follows that some bold leader or group of leaders may not successfully attempt to control or regulate the motion picture industry by law, whether through the several states or by federal authority from the national capital. Indeed, signs are not wanting that home, social, religious, civic and industrial forces may in time overcome the political power

wielded heretofore by members of the industry, and bring about radical changes for the better in the production and exhibition of films. If the industry does not gracefully accede to the growing demand of the parents, the teachers, the preachers, the civic and social workers of the nation that it purify itself by casting out from the screen all unclean things, the bitter alternative will be universal state or national regulation and supervision; or, failing that, the ultimate possibility of strangulation of one of the great businesses of this country and of the world.

Of course no sane man in the motion picture business wants willingly to kill the goose which has laid and is laying so many golden eggs. But have the leaders of this industry the facts? And if they have the facts, are they deliberately indifferent or antagonistic to them? Care they nothing about the warnings which are being uttered with increasing significance by the intellectual and moral leaders of each community? Will they fly in the face of facts—which, after all, are only history in the making—and suicidally ignore the fate of the saloon, the prize-ring, the pool room, the gambling hall, and the house of prostitution?



Despite promising developments in our own special provinces, it must be admitted that for some time to come the non-theatrical motion picture field must depend for its supply of films largely upon existing and projected producing and distributing facilities of the theatrical field. For this reason the attitude of the present film industry as a whole toward the character of its photoplay and comedy productions is more important to exhibitors in our field than might appear on first thought. This is one motive, but not the only one, which actuates us in our efforts to raise the entire tone of film production to a standard worthy of the schools, churches, libraries, art museums, community centers and other local institutions and organizations which value the minds and souls of children in other terms than dollars and cents.

It must be remembered that of the 25,000,000 children of school age in the United States a large proportion are in constant attendance at the movie theaters, and about eighty per cent of these theaters are comparatively small neighborhood houses showing more or less trashy program pictures and questionable "comedies" for the most part. What would be thought of public or private libraries which permitted impressionable children to read such stories or come into contact with such scenes as are daily screened in theaters around the corner from these libraries? Are educators, child welfare workers and parents mistaken when they declare that the good influences of the home, the school, the church, the library, the community center and other constructive

social forces are being undermined and destroyed the bad influences of the typical neighborhood movie theater? We think not, and we are not blinded by the fact that hundreds of good theaters present general clean, wholesome programs and that many dramatic and comedy productions are in general admirable and worthy of commendation and encouragement. The bulk of picture income, however, comes from the smaller houses making up eighty per cent of the exhibitors, and the bulk of the mental and moral injury to our young people occurs in these places.

Various solutions have been offered, among them censorship, careful selection, federal regulation, special pictures and special performances for adolescents and adults, and there are some extremists who would abolish the movies altogether. Like the solution of most problems, it will probably be found somewhere between the two extremes; but of this we are certain—that if the theatrical division of the motion picture industry, as a whole, does not voluntarily see to it that the tone and character of its output are up to the high standards of public and private libraries, thus eliminating neutralizing and demoralizing effects of many of its present productions, public opinion will come through force of law the adoption of such standards. Education was never a more important factor in the life of the people and the future of the race than it is today, following the social turmoil of the great war in history; and if we cannot have screen entertainment that is clean, wholesome, uplifting and a source of auxiliary strength to the school, the church, the library and the home rather than a source of weakness and danger, it were better—a thousand times better—to confine film production, distribution and exhibition to those subjects which are helpful to character and citizenship and which the non-theatrical motion picture field welcomes with relief and gratitude.



#### "HOW WE BREATHE" IN PICTOGRAPH

With the aid of animated technical drawings, J. F. Leyden has shown clearly and interestingly the function of breathing. One first sees a single cell, the simplest form of life, and how necessary it is for this cell to receive a constant supply of oxygen to keep it alive. One is then shown that the human body consists of billions of these cells, and how they receive their supply of oxygen from a vast number of tiny blood vessels all over the body. The function of the heart and lungs in pumping the pure blood to the cells, and absorbing the carbon dioxide, taking it to the lungs to be purified, is also explained and the complete respiratory action shown. The drawings are so clear and so vivid that you imagine you can actually see the lungs absorbing oxygen and giving off carbon dioxide, as well as hear the heart beats, as that organ pumps the blood through the body.

## THE CASE AGAINST THE MOVIES

Degeneration in Film Comedies Produces Reactions which Counteract All the Good Effects of Wholesome Dramas

BY LAWRENCE AUGUSTUS AVERILL, M. A., PH. D.

THOSE of us who keep our fingers more or less continually on the pulsebeat of life often find ourselves diagnosing in their incipency diverse sorts and varieties of human ills which, unchecked, might come sooner or later to jeopardize life itself. For many months past there has been developing in one phase of our human intercourse a condition which is eliciting a considerable amount of comment and vituperation on the part of those who have at heart the best welfare of themselves and their fellows.

The writer is referring to the recent unseemly injection of the vulgar, the immodest and the indecent into the motion picture comedy. He feels that he is in a position to raise his voice in the matter owing to the fact that for several years he has been a member of the executive committee of a moving picture board which has been closely allied with the police department in a large city, during which time he has had exceptional opportunity to study the whole problem of the moving picture from a great many different angles and viewpoints. So common is film degeneration becoming that it is growing to be a frequent topic of conversation among mothers—not to say their children as well—and of deliberation among moving picture censorship boards in most cities where such local means of protection have been organized.

As a result of this germinating publicity, careful and solicitous parents are beginning to scrutinize sharply the quality of program advertised even by the best theaters before permitting their pubescent and adolescent sons and daughters to patronize them. They realize that the time seems to have arrived, owing to a great number of contributory causes, among which the organization of the moving picture industry itself is perhaps the strongest, when no film manufacturer is willing to rule out the vulgar and the coarse from his production, and when no manager is left in a position to protect either the erstwhile good repute of his house or the discriminating taste of his patrons from the offensive and the immodest. More and more, it appears, the programs in even the higher class of theaters are coming to be a bizarre and unwholesome commingling of the noblest virtues with the basest vices. One moment the strength and beauty of a human soul is unwinding before the eyes; the next, the coarsest and most unseemly vulgarities flash before one; and there is no guarantee that when a program is headed by the most wholesome actors and actresses there will not be injected somewhere between times a reel or two which will take away the good taste left by the feature pictures and leave a bitter in its stead.

### THE LAUGH WITHOUT THE BLUSH

Now when comedies started off it was different. They actually created humorous situations without making clowns their mouthpieces; they actually made their optiences laugh without making them blush the next moment. They were exciting, dazzling, silly, if you will, but they did not exploit faithlessness, fickleness and indecency. They were at worst neutral so far as moral effect went. Men and women—and children—laughed immoderately at the impossible and absurd experiences of their film entertainers, and then went away none the poorer mentally or morally. It is, however, only the occasional film nowadays that is content with comedy *merely*; with it must needs be the *blase*, the suggestive and the questionable.

Please do not misunderstand me. I am not a prude, and would not vote to do away with good comedy. Rather, I should like to see more of it. There is no question as to the relaxational value of a few hours spent in the standard moving picture theater. I am writing this article, however, from the viewpoint of a humble official who would like to seek after truth and, when it has been discovered, spread it broadcast.

Let our task here be, then, to determine if possible what situations, what relationships, what suggestions make undesirable impressions in the minds of the juveniles. I think I am safe in believing that if there is any portrayal in a motion picture reel, or for that matter anywhere else on the stage or off, which is going to be detrimental to the growth in children of the finest qualities and the noblest aspirations and the highest impulses



DR. LAWRENCE AUGUSTUS AVERILL is one of the youngest men who have occupied such an important chair as that of Professor of Psychology. On the first day of May he was 29 years old. When his alma mater was known as Clark College he was instructor in modern languages there from 1912 to 1915. In 1913 he was a traveling student in Europe. Two years later he received from Clark University both the M. A. and the Ph. D. degrees, a striking testimonial to his scholarship. Since 1915 Dr. Averill has been the head of the Department of School Hygiene and Educational and Child Psychology at the Massachusetts State Normal School, Worcester, Mass. He is the founder and editor of "The American Journal of School Hygiene" and an authoritative writer on various phases of educational and child psychology and educational hygiene.

of youth, then the curtain should be drawn over such portrayal. The child mind is a keenly *active* mind, weaving the most imaginative and diverse fabric from the material which is given it. The child mind is a highly *impressionable* mind, reacting freely and unrestrainedly to the forces which play upon it. The child mind is a very *omnivorous* mind, turning over within its secret recesses the good as well as the bad which it encounters. The child mind is a highly *magnifying* mind, immediately and for long afterward enlarging upon the situations and their possibilities which their senses have encountered. The child mind is a very *illogical* mind, thus raising at once the trivial experience to the major experience, and relegating the major to the trivial. Applied to the moving picture situation, the mind of the child is tremendously open to every sort of influence and suggestion which appear before his eyes upon the screen. Good and bad are drunk in with equal relish, or at least with equal vividness, and the whole mental life is thenceforward colored to a greater or less degree by

what has been imbibed. In consequence, the alarming increase in the amount of indecency and unwholesomeness which is creeping into our comedy like a serpent is a matter which merits the careful attention of everyone who has children to be amused or who is possessed of keen interest in the hygiene of mind.

#### CRUDITIES AND VULGARITIES

Needless to say, perhaps, the moving picture is not designed primarily as a form of juvenile entertainment. It is intended rather for the adult. Even so, it is rather obvious, I believe, that the portrayal of crudities and vulgarities can hardly have a very salubrious influence upon the minds and hearts of the adult onlooker. But even though the film was not designed as a form of juvenile relaxation, it is nevertheless true that a goodly percentage of the patrons of the moving picture theater is made up of the happy-go-lucky, brimming-over boy and the not less inexpressible though more reserved girl. Hence, any consideration of the moral effects of the moving picture is by no means complete unless the juvenile consumer has been reckoned with.

Glance carefully over any average moving picture opticon, outside of school hours, and you will find percentages varying between perhaps 10 per cent and 90 per cent of boys and girls—some of them under the full spell of adolescence, some of them in incipient glamor of pubescence, some of them rollicking, noisy boys and girls of six and eight, some of them babes in arms even! And then, as the program proceeds, remember that any situation which is problematic or unwholesome or indecent to your own adult way of thinking, enriched and trained with experience and maturity, may be searing into the soul of dozens of children around you as though veritably it were a red-hot brand. Do not look for such situations in wild west hair-raisers, nor in recklessly driven automobiles, nor in sprinting clowns and tramps. All these things, though often a bit unattractive to your adult, practical way of thinking, are just the sort of situations which appeal most keenly to boys and girls. They are harmless, therefore not to be despised. The exciting chase, the zig-zagging automobile, the racing train, the pursuer and the pursued make situations that are filled with rapid action and dear to the heart of the boy as the sunlight. Even the pie-throwing and the pastry-walloping and the whistling hat-raising are comical, essentially active or action-producing, and hence enjoyable. No. The danger is not here; the danger lurks in more subtle suggestions.

In order to obtain an impersonal and unprejudiced notion of exactly what is tending to be the goal of moving picture comedy, the writer undertook for himself the following task. In a certain city of some 200,000 people there are ten regular moving picture houses, without including the vaudeville theaters where films are also shown. During the past summer four of the ten houses were closed, but the remaining six were running their regular three-hour programs. The writer resolved to visit each of the six theaters during a single week in midsummer, when the children were all free from school, for the purpose of studying the comedy films. He succeeded in covering the six houses in two successive days, thus obtaining a sort of snapshot cross section of the entertainment provided by moving pictures in a city of 30,000 children. He did not select the films which were being shown during any definite week, merely taking for his task the week which was available for the purpose. No note was made of the films seen other

than the comedy, although it should be said in passing that not everything in the feature pictures could be given a clean bill as safe juvenile amusement. He made careful notes at each theater, and later in the same day wrote them up in order to give as correct version of the pictures seen as possible. In the following paragraphs are presented outlines, in generous abridgement, of the comedy films shown in the six theaters. Or, in other words, following doubtless a fair sample of any day in any week in a theater of the type of comedy that is being exhibited, a conservative estimate there were between nine hundred and one thousand children in the six theaters during the hours which the writer spent singly in each.

**THEATER A.** The time of the action is stated to be "anytime" and the place "any rich man's house." The wealthy daddy, who we are told "holds a promise from all the chambermaids in town to wed him," falls secretly in love with a maid servant in his house. Bud Weiser, the hero, is engaged to marry daddy's daughter. But daddy fails to be resigned. Cesar Sweetbread, a roué in about town, becomes furiously enraged at daddy because he has greater success with the chambermaids, et al., than does he. A furious encounter between the two ensues. Among other things daddy is entirely stripped of his clothing above the waist. He flies half naked, homeward, appearing like an apparition before numerous horrified females. Meantime, Bud Weiser has disguised himself as a beautiful maiden, and daddy's neckle heart goes out to him at first sight. Then there follow surreptitious love scenes in which the most sickening embracings are featured. Finally the maid servant discovers the secret love-making on daddy's part and sets about once to put a stop to it. The methods which she adopts are Amazonian as well as repulsive. With the art of a Circe she arrays her so immodestly that she cannot help but attract the faithless daddy again. But she attracts also Cesar Sweetbread, and the action speeds up. The dress of the maid servant is indecent. She is clad in one-piece dress cut so low in the back that she is naked to the belt, and so low in front that her whole form is visible above tight facings. The dress reaches only slightly below the knees and caught up in one place in front so that in moving about its shortness is much accentuated and the whole form of her limb is revealed. A slap-stick scene in the street a cyclone develops and the skirts of the ladies are tossed about indecently. Back in the house again the servant maid discovers daddy and Bud Weiser (dressed as a woman) love making. Screaming at the offending "woman" that she is a "raw-boned Scandinavian hussy," the maid servant rushes in and continues her Amazonian warfare. In the whirlwind which ensues she and daddy are catapulted upon a bed and trundle, back and forth through the house. Finally, automobiles and motor cycles are commandeered by the several parties and the pursuit of Cesar Sweetbread who is kidnapping Bud Weiser takes place with the usual narrow-escape recklessness.

**THEATER B.** The scene is laid in a shoe store, whose motto, seen above the entrance, reads: "Slow service, punk goods and bad treatment." The shoe salesman is a young man who acted as the hero of the story—if one can call a series of meaningless or vulgar, questionable scenes a story. The first customer in the shoe department is a nose-puffed, ape-faced man who, upon the removal of a shoe to be fitted to new ones, is discovered to be wearing a sock which has but a heel and instep. The salesman blackens the toe with shoe-polish and then proceeds to throw down shoes from shelves, striking several bystanders and precipitating a goodly amount of action. Another customer is a lady, who seats herself likewise to be fitted for shoes. Her dress is pulled higher and higher until a considerable hole appears in her stocking slightly below the knee. The salesman, with the professed purpose of hiding the rent for the other salesman, grasps both hands about the woman's leg. The customer believes she is being insulted and proceeds to wreak vengeance upon the salesman. A sharp chase through the store, over counters and in and out through a revolving doorway ensues, at which the center of interest shifts to the fortunes of a lady who is about to be kidnapped by three men. The brave salesman under cover of an overturned bathtub, routs the plotters, however, and the comedy ends in rapid action.

**THEATER C.** The scene is laid half in a restaurant below and half in a beauty parlor above. All the characters are made up to be comical and mirth-inspiring, but their costumes are so overdressed and exaggerated that they are rather disgusting than humorous. It is so likely to be the case in the slapstick comedy. In the midst of the noon hour, while the waiters are falling and tripping over one another and while the cash register is registering itself dizzy, a mouse makes its appearance in the kitchen and is forthwith espied by the omnipresent cook's cat which darts after him. The mouse scampers across the kitchen and into the dining-room where the diners are seated. The friendly limb of a lady is lolling out from beneath the table and the mouse scurries across the floor to the claws its way up well above the woman's knee, her skirts being d



ced to reveal the rodent's progress. In a flash the pursuing cat p up her leg after its prey, and a lively scene in the restaurant ensues. The chief feature of the tumult, naturally, is the efforts led by the female diners to climb on tables, counters and other thons. The whole aim of the action thus far appears to be e that ladies' skirts and petticoats may be drawn well upwards their knees. But now, the scene changes rather swiftly with rival home of the proprietor, whose wife relinquishes her cash- er duties to her lord. In an animated scene following, the wife is disclosed to be looking through the pockets of her ind's coat, wherein she finds a picture of her other half in the ice of a girl in a bathing-suit. They are riding in an auto- ote, and the scene is entitled "If my wife should only see this." e outraged wife immediately dashes into the restaurant and con- r her husband with the photograph. At the same moment the eal of the photograph arrives and beg- to be conducted to the ay parlor, which is conveniently upstairs in the same building. e wife recognizes her and forthwith complications begin. Up- n in the beauty parlor the nckle proprietor and his suspicious fmove about among steaming shower-boxes from which pro- ce the heads and necks of fair women taking the steam treat- er. In one of the most suggestive scenes in the whole film, the r proprietor is seen to be bending down head-first into one of the s, while both his hands are well down inside and he appears to e passionately embracing the naked woman within. His wife disc- sses him in the act of unfaithfulness, and forthwith sets upon e. The sequel show the woman in the box to have been merely ester term which the proprietor was trying to secure upon a d- tal, though for what reason is not dis-losed. That revelation, e- ver, fails to remove the vile suggestion of the scene. In the e of the altercation between the two, the frate woman turns e steam valve; instantly the steam becomes hissing not in all e boxes, and then we are greeted with the unusual sight of some e dozen or more girls scampering bare-footed, and bare-legged, e the floor, clad only in their portable boxes. A minister who ees opportunely to be in the beauty parlor e holds up his e in pious horror as he witnesses the unseemly events transp- e before his eyes. In due time the beauty parlor is sought out e maiden who desires to have her face treated. The clever pro- r arranges an ice-pack upon her head, but it chafes that a e of the ice escapes from the bag and falls down the girl's back, e the dress which she is wearing is cut exceedingly low, and e proprietor plunges his hand down inside her clothing to locate e remove the cold torture. The girl leaps to her feet and proceeds e twist and distort her body as the cold increases, thus needlessly e the full outlines of her figure. So the two gyrate across e room, back and forth, the proprietor ever seeking to delve e into her clothing to get the ice and the girl putting to e-shame e skill of a contortionist. With characteristic disconnectedness, e scene shifts and other characters are introduced in the restaurant e, and the whole film finally ends in the usual absurdities.

HEATER D. After considerable rapid action in a summer hotel, e which the leader of the jazz orchestra flirts assiduously with the e guests, wins the enmity of an escort of one of them by alienating e affections to himself, and succeeds in making the hideously cod- e flower-girl fall madly in love with himself, the invincible eician chances to discover a note wherein is contained the start- e information that the flower girl has fallen heiress to immense e s. Forthwith he endeavors to throw off the recently won at- e tion of the one maiden and accepts the wildly proffered heart e the flower girl. The scene shifts to the beach outside, and the e characters are discovered to be disporting themselves upon the e. But there chances to be in full swing nearby a lively game eolley ball, in which the participants are some dozen or more e g women, clad in bathing costume of the most recent styles. e jazz-man hurriedly draws his flower-girl nearer, and disconcerts e angers her by persisting in gazing upon the flying limbs and e cut necks of the players. Naturally the girls pounce upon the e and a melee of wriggling bodies and flying legs greet the indis- e gaze of the musician. And, as if to assure the audience that e girls are genuine flesh and blood, a close-up view is given of the e of one of them; and there is no doubt left in the minds of all e it is real. After much ado and many adventures the wedding e finally staged. The mother and three brothers of the flower girl e, and there follows a considerable bit of burlesque as the e thers have a misunderstanding and a set-to. In the nick of time, e groom-to-be espies a newspaper in which is disclosed the fact e the flower-girl is not after all an heiress. The hapless man e avors to flee even as the minister raises his hands above their e s. The brothers give chase, and after being thrown back and e n between them like a ball for some minutes, he is brought back e the wedding scene, only to find that the ceremony has already e consummated, a dubious looking clown having been produced e the party of the second part.

HEATER E. (1) The scene is laid on a farm, and the chief e characters include a band of farmerettes, dressed extremely and e ng no clothing from just above their knees down. One of them e s love with the hired man, who does some remarkable feats upon e motorcycle. But her father, the boss of the farmerettes, has e his heart on marrying her to Widow S's son, who is a young e dressed absurdly. The hired man gets into some difficulty with e rural police force, and mad races ensue in which the hired man

always wins out. His sweetheart is imprisoned in the barn by her e father, but is liberated by the other farmerettes, and after some diff- e culty her lover succeeds in securing the services of a justice who, e by dint of straddling the hood of the automobile, at last pronounces e the speeding couple man and wife when the machine is unfortunately e catapulted down a bank and the ceremony is thus interrupted. But e before father and his constables appear the ceremony has been e happily consummated, and the baffled father gives the twain a e tardy blessing.

2. Animated cartoon. A certain man is interrupted in some e illicit love-making in a restaurant by the appearance of his wife. e In the attempt at explanation which follows the interruption, the e wife discovers the truth of the situation. In fury she draws her ngare e up to its fullest height and glares upon them both. Over one breast e she wears a breast-pin very suggestively placed, and as she draws e back her exaggeratedly corseted form in front she is subjected e innocently, with the breast-pin altogether too realistic.

THEATRE F. A far-famed western moving picture actor is ad- e vertised to appear in person at a certain theater when his latest film e success is shown. We are introduced to the interior of the theater e and to the star actor, sitting in a prominent front seat and sur- e rounded by numerous swains with their ladies. At such as the e drama is thrown upon the screen the girls nearest to the actor begin e to flirt with him, which does not present them a very difficult task. e Many of the swains, seeing themselves thus deserted, attempt to e at their sweethearts, so will disapp-urately go up to the master of the e at the film. Now the film which a film used to say the least, the e course of attractive, and one of the swains stamps himself out of the e theater, followed by several others, leaving vengeance upon his rival e who has usurped his place in the sweetest of his sweetheart's favor. e When the film is ended the audience presses forward. But the e e- led girl who has so readily abandoned her duty to the screen e of the master deliberately pulls up her skirt at her knees and e fixes a partner; then she pulls it up again and fixes the other partner— e after which procedure she is ready to compare her maid and e lover. Outside a spectacular carriage crashes at the master's new e a human fly, scales the side of a ten-story block and magnanimously e rescues his rival at a few moments before. The film ends in the e usual live-happy-ever-after way.

In attempting to make any generalization from this snap- e shotshot of a typical week in motion picture comedy one e is struck with at least six prominent tendencies which merit e the strongest condemnation.

A. The first of these is the recent unfortunate increase e in the exposure of the person. Under this head, every one e of the six comedies outlined above must be indicted. Not e that the whole action in any one of them is thus condemna- e tory; but each one of them includes one or more scenes e wherein the improper period and youth in the dawn of e adolescence cannot possibly fail to be suggestively attracted e by such immodesty of dress or of action. To see even on e the screen the partially bare outlines of the female figure e is an experience which is almost certain to linger morbidly e in the minds of adolescents, and especially if such expos- e ures recur often. It is a response as old as the race itself e and it is a highly dangerous thing to risk subjecting boys e to it in the midst of the formative period. And even e though many and many a youth in his splendidly clean e character does not react morbidly, it is unescapably true e that such exploitation of the female figure cannot but re- e sult in lowering the innate modesty and self-respect of every e young man. It is one of the eternal precepts of the home, e superimposed upon the instinctive natural reaction of the e child, that womanhood is to be held sacred and in chival- e rous esteem. It is difficult to see how such homely axioms e can find their fullest meaning in the hearts and souls of e thousands and thousands of adolescents who behold the e graces of that same womanhood compromised day after e day in the undress of the screen.

But there is another way in which this immodesty has e its subtle influence in the mind of youth. Not only is e there questionable exposure of woman's figure; but there e is also the leering eye of the screen villain or wag who e adds to the suggestiveness of the scene by ogling at the e raised skirt or the extreme dress, thus calling attention e generally to the impropriety. Thus womanhood is still e further compromised by being made the butt of a wag's

## NEW RED CROSS FILM SUBJECTS

Interesting News Pictorials Available at Nominal  
Rental—Older Films Rent Free

**B**ETTER films and scenarios worthwhile are among the measures adopted by the American Red Cross in its peace policy campaign in both the old and new worlds. A plan has been worked out by which a nominal rental will be charged for the new reels now ready for release. Those of older vintage will continue to be circulated free. The new pictures are not propaganda. They are *bona fide* news pictorials, telling some very interesting stories that, by the very nature of things, could be released only through Red Cross sources.

"Amid Archangel Snows," for example, cannot fail to be an unusual drawing card wherever interest is manifested in the experiences of the A. E. F. in Siberia. Our own American boys are shown tobogganning with the Russian peasants, driving droshkies across the Arctic snows, jumping from the slow-ploughing ships to cakes of floating ice to catch the seals by the tails, and otherwise disporting themselves after the care-free fashion of our splendid American Doughboys.



RUSSIAN children marching to school at Archangel. Scene from the new Red Cross film "Amid Archangel Snows."

"Along the Riviera" displays magnificent views of the world's best known and most beautiful playground, with sweeping vistas of the famous military road over which Napoleon led his victorious legions.

"Glimpses of the Balkans" is a remarkable scenic presentation of the Balkan States, with the island city of Corfu and the garden of the former Kaiser's Winter Palace taken from an airplane. Intimate close-ups of King Boris of Bulgaria, are also shown, together with unusual interior scenes of the ancient monastery of Rilo.

"The Land without Mirth" introduces hundreds of little war victims in Flanders whom the American Red Cross is teaching to smile again.

"The Mother Queen of Rumania" centers about the personality of the charming woman who has been more in the public eye than any other European monarch. With King Ferdinand she is shown making a flying trip through the territory acquired by their country after a valiant struggle.

Scenes from our own country are filmed in such novel and educational reels as "The Story of the Orange," giving the precise sequences in the life of the golden fruit of

Southern California from the time the trees are set out to the final shipment of the fruit.

"Making the Desert Blossom" extols the modern miracle wrought by irrigation in the Great West. These pictures



ONE of the touching moments in the new Red Cross film "Florence Nightingale's Footsteps."

were filmed by the United States Reclamation Service and edited by the American Red Cross Bureau of Pictures.

"Modern Concrete Road Construction" offers a dramatic picturization of vital engineering triumphs, showing the science and the genius of man turn the rough, gully-washed trails into beautiful and serviceable highways.

"In Florence Nightingale's Footsteps" is a fitting tribute to the nobility of the devoted English woman whose centenary is to be observed this year, and is calculated to stimulate recruiting for one of the most splendid vocations open to womankind.



HERE is a typical "shot" from "Glimpses of the Balkans" The new Red Cross film is full of interesting episodes.

"Vocational Training for Blind Soldiers" gives a rare insight into the advance made by medical science in helping the blind to help themselves. Our living heroes who sacrificed one of the most priceless faculties in the war for democracy are shown at the American Red Cross Training School, Evergreen, near Baltimore, learning such congenial and lucrative occupations as have been found by analysis to be best suited to the blind. Their beautiful home surroundings and their unflinching happiness in their work combine to make a very appealing and instructive picture.

# ELECTRICAL PHENOMENA VISUALIZED

The Principle of Induction, Inter-relation between Magnetism and Electricity, Voltage Changes, Wireless, and Other Electrical Marvels Revealed.

BY JEROME LACHENBRUCH

POPULAR knowledge treads closely on the heels of epoch making discoveries. But a few years after the incandescent globe was invented, millions of people understood the principle on which it operated. And with the development of the electric light bulb through the discovery of a method of making tungsten available for lighting purposes, another addition to the general stock of common knowledge was made.

The dissemination of this sort of information has followed the mouth-to-mouth method of exploitation. But science is now coming closer than ever before to the people through the medium of the motion picture screen. Quite recently we have had an example of this development in the method of spreading knowledge through the scientific plays made by the Bray studios. By means of the animated technical drawing which they have developed the Bray organization now has a fairly adequate library of electrical subjects which expound in a simple, yet popular manner, the intricacies of electrical phenomena.

One of the simplest of electrical phenomenon that may be taught through the medium of the screen is the principle of induction. To show this, an electrical circuit is drawn on a background, disclosing in diagrammatic form, a battery connected to an iron core about which are wound several coils of wire. One consists of several turns of fine wire and the other of a few turns of heavy wire. By means of an explanatory title, the fact that the heavier wire is used for the primary winding and the thinner coil, the secondary, is told on the screen. The next step in the educational process is to show a battery generating current which flows through the primary winding. This is shown by means of a skeleton drawing superimposed upon the background with arrows indicating the direction of the flow of a current.

## MAGNETISM AND ELECTRICITY

At this juncture the interrelation between magnetism and electricity is explained. As the electric current is flowing through the primary winding, a magnetic field is built up around it. On the screen this is taught by means of broken lines which are so placed as to show the direction of the flow of the magnetic lines of force. The next step in elucidating the sequence of the phenomena is to explain that when the current is broken the magnetic field collapses; with the collapse of the magnetic field, the electric current is transferred to the secondary winding. In other words, the building up and breaking down of the magnetic field of force which result from the connecting and disconnecting of the electric current, is responsible for the transfer of electrical energy from the primary winding to the secondary coil.

Another phenomenon connected with this phase of the electrical animated technical drawing is the fact that the voltage, or pressure, of the current that flows in the primary winding is increased when it has been INDUCED in the secondary winding. Here the discovery by electrical engineers that it is possible to change at will the voltage of a current is explained. Science is now able to change not only the voltage of the current, but also to regulate the strength of the voltage to be induced in the

secondary. This is done by choosing different thicknesses of wire for the primary and the secondary as well as by using such a number of turns of wire in the secondary as will bear a definite mathematical proportion to the number of turns used in the primary. For example, if the primary winding consists of 100 turns of wire, the secondary may consist of 500 turns of much finer wire. With this relation existing, the original voltage, when induced into the secondary, is increased in due proportion.

## SCREENING THE WIRELESS

The practical result of this discovery has led to the world-wide use of wireless telegraphy. In this application of electricity, currents of high voltage are required; and through a knowledge of how the voltage of electric currents can be increased at will, wireless telegraph and telephony have become aids to commerce and to industry.

In their course of electrical subjects the Bray studios have also explained the action of the electric bell, the wireless telegraph and telephone, and several other modern electrical instruments that we accept as necessary integers of our modern scheme of life.

The educational uses to which these animated technical drawings may be put is unlimited. At present they are being shown in various plants that manufacture electrical apparatus, and hundreds of thousands of employees are receiving instruction in electrical theory through this new educative process. Moreover, some of these animated pictures are now being exhibited in the motion picture theaters throughout the country. Their lessons are told so simply and so entertainingly that anyone may understand them.

The electrical animated drawings are but a beginning and a suggestion of what the new process, by which scientific education may be facilitated, may accomplish. For those without a mechanical turn of mind, it will at least present fundamentals in scientific research that they will not forget, for this method of instruction begins with the student's curiosity and interest completely aroused. And any student, either youthful or adult, in this psychologically receptive frame of mind must learn, whether or not he is specifically interested in the particular subject presented on the screen.



## "VALLEY OF TEN THOUSAND SMOKES"

For the first time in its history the National Geographic Society has permitted the distribution of pictures made on one of its expeditions by a motion picture company. The society is co-operating with the Educational Films Corporation with its camera record of the eruption of Mount Katmai in Alaska, one of the most unique eruptions in history. "The Valley of Ten Thousand Smokes," one of these pictures, shows the thousands of boiling openings resulting from the eruption. One might consider the name of the picture the work of some clever title writer, but as a matter of fact it is the official name given the territory by the National Geographic Society expedition.



# CIVIC - COMMUNITY



## VILLAGE OF 1200 USES COMMUNITY FILM PROGRAMS

Wholesome Entertainment Once a Week Which Pictures  
the Worthwhile Activities of Human Life

**A.** G. BALCOM, assistant superintendent of schools of Newark, N. J., who is in charge of visual instruction in the schools of that city, has assisted in the organization of a Community Service Association for his home town, New Providence, N. J., a village of 1200 people located about 15 miles from Newark. The association was formed as a result of a conference of local ministers and public spirited citizens who felt the need of giving the community wholesome entertainment once a week through the medium of the film.

The chapel of the Presbyterian Church was selected as the place to give these programs because of its central location and because it has a larger seating accommodation than other buildings of the community. It was decided to put in a standard professional projection equipment and to pay for it by popular subscription, so a 6A Power's Excelite machine with motor drive was purchased, also a fireproof booth. The equipment included a fine half tone screen. The pictures in point of illumination and detail are on a par with those seen in high-class theaters. Though the management of the association is in hands of those closely identified with the local churches, it was decided to have weekly programs (Friday evenings) of a strictly non-religious character.

At the outset the association decided that it should not be a money-making scheme but an honest effort to provide a program of entertainment and uplift for the community. A local orchestra was organized under the direction of the school principal, H. L. Spicer, who is a fine organist and pianist, for the purpose of furnishing music for the pictures. A double lens dissolving lantern is used to throw the words of familiar songs on the screen for community singing when reels are changed. Some local singer acts as song leader for each program.

It was decided to give a community program and not a theater program—to give some of the approved photoplays as seen in the best theaters with the objectionable features left out. The first performance given April 9, 1920, was an Americanization program which put over a strong message of Americanism through a happy mingling of motion pictures, colored slides, community singing, and appropriate orchestral music. The program follows in detail:

1. Community singing "America."
2. Film—"Making an American."
3. Slide with these words—"If we are to raise a sturdy race of people in America, we must know and observe the laws of health."
4. Film—"The Priceless Gift of Health."
5. Slides of great Americans followed by slide with these words—"American made machinery in the production of a staple food."
6. Film—"The Story of a Grain of Wheat."
7. Slides of great Americans.
8. Community singing "Battle Hymn of the Republic."
9. Film—"Luther Burbank," whose work has helped to make America a land of production.
10. Slides of great Americans.
11. Film—"Old Faithful," Prisma color of an American beauty spot.
12. Community singing "America the Beautiful."
13. Film—"The Land of Opportunity."
14. Community singing "Star Spangled Banner."

This program was favorably received. The programs since have been as follows:

- April 16—"A Regular Girl," with Elsie Janis.
- April 23—"Cecilia of the Pink Roses," with Marion Davies.
- April 30—"Jubilo," with Will Rogers.
- May 7—"Uncle Tom's Cabin," with Marguerite Clark.
- May 14—"Alice in Wonderland," with Viola Savoy.
- May 21—"Louisiana," with Vivian Martin.

The feature film in each case has been supplemented by educational and scenic films of great interest. The attendance has been splendid, so far even surpassing the expectations of the promoters.

On Sunday evening, May 9, a film was used to put over a religious message, the particular picture being "Stream of Life" in seven reels. The chapel of the Presbyterian Church was packed on this occasion by old and young who were favorably impressed by the fine religious sentiments expressed in the picture.

Thus it is that this community is using the film to picture the worthwhile activities of human life.



## THE ENCHANTED GARDEN IN PICTOGRAPH

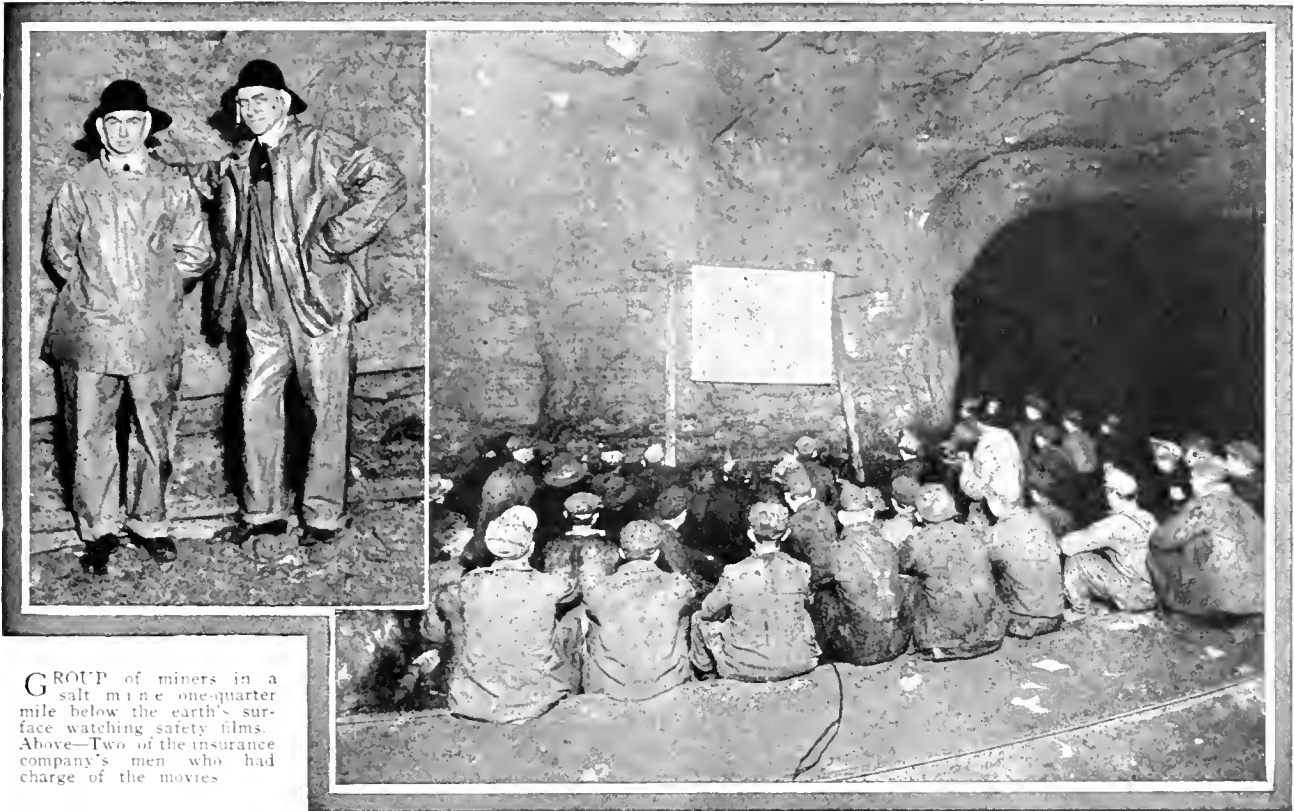
The Yosemite National Park in California is noted for its wild flowers. They grow there in luxuriant abundance. The wonderful California climate tends to give them a variety of color unknown in other parts of the country. Coming into the valleys in the spring, the roads are lined with the beautiful dogwood blossoms, some of them as large as five inches in diameter. The river banks also abound with them. The buds generally take twenty-four hours to open. The camera man, by the wonderful process of stop motion, has caught every little step in the process of unfolding. On the screen they open before your very eyes.

Under the pines, after the snow is melted, you are given a glimpse of the beautiful snow plant. Then in a series of vivid close-ups you see it actually grow. In reality it grows an inch a day. The camera man set his camera up before the bud and turned the crank a few frames every thirteen minutes, day and night, for a week in order to get the picture which is presented on the screen. We see the beautiful yellow flower, the evening primrose, which opens very rapidly about sunset, then closes and withers the next morning when the sun comes up. This process of nature reproduced on the screen and what you see is reproduced just two thousand times faster than it was actually photographed. We also see the western blue flag of the family, violet and blue, come rapidly in bloom and the Hartwegs iris, that grows under the pines in the mountains. By means of tints and tones the natural colors of the flowers are reproduced as nearly as possible, the whole is a picture which should have a very strong appeal to all nature lovers and every one who has a sense of beauty and poetry.

## TAKING SAFETY MOVIES TO MINERS

Big Compensation Insurance Company in Michigan Screens "Safety First" Lessons One-quarter Mile Below the Earth's Surface

By F. A. CHRISTIANCY



GROUP of miners in a salt mine one-quarter mile below the earth's surface watching safety films. Above—Two of the insurance company's men who had charge of the movies.

ONE of the greatest developments of the motion picture, in practical application, is the use to which it is being put by some of the most progressive insurance companies in educating the industrial worker in safe practices and safe methods of doing his work.

There are now in force in most states compensation laws which impose a definite responsibility upon the employer for accidental injuries to his employees, specifying the amounts which must be paid the latter while disabled from injuries received in the course of his employment.

As the cost of the insurance protection against this risk is directly affected by the number of accidents occurring, naturally it is to the interest of the employer that every possible effort be made to prevent the accidents.

As it is a demonstrated fact that the greater proportion of industrial accidents are due to the human factor—carelessness and thoughtlessness—the most fertile field for the "Safety First" worker lies in the education of the working man and the moving picture is particularly well adapted for this purpose.

The picture shown on this page gives a good example of the lengths to which the Michigan Mutual Liability Company, of Detroit, goes in prosecuting this educational work among the employees of its policyholders.

### MOVIES IN THE BOWELS OF THE EARTH

This display of pictures was given in the mine of the

Detroit Rock Salt Company, at Oakwood, Michigan, nearly a quarter of a mile below the surface of the earth. That every man might have an opportunity to learn the lessons taught by the pictures, all operations were suspended for the hour or more which the entertainment lasted.

The screen used is a sheet, fastened to a rude framework of wood improvised for the occasion, while the "parquet seats" consisted principally of the bare floor of solid salt, although a few fortunate ones enjoyed the doubtful comfort afforded by empty dynamite boxes.

Some idea of the difficulties encountered in giving this entertainment may be gathered from the attire of the two representatives of the insurance company, shown in the insert. Although the floor of the mine itself is perfectly dry, the trip to the bottom, with all the paraphernalia, was made in one of the "skips," or buckets, used to bring the salt to the surface, through a shaft in which the dripping water was like a continuous rain.



A number of cotton mills and other industrial plants have been equipped with motion pictures, according to the Lucas Theater Supply Co., of Atlanta, Ga., and Dallas, Texas. These plants are using films for safety work among employees, for instruction in manufacturing processes, for welfare work, and for entertainment purposes.



A standard-width motion picture projector has been installed in Liberty Hall, Bellingham, Wash., for the use of social welfare organizations. The funds for the purchase of the machine were contributed at a luncheon called by the committee on boy's work of the Rotary Club, at which representatives of various civic bodies were present.



# RELIGIOUS



## THE EXPANDING YEARS

Home Mission Film a Hit at Methodist General Conference at Des Moines

The three-reel film "The Expanding Years" was scenarioized by the Rev. Charles Wesley Blampied, executive secretary of the Bureau of Foreign-speaking Work, and produced under the direction of Rev. Paul Smith of the International Church Film Corporation. After sketching the history of Methodist Episcopal Home Missions from 1819, an animated chart of the reorganized board appeared indicating the tasks of the several departments and bureaus. This was followed by pictures of the Mexican invasion into the border states, the negro migration from the southland, and scenes from army cantonments and naval stations. This led to pictures of the shipyards and industrial cities with the challenge of the Centenary to meet the demands created by these emergencies.

There was a reality to Home Missions for Negroes, when a freight train rolled in from which scores of southern negroes piled out to scatter in the unfamiliar cities of the north, and when a fine-looking lad in khaki donned civilian clothes and applied for a war scholarship from the Board of Home Missions and Church Extension. The long line of 18,560 churches which have been helped by church extension money through the years, one hundred and five miles of them if set side by side, were indicated by such a row stretching from Philadelphia to New York City. The picture of the church which received \$250 twenty-five years ago to get a start, and now has property worth \$125,000, spoke louder than words.

### BRINGING DYING CHURCHES TO LIFE

City and rural work were pictured so that one hesitated to choose where the strongest efforts should be made for the Kingdom. Five Newark downtown dying churches suddenly rushed into the center of the picture and dissolved into a modern downtown plant. A rural pastor whose parish lacked vision was carried through one of the summer schools for rural pastors and came back to set his parish in order with plans for a community church and program.

The old frontier with its prairie schooners and bleached boned-lined trail and the modern mining and logging camp, ranches and bands of settlers, with sections of the irrigated country, sugar beet fields of Colorado and the orange groves of California followed in rapid succession. A transformation was seen of a young Indian brave into an American citizen and then into a member of the A. E. F. The Mormon menace was stamped in no uncertain way. Hawaii, where Methodism has been assigned to work among Orientals, and Porto Rico, where the task of the board is allocated, were followed by bags of money showing the amounts of Centenary money to be spent in each of these places. The program of the department of evangelism was outlined and the work of the bureau of publicity thrown into strong relief.

### BUREAU OF FOREIGN-SPEAKING WORK

A special section of the movie was given to the work of the bureau of foreign-speaking work, which ministers to twenty-two nationalities, namely: French Canadian, Mexican, Spanish, Portuguese, German, Norwegian, Danish, Swedish, Italian, Greek, Armenian, Syrian, Jewish, Czech, Polish, Lithuanian, Russian, Slovak, Lugo-Slav, Finnish, Chinese and Japanese. From the arrival of the immigrant

family to their partaking of the sacrament of the Lord Supper in an American church, scenes familiar to pedestrians in any large city became unusual in the opportunities for neighborliness and good will which they disclosed when seen upon the screen.

So well were the delegates pleased that the running of the film was repeated in the auditorium several times before General Conference was adjourned. In response to the great demand, this vivid picture of four expanding years wherein the mass power of Methodist money has been concentrated behind the critical points in the homeland, will be seen in Methodist churches everywhere.



## HOME MISSION REPORT MADE IN FILM

Sunday School Committee of Methodist General Conference Recommends Establishment of Religious Film Exchanges

A precedent was broken at the Des Moines General Conference with results likely to be far-reaching in the future. The Board of Home Missions and Church Extension made a radical departure from the past by presenting its annual report to the conference in motion pictures.

"The Expanding Years" was the title given the Home Mission report, while a second film, "Methodism in Action," gave an interboard statistical review of Methodist activities during the year. Ten church boards cooperated in the making of the second picture.

Both films, it has been announced, are to be shown at state and district conferences during the summer and fall.

The films were produced especially for the church organizations by the International Church Film Corporation of New York. They were enthusiastically received by the conference delegates, many of whom expressed the conviction that the powerful presentation of such reports marked an epoch in the church. Both films told a complete story, utilizing graphic devices and scenic effects, which afforded the greatest contrast to the customary oral board report.

The use of motion pictures in the Methodist Church has grown to such an extent that the Sunday School Committee of the General Conference also recommended that religious film exchanges be established throughout the country.

Records of the corporation, an interdenominational organization which produces films for churches as its only output, show that more inquiries have come from Methodist pastors than from any other denomination.



## REGULAR MOVIE THEATER IN THIS CHURCH

With provision for two professional motion picture projection machines, a stage equipped with scenery and dressing-rooms, a banquet hall that will seat 450 and a tennis court on the roof, the new \$95,000 Presbyterian church soon to be built in Monrovia, Cal., promises to be one of the most unusual churches in Southern California.

It is proposed to give community plays in the first floor auditorium. This floor will be equipped with a kitchen, cloak and dressing-rooms and a big fireplace, and will be used as a community banquet hall. Provision is made for a Sunday school with thirty-six classrooms in which portable movie projectors will probably be used.

H. M. Patterson of Los Angeles is the architect. The total investment planned is well over \$110,000. Rev. Henry A. Fisk, the pastor, declares his people are building for the whole community rather than for their own members alone.

# REVIEWS OF FILMS

Edited by GLADYS BOLLMAN

## "THE GIRL OF THE SEA"

FOUR little boys stopped nudging and pushing each other. A half-grown lad straightened up and forgot to chew his gum. A haughty, over-dressed young miss, whose one thought was of her appearance, rapped her jaw inelegantly and stared with open mouth. That was all I could see in the darkness. But now and then from the many small boys of a Saturday afternoon crowd would come rounds of applause or breathless "Awee's." All this by way of tribute to *The Girl of the Sea*. The plot is "movie stuff," but the handling in many parts has a touch of real romance that is almost worthy of Stevenson. Although the play is described as "a nerve-rattling ordeal" and contains a wreck, a fight in a ship's rigging, two murders, and an octopus, it is not as sensational as it sounds, and the pictures of the ocean floor are indeed "stupendous," to quote further from the press matter. The story is as follows:

Cuttle, a trader, travels from the West Indian island of Veragua to New York. On the ship, which is under care of Captain Ross, he meets a Mrs. Verrill, a widow, and her six-year old daughter Mimi. Mrs. Verrill has the deeds to a valuable property in Veragua purchased by her dead husband. Cuttle, overhearing her say that there is gold on the land, determines to secure the property. He also wants some pearls owned by Captain Ross. To secure the pearls, he kills Captain Ross, and to secure the papers, he sinks the ship by the connivance of the mate. Many years later the son of Captain Ross, who suspects some mystery in connection with his father's death, determines to investigate. Cuttle has taunted him also with his father's loss of the ship, and young Ross wishes to clear his memory. He gets a boat, goes to Devil Reef, the scene of the disaster, and visits the wreck of the ship. He finds the body of his father, the knife with which Cuttle killed him, the ring, duplicate of his own, by which he identifies him. These two rings—once a pirate's ear-rings—are cleverly used in the story to play an important part—a praiseworthy device. Young Ross also finds the lost Mimi, who, save for Cuttle and his accomplice, was the sole survivor of the wreck, and who, as after the manner of movie maidens, grown wonderfully beautiful after living for ten years on bananas and raw fish. The story proceeds to dispose of the villainous Cuttle, to avenge the memory of Captain Ross, to restore Mimi to her gold mines, and to marry Mimi and young Ross.

Of course the chief value of the picture lies in the underwater scenes, and a considerable footage is taken up with these. Much of the action takes place in the depths of the sea. There the much-advertised octopus displays his fearful charms: there the diver walks with a swaying motion like that of a sea weed; and there the sunken ship lies with the proofs of Cuttle's villainy; and there Cuttle goes to his last to join his victims.

The girl of the sea, played by Betty Hilburn, does remarkable swimming and diving as do some of the other characters. The views of the octopus, of a shark, of fish of all sizes and kinds, of all sorts of vegetable and animal life at the ocean bottom, are most extraordinary. It is genuinely educational to have the real sensation of visiting the ocean's floor. A class in physics might also profitably see this film in connection with the study of pressure, density, etc. When one sees the diver walking along the sand, the question why occurs with every motion he makes, and a real curiosity about certain physical phenomena is aroused. It is all tremendously interesting.

If we could have more romances of the actual world, like this one, the motion picture would make many new friends.

"The Girl of the Sea." Produced by Sol Munsie Film Corp. Distributed by Republic. 7 Reels.

## "JES' CALL ME JIM"

Adapted from J. G. Holland's story *Seven Oaks*, and titled therefrom, this photoplay is uncommonly good. Will Rogers, as the bashful but dauntless hero, who tore doors from their hinges with hardly an effort, to rescue a friend, and who bought eight hats for a purely imaginary mother in order to visit the pretty milliner, gives one of his best characterizations. Nearly all of the supporting characters are excellently taken. And for the photography we shall have to use that much abused word "superb"—especially the night effects in the cabin, and the sunlight in the forest while the child is praying.

Jim, who so naively answered his summons to the witness stand in the words of the title, is a wood-man. He rescues his friend Paul, a demented inventor, from the duress of a brutal asylum keeper, and the wife of a rascally old person who has forged the inventor's name to a document renouncing all his rights to the patents. Jim is aided by the pretty milliner, who is a friend to both parties, and who Jim supposes is in love with Paul, especially since she is caring for his motherless boy. They remove Paul from the asylum and hide him in a forest cabin where he receives every care they can give him. But their efforts seem unavailing. Jim tries to pray, but the words will not come. Then, gathering the "little teller," Paul's son, in his arms, he goes out into the forest. "The Lord don't know me," he says, "but I should think if I was the Lord, I'd listen to a little feller like you. You go off there, sunny, and see if you can't say a little prayer." The prayer is answered, even as it is being offered. The sick man recovers his reason, his health. Jim finds that Paul has been swindled, and they set about devising a way to recover the rights to the patents. Jim pretends that Paul is dead, and claims the reward for that discovery offered by the rascal. Then he induces the guilty man to spend the night in his cabin, and while he is there Paul appears to him and tells him to give up the patents. Of course the rascal thinks Paul is a ghost, and makes a confession which is later his undoing.

Artistically, the picture is most successful. The titles are clever and harmonious, the scenes well chosen and well directed. The most important but often neglected matter of the titles is solved in this case by a clever insertion of Jim's quaint speech whenever possible.

The uses of such a picture are many. Besides furnishing entertainment, it would be ideally suited for Sunday evening use. There are plenty of texts applicable, the most notable one being the power of prayer.

"Jes' Call Me Jim." Produced and distributed by Republic. 7 Reels.



## "THE FORTUNE TELLER"

Another picture well adapted for church use is *The Fortune Teller* with Marjorie Ramlan. It teaches the regenerating power of human love in its highest form; the necessity for making law conform to justice; the emptiness of the evil-doer's last days; the suffering which follows sin; the waste made by unreasonable haste and lack of charity.

The story opens with a rather silly proclamation of the heroine's fate; misfortune is to come. But the scene changes to a busy business in which the poor woman makes a fortune for her next male acquaintance of her husband's acquaintance, a selfish capitalist. His defects are laid at the door of his innocent wife, who seems an unfortunate touch but well deserved forgotten. A more respectable character can scarcely be conceived. Then, the hapless gambler, a stranger to them, is taken in front of the house, and covers in their house. He passes on to Mrs. Norton, who repulses him and he leaves. Later he covers a room with traps, and opens, asking to meet Mrs. Norton, who has been trapped, and ends by proving Mrs. Norton guilty of treachery, and, justly, of course. As this is the end of the picture, the gambler, the house, refusing even to let Mrs. Norton enter, she secures a divorce, which the gambler's son is forced to give. Friendless and alone, she goes to the outcrop of a mountain, and finds a cave as her only treasure.

Years later we see her as a fortune teller in the circus of Tony, who has sunk into a cruel and drunken brute. He keeps her half "doped" all the time, so that she cannot escape, and she is in a terrible condition. Her only friend is one of the little circus girls and her fiancé, the Strong Man. One day her son appears. He has quarreled with his father, and has almost lost courage in his effort to find a place in the world. She learns of his identity, and gives him the advice he needs, without letting him know who she is, lest she should disgrace him. All is now changed for her. Tony's false promise to her that he would bring her son (her only reason for staying with the circus) can now be ignored. With the help of the

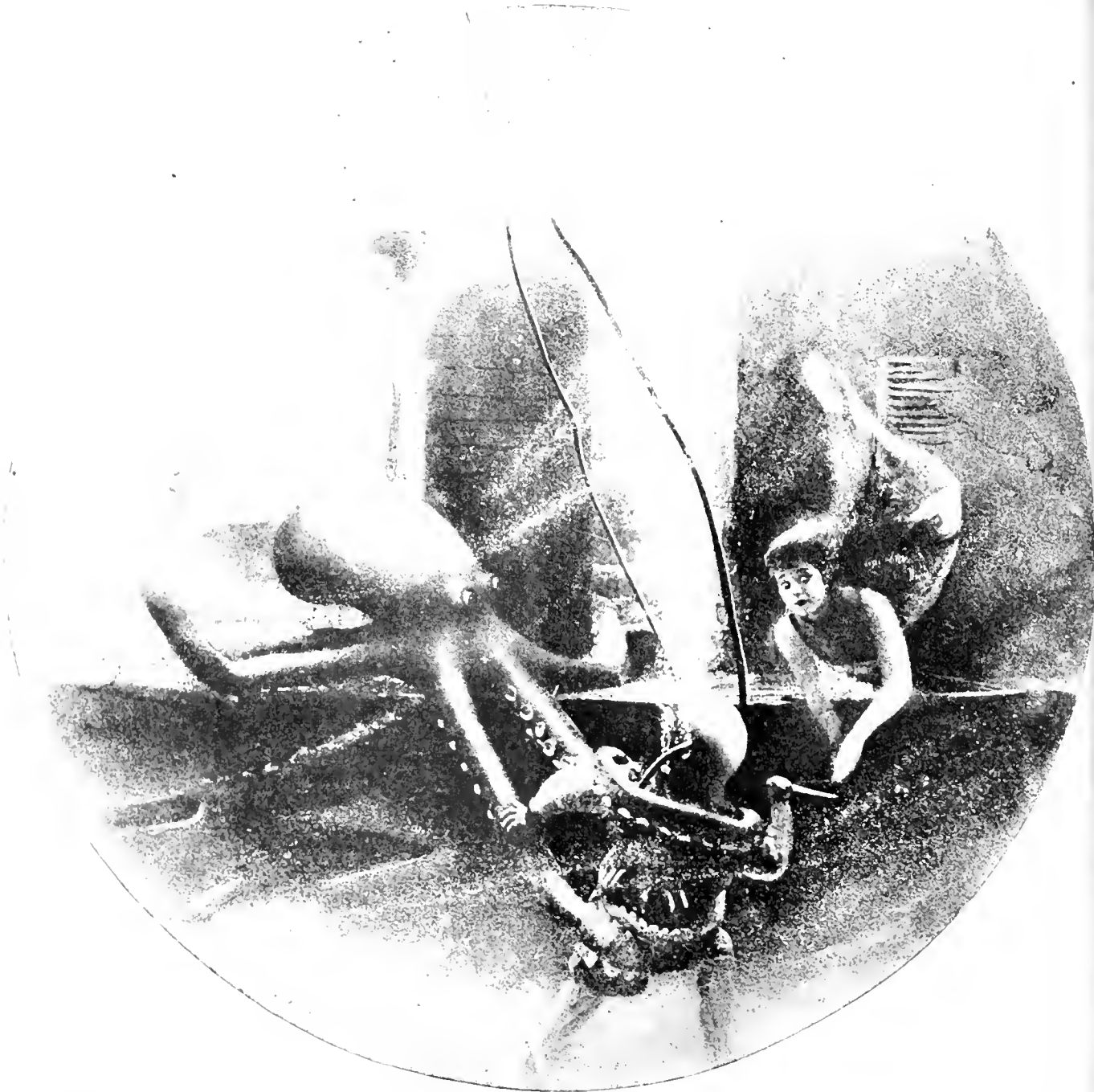
The picture is handled somewhat conventionally, but there is some good character work and the theme is so powerful that one is carried along well in spite of the minor deficiencies of the picture.

"The Fortune Teller." Produced and distributed by Robertson-Cole. 5 Reels



#### A NEW POSSIBILITY IN ART STUDY

One of the Chester outing pictures, *Some Speed to Suruga*, offers a new means of studying Japanese art. The



THE diver's fight with the octopus in "The Girl of the Sea," one of the underwater thrills in this recent release. Betty Hilbarn is the diving girl.

little circus girl, she leaves and settles down in the town. The circus goes up. She becomes held old self once more, and her son, knowing her only as a friend, comes to love her dearly. He is now in the confidence of the governor of the state, and a successful newspaper man. His fiancée, daughter of the governor, also becomes a friend of his mother (after a slight interlude, the moral of which is that honesty is the best policy.)

Then Tony comes back and tries to blackmail and rob the woman he has almost ruined. But fate now grows more kind. Norton comes to congratulate the son whom he turned away on his election to a city office. He tells the boy about his mother, and goes away, presumably back to his lonely laboratory. The mother, who was about to go away, too, lest her unfortunate past should in some way injure her son's career, is now rewarded for her years of suffering in the love of her son.

average person does not realize how truly a nation's art is an expression of the nation's daily life. This scenic is an impressively beautiful one, and at once associates itself in one's mind with the familiar Japanese prints. The picture describes a trip in a small boat up a swiftly flowing Japanese river, and the sudden turns reveal over and over again a glimpse which seems most familiar. In the distance is Fuji. Between us and that are sharply outlined trees, pale mists, and in the foreground crisply running waves with

(Continued on page 19)





# SUGGESTED PROGRAMS



Edited by GLADYS BOLLMAN

## ENTERTAINMENT PROGRAMS FOR VARIED PURPOSES

**T**HE pictures listed in the suggested programs given below, of which many were released for exhibition several months ago, should all be available at the exchanges of the companies by which they were produced or by which they are being distributed. In planning these programs the nature of the institution or purpose for which they are designated has been taken into consideration, and the pictures chosen are of the best quality.

### FOR BOYS AND GIRLS AT SUMMER CAMPS

- NEWS WEEKLY 1 reel
- MARTIN JOHNSON ADVENTURE—*Robertson Cole* 1 or 2 reels  
(A remarkable record of acquaintance with savages.)
- MUTT AND JEFF—*AURORA BOREALIS—Fox* 1 reel  
(A cool subject for a hot evening.)
- ALARM CLOCK ANDY—*Famous Players* 5 reels  
(Charles Ray as Andy impersonates the most appealing sort of an unsuccessful young man who, partly by blunders and partly by courage, became successful.)

### FOR SUMMER SCHOOLS

- NEWS REEL 1 reel
- THE LAKE OF THE SUN AND MOON—*Famous Players* 1 reel  
(A Burton Holmes travel picture.)
- DR. JEKYLL AND MR. HYDE—*Famous Players* 5 reels  
(Stevenson's classic acted by John Barrymore.)

### FOR FLOWER FESTIVALS

- HOW A FLOWER OPENS—*Beseler* 1 reel  
(A "slow-motion" picture which actually reproduces the opening of a flower.)
- THE FINEST OF FAR EASTERN ARTS—*Pictograph No. 6041* 1 reel  
(How the Japanese arrange flowers.)
- MEXICAN FLOATING GARDENS—*Educational Films Corporation* 1 reel

### SHEPHERD OF THE HILLS

- (The well-known story adequately filmed.)
- INDEPENDENCE, BY GOSH—*Famous Players* 2 reels  
(A delightful comedy of an old couple who found that there was no place like home in the country.)

### FOR BABY SHOWS

- THEIR FIRST—*Metro* 1 reel  
(A Sidney Drew comedy with a baby as the central figure.)
- BETTER BABIES—*Pictograph* 1 reel  
(Practical rules for bringing up a baby.)
- OUR CHILDREN—*Children's Bureau, Washington* 2 reels  
(A government film which is ideally suited to such a program.)
- THEY DID AND THEY DIDN'T—*Mutual* 1 reel  
(An appropriate comedy played by bright young people.)

### FOR CHURCH PROGRAMS

- THE VALLEY OF TEN THOUSAND SMOKES—*Educational Films Corporation*  
(An impressive picture of an Alaskan volcano.)
- THE FORTUNE TELLER—*Robertson Cole* 5 reels  
(Suitable either for a religious service or a general program, this picture will stand out as an unusual one. Reviewed in another column of this issue.)

### FOR CHATAUQUAS

- NEWS REEL 1 reel
- BURGLARS—*Famous Players* 1 reel  
(An adventure of the gallant "Skinny," in which he is a hero to everyone but his mother.)
- LITTLE WOMEN—*Famous Players* 5 reels  
(The Louisa Alcott story which never grows old.)

### FOR WOMEN'S CLUBS

- NINES AND A HALF—*Ford Educational* 1 reel  
(The making of silk stockings.)
- THE STIMULATING MRS. BARTON—*Pathe* 1 reel  
(Mrs. Drew in a comedy which will appeal to every woman.)
- DON'T CHANGE YOUR HUSBAND—*Famous Players* 5 reels  
(A strong drama which will provoke discussion and awaken a wholesome train of thought.)

### FOR HOTELS

A hotel is a splendid place to show community spirit, especially one of those friendly but remote resting places where there is little entertainment. While you are on your vacation, arrange an evening

with motion pictures—an opportunity of getting together and learning something.

- NEWS REEL 1 reel
- BEATING CHEATERS—*Famous Players* 1 reel  
(Mr. and Mrs. Carter de Haven show a novel way to beat the high cost of living.)
- THE CITY OF MASKS—*Famous Players* 5 reels  
(An innocent and unusual deception gives rise to many mysteries. The weekly gatherings of a band of "has-beens" are the most appealing and amusing affairs imaginable, and at the same time afford an excellent example of brotherly love.)

### FOR PARKS AND PLAYGROUNDS

- JOHN BURROUGHS—*Republic*  
(A Prisma natural color film, picturing a delightful day spent by a couple of children in the company of the famous naturalist.)
- MONKEY CAPERS—*Educational Films Corporation*  
(A series of amusing scenes in which the unconscious comedy of the species prevails.)
- TOM SAWYER—*Famous Players-Lasky*  
(An adaptation of Mark Twain's "Adventures of Tom Sawyer," featuring Jack Pickford.)
- THE KITCHEN LADY—*Famous Players-Lasky*  
(A Mack Sennett farce comedy in which a slavey turns out to be an heiress.)

### FOR BOYS AND GIRLS AT SUMMER CAMPS

- CANOE AND CAMPFIRE—*Republic*  
(Prisma color production showing the result of carelessness of campers in leaving behind them partially extinguished fires. This picture contains some remarkable views of forest fires in natural colors.)
- NEWS REEL
- SATURDAY—*Famous Players-Lasky*  
(Griggs comedy showing how Skinny puts in his Saturday scrubbing the steps, and also his adventures in the old swimming hole, and his endeavors to escape his Saturday bath.)
- HEART O' THE HILLS—*First National*  
(Five-part story of the Kentucky mountains, featuring Mary Pickford.)



### REVIEWS OF FILMS (Continued from page 18)

white lines of foam. A series of pictures of any locality, even more carefully chosen than these with a deliberate view to art interpretation, would be invaluable, but in the meantime we may derive much pleasure from such scenes as this. "Some Speed to Suruga." Produced by C. L. Chester. Distributed by Educational Film Corp. 1 Reel.

### ANY WEEKLY AND ANY OBSERVER

It occurs to the reviewer that the Federal government might profitably employ professional clappers for every motion picture theater. To be sure their lot would be harder even than that of a critic, but they might well feel that their work was of value!

Seriously speaking, however, it was rather saddening to see people sit unmoved at a Belgian commemoration ceremony as recorded by the camera. Banner after banner went by, bearing the names of the battles when Belgium's resistance saved Europe—and never a sound. Then the view shifted and there appeared in the background, quite accidentally, an American flag—loud clapping broke forth. This was quite as it should be, of course, as far as the flag goes. But should not there be a response also to all heroism, to the vivid moments sometimes caught by the camera-man when one thinks "This is History?"

A single clap often starts a round of applause and it would do no harm to cultivate our sense of responsibility in this matter.

# INDUSTRIAL

## INDUSTRIAL USES OF MOTION PICTURE

How big business is utilizing the inherent power of authentic pictorial appeal, and adapting the possibilities of permanent visualized records to the commercial needs of the hour

By RAYMOND CAVANAGH, vice-pres. CHARLES RAYMOND THOMAS, Inc., New York City

DOWN in an obscure corner of your bookshelves there is a volume of Emerson's "Essays" that possibly has not been disturbed for years. Skim the pages past some of the better known titles "Compensation" and "Self-Reliance"—and you may chance upon "The American Scholar."

The quotable quality of the Sage of Concord seems largely to hinge upon his universality, with which he is rarely credited, and upon his prophetic vision. Photography in his time had barely passed the daguerrotype stage, yet in the quiet of his study he might easily have been writing not of the "American Scholar," but of the not yet invented industrial motion pictures, when he outlined this purpose:

"to cheer, to raise, and to guide men by showing them facts amidst appearances."

One gets a deeper insight into the inherent power of the screen's pictorial appeal when the eye is caught by such bits as: "The world's eye;" "the slow unhonored and unpaid task of observation," or "the world lies no longer a dull miscellany and lumber room, but has form and order." Further on we read:

"Man is surprised to find that things near are not less beautiful and wondrous than things remote. The near explains the far. The drop is a small ocean \* \* \* The perception of the worth of the vulgar is fruitful in discoveries."

To one who thoroughly knows the present possibilities of the motion picture, it is a simple matter to sense the correlative connotations in the above passages, and to make practical application of them to our immediate subject. Space will not permit a full and free exposition of the sub-divisions which follow, but a mere intelligent cataloging of the industrial uses of the motion picture will serve to broaden the understanding of interested readers.

For purposes of brevity the following list of users is submitted with only necessary comment or explanation.

### EXECUTIVE—A VISUALIZED RECORD

For company or corporation archives.

For a general survey—instead of written reports.

For future comparison—as changes or improvements are contemplated or made.

### FINANCIAL—A VISUALIZING OF PHYSICAL HOLDINGS

(a) Sources and extent of raw material supply.

(b) Demonstration of uses of product.

(c) Production capacity.

(d) Transportation facilities.

For the information of foreign investors or those at a distance.

For the information of executives, directors, stockholders, prospective stock or bond purchasers.

For the information of the American Bankers' Association, American Institute of Banking, or any individual or organization that is interested or that you wish to interest in a financial way.

### MANAGEMENT—TO GIVE THE GENERAL MANAGER

A comprehensive view of any part, or of the whole plant—for use in the privacy of his own office, in studying present practices; improved methods; or as a report or record of any operation, shop practice, routine, increased production, etc.

The everyday conduct of each department, in which personnel may be studied; industrial relations may be seen and compared with those shown by films from other plants.

### LABORATORY AND ENGINEERING

Working out abstract ideas by means of animating technical drawings.

Recording tests and experiments with scientific accuracy—by eliminating the fallible human element.

Demonstrating mechanical movements or principles.

Visualizing the continuity of electrical, chemical or optical motion.

### PROMOTION

The motion picture alone provides visual records.

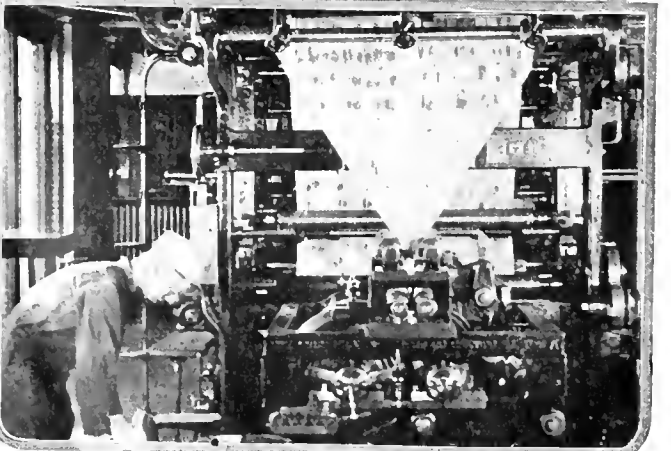
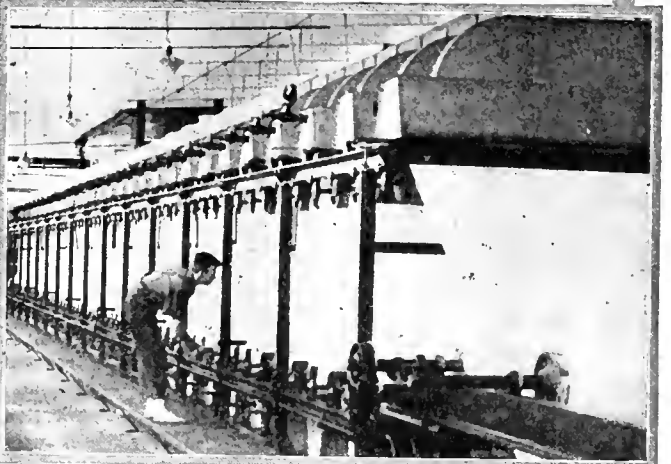
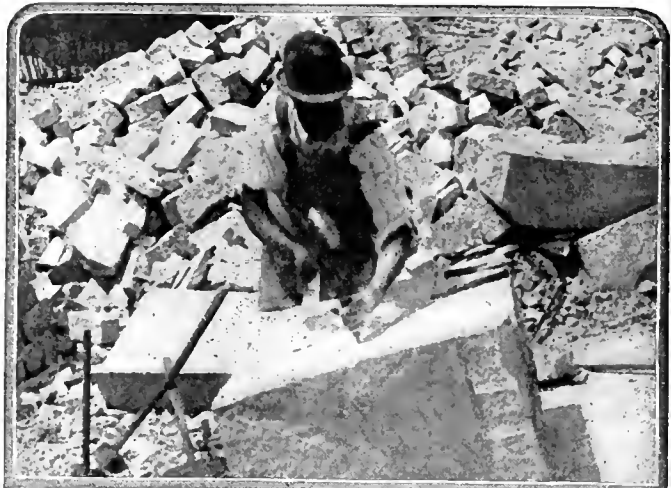
For comparison of methods of shop practices, of material handling, of departmental customs.

For the study of any operation down to the smallest detail—such as the number of manual movements in any operation.

For visualizing not only results but the details of all preceding activity.

For registering facts with machine-like precision.

For replacing all dependence upon the "mind's eye," memory, written reports, or other evidence which is subject to the errors of the fallible human element.



SCENES from recent industrial films exhibited by the Ford Educational Weekly. These pictures show some of the big possibilities of the industrial educational reel.

#### SUPERINTENDENCE

Such records as are listed in the preceding section may be shown to employees for the purpose of

- (a) Encouraging ambition.
- (b) Aiding the worthy.
- (c) Increasing efficiency.
- (d) Improving morale.

A complete film record of all the operations or processes employed in a plant from the sources of raw material to the finished product—shown to all employees—will do more to increase efficiency and production, raise the morale and harmonize industrial relations than any other one thing that is possible to do.

Few employees have a knowledge of the operations of an entire plant; hence, they rarely appreciate the importance of their individual tasks, nor can they correlate them with the major undertaking. In this the motion picture acts as an instructive force that tends to raise the morale and lessen labor turnover.

#### SALES—INCREASING SALES BY INTER-ORGANIZATION PICTURES

Which familiarize salesmen with the product they sell and with the source of raw material; details of production; efficiency of production and distribution methods; a complete demonstration of the uses of the product.

The more the salesman knows about his goods the larger his sales will be; while he himself will develop "pep," enthusiasm, loyalty and faith—sometimes sorely tried by the exigencies of constant travel, competition, insidious suggestion, idle gossip, or lack of stability of character.

Motion pictures are effectively used to instruct salesmen in sales methods; to familiarize them with a projected advertising campaign and with proposed sales helps. When the sales manager presides over a salesmen's meeting, the best men, who need the least assistance, get the most. The man in the back row cannot see "Exhibit A," or a proposed *Saturday Evening Post* advertisement held up for all to view; he may not be able to hear all that is said; he loses interest and goes into the corridor for a smoke.

If sales methods or an advertising campaign is shown on the screen the man in the back row, and the dull man, will be on a par with the man down in front and with the most brilliant salesman on the floor. There is one spot that attracts all eyes and focuses their attention. The screen is the one light spot in a darkened room. Enlarged so that every detail is clear, every caption or legend easily read—this and the inherent interest of animated pictures—conveys an unforgettable impression that convinces without argument.

#### INDUSTRIAL RELATIONS

With the development and growth of modern industrial plants, with their thousands of operatives, both employer and employee have suffered from the loss of personal contact—no longer possible as it was when the master called every man by his first name. No need to dwell upon the many attempts to re-establish this personal relation through personnel managers, or other agencies. Whatever the means employed to maintain the interest of the workers in the great projects from which labor cannot be eliminated, it must be conceded that this matter of personal relations is a fundamental factor in every plan for improvement, growth, or even our continued economic existence.

To depart from the impersonal for a moment, let us say that you have a mental vision of your hopes, desires and intentions regarding your industrial relations. To make them effective you must have the cooperation of your employees. And you study, and you confer with your associates, and watch the trend of the times; always you reach an end in the problem. How to transfer these mental visions from your brain to theirs; how to override prejudice—class or mass or whatever label seems fittest—how to overcome a real or fancied antagonism that is based in a blindness to an actual existing mutual interest; how to convince of your sincerity—this is your great need, the root of the labor problem—perhaps the greatest of all material human problems.

In motion pictures we find the answer—the solution of the problem—a medium of expression, whose power of impression, appeal and conviction, exceeds that of personal contact, or the printed or spoken word.

Throughout America there is much helpful constructive work being accomplished. Employers by the hundreds are proving that they too wish the workers to have steady jobs and a square deal.

How employees can be convinced of the sincerity of the employer's intentions—how the menace of Bolshevism can be thwarted by means of motion pictures is too long a story to tell here—special plan-based upon one's particular problems must be worked out through intelligent cooperation.

#### AMERICANIZATION

How can there be planted in the breasts of our aliens that regard for American ideals which is the surest safeguard against insidious un-American propaganda?

They speak and read a score of different languages but they all understand the universal language of pictures, and the motion picture is the perfection of pictorial appeal.

The slow and inadequate methods of personal or text-book instruction should, and eventually will, be discarded, relegated to the limbo, of futile methods, just as you send a non-productive machine to the junk pile.

Any motion picture work of Americanization undertaken is assured many channels of distribution, and hearty cooperation.



#### ENGLISH CATHOLICS IN MOVIE VENTURE

A new motion picture film that has just been shown privately at the New Gallery in London appears to be the beginning of a new Catholic educational enterprise.

The film describes the recent Allied pilgrimage to Lourdes, in which the Cardinal Archbishop of Westminster, several of the English Bishops, and large numbers of soldiers and sailors and civilians took part. The picture shows the celebration of pontifical mass by Cardinal Bourne in the Rosary Chapel, and describes the history of the famous shrine as well as the religious edifices at Lourdes. Among the captions thrown on the screen is a quotation from the *National Zeitung* of July 30, 1914, in which that journal declared: "The Holy Mother of God, of Lourdes, will have much to do if she, the worker of miracles, is to mend all the bones which our soldiers will break on the other side of the Vosges. Poor France!"

At a lunch which followed the exhibition of the film several speeches were made by notable Catholics, among them Father Vaughan, S. J., Father Nicholson, S. J., and Archbishop McIntyre. The promoter of the film, Martin J. Melvin, of the *London Universe*, said that it is hoped to show the film in every motion picture theater in the country. The profits will be devoted to building a permanent hospital at Lourdes for all English-speaking pilgrims to the shrine.

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## FLASHES ON THE WORLD'S SCREEN

News, Notes and Comment on Educational, Industrial and Allied Films from Producers, Institutions and Organizations in the United States and Canada and Overseas

IT the recent annual meeting of the Unitarian Sunday School Society in Boston, Mass., motion pictures were displayed for the purpose of illustrating their use in teaching Bible geography and in inculcating patriotism and good morals. Three films were shown, the first picturing scenes in Palestine and other parts of the Orient. The second was entitled "The Homekeeping of Jim," a story of the influence of environment on character and the ultimate mastery of character over environment. The last was "The Making of an American," dealing with an Italian who finds that he is unable to make headway without first learning the English language and becoming a naturalized citizen.

A Community Moving Picture Council has been formed by the Federated Mothers' Club of Cincinnati, Ohio, sanctioned and sponsored by the local Board of Education. The council has been giving weekly Saturday morning children's matinees at the Orpheum Theater, Walnut Hills, a suburb of Cincinnati. Some of the films shown were "Huck and Tom," "Tom Sawyer," "Rebecca of Sunnybrook Farm," "Mrs. Wiggs of the Cabbage Patch," and other Paramount and Arterraft pictures, including Briggs comedies.

Among the speakers at the recent convention of the American Federation of Arts, held in May at the Metropolitan Museum of Art, New York City, were Mrs. George W. Stevens, assistant director of the Toledo Art Museum, who spoke on "How to Reach the People with Lectures, Moving Pictures, Instruction Service, etc.," George W. Eggers, director of the Chicago Art Institute, gave an address on "Museums as Community Centers," in which the use of motion pictures was importantly mentioned.

The Motion Picture Division of the United States Department of Agriculture is offering a new film known as "Cotton's Worst Enemy, the Pink Bollworm." It shows the eradication campaign against these pests on the Gulf Coast of Texas and how effective methods are being applied to the Louisiana and Texas regions.

Aerial moving pictures of Tacoma, Washington, showing the harbor, the business district and the residence section were taken from an airplane and screened for the benefit of delegates at the Annual Aviation Convention in San Francisco. The title of the film is "The Gateway to Rainier National Park." The picture is part of the campaign which the Tacoma Commercial Club arranged to bring tourists to that city during the summer.

The Young Men's Class of the Union Sunday School of Picher, Okla., recently purchased a Motograph motion picture projector and a special fireproof booth and platform was built in the church to accommodate the machine. Religious, educational and other short subjects are being screened. Rev. Westley Post is pastor.

"The World at Columbus," which included a survey of the pageant "The Wastarar," was shown on a recent Sunday night under the auspices of the Women's Societies of the First Methodist Church, Gadsden, Ala. There was no admission charge and a large attendance was in attendance.

The Tacoma, Wash., Settlement House has received a gift of a motion picture projector from the Raynor Chapter, Annie Wright Seminary. The alumnae and former students of the seminary raised the money to purchase the machine during the winter months and installed it as part of their work for Americanization. Educational films, comedies, travel pictures and good photoplays are being shown.

Motion pictures were taken recently by the Western Film Co., of Roundup, Montana, of the flowing Van Duzen oil well in the Devil's Basin. Officials of local oil companies and Senator Breed of California were present while the camera men were working. The pictures were shown in local theaters.

Among the prominent persons taking part in the good roads films recently produced in West Virginia were Bishop Weekley, author of "Twenty Years on Horseback," who took the part of the circuit rider. The country doctor was represented by Dr. S. A. McConekey, president of the West Virginia Board of Health. Others in the pictures were Steele Trotter, son of President Trotter of the State University, and Miss Jean Billingslea and other university students who helped to show the difference between the old methods of traveling and the new. Many West Virginia theaters have been showing these films.

A film illustrating the manufacture and operation of twist drills was shown recently at the Rice Institute of Houston, Texas. This institute makes regular use of movies.

The beauties of the lake section of Minnesota are being recorded in a series of motion pictures. A portion of the films was taken from a flying boat which carried three passengers. The pictures are under the direction of the Ten Thousand Lakes of Minnesota Association, of St. Paul.

According to one of the Chicago newspapers, going to school in that city will prove very popular next season. The Chicago *American* stated recently that "movies that will turn dry history into living people setting forth from Europe on their pioneering trips to America," will be part of the daily work, and President Davis expects the attendance to grow. Members of the Board of Education have inspected school films showing the work of colonists, astronomy visualized, and geological history.

Six reels of popular science subjects were exhibited to an invited audience at the Museum of Natural History, New York City, a few weeks ago. The pictures were conceived and executed by Wm. Park and directed by Ashley Miller. The company producing and distributing them is the Community Productions Corp., of 46 West 24th Street, New York City. The six reels are: "Mystery of Space"; "The Living and the Dead"; "The Earth and the Moon"; "The Story of the Seasons"; "God Divides the Night From the Day"; "The Winds of the World," and "Rain, the Kingdom of the Storms." Although these films are made primarily for educational purposes, lectures or class room use, the company may decide to show them in the commercial motion picture theaters because of their high entertainment value.

Movies for employes and their families are being given at Fort Wayne, Indiana, at the plant of the General Electric Company. Educational comedies and other subjects are being screened.

The Cosmopolitan Club of Dover-Foxcroft, Maine, met at the Baptist Parish House recently with other local club women as invited guests. The program consisted of an address upon France by Major E. T. Flint, followed by motion pictures, showing the "Ruins of Rheims" and "Paris the Magnificent" and the Red Cross photoplay "Winning Her Way."

Miss Grace Bigford, principal of the McKinley School, Yakima, Wash., reports that the youngsters of her school have paid for their motion picture machine. She will at once start a McKinley School bank account, in the hope that enough funds may be obtained during the remainder of the year to enable the school to have free movies in the building at least once a month.

The faculty of the Lewisburg, Pa., high school have purchased a motion picture machine which will be used for educational purposes. Several educational films have been secured, including "A Trip on the Marne River" and scenic productions of the battlefields of France as well as glass-blowing and other industrial pictures. These will be shown as public entertainments when the residents will be invited to contribute toward the payment of the machine. The machine has been approved by the Pennsylvania Department of Industry.

The Dalles, Oregon, Methodist church will use a motion picture machine to supplement the regular Sunday night services. The Young Women's Bible Class is behind the project. Educational and religious films will be shown in connection with the regular religious services. This is said to be the first church in Eastern Oregon to purchase a motion picture machine.

Rev. Silas Johnson, pastor of Lee Street Methodist Church, Americus, Ga., explained to his congregation the details of a new departure in church work to be undertaken in Americus. Hereafter, Pastor Johnson says, the Lee Street Church is to be open for services seven nights each week with moving pictures as the backbone of the week-day services. The church has already purchased and installed a complete moving picture outfit for use in connection with the new work.

Under the supervision of the Division of Visual Instruction, Department of Extension of the University of Texas, motion pictures on educational subjects will be given on the campus during both terms of the summer school. The schedule for the first session includes programs on Longfellow, Stevenson, "The Hoosier Schoolmaster" and "Lorna Doone." For the second term, programs on Dickens, Shakespeare, Longfellow and Riley will be shown. A picture on some scientific subject will conclude the program.

"Virginia's New Hour" is a recent motion picture production exploiting the needs of good roads development in that state, with the hope of leading young men back to the farms via the automobile route.

"The Priceless Gift of Health," produced by the Worcester Film Corp., was recently shown to the pupils of the Chicago public schools. The film depicts the lives of two children, one of whom is guarded by health regulations and the other allowed to grow up without care. Proper use of the tooth brush and the value of purified milk are emphasized in this picture.

Under the auspices of the Civics Department of the Women's Club of Hackensack, N. J., motion pictures were shown at the Lyric Theater in that city recently. The proceeds were used to purchase a projector for the Broadway school.

In Greensburg, Indiana, there was a movie show at the schoolhouse on a recent Friday night to demonstrate a motion picture projector purchased by the school.

Industrial movies were shown the latter part of June at the exposition held in Drury High School, North Adams, Mass.

The pupils of Francis Joseph Reitz High School, of Evansville, Ind., held a paper sale recently to finance the purchase of a moving picture projection machine for the use of the school. Each pupil sold thirty pounds of paper and the school sold 12,000 pounds in all.

The Carruthers, Cal., high school has purchased a motion picture projection machine and is using it for school work and public entertainments. Friday pictures are being shown to the students on geographical and agricultural subjects.

Rev. Dr. Marsh, pastor of the Congregational church, Jacksonville, Fla., used a Bruce picture, "The Sheep of Chelan," to illustrate his Sunday evening sermon. The picture shows the government's care and inspection of the thousands of sheep on the Chelan and Okanagan reserves. A Prizma reel, "Memories," illustrating John Greenleaf Whittier's poem, "The Consecration," and "The Poet's Dream" were also screened. "The Palms" was sung.

A Victor Safety Cinema projector was recently purchased for educational use in the high school auditorium at Corey, Pa. The machine was paid for by paid admissions at public entertainments. A recent program included a Drew comedy and a reel showing the Pennsylvania National Guard.

The high school in Butte, Montana, has a new motion picture projection machine. It is being used for educational purposes.

Movies are being shown regularly under East St. Louis High School, St. Louis, Mo. the auspices of the Students' Council of the Mary Pickford in "Pollyanna" was recently screened and greatly enjoyed by the students.

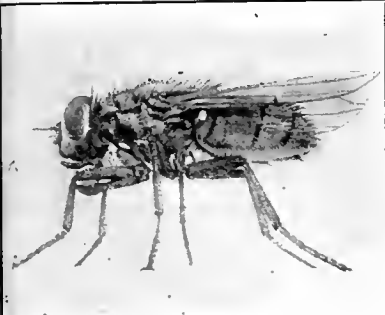
As part of the Board of Education campaign to acquaint the public with the work which is being carried on in public schools of that city, moving picture scenes of everyday life in the schools of Duluth, Minn., have theaters. The scenario was written by J. A. Starkweather, assistant superintendent of schools; Miss Gertrude Carey, supervisor of industrial arts; and Miss Mary Dabney Davis, primary grade supervisor. The film

shows work carried on in all departments from the kindergarten to the high school.

Motion pictures of power farming showing the work that can be done through the use of power implements were shown in Montgomery, Ala., during the meeting of the Southern Cattlemen's Association. This was in conjunction with the local Tractor Power Implement Bureau.

At a recent noonday luncheon of the Rotary Club in the Hotel Utica, Utica, N. Y., the welfare work of the Metropolitan Life Insurance Company was described on the motion picture screen. The pictures show the great Metropolitan Building in New York City, the executive offices, and the manifold activities of the company in behalf of its employees. Some of these include the education of women in millinery, dress-making and other arts, and physical developments through recreative pursuits. The pictures also show the large library, the Mount McGregor Sanitarium, the property of the company where hundreds of employees are treated each year for tuberculosis, and the work done by the thousands of agents of the company for the benefit of policy holders. Trained nurses are employed and every agent is expected to obtain a nurse when he finds any member of a policy-holder sick. J. P. Mulhall, local superintendent of the company, spoke briefly preceding the show.

"Alice in Wonderland" was recently shown at the Frances Willard School, Spokane, Wash., under the auspices of the Parent-Teachers' Association. Resolutions were passed urging that the local school censorship should be less stringent so that films might be obtainable.



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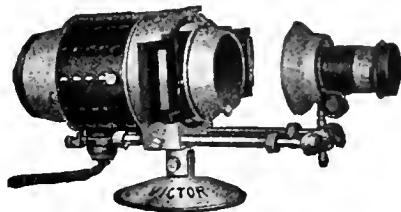
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# LANTERN SLIDES



## "MISSIONARYLOGS" AT BAPTIST CONVENTION

By MARY B. MACKELLAR

THE stereopticon slide, for so long associated with travelogs, lectures and entertainments, amusing and educational, was an important feature of the Northern Baptist Convention in Buffalo, N. Y., June 23 to 29, to complete the plans for the New World Movement.

As it was most important that the delegates be thoroughly familiar with the fields of work and future needs of missions, both home and foreign, five or six lectures were arranged as part of the main program.

Two of these "Missionarylogs" were given by Dr. S. Earl Taylor of the Interchurch World Movement, on present world conditions. Mr. Vinton, a former Baptist missionary to Burma, covered the needs of the hour, the work accomplished and to be continued, in the rest of the series.

These lectures have been written with a view to future historical value. They will be reproduced and put in deposit vaults where they can be obtained by churches generally for use in the prosecution of the work.

### CONTINUOUS ILLUSTRATED LECTURES

Besides these illustrated lectures, two talks arranged for the attractoscopes were on display in the exhibit hall where all phases of the work in the various countries touched by the denomination were exhibited in booths around the hall.

One of these lectures which ran continuously was on home missions, taking the spectator through the work in one of the cosmopolitan cities of the United States. The other tells the story of the boy who came from Poland, his life there, and his Americanization here through the efforts of the Northern Baptist settlement work and community centers.

Some 500 slides were selected from the large number in the cases at headquarters for display in special racks arranged with a light behind the slides, where visitors might study the conditions in the various fields and be able to decide intelligently on the proper distribution of the funds collected during the \$100,000,000 campaign of the New World Movement.

During this campaign 95 sets of lectures based on a general survey of the field were given to help in the raising of funds. The lectures were illustrated with more than 6,000 slides. There were eighty-five "Quickened lectures," a sort of pocket edition of selected scenes and snappy slogans to inspire and quicken the field men and their workers during the last days of the drive. Under this plan 2,200 slides were mailed. In addition one slide was mailed each week for four weeks to each of the motion picture theaters.

Mr. Harry S. Myers, in charge of this department of the work, said: "The slide has proved an indispensable factor in putting the subject before the people in a forceful, convincing, comprehensive manner. The slides used by the Northern Baptists cover subjects from China, India, the Philippines, Africa, Cuba, Mexico, Europe, the far western slopes of the United States, and the dingiest corners of our great cities."



The National Federation of College Women went on record, at their conference in Chicago, as favoring the use of educational motion pictures throughout the United States.

## TEACHING SOUTH AMERICA WITH SLIDES

By A. W. ABRAMS

(Conclusion)

### THE WEST COAST DESERT

Extent 100 by 1600 miles.

Give considerable attention to developing a correct notion of the characteristic features of a desert (see Bowman, pages 84-87). He as elsewhere have in mind that you are teaching a geographic type that will be met in later studies. We need have little interest in the place geography; nor need anyone doubt the ability of pupils ten or eleven years of age to understand the main features of a desert if they are presented vividly and objectively.

Some features of the west coast desert have already been studied under Chile. Now make the entire region the unit of study. Some of the slides show conditions and there are numerous significant pictures in the books recommended. Continue to examine map Subtopics—amount of rainfall (map F3), vegetation, drinking water irrigation, difficulties of travel, resources, people, causes of the desert.

The reclaiming of this desert is illustrated by Ti Sv25, planting sugar cane. Reserve full study of details of planting for time when sugar is the main topic. Here emphasize the favorable conditions for sugar production in Peru. Note especially the fact that a level plain between the mountains is irrigated. The place is a few miles north-east of Lima.

### THE WESTERN COAST LINE

The lack of bays, islands and promontories. Seaports are open roadsteads. Study the method of landing passengers at Salaverry, Peru, as an example. Recall Fd CsY. Is the coast stormy, like that of North Carolina, or calm?

Give special attention to Callao, the principal seaport, and Lima the capital of Peru. Also to Molendo and Arequipo.

Review the ports of northern Chile.

Compare the length of the coast of Peru with that of the Atlantic coast of the United States. The size of each of the South American states must be recurring to often to establish a correct conception of it—to have it actually visualized.

### HIGHLANDS OF BOLIVIA AND PERU

There are ample descriptions in the books and the visual method of presentation is illustrated elsewhere. This whole highland district is exceedingly interesting and commercially important. A number of the pictures are striking. It is largely left to the instructor to determine the teaching points of each picture. Special note is made of the following.

Mt. Misti, Fi ArZ2, may be the first volcano the pupils have ever studied. Observe and account for its form. Reserve discussion of causes for a later grade.

Observatory, Fi ArZ. Why located here—clearness of the air.

The engineering feat of the Oroya railroads of this region should have attention. Keep before pupils what it is that leads to the expenditure of vast sums for the construction of such transportation facilities and the need of more capital for the full development of the mineral resources of these highlands. Do not fail to interpret the meaning of all pictures used. Study also the llama and its use in the region for transportation.

Mining operations are not fully shown by the pictures of this collection. The location of the mines and certain surface views are a part that can be presented advantageously to the pupils for whom the outline is prepared. Make the most of these.

Compare the highlands of Peru and Bolivia with the plains of the Orinoco and the La Plata river system. While the highlands as a whole are not well adapted to agriculture, several views show that there are areas of fertile land, Fi Hu2, Fi Hu5, Fi LeY. What do Fi Hu3 tell about the state of agriculture?

The population of the region consists largely of Indians and mixed blood. The range of pictures is large. Use in a way to make the topic stand out in the pupil's mind.

### ECUADOR

Three pictures of this country have special teaching points. Ff X tells of pack animals as a means of transportation and points to the lack of railroads. The covering for the legs of the donkey introduces the idea of the hard life of such beasts of burden and of the insect pests that infest the hot region around Guayaquil.

In connection with Ff X4 take up some discussion of educational opportunities in South America. What other pictures of the collection are related to this topic?

Of what are the houses in Ff CcA made? Would this material be used if forests were abundant? Note absence of trees over the landscape. How do the streets seem to be laid out? Why are so many of the houses along the Andes built of one story only?

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## THE CASE AGAINST THE MOVIES

Page 11

oke, and thus too added suggestion finds its way into the adolescent mind. One wonders in despair whether it is no longer possible for humor to be injected into a situation without this detestable suggestion of the sex motive.

B. Another unfortunate tendency in screen drama of the lighter sort is the intrusion of vulgarity into the action. This is in many ways allied with the unseemly exposure mentioned above. But coarseness and vulgarity creep in often without the sex motive being prominent. For example, the sudden appearance of daddy, in the first outline above, in the midst of a room-full of ladies. Daddy is stripped naked as far as his waist and as he plunges unexpectedly and unexpecting into the assembled guests they hold up their hands in outraged horror and cover their faces modestly while daddy, vainly endeavoring to cover as much of his upper body as possible, rushes madly out of the room. At least three of the six comedies offend on the score of vulgarity. The skirts of the ladies raised by a cyclone, the cat and mouse precipitating themselves up the leg of a woman; the offended minister in the beauty parlor are all types of the coarse and vulgar.

C. But far more insidious than the last is the exploitation on the comedy screen of marital fickleness and wedded inconstancy.

Obviously, it is only comedy, but this fact fails to excuse the needless persistence of this theme in film. Such situations, carried to the extreme as they usually are, cannot properly be termed humorous, nor are they satires upon life. They are rather exploitations of infidelity in that one relationship above all others where we look for constancy. It matters not whether the infidelity is depicted as occurring between lovers or married men and women; one person tires of his or her mate and proceeds to attract some other in a sort of puppy-dog, puppy-goniness which cannot be interpreted by the unsophisticated eyes of the boy as placing any special emphasis upon faithfulness and truth in human relation.

D. A fourth striking tendency in recent comedy drama is the increasing abortion in the use of the English language as it is employed in titles and subtitles. It is relatively rare nowadays to find correct, not to say elegant, use of language on the screen. At present there is an agency in the molding of the speech of children which is probably not paralleled by any other agency with the possible exception of the school. The writer hears nearly every day the complaint

of parents to the effect that they find it often all but impossible to offset in their school-rooms the unfortunate influence of the screen in the use of language. Now it is of course a well-known fact that effort among children is likely to follow the line of least resistance; it follows that the slangy, coarse, meaningless and often vulgar language of the title and subtitle becomes the habitual speech of the children who come under the influence of the screen immoderately—as most children undoubtedly do. The writer likes to cite an illustration of the tremendous influence of slang upon the speech of young people a little but very significant incident which came under his notice recently.

It chanced that an elevator which he desired to make use of was not in working condition. The operator stood by the entrance to direct the people who wished to be carried up to another elevator in the rear of the building. The writer requested to know the trouble with the lift. The operator, a youth of doubtful appearance, replied earnestly, pointing upward, he pulls in the top of the well. "The whole blamed shooting match up above is on the blink." Now it was quite apparent what he meant by the "shooting match" and "on the blink."

It is true, however, that that youth was making use of a poverty-stricken English, imbibed doubtless in considerable measure from the same screen source whence is derived the motto over the shoe store in Theater B., above: Slow service, punk goods and bum treatment. The influence of such examples upon boys and girls, who by the way have not the keenest sense of language, is particularly unfortunate.

E. A fifth reaction to the sort of comedy film which now enjoys undue prominence is the feeling that too often false and unhappy notions of life are given young people who have not yet tried life but before whom life stretches in hazy, uncertain glamor and idealism. The incident, for example, in which it is stated that the events about to be portrayed are the events peculiar to "any rich man's house," is not true. Not all rich men are unfaithful to their wives or betrothed. Not all rich men deceive. Not every rich man "holds a promise from all the chambermaids in town to wed him." The outlook upon life which such statements engender in the minds of youthful observers is a false one. Such notions of human intercourse and society are dangerous when aroused in the soul of childhood which, as mentioned above, naturally surrounds life with the mysticism and beauty of idealism.

F. Finally, the very disconnectedness and lack of coherence in the comedy film of the poorer sort is psychologically unsalutary to the mental growth of the child and to the furthering in him of logical and connected thinking. A plot which is no plot because it is continually destructive rather than harmless, not to say constructive, in the development of a child's mental attitudes and habits.

The above reactions to the comedy films viewed are not to be interpreted as implying that the purpose of comedy is to educate and stimulate intellectually boys and girls. The screen in lighter vein has its distinct place, and there are numberless good comedies which fill this place admirably. It is true, nevertheless, that when a film produces mirth because of some inherent false ideals of living which it exploits, or because of improper exposure which excites the dormant life of the passions, or because of vulgarity which lays bare the personal relationships, or because of undue abortion and misuse of the English language which sets a bad example to education itself, it is no longer to be regarded as a harmless film. It is true ultimately that the entire and sole end of adult life is to protect and promote and safeguard the growth and development of child life. It follows that anything which interferes with this natural and complete aim of human life cannot be regarded as a neutral factor. Millions of dollars are expended on the education of youth in the correct use of the English language alone; there is danger that the influence of the screen may undermine much of the work being done. Parents permit their children to see on the screen portrayals of situations, relationships and motives which in the ordinary course of events in the life of the home they would never allow to be breathed in the presence of their children. I say, there is danger here.

But what is to be done? Theater managers tell me that it is next to an impossibility to procure programs which are free from the taint of the questionable comic film. Even though they secure as a feature picture an excellent drama, filled with the reverberations and heart-beats of life, there must be accepted with it several reels of the other which throws an altogether different flash-light upon society and human relationships. The remedy appears to lie in parents themselves refusing to rely upon the good repute of their favorite playhouse and to personally view a program before per-

mitting their children to attend a theater. Community effort may be enlisted and weekly lists of the harmless films available in the city or town printed in the daily press. Even then, however, there will always be parents who have not the time or the inclination personally to bother with the details of their children's amusement. *O tempora! O mores!*

### FLASHES ON WORLD'S SCREEN

East Lake School, Atlanta, Ga., has installed a motion picture projector. The proceeds of a recent Friday night movie show were used to help pay for the machine. All of the children sold tickets and there was a prize for the boy and the girl who sold the most.

Saturday morning movie shows for children are being given at the Lancaster Theater, Boston, Mass. The Catholic Italian Civic League are conducting the performances. A nominal fee of 10 cents for each child tickets free. At the first performance there covers expenses. The poor children receive were 1,500 children. "The Eternal Triangle" dealing with the matrimonial troubles of two collie dogs and Mabel Normand in "Mickey" were two of the recent pictures shown. A song leader from the War Camp Community Service led the singing. A large American flag was thrown on the screen and the boys and girls rose from their seats and recited "The Pledge to the Flag." Following that they sang "America."

In the high school assembly room at Clarinda, La., a suit case model projector is being used. According to the Council Bluffs (Iowa) newspaper the machine is placed on a table and a 400-watt lamp is used. This may be approved by the local fire department and school authorities, but it does not seem very safe for the innocent little children of that city, if inflammable films are being used (which is probably the case).

The Education Committee in Chiswick, England, is to be congratulated on being the first to realize the possibilities of the cinematograph in elementary education. The local authority has set aside money for a service of films in the schools, and has already illustrated lessons on modern Egypt and the "Charge of the Light Brigade."

The Rev. Thornbier, vicar of St. John's, Kensal Green, England, is evidently a staunch believer in the film. It has, he says, quickened the minds of the young to such an extent that he is applying to his Bishop for leave to confirm children at the early age of twelve years. He also intends to apply the film to his parochial ministrations.

The value of the cinematograph as applied to education was further illustrated at a demonstration under the auspices of the Geographical Association at the Regent Street Polytechnic, London, England, recently, in connection with the conference of educational associations. The demonstration took the form of cinematography applied to geography, and the films were explained by Capt. C. E. Hodges. The first, "The Why of the Volcano," illustrated the causes of eruptions and the bending of strata, while another of unique interest was "In the Land of Cleopatra."

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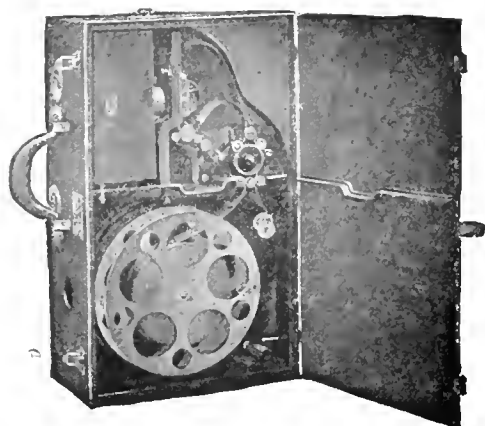
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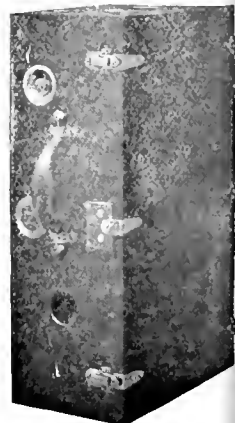
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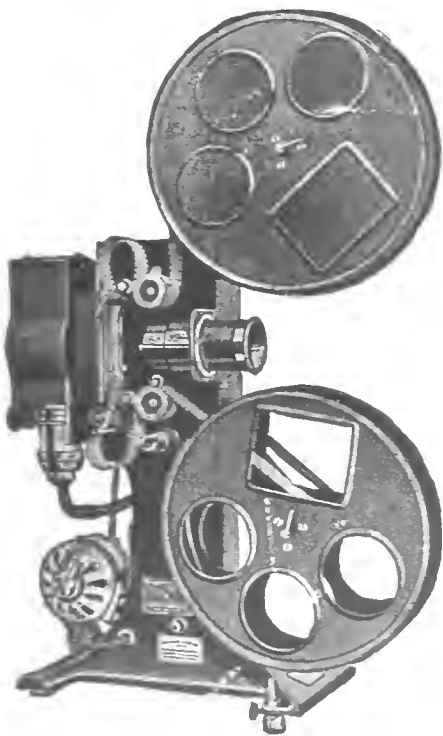
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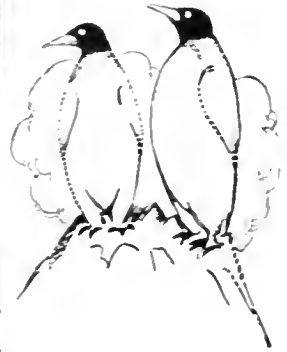
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# EDUCATIONAL FILM MAGAZINE

Published Monthly at 33 West 42nd Street (Aeolian Hall), New York City. DOLPH EASTMAN, Editor and Publisher  
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VI. IV. AUGUST, 1920 No. 2


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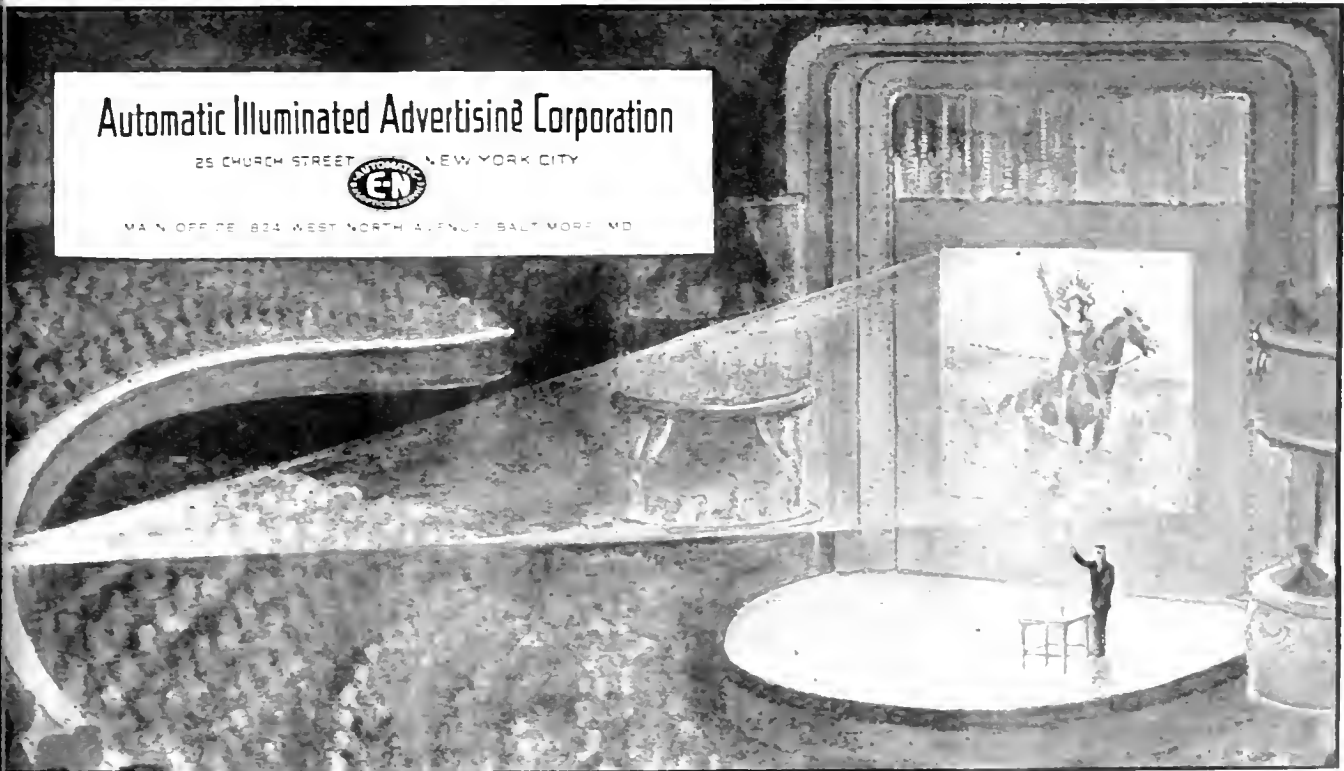
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*The International Authority of the Non-Theatrical  
Motion Picture Field*

covering Educational, Scientific, Agricultural, Literary, Historical, Juvenile, Governmental, Religious, Travel  
Scenic, Social Welfare, Industrial, News, and Cultural Motion Pictures

*Published Monthly at 33 West 42nd Street (Aeolian Hall), New York City*

DOLPH EASTMAN, *Editor and Publisher*

Vol. IV.

AUGUST, 1920

No. 2

## EDUCATIONAL FILM MAGAZINE ENTERS UPON A NEW AND GREATER ERA

*A Statement by Its Founder and Publisher*

ON July 27, 1920, EDUCATIONAL FILM MAGAZINE passed under the sole ownership and management of the undersigned, the founder of the magazine. Physical possession of an organ of public service and opinion by its creator—an organ which means much to the cause of American education and to the serious use of the motion picture everywhere—is in itself important, and holds forth a prospect of brilliant hopes and a promise of splendid fulfilment. But it is not the mere fact of this magazine being taken over exclusively by its founder, which ought to be exultantly announced to its readers, advertisers, and other supporters and well-wishers; a fact of even greater import and significance in the non-theatrical motion picture field is that from this time on “progress” shall be our watchword and “truth and beauty” shall be our guides.

This is not to say that we have not tried to be progressive nor to pluck nosegays of truth and beauty upon our pathway thus far. But there were handicaps over which the present publisher had no control and which he could not remove, try as he would. Happily those days of stress and anxiety have passed, and we can now look forward over calm seas and catch a fleeting glimpse of that great goal which lies just beyond the horizon.

□ □

With all due modesty have we not the right to state that the future of the serious motion picture is inextricably bound up with the future of the EDUCATIONAL FILM MAGAZINE? We have not yet perhaps reached that blissful condition in the non-theatrical film field when a strong and influential spokesman may be regarded as an “institution”; that we are nearing that point, many believe. If that be the case, our mission and our duty are plain. The plan, purpose and policy of the magazine having met with universal approval up to this moment, with subscribers throughout North and South America and in many foreign lands and with advertisers represent-

ing the best elements in the motion picture and lantern slide industries, it behooves us religiously to carry out that plan, endeavor to accomplish that purpose, and strictly adhere to that policy, which were originally announced in detail in our inaugural issue of January 1919 and emphasized in later issues.

Today the magazine speaks for itself as an indication of the possibilities in the educational, religious, social, civic, industrial and allied film fields and as a forerunner of what is to come. The current issue is somewhat reduced in size, due to circumstances caused by the sudden change of ownership and to printing and paper exigencies; but we can promise our friends that, with the opening of school, church and community activities, EDUCATIONAL FILM MAGAZINE will spring forth with renewed vigor and an earnest outlook for big things to be done in our field in the coming months.

□ □

It was said not long ago in one of the current reviews that the era of personal journalism had passed; that the day of the dominant editor and publisher ended with the growth of anonymous newspapers and magazines controlled by large syndicates of capital. Be this as it may, we think it is nevertheless still true that movements demand leaders; and as this magazine is the organ of a movement, perhaps the most important in the history of education and human progress, its founder, editor and owner must of necessity be regarded as one of the leaders in such a movement, speaking directly to thousands from the printed word and, indirectly, to millions from the silver screen.

□ □

DOLPH EASTMAN

Rumors of several more or less colossal enterprises planning to produce class-room films on a scale which will delight the heart of the progressive educator continue to rumble through our editorial offices. There is little doubt that at least one or two of these gigantic seeds of hope may break through and blossom into genuine accomplishment.

# FIRST CONVENTION OF NATIONAL ACADEMY OF VISUAL INSTRUCTION

Important New Movement Has Seventy-One Active Members  
President Dudley Declares "Academy Must Be Continuous and  
Permanent"—Motion Pictures Dominated Talks on Visual Aids—  
Now a Clearing House of Ideas and Experience Exchange, Academy  
Will Later Develop into a Constructive, Positive Force in Education

By B. A. HOLWAY

Director, Visual Instruction Section, Extension Department, University of South Carolina, Columbia, S. C.

WITH a charter membership of seventy-one active visual instructionists representing state universities, boards of education, individual schools and colleges, and community service organizations, the National Academy of Visual Instruction developed into a permanent continuous organization, whose avowed purpose is the promotion and development of visual education, at the three days' session held at Madison, Wisconsin, July 14, 15 and 16.

Representative leaders in the field of visual instruction from all sections of the country east of the Mississippi were present and took an active part in the discussions and deliberations which led up to the formation of the permanent body. The temporary officers elected at the Ann Arbor meeting, when the plan was first projected, were re-elected with the introduction of G. E. Condra, director of State Surveys, Lincoln, Nebraska, as vice-president, that office not having been filled at the Ann Arbor meeting.

The keynote of the conference was voiced by President W. H. Dudley of the University of Wisconsin in opening the session, when he said:

## ACADEMY TO BE "CONTINUOUS AND PERMANENT"

"The time has come to stop talking about the tremendous possibilities of visual instruction, and act. It is the duty of this academy to create the field and establish the principles. We are confronted by big ideals and grave obligations; and the work of the academy must be continuous and permanent." At another point he said: "There is little use for the cinema unless it tends to mind training."

If the world at large has looked for spectacular developments, revolutionary decisions and definite tangible results, the conference at Madison will prove disappointing. Yet, while the results are intangible they are none the less real and the very fact that for the first time in history a gathering of professional men dedicated to the loftiest ideals of education and instruction has banded itself in permanent organization for the consideration and promotion of visual instruction is in itself significant.

In its first convention the academy developed into a clearing house of ideas, experiences and exchange of information regarding material, methods of presentation, etc. Following the preliminaries of opening the greater part of the conference was occupied by discussion and exemplification of the various forms of visual instruction.

## MOTION PICTURES DOMINATED MEETING

While the purpose of the academy is the consideration of visual instruction in its broadest sense, consciously or unconsciously practically the entire session centered around the use of motion pictures in teaching. Particular emphasis was laid on the fact that motion pictures should never be considered as a substitute for teaching but rather as supplementary. All speakers voiced this warning: "Visual instruction is not to be considered as a short cut to knowl-

edge." As stated by President E. A. Birge of the University of Wisconsin in his address of welcome: "The one way that the average student really learns and gets rest is by hard work. The function of visual instruction must be to stimulate thinking or it is a failure."

Perhaps one of the most striking features of the convention was the absolute harmony of viewpoint as expressed by the members of the academy. On all major matters they were in complete accord. The keynote address which occupied the opening session, while differing in substance and treatment, all sounded the same chord. Significant of this are the statements made by men who are recognized as leaders in their field.

Registration and the usual details attendant upon the opening of a convention were followed by a symposium on the ideals and purposes of the academy, led by J. H. Wilson, Department of Visual Instruction, Detroit Public Schools, Detroit, Mich. In preface Mr. Wilson said:

## ACADEMY TO "STEER" THE SCHOOLS

"Of all the innovations in school systems, none has been received more gladly than has visual instruction. Teachers and school men are ready. The problem is to steer them. One of the principal functions of the National Academy of Visual Instruction should be to steer the schools of the country in the use of visual aids, particularly motion pictures. Touching briefly on the Detroit plan of visual instruction Mr. Wilson said, "While at present our efforts are confined to auditorium use in the platoon schools, our ambition is to put films in every classroom when needed. And this is very important. Films should be timely. Like newspapers they must visualize the right subject at the right time they lose their value."

E. R. Berry, speaking in place of M. L. Smith of the State Normal School at Emporia, Kansas, said: "Everybody is influenced by pictures. I consider that the most potent factors in teaching my boys to read have been the moving pictures and the comic supplements. They wanted to read what the pictures were about."

Using this as the basis of his argument Mr. Berry contended that "Informal education works for formal education," and closed by saying, "There is just as much formal education in motion pictures as in the printed textbook."

## SHEPHERD ON "RESEARCH"

Of all the keynote addresses that of J. H. Shepherd, formerly of the University of Texas but who this fall will go to the University of Oklahoma, was probably the most significant in its broadness as well as in its sharp delineation of the scientific problems confronting visual instruction. Mr. Shepherd spoke on "Research" and jumped into the middle of his theme by asking, "What is the function of imagery in the mental process? We have said that thinking is a succession of pictures. Is it? Do we know? This is one of the problems that must be solved before we can



into this subject scientifically. Does imagery contribute mental activity; is it an integral part of thinking? Do pictures accompany the phenomena or do they even get in the way?"

These questions Mr. Shepherd left for the consideration of the academy, but at another point in the conference brought forward incomplete returns on some research work he has been conducting to reach at least a partial solution. As these returns are far from conclusive and in their present form cannot be properly checked for error, they were not presented as scientific data but as interesting results that may or may not prove definite by further experimentation.

### THE FILM WINS

Three classes of high school pupils of as near average grade as possible were taken for the experiment. Mr. Shepherd said, and a government film "Elementary Map Reading" was used as the subject. The first class was taught with the film alone. The second was taught by the best high school teacher he could find in the state, and the third by an average teacher. Both oral classes were conducted on material based on the film to make the comparison as effective as possible. Immediately following the class work, the pupils were examined with a set of 50 questions, although Mr. Shepherd said he thought ten properly selected questions would probably have been better. While emphasizing again the fact that his figures could not be taken as conclusive and were based only on percentage of correctness with no allowance for error, he stated that the results showed the film slightly in the lead of the best teacher and considerably in advance of the average teacher. Two weeks later a retention and a memory test was conducted which showed a decided percentage

in favor of the film, with the best teacher and the average teacher practically tied. His inference thus drawn tended toward the conclusion that teaching with motion pictures gave the greatest percentage of efficiency in creating a lasting impression, exemplifying the old adage that seeing is believing and believing is remembering.

In this same connection Mr. Wilson gave as an official figure the results of similar experiments, which, while not on as extensive or as highly scientific a scale, gave an average percentage of 85 for the film against 70 for oral instruction.

R. E. Offenbauer, principal of the Lima High School, Lima, Ohio, sounded one of the underlying principles of the academy when he said: "For the most part we are ignorant of what visual instruction really is and what its value is. The methods of teaching by visual instruction are very haphazard. We do not know where to go for materials or what type of machine to use. This should be one of the functions of the National Academy of Visual Instruction, to establish a clearing house of practical information."

That there is a peril in the school and visual instruction center entering into competition with the theater was the warning voiced by Dean J. W. Scroggs of the University of Oklahoma, who cited instances of co-operative effort between school and theater and emphasized its need.

### MOVIES IN RURAL COMMUNITIES

The development of motion pictures in rural communities and the work being done in the mountains of North Carolina were outlined in one of the most interesting discussions of the conference by W. C. Crosby, director of Community Service, Raleigh, N. C., wherein he exemplified the statement made later in the program by President Dudley: "To properly entertain is one of the greatest functions



SOME of the delegates to the first epoch-making convention of the National Academy of Visual Instruction, held on May 15 and 16. In the central foreground are President Dudley, Secretary Wilson, Dr. Condra, the new secretary of the executive committee. The young woman at the left are workers in the Bureau of Visual Instruction, the offices of which are seen in the background.

of education." With some twenty traveling outfits, each equipped with a motion picture machine and lighting plant, Mr. Crosby is doing a splendid work in the rural communities of his state. A balanced program of motion pictures is the nucleus around which his community work is developed. It is significant to note that Mr. Crosby has solved the question of distribution in his own field by purchasing outright the film subjects he needs and, following their use on his circuits, distributes them to the schools of his state. Mrs. Claire E. Thomas, librarian of the Community Service, followed Mr. Crosby's more or less statistical talk with a bright and joyous recital of the human side of their work, drawing vivid pictures of the characters with whom they come in contact and the work with the mothers and children.

Contrasting with Mr. Crosby's rural community work was Dudley Grant Hays' recital of the activities conducted under his supervision by the Board of Education of Chicago in the city schools. There, while seemingly confronted with quite a different problem, the development is much the same, and the community service is conducted along very much the same lines as in North Carolina. Mr. Hays' problem is Americanization and his subjects are for the greater part the immigrant foreign population. Through the children he reaches the parents, and with motion pictures, folk dances and old-fashioned games the great work of Americanization is subtly accomplished.

It is significant in studying the *modus operandi* of both Mr. Crosby's and Mr. Hays' work, as presented by them, to note that in each instance once the community service is started, it is sustained and conducted by the centers themselves. Mr. Crosby in North Carolina and Mr. Hays in Chicago "steering" the activities from the background.

#### FILMS OF STATE ACTIVITIES VALUABLE

In looking back over the three days' session one is impressed with the dominant personality of Dr. G. E. Condra, director of State Surveys, Lincoln, Nebraska. In his own state Dr. Condra is using the motion picture and lantern slide for the development of every phase of state activity, and in his talk to the academy he stressed the importance of the part visual instruction could be and should be made to play in developing the best interests of the state.

"Bring to the people of your state some idea of what you are doing," he said, "and your work will be made easy. Keep permanent motion picture records of the sessions of your legislature, of your state fairs and public gatherings. If you have not filmed your colleges you are missing a great opportunity. Educate your people concerning their own state."

While voicing a warning against going too fast in visual instruction, Dr. Condra at the same time said: "I tell you we have been too slow in this thing. We have thought that moving pictures were not suited to university work. There is a big field here and it must be developed by the universities if it is to be developed at all, and with technical men in charge."

#### NO ACTION ON CENSORSHIP

The problem of censorship was touched upon at the banquet held on Thursday night at the Madison Club. Governor Phillips in his address of welcome in behalf of the State of Wisconsin made censorship the keynote, and after discussing the motion picture in its broad phases, touching upon the various types of entertainment programs, some good, some bad, some indifferent, expressed himself as being in favor of a federal censorship rather than a state

censoring committee. At the same time he sought to lay emphasis on the responsibilities of the school and church in creating the demand for better films. Mrs. Blanchard of the Illinois Federation of Women's Clubs, also delivered a broadside in favor of state censorship at the Friday session of the academy. No action was taken by the academy on this subject, however.

P. P. Claxton, United States Commissioner of Education also spoke at the banquet, outlining the work that has been done by the Bureau of Education, its hopes and ambitions, its disappointment at the failure of congress to continue the appropriation which would have made federal aid practicable, and closed by saying, "If you people interested in this work will demand it, I believe that the next Congress will grant you this appropriation," explaining that his personal canvass of the members of congress had convinced him that they are in a receptive mood.

#### OTHER SPEAKERS AND THEIR TOPICS

Other speakers who appeared on the program of the convention were: J. V. Ankeney, University of Minnesota who discussed "Standards and Ideals in Visual Instruction"; Elwood Street, director of the Welfare League of Louisville, Ky., who spoke on "Adult Education," with motion picture demonstration of the work being done in Louisville; Charles Roach, State College, Ames, Iowa, who spoke on "Sources of Supply;" W. M. Gregory, director Educational Museum, Cleveland, Ohio; Mrs. Schummacher of the Wisconsin branch of the National Motion Picture League speaking in place of Mrs. Adele Woodard; W. F. Hanschin, vice director, Agricultural Extension, University of Illinois, speaking on "Visual Instruction in Agricultural Education," with discussion of the same subject by A. J. Hollis, North Dakota Agricultural College; Principal C. J. Lamberton, County Training school, Berlin, Wisconsin, on "Motion Pictures in Rural Communities;" Mark Burrow, State Teachers' College, Kirksville, Mo., on "Lantern Slides in Classroom Instruction;" J. C. Walvoord, Sheboygan, Wis., discussing the paper of A. G. Balcom, assistant superintendent of schools, of Newark, N. J., on "What Has Been Accomplished and What Can Be Done in the Classroom with the Motion Pictures now Available."

"Visual Instruction in the Work of the Church" was discussed by the Rev. Roy L. Smith, of Minneapolis. Mr. Smith followed by the Rev. R. Ernest Akin, of Louisville, Ky. "Films and Slides in Welfare and Industrial Plants," by Director J. H. Kelley, University Extension Division, Pittsburgh, Pa.; "Production of Educational Films and Other Visual Instruction Aids in the Universities," by Dr. G. E. Condra of Lincoln, Nebraska, followed by Prof. K. L. Hatel, University of Wisconsin.

A paper on "The Work of the Y. M. C. A. in Visual Instruction," prepared by George J. Zehring of the International Committee of the Y. M. C. A., New York, was read by Mr. Schlichter of the same organization. C. E. Batcholt of the General Electric Company, Schenectady, New York, chief of the visual aid department, discussed Mr. Hays' subject, "The Sources and Values of Industrial Films." C. I. Toothaker, curator, Commercial Museum, Philadelphia, Pa. spoke on "The Contribution of Museums to the Efficient Use of Visual Instruction Aids," with discussion led by Dr. L. D. Peaslee, Milwaukee Public Museum, Milwaukee, Wis. Fred W. Perkins, assistant in charge of motion pictures of the United States Department of Agriculture, spoke in place of C. E. Reid, Chief of the Division of Publication, on "Visual Instruction Service Available from the United States Government," distributing to the academy the De-

Continued on Page 10

## LITERATURE AND THE SCREEN

By Elizabeth Benneche Petersen

If over-zealous reformers would reflect a while before classifying the motion picture in general as a shallow entertainment for unthinking persons, they might reach a conclusion altogether different from that they now hold. There is a great deal more in the art of the silent drama than appears from a casual acquaintance with it. The photoplay as grown to be something more than an amusement for millions; it has become, in addition, a vital educational force in the world.

Teachers of literature in the high schools of the country have discovered that their pupils show far more interest in their work after seeing a screen version of the story they are studying, than before. An attractive photoplay version of a piece of fiction they have known develops into people of flesh and blood the characters familiar only in the printed word, and is bound to make more attractive long descriptive passages which formerly bored those not blessed with the gift of imagination.

People who, reaching out for up-to-date "cleverness," have reached the conclusion that the works of the famous authors, written long ago, are old-fashioned, tedious and a bore, see on the screen some of the world's masterpieces of fiction—as, for instance, the



"EVANGELINE" is considered one of the most successful achievements thus far in interpreting American poetry and romance on the screen.

Fox version of Charles Dickens' "A Tale of Two Cities"—and realize that the story is as gripping and dramatic as the most thrilling of today's best sellers; that Dickens, creator of the most human characters known in fiction, has given them in Sidney Carton, as portrayed on the screen by William Farnum, a fascinating personality whose chief charm lies in the fact that he is not an idealized, unconvincing demigod, but a real man possessing man-sized faults as well as virtues.

"Les Miserables," also a Fox production, is typical of a story written in a distant decade which has gained a new and greater popularity after its translation to the screen. Victor Hugo's supreme work has lost none of its original charm in its translation to the screen, and has gained that vivid sense of reality with which the screen so often endows the stories produced upon it.

Still another Fox picture, released last year, a visualization of Longfellow's "Evangeline," brings American poetry and romance to the screen with a living force which no other medium of presentation has heretofore succeeded in accomplishing.

Other producers such as Famous Players, Pathe, Metro, Vitagraph and progressive creators of this type have recognized the importance of bringing to life on the film the great classics of literature, and many of these are available for the use of schools and colleges. In Great Britain, France, Italy and Germany similar progressive steps have been taken to film the literary treasures of the race.

## 60 FILM LIBRARIES FORMED IN SIBERIA

Educational Film Magazine Article Leads to Siberian Government Adopting Charles Urban's Plan on Large Scale

That EDUCATIONAL FILM MAGAZINE is widely read by governmental authorities in this country as well as in many foreign lands and that its articles and suggestions have great influence at home and abroad, were conclusively proved by an incident which occurred recently, leading to the establishment by the Siberian government of sixty film libraries as an immediate result of an article by Charles Urban published in the February, 1920, issue of this magazine. In that article, which was entitled "An Educational Film Library for Each Community," the author outlined several ways in which communities might purchase and maintain motion picture libraries of their own, and this article came to the attention of a Mr. Pieroff, an official representative of the Siberian government.

David P. Howells, of New York, who exports many of the Urban films such as the "Movie Chats" and the "Kineto Reviews," was approached by Mr. Pieroff, who explained to Mr. Howells that he had just read the article in EDUCATIONAL FILM MAGAZINE and that, in his judgment, the idea was perfect for adaptation in Siberia. He wanted to know how he might obtain the Urban pictures. Thereupon Mr. Howells sold him a number of copies of both the "Chats" and the "Reviews," together with other films, and some sixty government libraries were established. Mr. Pieroff said that the plan would be enlarged to cover all of Siberia and possibly parts of Russia.

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## "FORD EDUCATIONAL LIBRARY" LAUNCHED

To Provide Classroom Films for Schools and Colleges of the World According to Statement of Henry Ford's Representatives

According to a statement from the non-theatrical department of Fitzpatrick & McElroy, Chicago, sole representatives of the Ford motion picture laboratory, the laboratory is engaged in the production of an educational film library, to be known as the "Ford Educational Library," that will provide for the schools and colleges of the world films distinctly for classroom use, in a way that will make them of greatest value and easiest to obtain.

"By placing at the service of every educational institution a product based on the principles of sound pedagogy and edited by leading professors of the universities of the United States and competent authorities in screen instruction in the schools, Henry Ford not only will supply school needs but will fulfill the ambitions of capped in their efforts to secure films designed by teachers for their use in classroom work," the statement reads. "On September 1 the first issue of this library will be available to every school in the United States. The subjects will be specially prepared for use in the any classroom by members of the scholastic profession who are experts in their particular line and the units as arranged will be distributed under a plan that will fully meet all conditions in each school, whether the schools be large or small. The library will further offer to every university and college in the United States facilities for the production by their own professors of films for world-wide school use in any quantities that may be necessary to meet the constantly increasing demand.

"Dr. S. S. Marquis, former dean of St. Paul's Cathedral, Detroit, who has represented Henry Ford for a number of years, will have general charge of the 'Ford Educational Library.' Dr. W. H. Dudley, chief of the Bureau of Visual Instruction, University of Wisconsin; Professors Charles Roach, Visual Instruction Service, Iowa State College of Agriculture and Mechanical Arts; J. V. Ankeny, Visual Presentation Department, University of Minnesota; and W. M. Gregory, Director of Visual Instruction, Cleveland, Ohio, Normal Training School, are associated and actively engaged in the editing and final review and approval of the films. Distribution and general subscription arrangements will be supervised by Fitzpatrick & McElroy. John P. Brand, former editor of "Moving Picture Age," will be general manager of distribution and subscription.

"The making of this film library will in no way conflict with the entirely separate production and distribution of the 'Ford Educational Weekly' which, as popular entertainment and instruction, has proved itself of value. Special buildings containing up-to-date laboratory and photographic equipment have been prepared for the new Ford laboratory which is now in operation."

## KOLCHAK FILM BOUGHT BY URBAN

2500 Feet of Negative of Ill-Fated Fight Against The Bolsheviki  
said to be Only Movie Record in Existence

Charles Urban, president of the Kineto Company of America, has purchased 2500 feet of negative taken by Lieutenant Carl von Hoffman while the latter was with Admiral Kolchak's ill-fated expedition against the Bolsheviki. Mr. Urban considers the pictures of incalculable historical value. There are probably no similar pictures in the world.

Lieutenant von Hoffman had 13,000 feet of film telling practically a complete story of the Kolchak affair and lost all but 2500 feet when the Bolsheviki destroyed the Kolchak forces. All but this amount was destroyed, not salvaged, by the Reds, so that the negative constitutes practically the only record of Admiral Kolchak's ill-fated expedition in Siberia.

Von Hoffman is an American citizen of Russian birth. He fought with the Czar's armies in the Russo-Japanese War. He was with the Americans on the Mexican border in 1916 and served in the United States Signal Corps after America entered the world war. Following the armistice he went to Siberia and joined Kolchak.

Mr. Urban bought the pictures for his film library which is being edited into a motion picture encyclopedia. He will probably release them very soon, however, as a special subject of immediate interest.



## WANTS SAFETY STANDARD LAW REPEALED

"The New York State statute that no films should be run in classrooms that are not on safety standard—narrow width stock should be repealed," says Carl H. Pierce, vice-president of the Kineto Company of America, Inc., in a letter to Nathan Vidaver, chairman of the legislative committee of the National Association of the Motion Picture Industry.

"Manufacturers of standard width films are now ready to manufacture on non-flam stock," the letter continues. "The claim of the Victor, United and Pathéscope people, who manufacture narrow width films, that standard width projection machines will offer the teacher the opportunity to run inflammable stock, no longer obtains because the proposed new statute can be mandatory on this point.

"On the other hand, the children are entitled to such productions as have already been made or are now about to be made, both in English courses and others, offering to them the advantages to be obtained from these issues—I cite particularly such films as 'Macbeth,' 'Ivanhoe,' 'Oliver Twist' and others which have been produced on standard width stock."



## FILM TEACHING FOR NATIONAL GUARD

City Government Lowden's national guard reorganization of the youth armory in Chicago is to become a college of liberal education. While the young men are serving the state in military capacity they will be given the same educational advantages offered by the army, presented, if possible, in a more attractive manner.

The educational committee of the new national guard commission is mapping out a tentative educational program. The tentative program now consists of six months' courses in "Essentials of Citizenship," "The City Government of Chicago," and elective courses in languages or commercial subjects. In addition there will be motion picture lectures on agriculture, sale-manship, transportation, manufacturing, and other subjects.

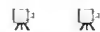
## MOVIES ON AN OVERLAND PULLMAN

Motion pictures on overland trains to relieve the dull monotony of several-day trips!

That's the latest ultra-modernity that is an imminent possibility. It was introduced when a special train left Oakland, California, with the homeward-bound newspaper correspondents from all parts of the United States who had "covered" the Democratic convention in San Francisco.

A portable motion picture projector was connected with an electric light socket at one end of a Pullman parlor car. At the other end a sheet was stretched as a screen. There with the correspondents disposed about the car more comfortably than if they had been in a modern movie palace a cinema drama unfolded itself before their eyes.

Marshall Neilan, the producer, was responsible for the idea. The picture shown in this novel way was his latest production, "Go and Get It." It is particularly fit for exhibition in this instance, as the story of the play is that of newspaper men. Should the experiment prove a success it is quite likely that the exhibition of motion pictures on overland trains will become an accomplished fact.



## NATIONAL ACADEMY OF VISUAL INSTRUCTION

(Continued from page 8)

Department of Agriculture's latest publication on this subject B. A. Holway, Extension Department, University of South Carolina, Columbia, S. C., discussed the paper presented from Ernest L. Crandall, director Department of Lecture and Visual Instruction, of New York City, on "How Will the Problems of the Distribution of School Films Finally Be Solved?" The program of discussion was closed by W. H. Dudley, chief of the Bureau of Visual Instruction of the University of Wisconsin, with an outline of the work and methods of operation in Wisconsin in treating the general theme, "What the University Extension Divisions of the Country Are Doing to Supply Schools and Welfare Agencies with Visual Instruction Materials."

## OFFICERS RE-ELECTED

President, William H. Dudley, University of Wisconsin; vice-president, Dr. G. E. Condra, Director of State Surveys Lincoln, Nebraska; secretary, J. H. Wilson, Department of Visual Instruction, Detroit Public Schools, Detroit, Mich.; treasurer, Charles Roach, Visual Instruction Service, State College, Ames, Iowa; executive committee, G. E. Condra, J. W. Scroggs, Director of Extension, University of Oklahoma; S. G. Reinertsen, Superintendent of Schools, Alta, Iowa; A. W. Abrams, Director of Visual Instruction, State Department of Education, Albany, New York; W. M. Gregory, Curator Educational Museum, Cleveland, Ohio; W. C. Crosby, Director Community Service, Raleigh, N. C., and the president *ex-officio*.

## FEDERAL FUNDS FOR VISUAL WORK URGED

A resolution urging the federal department of agriculture to release Smith-Lever and Smith-Hughes funds for visual instruction in agricultural and vocational fields was referred to the committee on legislation with power to act.



## FILMING VITAL QUESTIONS OF THE DAY

William Moore Patch, theatrical producer, returns to the film world after a three-year absence, with the announcement that he is to head Greater America Films, Inc., whose policy will be to screen vital questions of the day.

Greater America Films, Inc., which has been formed with a capital of \$600,000 to exploit this field, will have the menace of radicalism as the subject of its first production, tentatively titled "The Crimson Dawn."

# TRAVEL — RESEARCH

## “THE BOTTOM OF THE WORLD”

A Thrilling Five-Reel Film Narrative of Sir Ernest Shackleton's  
Final Tragic Expedition to the Antarctic

HOW would you like to sit in a comfortable chair in a motion picture theater or in the auditorium of a church or school, and travel for days and days through miles of frozen seas? On a sizzling hot day it would be very refreshing, would it not, but rather chilly in cold weather? This is the impression you will get from seeing the five-reel motion picture “The Bottom of the World,” a graphic historic record of one of the greatest feats that man ever made against the overpowering forces of nature.

Thousands of teachers and their pupils in New York City recently had the opportunity of seeing this picture in its entirety at the American Museum of Natural History

MAGAZINE, spoke briefly, outlining recent developments and future possibilities in film teaching in the United States.

Mr. Crandall took advantage of the opportunity to speak of the ambitious plans of his division of lectures and visual instruction aiming at the general use of motion pictures in all of the New York City schools. The first courses to be screened, he said, would be geography, biology, history and English literature. It is understood that \$30,000 are available for the use of the division this coming season to show films in certain high school auditoriums.

### TRAGIC THRILLS IN SCIENTIFIC SEARCH

Although the attempt of Sir Ernest Shackleton and his little band of intrepid explorers met with disaster and a tragic end, this South Pole expedition is considered by leading geographical societies of the world to have added much to our scientific knowledge of the earth.

“The Bottom of the World” is believed to have covered a polar expedition more thoroughly in motion pictures than any similar journey heretofore. It must be remembered that Sir Ernest's final expedition was for the sole purpose of obtaining scientific data and exact information regarding the great sea which surrounds the South Pole, and he hoped to add to our fund of knowledge regarding this mysterious region. A few months before Amundsen had discovered the South Pole and his party had made some photographs but the first fairly complete photographic record of the perilous Antarctic journey was brought back by



SIR ERNEST SHACKLETON'S ship "Endurance" fast in the ice of the Antarctic Sea. A scene from the five reel thriller "The Bottom of the World."

and at Stuyvesant High School, the latter now being under the auspices of EDUCATIONAL FILM MAGAZINE, and the reels being loaned through the courtesy of the Robertson-Cole Distributing Corporation, through the cooperation of Ernest L. Crandall, director of lectures and visual instruction of the New York City Board of Education, the services of Herbert L. Bridgman, an authority on polar exploration and a member of the Board of Regents of the State of New York, were secured as speaker on this occasion. Mr. Bridgman told the 1,200 teachers and high school students present the vivid story of the Shackleton expedition, after which the film was shown. Mr. Crandall pointed to this Shackleton film as an illustration of the possibilities in visualizing phases of physical geography, meteorology, ethnology, and zoology. Dolph Eastman, editor of EDUCATIONAL FILM



ANOTHER view of the "Endurance" imprisoned in the merciless ice. The commander and the crew lived for months in this hopeless situation.

Shackleton's camera men.

Here are some of the outstanding incidents from "The Bottom of the World," which show how thrilling and yet how informing and instructive a geographical film of this character can be:

#### WHAT YOU'LL SEE IN "THE BOTTOM OF THE WORLD"

Life aboard ship as it plows through the perilous ice floes of the Antarctic.

The harbor at Buenos Aires as it appeared when the Shackleton expedition started for the Antarctic.

A thrilling journey through the icebergs of the South Polar seas.

Seal hunting near South Georgia, the southernmost outpost of civilization.

A million dollars' worth of seal-skin coats enjoying themselves in the icy waters of the Antarctic.

The difficulties and dangers encountered as the expedition neared the Magic Circle.

The "Endurance," the home of the expedition, caught in the Antarctic ice packs.

Training sledge dogs on the ice so they "wouldn't forget what they were brought along for."

Winter on the ice within three degrees of the South Pole.

The crushing of the "Endurance," by the pressure of heavy ice packs.

Scientists at work obtaining knowledge of vast importance to the scientific world.

Emperor Penguins, the Antarctic birds from which Charlie Chaplin is said to have learned his famous walk.

A perilous trip through the mountains of snow and ice on the return journey.

Action pictures showing how the expedition spent ten months floating about the treacherous seas of the polar regions on a cake of ice.

An 800-mile trip through the icy waters of the polar seas in a small lifeboat salvaged from the wreck of the "Endurance."

Stronness Whaling station, one of the civilized points nearest to the South Pole.

The harbor of Valparaiso upon the arrival of the Shackleton expedition after two years in the Antarctic, during which they had been completely cut off from civilization.

The Chilean navy greeting the heroes of the Antarctic.

Going into the great South ice from South Georgia, the southernmost frontier of inhabited land, Shackleton and his men pushed toward the pole which not long before had been discovered by Amundsen, until they were three degrees away from it where their ship, the "Endurance," was caught in the ice and finally crushed. From here they started back, drawn by dogs among hazardous mountains of white glistering ice.

#### DREAMING ON GREAT ICE CAKE

At last they camped, and the ice upon which they had

stopped broke off from the great main field, and drifted. For ten months they were unable to get on this great cake of ice, drifting in the cold seas of the unknown South. When they came to such a place that they could make their dash Shackleton took to the sea in the "James Caird," a life boat, and went 800 miles to South Georgia, where he arrived almost exhausted, but thankful for his escape.

"The Bottom of the World" shows the greatest wealth of polar scenes ever put on the screen. The pictures were taken by a camera man who accompanied Shackleton and who managed to save his films throughout the dangerous return and the many other vicissitudes which beset the expedition.

The world has become very much interested in the Shackleton expedition through the newspaper reports of it, and through Shackleton's famous account of the voyage in book form, "South," which recently appeared. In this large illustrated work the British explorer tells his own fascinating story of the expedition.

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#### "A TRIP TO MARS"

"A Trip to Mars," produced by the Tower Film Corporation, is the newest film dealing with our planetary neighbors and its supposed inhabitants. The editorial staff of a popular science magazine recently saw the picture and the astronomy editor declared it was an interesting and plausible conception of our relation with the Martians.

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#### "HUNTING THE DRAGON IN FLORIDA"

As a part of the special weekly at the Capitol and Rivoli theaters in New York, recently was a strip released by Fox showing the capture of an alligator in the Everglades, Florida. "Hunting the Dragon in Florida" is the title. The first part has considerable scenic value, being a trip over one of the winding Everglades rivers in a "dug out" canoe. Then comes an educational bit of interest in the gathering of alligator eggs and a pond full of little "gators."

The finish covering perhaps a hundred feet offers a thrill. An alligator weighing a couple of hundred pounds is sighted on the water. A young chap, Henry Coppinger, dives overboard from his boat and for several minutes wrestles about in the water before the alligator is subdued. Man and beast plunge about in the water, sometimes under the surface and at others coming to the top in a whirl of spray and with much splashing, all the time the hunter keeping his death-like grip on the alligator's jaws. A title states that to lose his hold would be death to the man which is easily believable.

Have you ever spent a dollar foolishly? Why not spend a dollar sensibly and subscribe to EDUCATIONAL FILM MAGAZINE?



THE end of the good ship "Endurance" ground to pieces and crushed by the ice of the Antarctic. "The little party lost its hopes," wrote Shackleton as an epitaph.



# RELIGIOUS



## THE FILM AS A MESSENGER OF THE GOSPEL

Dramatic Presentation of Real Stories which Stir the Emotions and Teach Needed Lessons Is What the Churches Want

BY REV. O. HAGEDORN

Pastor Salem Lutheran Church, Milwaukee, Wis.

THE greatest message ever brought to man is the Gospel. To preach the Gospel is not only the duty, the business, the privilege, but the very breath and life of the church. Every human art and industry is a God-given means of serving the church in this work. The Gospel is preached by word of mouth; by pen and ink; by poetry and music, painting and statuary; by printing press, typewriter and every other human contrivance. The steamship that carries the missionary to heathen lands, the telephone that makes appointments for some little conference, the piano or mandolin that plays the tune of some little hymn, the steam-shovel that excavates for a new church, school, parsonage or other Christian home—they are all instruments of service to the Gospel. The fact that the inventors and operators of such instruments may be unbelievers does not in the least modify the truth that every human progress is meant by God to serve the Gospel and should be utilized by the church for this purpose.

Nothing can therefore be more natural and inevitable than that the churches are turning to the newest of the great instruments of expression, the motion picture, with the idea of making it serve their work. We need not concern ourselves about the question, much disputed,

the motion picture one of the great arts? Can it rank with music, painting, etc? All that concerns us is the established fact that it is a really powerful means of expression: that thousands of people will go to see a story on the screen rather than read it; that the influence exerted by the movie upon mind and character is very powerful; and that the devil has certainly not been slow in utilizing it.

Preaching against the bad movies is the duty of the church as much as preaching against bad literature and other abuses of the God-given arts. But preaching against the movies *as such* and trying to withhold them from the people altogether is just as foolish as preaching against music, painting or printing.

It is therefore not a sign of deterioration but of life in the church that efforts are being made to turn the movie to the direct service of the Gospel, as has been done with other forms of expression.

### WHAT FILMS SHALL THE CHURCH USE?

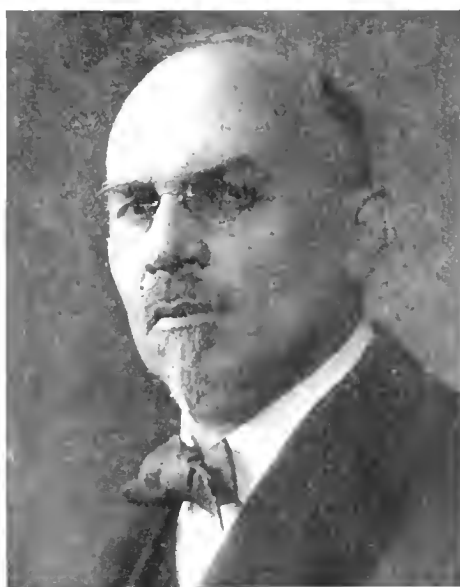
There is only one problem to be solved in this endeavor, and that is the question of obtaining the right kind of films.

Plenty of good travelogs and other so-called educational subjects are to be had, showing the many interesting things in nature, science, industry, countries, manners, customs, etc. Many of these films are made up with great artistic skill and afford not only instruction but a considerable degree of entertainment.

These educational subjects, however, do not fill the bill. Human nature will not accept a diet of educational nourishment pure and simple, no matter how well prepared, especially not when it is known that the real power of the film art is that of dramatic presentation of a real story.

Instruction is not recreation, and it is recreation more than anything else that people seek in the film show. And recreation, unless it is the purely physical kind afforded by sleep, must contain something to stir the emotions of the soul. Contest, dramatic action, conflict, "punch," suspense, climaxes, thrills, laughter, tears, sympathy. This is not a defect in human nature, but one of the greatest things in life. Shakespeare may have been wrong in warning against the man that hath no music in himself, but the man that taketh no interest in a good dramatic story is certainly abnormal to the danger point.

And here lies the great problem.



REV. O. HAGEDORN has been pastor of Salem Lutheran Church, Milwaukee, Wisconsin, for the past twenty years. He has devoted much time and energy to providing entertainments and literature for church societies. He is editor of the "Junior Northwestern," the official young people's organ of the Joint Synod. For several years he has interested himself principally in the production of church films as described in this article. Mr. Hagedorn is the author of "Little Jimmie's Prayer," the religious film recently released by the Victor Safety Film Corporation, and "After the Fall," an earlier film production based upon dramatic biblical material.

### LACK OF SUITABLE FILM STORIES

Looking for a needle in a haystack is a pleasure and a successful business venture compared to the task of finding an adequate supply of film stories among the thousands on the theater market.

A great number of them are high-class and commendable from many angles, but they do not really satisfy the demands that the church makes from its own viewpoint. Many may not understand this, but any one who ever tried to edit an up-to-date church paper, as the writer of this has tried to do for long years, knows that as a general rule a story for a church paper must be written by a church writer. Just so, a church film story must be produced by one whose thoughts, emotions and entire being move in the life of the church, and who will therefore give expression to the church's own thoughts. I doubt that Shakespeare himself could have written a drama acceptable to a good church paper.

(Continued on page 22)



## MOVIES AID HOUSING

Community Motion Picture Bureau Shows Interesting Films

Even housing is being studied and promoted in its most scientific aspects through the help of the movies. Motion pictures showing the best types of modern housing, regarded as successful both from economic and social standpoints, have been made by the Community Motion Picture Bureau which did the war work for American soldiers and sailors and our allies.

These films, which cover multiple family houses and detached homes in well-planned villages, especially a number of those built during the war under the direction of the Government, are shown twice a week at the offices of the bureau, in New York City, to groups of experts and specialists, including architects, contractors and financiers, as well as social workers. Reels made by the Bureau in England also show the famous English garden cities, including Letchworth, Bournville, Port Sunlight, and other villages in England and Scotland constructed during the war.

Two reels made by the Western Division of the Bureau show the successful experiments of the State of California in land development, which includes housing for the settlers built in sections and added to by successive steps in carrying out the original plan as the family of the settler increases. In addition to these reels, which are really technical reports of carefully studied improvements set forth in an entertaining manner to illustrate the best points in these successful undertakings, there is a two-reel story entitled "The Home Keeping of Jim," where the evil effects of bad housing on an entire family are depicted in a realistic little drama. How the family works its way out through beginning to improve its surroundings through the repair of an old sofa, which starts a complete regeneration made with the help of paint, paper and other simple steps toward perfection in the grasp of every family, is shown to give a touch of romance to the entire exhibit.

Other reels are constantly being planned and made with the co-operation of experts who have developed successful housing projects, and this additional evidence will be ready in a short time, particularly attractive pictures of the Queensboro Corporation's housing and community activities at Jackson Heights, Long Island City, N. Y.

This method of using motion pictures to acquaint students, and experts also, with facts carefully summed up over a wide field of survey and study is yielding excellent results in setting in motion many movements in and around New York for improved housing.



## WORK OF CATHOLIC WAR COUNCIL IN EUROPE

Commissioner Denechaud Supplements His Overseas Report with Motion Picture Material

When Charles E. Denechaud, Overseas Commissioner of the National Catholic War Council, in charge of the relief and reconstruction work of the Committee on Special War Activities in France, Belgium, Italy and Poland, returned from Europe, he brought with him several reels of excellent motion picture material visualizing the main activities organized and conducted by the council following the sending of welfare workers to the countries named.

The pictures show the organization of relief trains and

the distribution of enormous quantities of clothing, food and other material by the council throughout Europe. The caring for the war orphans and the work of feeding, amusement and education are all vividly portrayed. Outstanding among the pictures are those of the famous Etoile Club in Paris, which was pronounced by Raymond B. Fosdick, government commissioner in charge of camp activities, as "the finest piece of work of its kind in Paris." The organization of various community houses and the conduct of the education and welfare activities connected therewith, and the turning over of the work operated by the council to the local agencies who will perpetuate the various activities, enter into the motion picture story of Mr. Denechaud's overseas work. One of the most striking parts of the overseas review shows the dress parade of a full company of N. C. W. C. workers participating in the ceremonies of the Washington's Birthday celebration in Paris.



## CHURCH MOVIE THEATERS

The Church Temperance Society of the Episcopal Church has been trying an experiment which has seemingly worked to excellent advantage in the few instances thus far established. Finding some need for a place to gather the men who had been shut out of the saloons, the society took over one or two small picture theaters. They began showing carefully selected films of the usual sort, but in addition they showed the educational and religious films which would carry the message which was of particular interest to the society. The result has been that the public has responded in a remarkable way and the movies have been shown to be a very profitable investment from the standpoint of propaganda work, as well as from a financial standpoint. Because the society is satisfied if no profit is made out of the show, the income makes it possible to show a much longer program than the regular commercial houses. In a number of instances recreation rooms have been opened in connection with these houses where men can congregate. It is estimated that many thousands of people are reached through these pictures who could not be brought into a church for a service.—*Northwestern Christian Advocate*.



## Y. M. C. A. MOTION PICTURE HANDBOOK

The editorial department of this magazine has received from George J. Zebrung, secretary of the Bureau of Motion Pictures and Exhibits of the Industrial Department, International Committee Y. M. C. A., a copy of its new 42-page booklet covering the work of that bureau which serves as a practical guide to Y. M. C. A. industrial workers everywhere. About one-half of the booklet is devoted to a historical review of how the Y. M. C. A. operates through its motion picture bureau and the other half gives a list of film classified as industrial, educational, scenic, American cities, Y. M. C. A. at home and overseas, health, safety, together with hints and useful suggestions as to making the best use possible of projection equipment and films. A list of manufacturers and organization cooperating with the bureau, outline maps showing distribution of films, number of exhibitions, total attendance, industries covered, industrial extension work in cities and extracts from commendator letters from Y. M. C. A. workers and industrial companies make up the remainder of the publication.

The front cover of the booklet consists of an enlargement of a piece of film showing the sprocket holes on the sides and two views of crowds watching the Y. M. C. A. movies. The booklet is decidedly attractive and useful and free copies may be had upon application to the Bureau of Motion Pictures and Exhibits, Industrial Department, International Committee Y. M. C. A., 347 Madison Avenue, New York City.



# REVIEWS OF FILMS

By GLADYS BOLLMAN

## "EDGAR'S HAMLET"

In all these three hundred years it seems doubtful if any presentation of Hamlet was more enjoyed by performers or audience than the one which Booth Tarkington attributes to Edgar. Solomon in all his glory was not prayed like unto the performers, and Edwin Booth himself could scarcely have played the Dane with more zest than Edgar.

Edgar and his boon companion Freddie Littlefield, decide to produce Hamlet, and seek to enlist the help of Alice, the sister of Freddie and the curly-haired idol of Edgar's part. But Alice, a rather tophloftical young miss, refuses to play, and the boys are forced to secure for their Ophelia a boy who possesses curls, not to be sure, as good as Alice's, but far beyond the average boy's crop. The production of a ghost is so accomplished and is a notable cast begins to work on the play.

In due season all is ready. The audience assembles, after paying the admission price of three cents at the door. Even Alice deigns to come, and is admitted by her brilliant lover on a complimentary ticket. The barn is full of children who make as much noise out in front as the performers do on and behind the stage—which is saying a good deal. Preceding the drama is a number by two star performers, the

little colored boy who dances and his accompanist who is an expert on the Jew's harp. When the curtain goes up on Hamlet proper enthusiastic applause greets Hamlet and the splendid Horatio (Freddie), and becomes increasingly enthusiastic when the ghost is discovered to be the little colored boy. But in the midst of it all rises the accusing voice of Alice: "Freddie Littlefield, that's Manma's best hat. You march straight home with it." This little family argument briefly interrupts but does not end the progress of the play. Of the paly itself—it must be seen to be appreciated. Ophelia drowning in a washtub, the guilty queen (also impersonated by the little colored boy) drawn irresistibly to dance whenever the music sounds, the sotto voce consultations between the performers, and the real fight which almost broke up the evening are but a few of the many enjoyable features of the performance. One of the most delightful incidents of all is when Ophelia, during the fight, tired of her (his) position and afraid of being forgotten, remonstrates at the interruption, and is summarily silenced: "Shut up, you're dead." The play comes to a triumphant conclusion.

But childhood has its sorrows as well as its joys. The barn must be cleared up. The irate Alice must be pacified. She consents to refrain from tattling if she is given an ice and a soda and various other things, and the proceeds of the play are eaten up—literally—as a bribe. Worse than all, the borrowed clothes must be returned.

Freddie succeeds in restoring the best hat and the best gown, such as they are, to the wardrobe. Edgar is less fortunate, as he is caught red-handed returning the things, and in his wild perturbation drops them into the rain barrel, when they are rescued, their last state infinitely worse than their first. So is Edgar's. He visits the woodshed.

In the Littlefield family is the hush before the storm. Alice has been bribed not to tell. She, Freddie, and Mr. Littlefield sit waiting for dinner, the two children apprehensive of what mother will say when she dresses. She says it, and Freddie's hope of averting attention from himself by his absorbed interest in the cat is vain. Freddie also undergoes a little paternal discipline.

In spite of the ruined gowns, the Littlefields and Edgar's family meet at dinner, as was planned. They meet, but they miss those who would have occupied the two vacant chairs. And the film ends with a surreptitious conference between Edgar and Freddie, in which the latter, partly to obey his parents, and partly

from personal motives of prudence, fore-swears Edgar's company for six weeks.

With such comedies as this the screen seems to be coming into its own. The delightful impersonations of Edgar, Freddie and Alice are as appealing as any on the screen, and it is to be hoped that Edgar and his little friends will stay with us for a long time.

"Edgar's Hamlet." Produced and Distributed by Famous Players.



## "TREASURE ISLAND"

The reviewer was so fortunate as to see Maurice Tourneur's *Treasure Island* at a Saturday matinee for children. Any one who doubts the popularity of this classic among children should confer with the harrassed usher who was obliged to shout at intervals above the din, "Hey, you fellers, stop this hollerin'." Behind was a boy who knew the book backward and forward and who noted any departures from the story with praiseworthy accuracy. His

"Treasure Island." Produced and Distributed by Famous Players, 7 reels.



EDGAR POMEROY as "Hamlet" strikes the King in his solar plexus (where in that vicinity), causing the blood to flow. An amusing scene from the recent Booth Tarkington-Goldwyn two-reeler. There are twelve Edgar Pomeroys in the series.

omments were most illuminating. When he grasped the fact that the delicate little figure of Shirley Mason was intended for Jim Hawkins, he said in surprise: "Aw, I thought she was a girl." One would, although Miss Mason's Jim was very appealing, she was scarcely the hardy adventurous little lad we were looking for. The sacrifice of a little hair would have done wonders. But she was a nimble, brave, and clever little Jim, for all that, who won the heart even of Long John Silver, and was sufficiently alert to tease the pirate crew into a fury.

*Treasure Island* is far toward being the leader of the pictures of the last year. It is a picture of the director, just as completely as a novel is the work of the one mind which conceived it. And the unity, the marks of real artistry are such as can come only from the devoted study of one who loves and understands his medium of expression.

I do not know how much credit is due to the author, how much to the director, and how much to the camera man, for certain parts of this production. The conception and execution are so bound up in each other that an idea which would be stupid and affected if not perfectly photographed becomes in this picture a stroke of genius. The fight between Bill Bones and Black Dog is seen through the open door of the public room as if by the awe-struck eyes of Jim Hawkins. Another superb bit of direction and photography is the shadowy picture in which the pirates of old Flint's crew leave the dark forms of their murdered companions on the sands, as they steal away to their ship. Still another—the most memorable of all—is the death of the pirate seaman as he looks in the tiny window of the cabin

on the island, and reveals simply by a change of expression that he has been mortally wounded—only his face being visible. The very atmosphere which the advent of Bill Bones brings into the empty seaside tavern kept by the Widow Hawkins views of the ocean in its weirdest aspect—crawling surf under a half-clouded moon.

If any criticism of the production were to be made, would be that it is too luxuriously beautiful to reproduce this heroic tale, a criticism based primarily on the idealistic characterization of Jim. But it is hardly fair to bring even that charge against a production which has so far outdistanced the rank and file of photodramas.

The person who desires to use this picture for children should be told of the scenes in reel one: of walking the plank, of murdering on the sand, and of a whole rigging full of hanged victims. These scenes are supremely artistic but it may be preferable to cut them for some uses. Another view of several bodies hanging from a ship's rigging occurs in the last reel, and it is necessary to the understanding of the story.

If R. L. S. could see his immortal story retold for the many unfortunate children who shun books because the savor of study, who have still his own longing of the wonderful poem *Travel*:

"I should like to rise and go  
Where the golden apples grow;  
Where below another sky  
Parrot-islands anchored lie—"

I think he would give his blessing to this version.



## SUGGESTED PROGRAMS



Edited By GLADYS BOLLMAN

### GROUP A—PROBLEMS OF TO-DAY

	I	
NEWS WEEKLY	1 reel	
BETTER TIMES— <i>Pathé</i>	5 reels	
(A drama of the sincere brotherly love that will bring about better times.)		
HUSBANDS— <i>Pathé</i>	1 reel	
(A comedy that is no less funny because it has a deeper meaning of cooperation.)		

	II	
NEWS WEEKLY	1 reel	
HORIZON HUNTERS— <i>Educational Films Corporation</i>	1 reel	
THE UPLIFTERS— <i>Metro</i>	5 reels	
(A satire on the ultra-enthusiastic reformers that is as sane as it is amusing.)		

	III	
NEWS WEEKLY	1 reel	
TODD OF THE TIMES— <i>Pathé</i>	5 reels	
(The good old-fashioned method of succeeding by patience and honesty is the burden of this play, which is staged in the newspaper world.)		
MUTT AND JEFF COMEDY—LANDING AN HEIRESS— <i>Fox</i>	1 1/2 reel	

	IV	
HEARTS OF MEN— <i>Abrams</i> — <i>States Rights</i>	7 reels	
(An idealistic drama featuring George Behan as a new American who learns to love and trust his new country, and succeeds.)		
	I	
NEWS WEEKLY	1 reel	
THE ORANG— <i>Ditmars Animal Picture</i> — <i>Educational Films Corporation</i>	1 reel	
(A chapter of primeval ancestry.)		
THAT'S GOOD— <i>Wm.</i>	5 reels	
(A bright story of a man who would not say die, and who succeeded in the country instead of in the city.)		

### GROUP B—PROGRAMS FOR BOYS, Y. M. C. A.

	I	
NEWS WEEKLY	1 reel	
MUTT AND JEFF	1 1/2 reel	
IN THE IRON'S DEN— <i>Wm.</i>	5 reels	
(An amusing and interesting story of a young Daniel who came through a wilderness to find the true and loyal heart of boys)		

	II	
NEWS WEEKLY	1 reel	
STRING BEANS	5 reels	
(Charles Ray in one of his typical romances of a "green" young man who made good)		
THE COOK— <i>Famous Players</i>	1 reel	
(An uproarious comedy with plenty of action.)		

	III	
WHERE THE SPIRIT THAT WON WAS BORN	1 reel	
MUTT AND JEFF— <i>Fox</i>	1 1/2 reel	
THE BORDER WIRELESS	5 reels	
(A patriotic program that is full of adventure and spirit. The last picture is played by William Hart.)		

	IV	
NEWS WEEKLY	1 reel	
DITMARS ANIMAL PICTURE— <i>Educational Films Corporation</i>	1 reel	
ONE TRING AT A TIME O'DAY	5 reels	
(Bert Loyal in a drama which has as its recommendations no other than of comedy, a humorous persevering hero, and a circus.)		

	V	
BILL APPERSON'S BOY—FIRST NATIONAL	7 reels	
(Jack Pickford in an appealing romance of all the best things of a boy's or young man's life.)		

### GROUP C—PROGRAMS FOR WOMEN

	I	
WOMEN'S WEAPONS— <i>Famous Players</i>	5 reels	
(An hour of delightful domestic comedy dealing with a woman who proved herself indispensable to her husband in spite of her doubt of the fact.)		

	II	
THE SPARK DIVINE— <i>Vitagraph</i>	5 reels	
(The story of a woman who at last awoke to her real spiritual life and happiness.)		

	III	
REMODELLING A HUSBAND— <i>Famous Players</i>	5 reels	
(Dorothy Gish demonstrates what a little determination can do)		

	IV	
SEEING IT THROUGH— <i>Robertson Cole</i>	5 reels	
(Zasu Pitts solves a problem appealingly.)		

	V	
TRUE HEART SUSIE— <i>Famous Players</i>	5 reels	
(The romance that came true because of patient love.)		

# PROJECTION—EQUIPMENT

## 384 STANDARD SIZE FILM PICTURES A SECOND

Earle Emlay's Camera May Be Used for Scientific Slow Motion Studies

**M**OTION pictures taken at the rate of 50,000 a second, as a report from France chronicled, is not a new triumph in cinematography, according to Earle Emlay, inventor of the new stereospeed motion picture camera and an authority on high-speed photography. In fact, says Mr. Emlay, American laboratories long ago photographed objects under the same circumstances mentioned in the French cable, and, if not at so great a speed, could easily have duplicated and surpassed it. Several American laboratories right now could easily be equipped to reach a speed of 100,000 photographs a second, he adds.

In discussing the French experiment Mr. Emlay said: "While the report that French scientists have perfected a mechanism possible of making 50,000 photographs a second might indicate a new record, the method used is based upon an old theory: that of exposing a continuous strip of highly sensitized negative by means of intermittent light sparks which are set in a totally dark room.

### PATHE SPEEDING BULLET FILM

"Experiments of this kind have been successfully carried out in many of our own colleges here in the United States. An example of this sort of photography was displayed here several years ago by Pathé, one showing a bullet leaving a gun and entering a four-inch plank. If my recollection is correct, the exposure was made at the rate of 1,000 pictures a second, but I was told by Mr. Zecca, then technical director for Pathé in France, that they could easily have made double that amount of exposure had they constructed the contact wheel (which gives the frequency of light) to a greater degree.

"The method used in making these high-speed pictures is simple. A large drum is employed over which is belted a strip of negative. This passes before an aperture in front of which is a lens. With this drum layers of brass are set at the proper intervals interrupted by a proper insulation. A brush or contact point is connected with a highly actinic light in front of the lens and controls the intermittency, or light flash, because of the passing over from one brass leaf to the insulation.

"This method is not in general use by reason of the fact that the actinic light produced as described is not powerful enough for an extensive illumination and must be confined to small objects and dark room exposure.

"As far as speed is concerned, there is no reason why photographs up to the amount of 186,000 a second, the speed of light itself, could not be made, provided, the drum and insulation were made to operate that fast."

### NO DARK ROOM WITH EMLAY'S CAMERA

Mr. Emlay's stereospeed camera makes 384 distinct photographs a second, each photograph of standard film size—the highest speed ever reached by a motion picture camera without the aid of a dark room.

It is expected that the new camera will be used extensively

for scientific and educational purposes and for analyses of high-power machinery and other functioning motions in large factories and laboratories. Recently the inventor lectured on his device before a group of efficiency engineers in Buffalo, who expressed themselves as deeply interested in the industrial aspect of the camera.

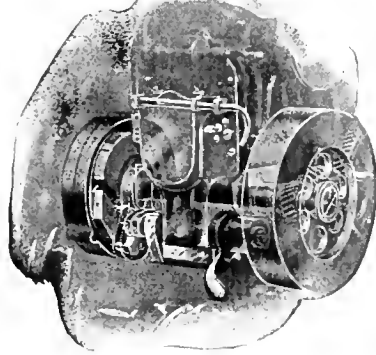
Johnson & Hopkins Company, who control this camera, announce that they intend making films for the entertainment field as well. Mr. Emlay and a party of photographers are now in the south where they are taking high-speed pictures of animals, tropical water scenes, etc. The southern trip will embrace a visit to Havana, where high-speed photographs of horse races and other subjects especially suitable for a display of the camera's ability will be made.



### INTERMITTENT MOVEMENT

Of great importance in the projection of pictures is the intermittent movement; and here the Cameragraph is radically different from all other projectors.

This movement is a distinct departure from "Star and Pin Wheel," "Beater," "Claw," and other movements, being comprised of a diamond shaped cam, a ring, a pin cross and sprocket.



The function of this movement is such that it achieves the longest practical exposure of each picture upon the screen and accomplishes the movement of the film in an even manner and with the least possible wear.

When it is understood that the longer the period of rest for each picture the greater the definition, it will be seen that an intermittent movement which can achieve this to a greater extent than can any other movements,

must be a vital factor in the proper projection of motion pictures.

The distinct advantages of this movement are readily apparent. They are largely responsible for the pre-eminent position which this projector occupies in the world of motion picture projection.

### THE LOOP SETTER

One of the most annoying troubles which besets the projectionist is the losing of the lower loop during the projection of a picture. This may be due to bad patches, torn film, too much tension on the take-up, etc., and is apt to result in interruption of the performance. This annoyance must constantly occur on all machines upon which no special means are provided to overcome it. The exclusive Power's Automatic Loop Setter safeguards against this trouble.

This ingenious patented device is simple in construction and effective in operation. It consists of a roller, connected with the take-up by an automatic clutch arrangement, under which the film is passed when threading the machine. When the lower loop is lessened or lost this roller automatically disengages the clutch connecting the lower sprocket with the take-up, allowing it to rest long enough to permit the re-forming of the loop which automatically effects the re-engagement of the lower sprocket with the take-up.

It will readily be seen that its entire action is automatic. It has long been a feature with Power's Cameragraph and is a boon to the long-suffering projectionist.



# EXPERIENCE EXCHANGE



**T**HIS department of the EDUCATIONAL FILM MAGAZINE aims to give readers the benefit of the motion picture experiences of other readers. It is intended to be constructive, suggestive, and practically helpful. All schools, colleges, churches, Sunday schools, clubs, lodges, farmers' institutes, asylums, prisons, hospitals, settlement houses, community centers, industrial plants, and other institutions and organizations are invited to send in accounts of their experiences with visual education. The readers of the magazine are eagerly looking forward to this mutual interchange of ideas. Address Experience Exchange Editor, EDUCATIONAL FILM MAGAZINE, 33 West 42nd Street, New York.

## MOVIES "CHASE OUT THE DEVIL"

The First Methodist Church of Augusta, Oklahoma, under the pastorate of the Rev. George A. Kraft, installed motion pictures as a regular weekly feature, beginning the evening of November 14. The church purchased a picture machine and, according to the pastor, will supply entertainment equal in interest to any of the movie theatres.

"The motion picture is an established fact," said Rev. Mr. Kraft. "It has come to stay and we are going to make the best of it as an agency for righteousness. The devil may be in the piano, or the organ, just the same as on a screen. The film, the organ, the piano, or even the church largely is what we make it. Our aim is to make our church a social center, so there may be no further temptation to attend the movie theater which displays immoral or semi-immoral films. We are going to chase the devil out and let Christ in, by giving the public the best of educational and religious attractions."

It is Mr. Kraft's plan to take up a free offering at the door, excepting in the case of school children, who will be admitted free of charge, as will any person who is financially unable to donate an admission fee

It is not his purpose to accept money save in such amounts as are necessary to pay the running expenses. The pastor had a full house at his initial entertainment. He will provide a new picture program for each Thursday evening.

St. Andrew's Presbyterian Church, of Hallville, Ontario, Canada, is thought to be the first church in the Dominion to install a projection booth and inaugurate a regular motion picture service, also the first rural cinema service in Canada. Rev. M. C. Mackinnon, pastor, recently equipped the church with an independent electric lighting system and an up-to-date motion picture plant. In an attempt to solve the rural problem he has started a regular cinema service on Friday evenings, with a film showing also before the service on Sunday evenings.

## MAINE CHURCH DOING FINE WORK

By REV. H. F. HUSE

It was a hard job to put things through in the conservative country town of Dover-Foxcroft (one community, 5,000 people), but we have succeeded. We have a splendid Simplex projector. Last night

we had a great company out. Everything went off lovely. The people are not only pleased but proud of the parish house and the chance to see from time to time some first-class high-grade pictures without gun-play and mushy-mush sob stuff that characterizes the local picture hole. However, a fine new picture theater is going up here. We are rendering a great service to this community by educating the public and school and church people to a knowledge of the existence and scope of good films.

The Ladies' Benevolent Society of Sacred Heart Parish, Augusta, Georgia, hope to have solved the problem of cleaner and better movies by installing a projection machine in the community hall of the parish and putting on the screen only properly censored pictures. Every mother is invited to see her children each Friday afternoon and parents are also invited, as they can be at of seeing high class pictures with no vulgar, suggestive, or degrading elements in them. The money earned by these family programs will not be given to the church but will be used to promote the better film work of the parish and in aid of worthy local charities.

## FLASHES ON THE WORLD'S SCREEN

News, Notes and Comment on Educational and Allied Films from Institutions, Organizations, Producers, and Individuals in the United States and Canada and Overseas

**JUDGE BEN LINDSEY** is continuing to demonstrate the fact that he is a versatile man of genius. In addition to his work in the famous juvenile court, he is appearing on the screen in a production for Paramount-Arterial. The picture, which is temporarily named "The Boy," is a story built on the theme of the boy-problem and affords Lindsey an opportunity to show his methods of procedure. With Judge Lindsey appears his wife, who works with him in court room and office.

The assembly room of the Centerville Grammar School, Centerville, Cal., the first school in its county to have motion picture equipment, has been converted into a real school movie theater. Besides showing pictures of an entertaining nature, the school will screen films in the study of geography, literature, history and other subjects. Principal Joseph Bias states that he expects the pupils to make more rapid progress now that motion pictures are a part of the curriculum.

The Arizona State Penitentiary at Florence, Ariz., was used as a background in making the photoplay "Mias Jimmy Valentine," starring Bert Lstell. Arthur D. Rayley, director of the production, gave a special presentation of Nazimova's Chinese spectacle "The Red Lantern" for the prisoners and officials.

"Wonders of Nature" series of 52 single reel nature studies produced by W. L. Brind, naturalist, author and cinematographer, are being distributed by Trad Pictures, Inc., in New York City. This series was given at the Strand, Rivoli and Rialto theaters in New York. Detailed descriptions of these films appeared last year in this magazine.

A self-appointed committee of social workers and club women in studying all films brought into Winnipeg, Canada, and preparing lists of acceptable features for local schools, libraries, churches, etc. The committee is trying to "uplift" producers, exhibitors and public.

Richard Courtney, a naturalist, gave an interesting lecture in Manchester, England, recently, illustrated by a series of motion pictures on the lives of wild creatures, too small or too wild to come within general observation. These revelations of wild creatures in England would be impossible without the aid of cinema photographs.

McChesney School, Oakland, Cal., is giving a movie show every Friday. The projector was a gift from the Mothers' Club. Pictures are used for entertainment and "The Hoosier Schoolmaster" was recently on the program.

Thomas H. Ince has urged upon Chief A. White, head of the Police Department of San Francisco, Cal., the advantages using motion pictures in police identification. Mr. Ince says the methods employed in this country are inadequate and believe the film will be a better means of catalog descriptions of criminals.

The film "Modern Black Art" was recently shown at the Chamber of Commerce, Birmingham, Ala., on the occasion of a monthly meeting of the Birmingham Credit Association. The picture has for its object the education of business men in the methods of crooks, explaining in detail the methods employed in raising checks and forgery and giving ways of preventing this successful operation.

The Child Welfare Club of New Braffels, Texas, has installed a motion picture projector in the local high school. Members of the club visited Southwest Texas State Normal College and inspected the machine used in the latter school. W. C. Vonnon, head of the physics department, is in charge of the motion picture work.

"The Gift of Heaven," a Universal production showing the various stages through which coffee passes from the plantation to the consumer, was shown during Coffee Week, inaugurated by the National Coffee Roasters' Association.

# CATALOG OF FILMS

**E**DUCATIONAL FILM MAGAZINE publishes each month a selected list of all the various groups of which this publication treats. The lists give a curatorial classification. The magazine maintains for the free use of subscribers an endeavor to furnish data regarding any motion picture in the fields of education. Addressed Catalog Editor, EDUCATIONAL FILM MAGAZINE, 12 West 42nd Street, New York.

## FILMS APPROVED FOR NON-THEATRICAL USE

By NATIONAL MOTION PICTURE LEAGUE  
331 Fourth Avenue, New York City

The following list of educational pictures is published for the purpose of stimulating a greater demand for pictures that are suitable for use in schools and for children of all ages. By the end of these lists the general public may select a picture to see in a neighborhood picture house, or in a school, and the teacher may buy the latter class of pictures. It is very necessary for the operator to make a list of the pictures in order that the time may be wholesome for children and young people. These missions are suggested in order to save otherwise splendid, wholesome pictures from rejection. Pictures not suitable for this list receive no public comment.

### FAMILY FILMS

(Recommended for young people and adults)

**OMER COMES HOME**  
Reels: 5; Exchange, Famous Players-Lasky Corp. Remarks: Charles Ray Comedy-Drama. An amusing story of an honest young man's difficulties.  
**OUR OBEDIENT SERVANT**  
Reels: 5; Exchange, the New Era Film-Chicago, Non-Theatrical Dept. Remarks: Adapted from Anna Sewall's story of "Black Beauty" featuring Don Tolan, a horse. Black Beauty tells his own story of his boyhood on a Kentucky blue grass farm. His beloved master, his master's mother, his sweetheart.

**THE GREAT MYSTERY**  
Reels: 10; Exchange, Fox Film Corp. Remarks: Mystery and Thriller.

### JUVENILE FILMS

(Recommended for children under 12 years of age)

**THE PRINCESS NEOLA**  
Reels: 10; Exchange, New Era Film-Chicago, Non-Theatrical Dept. Remarks: A story of a princess who is rescued from a cave by a young man and his friends.

### INSTRUCTIONAL FILMS

**THE PRINCESS NEOLA**  
Reels: 10; Exchange, New Era Film-Chicago, Non-Theatrical Dept. Remarks: A story of a princess who is rescued from a cave by a young man and his friends.  
**THE GREAT MYSTERY**  
Reels: 10; Exchange, Fox Film Corp. Remarks: Mystery and Thriller.  
**JUVENILE FILMS**  
(Recommended for children under 12 years of age)  
**THE PRINCESS NEOLA**  
Reels: 10; Exchange, New Era Film-Chicago, Non-Theatrical Dept. Remarks: A story of a princess who is rescued from a cave by a young man and his friends.

### FAVORITE SPOTS IN THE UNITED STATES AND CANADA

Reels: 10; Producer, Paramount Pictures. Remarks: A series of spots showing the various stages of the grape from the time the seed is planted until the canning process is reached.  
**TROPICAL GEMS OF FLORIDA**  
Reels: 10; Producer, Fox Film Corp. Remarks: Scenes from Florida, the St. River, Mangrove tree, Indian trail to Palm Beach, Hibiscus, the state flower of Florida, Sago palm, Australian palm, wild grapes, Spanish bayonet, whiting, etc.

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(Recommended for young people and adults)  
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**INTERNATIONAL NEWS, VOL. 2, NO. 37**  
 Reel 1: Exchange, Universal. Remarks: Blaca, N. Y., Syracuse crew win intercollegiate rowing regatta in Cayuga Lake, Cornell second, Columbia third; New York City, Mayor Hylan, dedicates first art port; Paris, eight-year-old boy chess wonder; Manhattan Beach, Eileen Keevan, champion diver at fourteen; Sandy Hook, Shamrock IV, in its first span with the "trial horse"; Los Angeles, Calif., west champions start training for Olympic games; San Francisco, democrats assemble for convention; pictures of Champ Clark, Vice President; Marshall, Attorney General; Palmer, Governor Edwards; Governor Cox; Ambassador John W. Davis; former Ambassador Gerard; William Jennings Bryan, Secretary of State; Cully, Secretary of Agriculture; Meredith Governor Smith; former Secretary of Treasury McAdoo and others; Belmont Terminal, United Hunt, steeplechasers taking perilous jumps at breakneck speed.

**FAMILY FILMS**  
 (Recommended for young people and adults)  
**LOVES HARVEST**  
 Reels, 5; Exchange, Fox. Remarks: Shirley Mason. In part 1, cut scene of girl sticking out tongue. In part 4, cut sub-title "blame night," etc.

**HUMORSCOPES**  
 Reels, 6; Producer, Cosmopolitan; Exchange, Famous Players-Lasky Corp. Remarks: Story by Larry Hurst. Featuring Alma Rubens. In part 1, cut scene of boys' struggle for cigarette butt. In part 5, cut sub-title, "obtaining the words," "Lulu's devils of French girls," etc. Cut all views of imbecile.

**EDGAR TAKES THE CAKE**  
 Reels, 2; Exchange, Goldwyn. Remarks: Edgar Comedy. In part 1, cut sub-title, "Edgar old boy."

**THE STORY THE KEG TOLD ME**  
 Reels, 3; Exchange, The New Era Films, Chicago. Non-theatrical department. Remarks: Camp on a canoe trip finds an old keg at the bottom of the lake and takes it to his camp, and that evening as he sits smoking the spirit of the keg relates to him a strange story.

**JUVENILE FILMS**  
 (Recommended for children under 12 years of age)  
**THE RIDE OF PAUL REVERE**  
 Reel, 1; Exchange, New Era Films, Chicago. Non-theatrical department. Remarks: The historic ride of Paul Revere, taken on the actual sites of the ride. The captions are the lines of Longfellow's poem.

**CHURCH FILMS**  
 (Suitable for Church Services)  
**IN THE HOLY LAND OF TO DAY**  
 Reel, 1; Exchange, Merritt Film Corp., Rye, N. Y. Non-theatrical department. Remarks: Director's addresses, in gardens, pool, etc.

**INSTRUCTIONAL FILMS**  
**THE ISLE OF DEERS**  
 Reel, 1; Exchange, Educational Film Co., New York. Remarks: Director's address.

**THE COMPRADES**  
 Reel, 1; Exchange, Educational Film Co., New York. Remarks: Director's address.

**PHANTOM**  
 Reel, 1; Exchange, Educational Film Co., New York. Remarks: Director's address.

**PHANTOM**  
 Reel, 1; Exchange, Educational Film Co., New York. Remarks: Director's address.

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 Reel, 1; Exchange, Educational Film Co., New York. Remarks: Director's address.

**PHANTOM**  
 Reel, 1; Exchange, Educational Film Co., New York. Remarks: Director's address.

... the sea wall to get the first glimpse of the vessels bearing the kings and his soldiers. Machines carried troops, landing battalions of machines from destroyers. General ... the Legion of Garibaldi greets the ... Trieste march singing ... the streets. San Giusto and the prison of ...

**HARLES URBAN'S MOVIE CHATS, NO. 7**  
 Reel, 1; Producer, Kineto Co. of America; Exchange, Cinema Classics. Remarks: Showing the making of Irish cloth, after shearing, the wool is washed, dried and dyed under the most primitive conditions, warping and spinning on reels, in an old water-driven mill, in ... the washed cloth, an Irish gentleman ... an Irish cloth. Young gold finches being fed by another bird. The formation of ... crystals, antipyrine, potassium bromide, chloride of tin chloride of strontium, ... chloride of ammonia, chloride of sodium, ... chloride of potash. Other hunt, during the early summer in the midlands of England.

**NEW SCREEN MAGAZINE, NO. 69**  
 Reel, 1; Exchange, Universal. Remarks: Scrap time in Texas, a typical cane mill in the Lone Star state; magic faces of the Red Man, masks used by medicine man, carved from one piece of wood, then painted, no two alike, adventures of Cuema Luke; cut Langhographs.

**NIAGARA**  
 Reel, 1; Producer, Prizmat; Exchange, Select. Remarks: Scene.

**SAFETY STANDARD FILMS**

The subjects listed below are available on special narrow-width slow-burning Pathescope film for use by owners of Pathescope, Victor Safety Cinemas, and other projectors fitted for this purpose. These films may be obtained from the Pathescope Company, Aeolian Hall, New York City, and its branches; United Projector & Film Co., 69 W. Mohawk St., Buffalo, N. Y., and its branches; Victor Animatograph Co., Davenport, Iowa, and its branches. To permit an intelligent selection of subjects, they are divided into classes, as follows:

Travel, hunting, manners, customs, Class 1; industries, forestry, agriculture, Class 2; popular science, natural history, Class 3; topical and war, Class 4; fairy and trick scenes, Class 5; comic scenes, Class 6; vaudeville, Class 7; comedies, Class 8; dramas, Class 9; religious and Biblical scenes, Class 10; reconstructed history, Class 11; military sports, Class 12; detective stories, Class 13; animated cartoons, Class 14.

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*Manners and Customs*

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Winter Sports in Sweden	390
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Wood Chopping in New Zealand	A-312c
Skating la mode	A-347a
Beating the Wind	A-347b
Championship Billiards	A-351a
Fresh Water Archery	A-351a

\*9— Life of Christ. (The Entry into Jerusalem, the Betrayal by Judas)

*Hunting*

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Beaver Hunt	10b
Walrus Hunting	11b
Hunting the Wild Boar	13b
Ivory Hunters	15b
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Speeding the Spoken Word (in six parts) (Telephone)	
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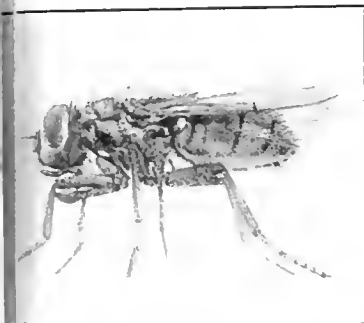
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# FLASHES ON THE WORLD'S SCREEN

News, Notes and Comment on Educational and Allied Films from Institutions, Organizations, Producers, and Individuals in the United States and Canada and Overseas

HOW the public utilities and other large corporations of Illinois are escaping taxation on a large part of their properties while the children of the tarpavets are being taught by underpaid teachers, is one of the object lessons which the Chicago public school teachers are trying to impress upon the public by way of the motion picture screen.

The new high school in Chattanooga, Tenn., has raised funds for a motion picture projector through the efforts of the Chattanooga High School Parent-Teachers' Association. Photoplays especially suited to students of high school age are being presented.

The Bureau of Animal Industry of the United States Department of Agriculture is producing a film on tuberculosis and the methods applied in eradication among live-stock. The bureau is asking state livestock inspectors and federal stockmen to submit facts, figures and pictures to help the project along.

The pupils of Central High School, St. Paul, Minn., gave an entertainment recently to raise funds for a motion picture projection machine to be installed in the school. Educational films for the teaching of high school subjects and pictures for general entertainment are to be used.

The Buffalo (N. Y.) Society of Natural Sciences has made films of the harbor, the grain elevators, stock and lumber yards to illustrate lectures on local geography in the Buffalo public schools.

The glove manufacturers of Gloversville, N. Y., are using the screen as a medium for advertising their work and their products in a film which is being circulated through the Bureau of Commercial Economics, Washington, D. C.

A standard-width motion picture projector has been installed in Liberty Hall, Beltingham, Wash., for the use of social welfare organizations. The funds for the purchase of the machine were contributed at a luncheon called by the committee on boy's work of the Rotary Club, at which representatives of various civic bodies were present.

Movies during the noon hour at the Bakersfield (Cal.) high school is the interesting news from that city. Vice-Principal Paul E. Vander Eike is in charge of the show and stated recently that he had made arrangements for films with the Educational Films Corp., Pathe News, Universal, and the Canadian Pacific Railway. Clayton Mack is the projectionist.

The use of motion pictures in the public schools of the United States, as a means of developing the minds of children, was endorsed at the recent convention of the General Federation of Women's Clubs in Des Moines, Iowa. The speakers who advocated this action of the federation pointed out that the cinema visualizes the subject matter in a way impossible through books. A resolution endorsing the Society for Visual Education is said to have been adopted by the convention.

Cinematograph apparatus is now being manufactured at the great Krupp works in Essen, Germany, where hitherto only giant engines of destruction were turned out. When Germany gives up fighting the world and decides to help educate and civilize it, there is hope for the future of the human race.

## FILM AS MESSENGER OF THE GOSPEL

(Continued from page 13)

A church story need not be a bible story, nor a story about a minister or a minister's wife, nor deal directly with the exterior make-up of the church. In fact, many of the best screen stories on the theatre market could be made into good church stories without much change in the plot or general construction.

### THE BIBLE STORY QUESTION

But it is only natural that the producer of screen stories for the church should first turn to the Bible. The Bible is not only the source of all spiritual knowledge, but it is the greatest of all story books. The Gospel is God's own great story, told in hundreds of smaller stories, each of them presenting human life as well as divine wisdom. The Bible has supplied the greatest subjects for painting and music; why not for the motion picture?

### THE AVERAGE KIND OF BIBLE PICTURE

It is true, the life of Christ and other Bible stories have been more or less of a failure on the screen thus far. But why? Not because they were Bible stories, but because the producers went about their task with the mistaken idea that a Bible story must be subjected to a special kind of treatment, avoiding that detail of action otherwise supplied by the imagination of the producer and instead thereof cramming it with historical and archeological detail. The product was a dried out, lifeless, stilted succession of tableaux, each perhaps beautiful and costly enough in itself, but without the one thing essential to any story; dramatic action.

Let us suppose, for an example, that the story of Cain and Abel would be shown as follows: Scene 1—Cain and Abel as infants, Adam and Eve fondling them. Scene 2—Cain tilling the soil. Scene 3—Abel watching the sheep. Scene 4—Cain brings his offering. Scene 5—Abel brings his offering. Here a special title must tell that God rejected the one and accepted the other. This fact should be shown in the picture, but how are you going to do it. Since the Bible does not tell us how God showed his pleasure and displeasure? Scene 6—Cain envies Abel, God warns him. Scene 7—Cain speaks to Abel. Scene 8 (some time later)—Cain kills Abel. Scene 9—God speaks to Cain (the words to appear in subtitles). Cain registers the required emotions and flees. Scene 10—Cain as a fugitive. End.

The story, thus produced, adding a few extra titles, would take a little over 5 minutes to show, and with all its truth of historical detail would be as flat and dead as a marble slab and as untrue as if the producer had shown Cain and Abel racing on motorcycles in costumes of the Queen Elizabeth era and with George Washington wigs on their heads.

## THE RIGHT KIND

The only true method of picturing Bible stories is that followed by the Nation Pictures Academy in "After the Fall." The presentation contains a great deal of fictional incidents, in themselves unimportant; they may or may not have happened, but they are true to life as it really is and serve to bring out the real great truths to be conveyed by the story. It is immaterial whether Abel ever made a crude necklace for his little sister, who may or may not have existed at the time shown, or whether she wore a necklace ever occasioned a quarrel in the family; Adam may or may not have been sick, the Bible says nothing about the manner in which God answered Abel's offering may be shown in a dozen different ways, one as true or untrue as another; the various stages of envy and hatred that led up to the murder despite God's warning are not taken from life as we know it to life. But such details of imaginative action help to make the whole story true to life; they make it true to Scripture by bringing out due prominence the great scriptural truth of the power of sin and the greater work of the grace of God; of death as the wage of sin and of life as the gift of God; the victory of God-given faith over the born despair. By showing life as it may be supposed to have been, the characters are brought to real life, the spectator made personally acquainted and put in sympathy with them; by working up a little suspense and a climax here and there, the really important things are given living force.

There is no such thing as absolute historical truth in the details of a Bible picture. Take the well-known picture of Cain's and Abel's offerings shown in our school-books. Who will you for the truth that there were two altars at that both offerings were brought at the same time? Or where does the Bible state that the smoke from Cain's altar was blown downward and Abel's rose up straight at that God appeared in human form in the smoke? We know what this is all wrong historically, but we give these pictures to our children because this very product of the artist's imagination expresses the real truth that we are concerned about.

### OTHER STORIES

So much for the Bible stories. As for other stories, I need not say much. If religion were, as many conceive it to be, "dull stuff," nothing but philosophy and ethics there would not be much for the motion picture to do. But true religion is a living thing, full of human interest, emotion, thrills, action, concrete, practical and therefore eminently presentable through this form of expression.

Summing up: the churches cannot depend upon the theaters to supply them with suitable stories. And the churches need not depend on them. It requires no prophet vision to say that as the demand grows will be supplied from within the churches.

### A BIG MARKET WAITING

There are said to be already close to 80,000 churches in our country who have begun to make use of the motion picture. There may be 80,000 within five or ten years.

The cost of film production is high, but with proper organization and distribution the public will not have to pay more than in the theaters. A guaranty fund of a few thousand dollars from each state, furnished by some man or woman of means in each state, who is interested in developing the enterprise for the advancement of the church, will soon get organizers, writers and producers busy and supply the demand and put the work on a self-paying basis. Give the church people the right kind of film and they will appreciate and support it.

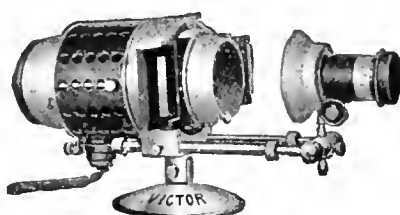


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# EDUCATIONAL FILM MAGAZINE

The International Authority of the  
Non-Theatrical Motion Picture Field

Visual Instruction in the  
University of Texas

By William R. Duffey

Motion Pictures in the Teaching  
of Chemistry

By Dr. Annie Louise Macleod

Booth Tarkington Reveals Child-  
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# EDUCATIONAL FILM MAGAZINE

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*The Educational Board of the Community Motion Picture Bureau is headed by Dr. Jeremiah W. Jenks, Chairman, Research Professor of Government and Public Administration, New York University, and Dr. Frank McMurry, Vice Chairman, Professor of Elementary Education, Teachers College, Columbia University. This Board is assisted by a large staff of professionally trained educators, editors and assistants.*

Community builds motion picture courses upon the basis of the educational needs of each community series. You are cordially invited to make inquiry as to how Community will meet your needs.

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# EDUCATIONAL FILM MAGAZINE

*The International Authority of the Non-Theatrical Motion Picture Field*

Covering Educational, Scientific, Agricultural, Literary, Historical, Juvenile, Governmental, Religious, Travel, Scenic, Social Welfare, Industrial, and Cultural Motion Pictures

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DOLPH EASTMAN, Editor and Publisher

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## COMMUNITY SHOWS AS COMPETITORS

SOME theater exhibitors and exchange managers profess to be frightened at the recent growth in number and patronage of community motion picture shows in schools, churches, Y. M. C. A.s, industrial plants, and other local institutions. They claim that many of these exhibits take patronage away from the neighborhood picture theaters, an antagonistic attitude which has resulted in either a refusal to book films for some institutions or a booking at such a prohibitive rental that the manager of the community show was shut out of securing the particular features he desired. On the other hand, a few producers with an eye to business have instructed their exchange managers to book features and short subjects with schools, churches, and other local organizations on the same basis as they do with neighborhood theaters, charging the former practically the same prices; and if there is any element of competition here, the local theater men must fight it out among themselves.

When you come right down to facts, is there any reason why a community should not run its own picture shows in competition with local theater? If a community gives a better show for the same money or less money, why shouldn't the crowd flock there? It seems to us that it is entirely up to the local theater manager to stir himself, and if the people of the community demand clean, wholesome dramas and comedies with more or less cultural value to them, he must present such programs; good business and showmanship demand it. Is it not probable that the astonishing progress being made by recreational movie shows in community buildings is due in large measure to the fact that many commercial exhibitors are *not* giving the public what it wants in the form of high class screen entertainment with the velvet, gun play, vulgarity, and cheap sentimentalism eliminated?

□ □

The attention of our readers is directed to the announcement on page 11 of this issue telling of the acquisition by this magazine of Margaret I. MacDonald as associate editor. Mrs. MacDonald is one of the best known film journalists in America, and adds luster to our organization.

## RENTALS ON A BUSINESS BASIS

In a letter to the editor, published in this issue, an official of a film producing company makes the point that educators demand lower rental charges for films because of the latter's plea that the pictures are shown without profit, and that so long as this condition exists producers will not feel encouraged to support the non-theatrical field. A similar argument has been advanced in the religious field, to the effect that rentals were too low to justify the outlay of large sums of money for special production of church films.

That there has been and still is, to some extent, a sound basis for complaint from producers and distributors in school and church fields cannot be denied, but this condition is a passing, not a permanent, one and is due to a lack of appreciation not by educator or churchman but by school and church boards and trustees with whom rests the power to vote funds for film purposes. In many, many instances the manager or woman who has charge of the projection machine and books the picture would gladly pay the rental price asked by the exchange, but is seriously handicapped by the short-sightedness of those who pay the bills. After all, this is largely a matter of education, of removing the barriers of prejudice or ignorance, cutting the red tape of officialdom, and giving the directors of school, church, club, industrial and community film exhibitions a free hand in the management of such shows.

There can be no question as to the justice of the film man's position in the matter of rental and purchase prices. These are regulated entirely by the cost of the negative, of prints and of distribution. No one seriously charges that profiteering is going on in the motion picture industry to any appreciable extent; the old law of supply and demand takes care of that certainly in the theatrical field where public taste is the deciding factor. When non-theatrical institutions and organizations demand worthwhile film subjects which have a certain standard and definite market value, they must be prepared to pay to the owner of such subjects the same rental and purchase prices which he can readily obtain from small capacity neighborhood theaters.

# VISUAL INSTRUCTION IN THE UNIVERSITY OF TEXAS

Organization and Distribution Methods Follow Those of Mr. Abrams' Department at Albany, N. Y. — "The Pocketbook Argument Will Convince the Producers"

By WILLIAM R. DUFFEY

Head of the Division

THE papers on my desk never pile so high that I am prevented from reading a small card-board sign just above my desk. It is a cheap affair, but the sentiment expressed might well be the working motto for any head of a visual instruction department: "If all the world thought alike there would be no horse trades," a rather clean-cut model to have staring you in the face when you are inclined to believe that your method is the only method. At least I start this article knowing full well that there are numbers of persons who will disagree with my policies; I suppose it is logical to state that I disagree entirely with their methods. What we are doing in Texas is the subject of this article, however, so I had better state my case at once.

The Division of Visual Instruction in the University of Texas did not begin as a separate division until September 1, 1919. It began in 1910 as a part of the Bureau of Public Welfare of the Department of Extension. Later, it was absorbed by the Division of Information. In the early years of its existence several lantern slide sets were purchased for the use of the extension lecturers. These sets were used to illustrate their talks on school buildings, grounds and equipment. In addition, visual instruction was used in a slight degree in the schools, but the main activity seems to have been concentrated about the fairs and like community gatherings in Texas. About the first of 1914 more material was purchased to meet the demands from community centers. Slides on travel, literature, art, and kindred subjects were purchased.

Beginning with 1917 more attention was paid to the demands of the schools of Texas, but the world war caused the division of information to supply not only educational material but war propoganda to the schools and community centers. This movement was the means of increasing the number of slide sets in the division, and really paved the way to a wide distribution of motion picture reels.

At the present time the division consists of necessary offices, rooms for shipping and filing, storage-rooms for slides, negatives and photographs. Our laboratory is completely equipped in every way, and, according to a representative of the Eastman Kodak Company, it is really a model one. We are extremely proud of it. Our projection room and workshop are now in full operation to test lanterns and motion-picture equipment. Nine persons make up the personnel of the division.

The Division of Visual Instruction aims to perform the four following classes of service:

1. It collects and purchases from reliable sources many photographs, negatives and lantern slides. It prepares and organizes these into suitable material for the use of schools and community centers.

2. It is the center of distribution of motion-picture films furnished by numerous industrial, theatrical, federal and state agencies.

3. It circulates slides (both individual slides and slides arranged in sets), films, photographs and art-prints throughout the state, on temporary loans for educational purposes, and education for recreation.

WILLIAM RICHARD DUFFEY was born in East Weymouth, Mass., August 3, 1892, attended St. Laurent College, Montreal, in 1911, and received his B. A. degree from Boston College in 1915. The following year he studied at the School of Expression in Boston, and from 1916 to 1918 he was an instructor in public speaking and extension lecturer at the University of Texas. After serving with the A. E. F. in the 75th Heavy Artillery he was appointed a professor in the Boston School of Expression. Last year he joined the University of Texas as head of its Visual Instruction and University Lyceum Bureau. Mr. Duffey is decidedly versatile, being a lecturer, author, poet, composer and organizer of community entertainments. It seems likely that he may become a dominant factor in the progress of visual instruction in this country.

4. It determines the educational value of the medium that can be employed in visual instruction and uses the same when an opportunity is afforded. It receives, inspects, approves, and reports on all projection apparatus and all other material necessary for visual instruction.

To prepare to carry out the above plans I was certain of the need of one thing when I came here—internal organization. Through the kindness of A. W. Abrams, Chief of Visual Instruction, University of the State of New York, I was initiated into a real system of organization. Professor Spurgeon Bell, of the School of Business Administration of this university, assisted with an office system. Between the two aids distribution soon became a pleasure instead of a nightmare.

I will state some of the points of the organization: Every negative is numbered according to the Dewey classification. Cards are properly filled out, and all slides of negatives are classified. They are then placed in sets with corresponding lectures or filed away subject to the call of the patrons. To systematize distribution two cards were found necessary. One is called the personnel card. On it is found information about the patron, the address, facts of distribution, and all shipping and breakage charges. The other is the material card containing the facts relating to the slide, slide set, film, or art-print. This card is also used for scheduling. Spaces are arranged for the number of exhibitions, attendance, and the names of the patrons that have used the set in question.

While it has been the policy in the past to purchase slides from commercial sources, the principle this year has been no slides without a negative. Fortunately, this division has been able to purchase photographs and negatives to the full extent of the appropriation.

In the past lanterns were shipped here and there over the state. There were some reasons in the past for this procedure, but now lanterns are not loaned. The breakage has been excessive, and the schools will not purchase machines when they can receive a loan of one free of charge.

Attempts have been made this year to follow the visual instruction methods of Mr. Abrams of the New York schools instead of distributing slide sets with lecturers. Schools now apply for individual slides to illustrate educational text matter. It is surprising how many schools appreciate calling for these slides. I believe I know the argument *pro* and *con* for the "canned lecture slide set," but any head may well investigate the splendid results obtained by the Bureau of Visual Instruction of the University of the State of New York. We are working daily to put this system into actual operation in Texas.

# MOTION PICTURES IN THE TEACHING OF CHEMISTRY

"Many Pedagogical and Practical Advantages" Offered by the Film Method—Administrative Economics and Increased Teaching Efficiency

BY ANNIE LOUISE MACLEOD, A. B., M. S., PH. D.

Associate Professor of Chemistry, Vassar College, Poughkeepsie, N. Y.

PROBABLY every teacher of elementary chemistry will admit that this subject seems to offer a surprising degree of difficulty to the average student; or, from another point of view, that there is an enormous waste of time and energy somewhere in the process of assimilating and digesting what are, after all, very simple facts and arguments. In any case, the results are disappointing. During the last five years the average number of students passing the chemistry examination of the College Entrance Examination Board was only about 52 per cent of those taking this examination. This might be due to unreasonable requirements on the part of this examining body, or to too great severity on the part of the readers, but personal experience has convinced me that the fault is not with the Board. The questions asked are fully within the capacity of high school pupils, a large freedom of choice is allowed, and each bit of appropriate knowledge receives credit even when the answer as a whole is not satisfactory. Surely, if at the end of a year's study practically half of the students examined fail to gather together enough information to reach a pass-mark of 60 per cent, there is something wrong with our system of instruction. When we consider that for the most part only the better students in the schools attempt college entrance examinations our conviction of wrong grows. The trouble is not only in the schools, but in the colleges as well. The amount of chemistry which a college student learns in his first year of that subject appears small in proportion to the amount of time which he and his instructors spend upon it.

This is doubtless a matter of common experience in all departments of education, but it is perhaps unfortunate in chemistry because of the great importance of this subject in connection with the industrial development of the country. Manufacturers have realized since the war, as never

DR. ANNIE LOUISE MACLEOD, A. B., M. S., PH. D., is an Associate Professor of Chemistry at Vassar College, Poughkeepsie, N. Y. She received her B. S. degree from Vassar College in 1914, the Doctor of Philosophy degree from Vassar College in 1917, and her Ph. D. from the University of Chicago in 1920. She was an assistant professor of Chemistry at Vassar College from 1917 to 1920, and an assistant professor of Chemistry at Vassar College from 1920 to 1921. She was an assistant professor of Chemistry at Vassar College from 1921 to 1922, and an assistant professor of Chemistry at Vassar College from 1922 to 1923. She was an assistant professor of Chemistry at Vassar College from 1923 to 1924, and an assistant professor of Chemistry at Vassar College from 1924 to 1925. She was an assistant professor of Chemistry at Vassar College from 1925 to 1926, and an assistant professor of Chemistry at Vassar College from 1926 to 1927.

before, the enormous value of chemical investigation in supplementing and improving our natural resources and the need for hosts of trained chemists in connection with practically every industry, a need which we can safely prophesy will increase rather than decrease as time goes on and competition grows keener. The great chemists of the future must be drawn from the schools and colleges of today. Unsatisfactory methods of imparting the fundamentals mean unnecessary delay and waste of time at the best, and may result in the complete discouragement of many who might otherwise have developed into creditable chemists. It would, therefore, seem worth while to devote some time and attention to an effort to discover the cause of the present situation and to finding some method of improving it.

The cause I believe to be inherent in the nature of the subject, the novelty of the line of argument, the necessity of dealing with many things foreign to the experience of the student, and the difficulty of combining manual dexterity,



MANY of the chemical processes used in the manufacture of raw materials and the production of finished goods are now being filmed and constitute an important part of the educational equipment of the modern laboratory. These films are being used in their production laboratories.

rate observation, and abstract reasoning, as must be done in the laboratory. The panacea may be found, to my mind, in the extensive use of motion pictures to supplement, and to some extent to be substituted for, both lecture demonstration and laboratory work.

#### AIMS OF ELEMENTARY CHEMISTRY COURSES

Before discussing the advantages offered by motion pictures we must be clear as to the general aims of elementary chemistry courses, both in school and college. As summarized by Professor Alexander Smith<sup>1</sup> of Columbia University, these aims are:

1. To give training in observation, directing attention particularly to material objects and, therefore, differing from other studies and raising a new set of activities.
2. To give training in comparison and induction, working from the original material; in other words, the development of the scientific spirit.
3. To exercise and control the imagination.
4. To teach self-elimination, the diminishing as far as possible of personal equation in intellectual work.
5. To impart valuable information.

Besides these general aims, the teacher must keep in mind the fact that in all probability he has among his students several distinct groups: those who will wish to go on from this point to specialize, either for teaching or technical work; those who will wish to use this chemistry as a foundation for other studies in professional schools; and those who are not likely to have more than one year of chemistry all told and whose only ideas of its applications must be got from this one year's work. Moreover, in addition to this, the secondary school teacher must endeavor to meet the specific requirements of the College Entrance Examination Board and other examining bodies from whom his students may wish to obtain a certificate. It is obvious, therefore, that his task is no sinecure.

The usual method of teaching the subject is to combine lectures or text-book reading (descriptive and didactic material), accompanied by frequent quizzes to test the pupil's memory of what he has read or heard, and by lecture-experiments illustrating the principles involved, with what is even more important in the eyes of most teachers and certainly more difficult to use efficiently, the laboratory work. Theoretically it is in the laboratory that the real mind-training, which is after all the most vital part of the work, is done. There the student learns to manipulate various unfamiliar tools, thus acquiring a dexterity that is unquestionably of value in other fields than chemistry; there, rather than in the lecture room, he learns to observe accurately; and there, as well as in the lecture room, he learns to correlate facts, to develop plausible hypotheses from these facts, and to test and sift his hypotheses until he has arrived at a logical and incontrovertible conclusion. That is, he is supposed to learn all these things, and the value of his course depends largely on the success with which these objects are attained. As a matter of fact, it is extremely doubtful whether the average laboratory course does much more than familiarize the student with such change utensils as beakers and test tubes and with the habits and customs of a few acids and other unpleasant substances. There is no time in the crowded curricula of school and college to develop the scientific attitude of mind, and at the same time cover the ground of even the simplest course as ordinarily given. The attempt is often made, says J. H. Long, to cram more chemistry into the high school

boy than many of our smaller colleges find possible at 20. That attempt is natural on the part of an enthusiastic teacher with a store of information, all valuable in its way, which he is anxious to impart. The result is also natural; mental indigestion for the boy, irritation for his examiners, and disappointment for his teacher. The colleges have a little more time to spend, as well as more mature students, but even there the work must be hurried.

A noted English chemist<sup>3</sup> points out that there has been little change in the methods of teaching chemistry in the last sixty years. Is it reasonable to suppose that this is because the system was perfect at that time? Hardly! Moreover, it was devised for, and applied to more mature students than those with whom we now have to deal. We would scarcely be content with so little progress in industrial life; why should we rest content with stagnation in education?

#### ADVANTAGES OF THE FILM METHOD

Granted that the present system is not the best, what advantages do moving pictures offer in teaching chemistry? Many, it seems to me, both pedagogical and practical. First, they may be used to supplement the lectures so as to increase both their interest and their value. I believe they might very well take the place of many, if not all, of the lecture experiments now used for this purpose. A lecture-table experiment, to be of any use, must be carried out on a large scale so that the whole class may see clearly what is going on. With many experiments it is impossible to secure this. Even in the most modern lecture theaters, those sitting at the back of the room complain that they cannot see a large part of the demonstration, and the finer points are not infrequently missed by the whole class. The close-up with its exaggeration of detail, would be a boon to the back row. Further, an experiment takes its own time; it is neither to be hastened nor retarded to suit the convenience of the lecturer. The possibility of holding it at a definite point while the details are made clear or a discussion carried on, would add considerably to its educational value, as would also the possibility of repeating it as often as necessary at a moment's notice. Many lecture experiments which take only a moment to carry out before the class require much time and care in their previous preparation and subsequently can only be given once in the course of a lecture. Also, even with the greatest care beforehand, it not infrequently happens that some unavoidable accident happens and the experiment is a failure. The moving picture would eliminate the necessity of explaining to the class what should have happened and why it did not. It would also do away partly or altogether with the need of a special lecture assistant whose work it is to prepare these lecture demonstrations year after year, and in the case of the secondary schools where the master has to be his own assistant, it would effect an enormous saving of his time, which could easily be put to better advantage. A pictured experiment could be used not merely as well, but, on account of its greater clearness and exaggerated size, better than an actual lecture-table experiment for testing and training the student's powers of observation and reasoning. Moreover, I have no doubt that this could be done more effectively by a teacher whose mind is not occupied with the mechanical details of carrying out the experiment.

The College Entrance Examination Board in specifying the essentials to be taught in preparation for the examination in chemistry says, "It should be the aim of the teacher to emphasize, as opportunity offers, the essential importance

chemistry to modern civilization." This sounds simple and natural, but experience shows that the average beginner in chemistry has peculiar difficulty in correlating theory and practice. He puts the two things into separate compartments in his mind, and loses the key of the communicating presentation and discussion of properly worked out films of industrial processes should be a great help in this direction, especially as they might so easily be accompanied by films of the corresponding laboratory processes for comparison. The suggestion that moving pictures should be used to bring industrial processes home to the student and thus stimulate interest, as well as improve his understanding of such processes, was made at the Buffalo meeting of the American Chemical Society and received with the greatest enthusiasm by the chemists present.

No course in chemistry which does not include laboratory work can be at all adequate, inasmuch as the student can acquire only in the laboratory the dexterity and ingenuity which are essential before proceeding to the higher branches of the science. Otherwise, so far as the pedagogy is concerned, the elementary laboratory accomplishes little which a moving picture could not do as well or better. The student sees things done and the results follow in the picture, makes his own observation, draws his own conclusion, learns to sift the essential from the superficial, to eliminate prejudice and preconceived ideas, and to reason logically from the facts presented to him. It would seem as easy to do all this from a pictured experiment as from one which he performs for himself. Moreover, it seems to be a fact that a moving picture tends to remain fixed in the memory longer than a piece of work which one has carried out with one's own hands. This may be because the mind is not affected from the main object by attention to mechanical difficulties or by bodily fatigue. The freedom of mind from all minor matters is also an advantage to the teacher, who can thus give his undivided attention to the mental processes of his class. To plunge a beginning student into a laboratory where practically nothing he handles is familiar to him and expect him to reason about the processes he goes through is not unlike asking a person in the early stages of finger exercises and scales to play and interpret a Bach fugue. The mechanical difficulties absorb his whole attention and in the effort to get through note perfect he has no time to think of expression. We put our beginners in the laboratory too soon, with the result that they waste a large proportion of their time there doing painfully and uncertainly what might a little later be done pleasantly and easily. There are those who profess to find a pedagogical value in this very difficulty, but while effort is undoubtedly stimulating, too great a tax is deadening. Since we believe the mental training to be the most valuable thing which the student gets, why not concentrate on this at the beginning and let the correlation between experimentation and mental process come a little later. Pictures of laboratory processes may be shown and studied carefully from the same point of view as a laboratory experiment, until the student has become accustomed to that kind of seeing and thinking. They may then be sent into the laboratory to try to repeat for themselves some of the processes which they have seen carried on in the picture. In an attempt to imitate exactly what has been done they will learn the necessity for accurate observation and attention to detail, and will also naturally tend to take more interest in the mechanical processes. Further, since the theoretical discussion has already directed their thoughts along the proper line, the instructor may now be more critical than would otherwise be reasonable. Unquestionably this would

be an improvement over the blind following of printed directions, which is all that can be accomplished in many laboratories where time and teaching force are limited and classes unlimited. Later on the pupil may be trusted to use and not misuse printed directions, since by this time his point of view will have matured.

While the motion picture can never entirely displace laboratory teaching, it may take the place of part of it. One instructor could handle larger sections in the laboratory after the preliminary training. Time, apparatus and materials would be saved, no inconsiderable matter. There is a growing feeling that the ratio of expenditure to profit in elementary laboratory courses is too large, and any way in which this ratio might be altered for the better would be welcome. Columbia and New York Universities have tried to adjust by careful standardization and application of the efficiency methods of a modern factory to the laboratory work. Professor Blanchard of the Massachusetts Institute of Technology in criticizing this method raises the objection that there is grave danger of all mental stimulus being sacrificed to the routine. He says in part:

It is more often the case than not that after a student has performed a routine experiment in the routine manner he will retain of it so vague a recollection that he is unable to relate his observations next day in the class room. The value of laboratory work depends mostly on the extent to which the students feel the research spirit, even if in but a very feeble way in elementary laboratories. Acquiring manipulative skill and learning properties which are better stated in the text books than they can be by the student, are for the most part incidental to the more important purposes. There must be a compromise in elementary laboratories handling large classes between efficiency of the supply service on the one hand and the scientific inspiration of the individual student on the other. If it becomes necessary on account of the expense to standardize the laboratory work that it loses nearly all its stimulus, were it not better to omit laboratory from the program entirely, at least until the point is reached where sustained experiments apply (i.e. the working out of a simple problem, as in the unknown of qualitative analysis)? Some students are at school or college for a general liberal education, not to specialize in science. How shall they be treated if they elect to study the elements of chemistry? Is the expense of even a standardized and denatured laboratory course justified? When chemistry is chosen mainly for the object of intellectual development, does not the class room work without the laboratory serve the purpose?<sup>24</sup>

If I am not mistaken, the administrative problem might be at least partly solved without compromising the scientific inspiration.

With regard to the practical details of such a scheme much needs to be worked out by chemist and moving picture expert in collaboration. The success with which the ordinary standard experiments could be reproduced can only be learned by actual tests. There might be difficulty in arranging a laboratory to serve as a moving picture studio; there would certainly be difficulty in arranging a studio to serve as a laboratory. It would be advantageous to be able to reproduce experiments in color, and it would, of course, be necessary to plan a standard series of experiments which would be used in a great many different institutions. For schools such a series might be based on the requirements of the College Entrance Examination Board. There is perhaps a little more variation in the courses given at the different colleges, but even so there are a large number of experiments common to all elementary courses.

The idea of using motion pictures for educational purposes is not new, and the idea of applying them for scientific work seems to be in the air, but none of these ideas so far have been sufficiently far-reaching. A series such as I have in mind, if technically feasible, would cover the whole field of elementary chemistry, with possibly some extensions to later courses, as well, and would apply to every institution where chemistry is taught.

## WHY THE "SAFETY STANDARD?"

Sound and Sensible Reasons for the General Adoption by Law of the One Plan Which Insures Safety and Peace of Mind in Non-Theatrical Film Showings

BY LOUIS A. DAMON

THE motion picture has today reached the position of being one of the major industries of this country. It is bound to grow in magnitude and importance. The film has already rendered a great recreational and educational service to mankind. Its possibilities for service should be in no way diminished. Rather, every encouragement should be given toward helping the film industry constantly, safely and profitably to fulfill its high office as a means toward greater and greater instruction and entertainment.

But useful and essential as the film is, it is, nevertheless, in its unregulated use, a grave and constant danger to society. Firearms, gunpowder, and dynamite have all been great factors in the onward march of civilization. Each has been and is an essential in furthering man's conquest of the savage and material world. Each, however, has maimed and killed its own great armies of unfortunate and innocent victims.

Today firearms, gunpowder and dynamite are distributed, sold and used under certain restrictions. These restrictions have grown out of man's experience in and knowledge of the destructive qualities inherent in these agents of civilization. Just as laws have been made to regulate them, just so must certain regulating standards be adopted for the safest and wisest possible use of the film.

### RESTRICTIONS ON NITRO-CELLULOSE FILM NECESSARY

Most films thus far produced have been for use by the theaters. They are for the most part made of nitro-cellulose, which is a celluloid stock explosive and dangerous to life and property if brought into contact with flame of any kind. For this reason inflammable films are transported in tight metal cases and when in use are kept in fire-proof enclosures.

Because of the dangers attendant upon their use inflammable films are not only shipped in tight metal cases and are run in fireproof booths, but, in addition, are handled in theaters exclusively by experienced, licensed operators. Thus the public is safeguarded in the wide, general use of inflammable films in so far as their general use in theaters is concerned.

But the theater is not the only place in which films are desired. In industrial plants, schools, clubs and churches they are becoming more and more in demand. In these fields the film is used more for instruction than for entertainment. The use of film in these places is therefore more essential than when considered for the sake of entertainment in the theater.

The essential use of film for educational purposes in the places mentioned bids fair to reach greater proportions than the theatrical use thereof. In the majority of such places booths are not practicable and licensed operators are not available. What is more, neither should be required where the non-inflammable instead of the explosive and inflammable film is used.

How, therefore, in case the restrictions be removed upon the non-inflammable film, are you going to be sure that the explosive and inflammable variety will not be illegally and dangerously employed in schools, churches, clubs or

industries? The answer to this question is the answer to the question which heads this article—Why the "Safe Standard?"

### WHICH IS WHICH?

The great majority of films produced for theatrical purposes are not adaptable and are not desired for educational use in church, school, club and industry. Those few which are desired for educational use are being produced more and more upon the inflammable stock. But even though this be the case, one can never be sure "which is which" and the accustomed relaxation of vigilance, through the use of the non-inflammable stock, makes the mixed use of the two varieties extremely dangerous—to say nothing



SAFETY standard projection machine in use in a classroom in New Jersey. As there is no risk involved teacher and pupils have their minds free from anxiety and can concentrate on the visual lesson before them on the screen.

the mischievous result of a consciousness of law breaking on the part of the user.

Films gradually wear out and must be replaced. If, after a given date, all films produced for general education use were printed upon the non-inflammable stock it would be only a short time until automatically all of the nitro-cellulose or inflammable variety would be worn out and removed from circulation. But it is impossible to bring about such a condition so long as the unregulated projector for school, church, club or industry uses the same size film which is employed in the professional theater projector.

### TWO STANDARDS THE SOLUTION

The secret of peace and safety in this matter is the recognition of two standard types of machines using different widths of film, with the added legal requirement that all films of the narrower width must be produced on the non-inflammable variety only.

This would mean that all machines, regardless of when used, which employed the standard theater film, must, with



exception, meet the legal requirements placed upon the use of professional projectors. It would mean, further, the release of all burdensome and unnecessary restrictions upon the employment of the smaller safety standard film. It only after it had thus been made legally impossible to use an unsafe film in the smaller type of projector.

Most schools, churches, clubs and industries require a portable projector which can be readily moved from place to place. The pictures projected in such places are usually shown at very much closer range than is the case in theaters. Thus, the smaller-sized film is the more practical size for portable use. It requires less space in handling and is cheaper to manufacture because of the smaller amount of stock used.

As long as the same size of film can be used in both professional and portable machines the use of dangerous film in unregulated portable machines will continue as an ever-increasing danger to the general public and an unwarranted hazard to the entire film industry.

**SAFETY STANDARD SIMPLEST AND BEST PLAN**

There are, therefore, only two ways by which this danger can be safely met. One is to compel all portable projectors to meet the restrictions placed upon the use of professional machines. The other is to establish the narrower width of film as the standard for all portable machines, and then make it unlawful to produce any film of this smaller width except upon a safe and non-inflammable stock.

I believe that the latter plan is the simplest and best method. I am convinced that it would be just to all parties concerned and that it would really protect the public and at the same time safeguard the entire film industry against any possible future disaster.



**COLUMBIA TEACHING DENTISTRY WITH FILMS**

The progress made in the standardization of dental technique during the last year and the marked improvement in the standard of dental work demanded by patients are emphasized in a Columbia University announcement of advanced courses in dentistry. The use of motion picture films in dental instruction and recent developments in the utilization of the radiograph are also important factors, according to Columbia's dental faculty.

Motion pictures have been called in to aid the fight for better teeth, and the screen has been adopted as a method of teaching.

"Motion picture films," says the announcement, "have proved their teaching value in dental technique, and operations enlarged upon the screen reveal clearly details otherwise impossible to show. Supplementing the clinical instruction, a number of these teaching films will be shown during the coming sessions. Lectures, illustrated with slides, and new diagrammatic charts will supplement other instruction.

"An ample operating infirmary, fully equipped with modern dental units and accessories, occupies the upper floor of the new dental building, as well as a demonstrating room fitted with every convenience for postgraduate teaching. On the second floor are the executive offices and the lecture hall, the latter being equipped with apparatus for both still and motion reproduction on the screen."

**MOVIES TO HELP ELECT HARDING**

L. J. Darmour, camera man for the Commercial Publicity Film Company, of New York, is in Marion, Ohio, making motion pictures for the Republican National Committee as part of its publicity campaign to try and elect Senator Warren G. Harding to the

**MARGARET L. MacDONALD JOINS OUR STAFF**

Becomes Associate Editor of Educational Film Magazine after Ten Years' Experience in Motion Picture Journalism

Beginning with the October issue of EDUCATIONAL FILM MAGAZINE a new name will be found at the editorial masthead of this publication, although the name of our new associate editor is well known in motion picture journalism in New York City and in many parts of the United States and Canada. On September 20 Margaret L. MacDonald enters upon what all of us hope will be the crowning epoch of her career, for she will then be directly engaged in the educational and non-theatrical motion picture field as one of the editors of this magazine - a field which she has made peculiarly her own.

Miss MacDonald expects to introduce into this publication some new departments and special features, relating especially to the use of films by women's clubs, in homes, and in theaters where such use is for juvenile or community purposes rather than commercial. She will also continue her excellent work as a film reviewer and will contribute editorials, special articles, and interviews of value to all of our readers.

Miss MacDonald came to New York City from Canada ten years ago. Previous to entering a journalistic career she gained the degree of A. T. C. M. at the Toronto College of Music, and for several years was professionally engaged in musical pursuits in Canada. In 1910 she entered the employ of the *Motion Picture News*, of which Dr. Alfred H. Saunders was then editor, where she served for three years on review and general staff work. She introduced and edited one of the snappiest moving picture departments carried in either the daily or weekly newspapers at that time, in the *New York Star*, known as "Wig-Wag" at the Movies. Miss MacDonald was connected for a time with the *Morning Telegraph* and the *Dramatic Mirror*. Previous to six years' connection with the *Moving Picture World*, where she was engaged on the review staff, as well as serving in the capacity of editor of the Educational Department of that journal, she served a period in continuity writing in the scenario department of the Famous Players Company.

**FOOTE JOINS SAFETY STANDARD INTERESTS**

Former Manager of Underwood & Underwood's Educational Department Becomes Eastern Manager for United Projector & Film Corp.

G. P. Foote, identified with the Underwood & Underwood for years as manager of their educational department, has resigned to become eastern manager for the United Projector & Film Corporation, of Buffalo, N. Y., with headquarters in New York City. This concern was recently incorporated under New York State laws with a capitalization of \$1,000,000. L. E. Davidson is general manager.



G. P. FOOTE.

For some time Mr. Foote has been keenly interested in the development of educational motion pictures in their broadest application to classroom needs, and actively associated with plans to produce pedagogical, religious, industrial and recreational films on safety stock, thus permitting the widest use possible of this tremendous educational force without any element of danger in the classroom, church, club or home. The fact that the United Company has under way plans for immediate expansion in the east and middle west, having opened branches in New York City and Albany as well as Toledo, in addition to its present exchanges in Buffalo, Pittsburgh and Harrisburg, Pa., will afford Mr. Foote an unusual opportunity to

utilize his experience and apply his ability to the problem of placing safety standard projectors and films in schools, institutions and homes in the eastern territory.

Mr. Foote's wide acquaintance with schoolmen throughout the United States, gained while placing the Underwood System of Visual Instruction in thousands of schools, will no doubt prove valuable to him in his new position. He will also be able in large measure to do for "safety standard" films what he was able to do for stereographs and stereopticon slides in his former field.

presidency in November. Films produced by Mr. Darmour will cover all of the noteworthy political events in Marion and on the speechmaking tour which the Republican candidate will make. These pictures will be distributed through all of the news weeklies.

## ASKS \$9,500,000 OF CONGRESS FOR FILMS

Congress will be asked to appropriate \$19,500,000 to cooperate with the various states in carrying out a great motion picture program in the country's schools, if the plans of the new organization incorporated in Indiana, known as the Visual Education Association, are adopted. The organizers are Charles A. Greathouse, former state superintendent of public instruction in Indiana; Dr. J. N. Hilty, commissioner of health of that state; and B. R. Inman, manager of the Indiana chamber of commerce.

According to Charles F. Hunt, secretary of the association, congress will be petitioned to appropriate immediately \$5,000,000, the remainder of the sum needed to be granted in instalments. Mr. Hunt estimates that an equal amount will be provided by the various states.

Apparently this new association has no connection whatsoever with the Chicago organization known as the Society for Visual Education, which is working along quite different lines.

The probability of this ambitious scheme (and it seems to be an ambitious one at this time) is that congress is in no mood to finance the kind of projects that are of such a large scale, and the tightness of the purse strings is another prohibitive factor. It will be remembered that in 1917, Dr. H. E. Wood, United States Commissioner of Education, asked congress for an appropriation for visual work. Senator Owen succeeded in getting the sum of \$7,000 for the use of the Washington Bureau of Education, but even this modest appropriation was thrown out by the committee of the House of Representatives. By what miraculous power the Indiana promoters hope to move congress to grant millions of dollars, not months ago it would grant nothing for motion pictures.

It is hoped at this writing. It may be merely one of those fiction stories of the "Hesperian" authors. —Editor.



## FILMING MONTANA IRRIGATION PROJECT

C. J. Blanchard of the United States Reclamation Service was in Great Falls, Montana, recently, taking motion pictures of the Sun River irrigation project and of Great Falls and vicinity. The pictures will be shown in the east to describe the work of the reclamation department and will serve to advertise this section. Scott Leavitt of the Commercial Club is co-operating with Mr. Blanchard, together with George O. Sanford, local project manager.



## OUTDOOR HEALTH MOVIES IN PHILADELPHIA

On the theory that the care of health is a serious problem, but not a solemn one, the Philadelphia Health Council provided during the summer a rollicking program of motion pictures at various recreation centers.

The movies have proved an excellent method for teaching health principles. In story form, the pictures teach that sunlight, rest, good food and pure water, fresh air, exercise and cleanliness are the factors that make for health. They are shown five nights each week in different districts, educating thousands toward better living and at the same time giving them entertainment.

A recent schedule included performances at the following places in Philadelphia.

July 26, University Playground, Thirty-fourth and Spruce Streets; July 27, University Settlement, Twenty-sixth and Findland Streets; July 28, Athletic Recreation Center, Twenty-sixth and Master Streets; July 29, Cohocksink Recreation Center, Cedar and Cambria Streets; July 30, Wocacoe Playground, Fourth and Green Streets.



## EVANGELISM VIA FORD AND SLIDE

The Evangelistic Committee of New York City sent out a Ford touring truck this past summer as an aid in evangelistic work. The truck was fitted up with a stereopticon outfit, a screen and other equipment of value in holding outdoor meetings. The machine went to certain portions of the city where it was possible to bring a crowd together with little difficulty. Afternoon meetings were held for children and evening meetings for adults. Bible pictures were shown and the speaking was done by Rev. J. S. Kennard, Jr., being recognized as a missionary this time.

## LABOR IN THE MOVIES

A new motion picture corporation known as the Labor Film Service has been organized in New York City for the purpose of presenting labor's viewpoint to the public means of the screen. It is an enterprise definitely designed for the spreading of propaganda, but if the pictures are honestly made, without prejudice or distortion of the truth they should do much good, declares an editorial in the Stockton (Cal.) *Independent*.

The first pictures which it is planned to make will include the stories of various trade union organizations, their origin and the benefits they have brought to their members. There will be news pictures, with views of homes and working conditions. If there are strikes, the news pictures will cover every phase of the strike from the homes of the strikers to experiences on the picket line.

Then there will be pictures of labor conditions abroad, showing the working people of China, Japan, India and other lands of Asia and Europe in their houses and at their work. Here, as in the pictures made in the United States, labor uprisings will be dealt with in an effort to show the public a side it is not always well informed on either before or during a labor dispute.

Still another feature of the Labor Film Service's work will be the screen presentation of certain great labor dramas such as Hauptman's "The Weavers," Zola's "Travail" and some of the plays of Shaw.

There is danger in this scheme, as in any such big propaganda attempt, of being one-sided in presentation of fact and so of rousing bitter antagonisms or of alienating public interest. If the labor films can steer clear of such difficulties, however, they should certainly prove of genuine interest and instruction to the public.



## NEED FARM HANDS? USE MOVIES

The farmers of North Dakota are so badly in need of men to harvest the wheat crop that they are advertising movies in Chicago. Pictures are being shown in the west side parks in the manner in which the work is done. Those interested are requested to call on the manager of the United States Employment Bureau at 116 North Dearborn street where they will be given transportation. According to the latest report, 400 men are needed in Bismarek at \$6 a day and board, and 1,000 in Fargo at \$5 a day and board.



## LIFE HISTORY OF THE PEARL — PICTOGRAPH 7047

Pearls? Most of us know two facts about them anyway—that they come from oysters and that they are to be found in jewelry stores. Perhaps there is nothing else that is so widely imitated as the pearl. It is possible to purchase a string of "pearls" for ten cents (war tax) in Woodworth's, and in the picture is photographed a single "virgin" pearl, valued at \$35,000 (this latter, a real pearl of course).

But, here is a life history of the pearl. The pearl bearing oyster is a product principally of oriental waters, in shape resembling clam shell, and living in a pearl-lined shell. It is this mother-of-pearl substance that builds around any irritating body lodged on the inside of the oyster. Small fish imprisoned by the oyster are gradually covered with layers of pearl, until they lose their identity of fish and enter the market as valuable jewels.

The Japanese have exploited this activity by inserting tiny carved Buddha and other forms inside the shells of living oysters, and leaving them until they are covered with pearl.

Perhaps you may be fortunate enough some day to open an oyster that contain a number of pearls, and so that you may know how to make them into a chain, the cameraman has recorded for you benefit the delicate task of sorting and grading pearls according to color, size and quality. Here you will learn the meaning of 11 terms "button," "seed," "blister," "baroque" and "virgin" pearls.

You will also be permitted to feast your eyes for a few seconds upon three inches of pearls valued at a quarter of a million dollars and upon a double string of pearls valued at a quarter of a million dollars, and upon a double string of pearls that we dare not tell the value of, for fear that you may think it a "fish story."

## BOOTH TARKINGTON REVEALS CHILDHOOD'S COMING OF AGE

Public Approval of the Edgar Comedies Shows a Change of Adult Viewpoint toward Children

By JEROME TACHENBRUCH



BOOTH TARKINGTON, Author of the Edgar Comedies  
American Boy, etc.

In the dim past of the world's social history there was the WORD—the word of parental authority. With the development of the family into the unit, paternalism received its final incarnation as the paramount principle in relating the customs of the members of the clans. And in this worship of the elders' authority and wisdom, there developed an attitude toward children that we today think is barbarous. Occasionally, we hear

echoes of the sentiment that controlled these ancient *mores*: the remark of some tyrannical parent: "Children should be seen and not heard." But in other days children were not even seen.

With the intellectual emancipation of women came the breaking of chains from the buoyant spirit of children. We have learned that the child is a logical creature, with his instincts uninhibited by the social taboos that exercise a pernicious influence upon his elders. He is the youngster who sees Lady Godiva in all our customs, overlaid as they are with "don'ts" and false appearances. The tragedy of the repressed child is that he has been unable to free himself. Under social organizations he was taught to regard the male parent as a creature who could do no wrong; who was to be regarded with awe as the fountain head of all wisdom, and who must be addressed in terms of august prophecy.

Woman, however, has seen through the sham kingship of man; and, simply by giving expression to this conviction, has overthrown its authority with the same ease that she blows down a house of cards. And, strangely enough, man has accepted his new status. In many instances he has adopted the new relationship distinctly to his liking, especially as it removes from him the necessity of constantly bearing the patriarch—an impossible burden in these leveling days of widening democracy.

### NEW COMRADESHIP OF PARENT AND CHILD

Children, of course, have been the real winners in this new relationship between themselves and their parents. With the rise of the wife to the status of friend and sharer of the family joys and sorrows, the child has learned to respect the friend he has found in his father.

Perhaps the most dramatic change in this regard is the dropping of the barrier of fear. The child's aggressions are no longer considered in whatever manner as a fault. His play is no longer circumscribed by fear of parental indignation; he is sure that his instinctive reactions to his environment—his suggestions of play, will not be scorned or punished by his elders, nor punished by his parents.

All this has meant a remarkably simplifying of the background on which educators have to work. They no longer need remove the crippling chains of fear before the child is free to express whatever capacities are peculiarly individual with him. The task of the educator has been tremendously clarified, if he but appreciate the malleability and the flexibility of the human material he has to work with, and not try to make it conform to a pedagogic formula.

This freedom of children from constant restraint does not mean that parents have abandoned the rod; nor that codes of conduct have been entirely swept aside. But it has resulted in children appreciating the fact that their parents understand their pranks, even though they themselves are punished for some juvenile attack on the customs of a well-ordered society.

### THE AMERICAN BOY ON THE SCREEN

The modern American boy and his sister have been well presented by Booth Tarkington in his Pentrod stories, "Seventeen," and other tales. But he has gone beyond the printed word and is now dividing his time in presenting the American boy to his parents. Between the printed word and the motion picture. In a series of twelve screen comedies, built about a new Tarkington boy named Edgar Penroy, the author has shown that parents accept childhood's pranks at their face value. Parents know that their children are not wicked and are consequently able to snare the spirit of their youngster's play. The child's pranks are accepted as pranks, not as indications of tendencies to perverseness; and the parent may enjoy them through his unrepressed sympathy. In books on the stage, and now on the screen, Booth Tarkington has portrayed this



"Fathers Are Sometimes Wrong, Too."

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## "AS WE FORGIVE"

First Two Reel Bible Picture of The Historical Film Corporation—Elaborate Plans of the Company for Religious and Educational Productions

**P**RAYING to be forgiven, as we forgive others, is the habit of all Christendom, but actually forgiving others is perhaps not the practice of all Christians. In its purpose of making strong modern two reel dramas with a brilliant cut-back to some Biblical parallel, the Historical Film Corporation of America could have selected no lesson more urgent in its common need than Henry Christeen Warnack has found in St. Paul's remarkable Epistle of Paul to Philemon, which the company is releasing under the title "As We Forgive."

whose sister he had been engaged. The boy hesitates to go. Dr. King says he will go with him. King is sure of the right way to come because Henry Lee, the wronged employer, is a member of King's church. At first Lee is in arms against what he considers imposition on the part of his pastor, and it is then that King brings both men before they try to face the situation, to allow him to tell a story from the Bible which will help them in their case.

The result is that they listen to a remarkable human, strong, a lovely interpretation of the manner in which St. Paul, a prisoner in Rome, persuades a new convert, Onesimus, to return to Philemon, the master he had wronged. King remarks to Lee that Philemon was as human as the rest of us and had been bitterly wronged yet because he had been taught the Lord's Prayer, he forgave he was to be forgiven.

Lee forgives the young man and restores him to his former position, and the boy comes back, also, into the favor of his sweetheart's sister.

Since it would be so difficult to stage the Bible story exactly as they may have been in the Bible days, the producers have struck upon a happy plan in offering stories of the here and now applying to them the golden love of Christ days and of Israel under the dispensation of Moses.

Mr. Warnack's story of "The Prodigal Son," designed a two-reeler for production as the first Bible picture of the corporation, was found to be worthy of a feature and has been laid aside until the first six two-reelers are complete. This company's plan of coupling with its Bible stories modern prototypes has met with the approbation of churchmen and it is believed that this is the solution of the Bible film problem, as it will make the Bible lesson part of modern every-day life.



ONESIMUS, having been converted by Paul, returns to deliver Paul's letter to Philemon, his former master, whom he had plundered, and to his fiancée's sister. Alpha, sister of Philemon, pleads with him to forgive the boy.

Probably no problem of society requires more study or delicate handling than that of the returned convict. What society did to him and what he did to society is a question which arises with the release of every man who has, in the eyes of the state, paid the price of a mistake. Whether crime is the result of sick-mindedness or ignorance, or whether it has to do with misguided impulse or desire for expansion at the expense of consistency, the fact remains that out of 100,000 arrests in this country 2,000 men are banished from society for a period of years. Many of these unfortunates return to face the problems of life under difficult conditions.

Mr. Warnack's photoplay "The Honor System" brought a convict to the prison gates on his way to freedom, but did not undertake his rehabilitation and regeneration. "As We Forgive" deals not only with the convict restored to freedom but with the thousands of wronged and well-meaning employers of labor.

A young man, released from prison after serving a short term for embezzlement, finds himself hounded from job to job by detectives who know his record. Discouraged, he drops into the "Come Back Club," which has been founded and is conducted by a minister who preaches to a kid-glove congregation on Sunday and who, during the week, tries to help a class of men who seem most to need an example.

Dr. King, the pastor, welcomes the new convert, solicits his story, and he, in turn, goes back to the man he wronged and to



ONESIMUS, fugitive servant of Philemon, confesses his crimes to Paul in prison at Rome. One of the effective scenes in "As We Forgive," the new two reel Bible film.

The plan of the corporation to produce 100 two-reel pictures taken from incidents in American history and from the lives of the builders of the American nation, as part of the great national plan of Americanization, will be set aside until the Bible pictures are in full swing of production and until the company's educational pictures have been inaugurated.

## PRODUCTION OF CHURCH FILM PROGRAMS

In its Sunday magazine section of July 11 last the *Sun and New York Herald* published a half page illustrated story about the Rev. Paul Smith, president of the International Church Film Corporation, reproducing photographs of Dr. Smith and scenes from "The Good Samaritan" and "Miracle Money," two films produced by the company. After telling of Dr. Smith's splendid reform work on the Pacific Coast the writer outlines the motion picture plans of the company, as follows:

"Today an interdenominational corporation, the International Church Film Corporation, is making pictures solely for church use. The large denominations of the Protestant Church are cooperating in the movement. They are represented on an Inter-denominational Board of Review, that will keep the movement 'within the church' for all time. This board will pass on every film that is produced by the corporation. It will pass on the scenarios before they are filmed and afterward. It will see that the Church's viewpoint is always maintained in the films.

"A comprehensive plan has been drawn up and when it is completely carried out the churches will have a motion picture circuit that will rival any theatrical chain in the country. Five thousand churches will be represented in the circuit and will receive and show each week a completely new motion picture program.

"The weekly film releases will include a Biblical film which can be shown at Sunday school and at the evening church service and so a complete recreational program to be shown on a week day night or at a children's matinee. This program will embrace a modern drama, a comedy, a news reel and an industrial or educational film.

"One of the first policies adopted by the movement was that no players are to be starred or featured in the productions. The cast is not even named in the films. The theory is that many commercial companies are building their films around prominent names and neglecting the stories in which they appear. The players who appear in the church films will be entirely obscured by the message the motion pictures carry.

"The entire purpose of the program will be uplift. The Biblical films will carry a Gospel message with a direct Gospel application. The dramas and even the comedies will as truly carry a similar message because they will be of the clean, wholesome, character building type."



## FILM AND SLIDE PROGRAMS IN NEWARK, N. J.

Instructional Reactions of Pupils to Films, Through Definite Teaching Plan, an Important Feature of the Visual Work

By A. G. BALCOM

Asst. Supt. of Schools, Newark, N. J.

The following are three film and slide programs which I have been giving on the playgrounds of Newark, New Jersey, in the evenings. This has revealed to me a fruitful field of work. We are playing upon the emotions of people who could not be reached in any other way.

The plan which follows the programs in this article was worked out by Dr. George I. Brinkerhoff, principal of the Webster School, of Newark. We not only show the picture, but try to have a proper reaction through a definite plan of teaching.

### PROGRAM I

Introductory Slide.

Film—"Making an American."

Slides—Announcing the Dates of the Opening of Schools—Day and Evening—Pictures of Newark Schools.

Film—Board of Education Officials Directing School Activities.

Slides—School Buildings of Newark.

Film—"Knights of the Cross Roads," part 1, featuring the Safety Patrol (older boys and girls of the schools) in the conservation of life and property.

Slides—School Auditoriums and Classrooms.

Film—"Knights of the Cross Roads," part 1.

Slides—Great Americans—Washington, Lincoln, Roosevelt, and President Wilson, closing with the pledge of allegiance, flags of the allied nations and the Star Spangled Banner.

### PROGRAM II

Introductory Slide—Slides Announcing Dates of Opening of School—Day and Evening—Special Mention of Continuation Schools.

Film—"The Golden Harvest," showing American made machinery in the production of a staple food.

Slides—Beauty Spots of America.

Film—"Beautifying a Community."

Slides—Glimpses of Newark and Our County Parks.

Film—"The Priceless Gift of Health."

- Slides—Glimpses of Newark.
- Film—Life of Lincoln, Part 1 and 2.
- Slides—Pledge of Allegiance—Law and Order—Star Spangled Banner.

### PROGRAM III

- Introductory Slide—Slides Announcing Dates of Opening of Schools—Continuation School Notice.
- Film—"Gardening," How boys and girls can help to increase our food supply.
- Slides—Some Newark School Gardens.
- Film—"The Horse," a story involving the proper care of animals.
- Community Singing.
- Film—Milk, its production and importance as an item of food.
- Community Singing.
- Film—Judge Brown Story, Part 1 and 2.
- Community Singing and Pledge of Allegiance.

### DR. BRINKERHOFF'S TEACHING PLAN

Motion pictures in school are valuable when they increase knowledge, improve the power to think, or impel a higher plane of conduct. To achieve these ends it will be necessary to do more than merely show the picture.

It is earnestly recommended that the presentation of a film be preceded by hints, directions or questions, which will help children get the message you want the picture to convey; and that the showing be followed by exercises which will insure the best reaction. Teachers may find use for the accompanying suggestions in carrying out the proposed program.

### A GENUINE PANAMA

A. Before showing the picture the operator or director in charge may give a thought directing question or command.

"In what ways do the customs of the people of Panama differ from our way of living?"

or:

"Notice the way in which the people of Panama live, and try to discover why they live as they do."

B. After the film has been shown, assembly leader may announce a thought provoking question or direction for discussion or composition.

"What are some of the things that the people of Panama need to learn in order to make their country better?"

or:

"What has this country done to help Panama, and what more may we do to help the people?"

or:

"The people of Panama possess what opportunities to develop a superior civilization?"

Note 1. The best composition may be read in class or assembly and then mailed to the Visual Instruction Department of the Newark Board of Education.

Note 2. Children may be encouraged to collect newspaper clippings that pertain to Panama or the Panama Canal.



### BOOTH TARKINGTON'S "EDGAR" COMEDIES

(Continued from Page 13)

psychological relationship with delightful understanding. On the screen thousands of motion picture patrons have laughed at and with Edgar and his pals in their escapades, as they are interpreted by a company of consummate child actors at the Goldwyn Studios in Culver City, Cal., where these short comedies are made.

In the near future the author will enlarge upon his themes and present full feature stories in which the modern boy will be taken through his various relationships with his parents, his relatives, his companions, and his academic preceptors. The honest endeavor of so understanding a mind as Mr. Tarkington's has done and will continue to do much to further the awakening friendship of parents for their children. And this friendship, based on an ever-widening knowledge of child psychology, will suggest to the trained educator many new angles from which to approach his task of developing the latent intellectual tendencies of his charges. Many of our new "modern" schools have seized upon the child's play instinct as a sufficient medium for the acquirement of solid knowledge. The principle is sound; and the next decade may see our public schools transformed into institutions where the word study is interpreted as play.



## THE FILM A TRUE GUIDE TO ONE'S LIFE WORK

How Round Pegs May Be Fitted into Round Holes and Square Pegs into Square Holes By Means of the Movies

By P. D. HUGON

It is the unfortunate consequence of human limitations that no sooner is a good name found for a new thing than its meaning gets popularized and, soon after, entirely lost. Just as Education has almost come to mean nothing but bookishness, Vocational Education is fast becoming synonymous with a highly commercialized form of manual training intended to make employees for various industries.

Now there is no doubt that manual training is not only sound educationally but that it is a vital part of all education whatever. We do not need to praise "learning by doing." There is no other way of learning. Psychology teaches us, for instance, that whenever we read a word we unconsciously form not only a visual image corresponding to that word but an incipient motion of the muscles of the throat and tongue necessary to pronounce that word. We cannot help "doing," and the more we do the better we learn. Reading aloud makes us do more than reading to ourselves. It performs a more complete muscular action. That is one of the reasons why manual training is so invaluable in general education, that it prevents our being content with an incipient action performed very largely in our minds and compels us to carry out that action to its final consequences.

And it is because manual training completes the action that it is valuable, for completion calls into existence the co-ordination of all the necessary kinds of effort to produce the result. The hand becomes the servant of the brain only by a series of motor coordinations which require a great deal of practice.

Nor can we distinguish between vocational training and manual training on the ground that the former necessitates the making of finished articles. If anyone calls an occasional hour in the carpenter's shop manual training he needs to revise all his ideas of education. Any training which does not aim at establishing the habit of thoroughness is hardly worthy of the name.

What is vocational training, then? Evidently nothing but discovering the particular bent of each particular individual and supplying him with the training that will utilize that bent to the utmost.

### THE COLLEGE A VOCATIONAL SCHOOL

Inasmuch as the vocational school, so-called, gives the average boy or girl the choice of a number of occupations, it comes very near fulfilling that requisite. Inasmuch as the up-to-date college supplies to the "upper third" the training which will enable them to use their powers to the greatest advantage, the college itself, is also a vocational agency. It is no use blinding ourselves by the prejudice of an ignorant democratic creed.

Scientific experiments carried out over a number of years and involving several million people have definitely established the fact that people vary in intelligence as much as fifty per cent and more, that the degree of intelligence of an individual does not change perceptibly from the cradle to the grave, and that a good third of the population are incapable of more than the most elementary school education. The same investigation has established that very

nearly one-third of the population is distinctly above the average in intelligence and, therefore, can never be satisfied with any occupation in which brain work is not the predominant factor.

Other investigations not carried on by laboratory methods, but nevertheless embracing many hundreds of thousands of people, have enabled us to classify people according to certain physical characteristics which give us their natural likes and dislikes. I know that some professors who are inclined to doubt everything that does not emanate from the orthodox crucible are apt to pooh-poooh the idea that the shape of a man's nose or the size of his forehead bear any relation to the contents of his brain. But it is perfectly easy to confound these professorial critics not only by the proof of the pudding, which, for instance, has enabled some salesmen to multiply their sales from ten to one hundred times, but by cold scientific facts which



MANY trades and professions have been and can be filmed, so that a prospective apprentice or student may gain a rather comprehensive idea of the work and the earning possibilities. Through the film she may learn more quickly than from any other source, how to avoid a round peg-square hole or square peg-round hole misfit.

the good professors themselves are apt to overlook.

I want to give here one example because it happens to be within a field that I have investigated with particular care. Character analysts who work from faces and whom the college men are apt to look down upon as mere intuitional empiricists will tell you that if your eyes are wide apart you possess "motion-form," meaning the ability to detect variations in objects in motion. I have tested this rule on hundreds of cases and found it invariably correct. The theoretical explanation of it, which only occurred to me after verifying the practical side, leaves no question of a doubt that the rule is correct. On the distance between the eyes depends stereoscopic vision. The further apart the eyes are the more stereoscopy we have. During the war pictures were taken from aeroplanes at intervals of several hundred feet, placed side by side and viewed through a stereoscope, giving not only a stereoscopic picture but one in which the relief was so much exaggerated that a bucket lying on the ground looked like a five-story tower in pro-





By GLADYS BOLLMAN

## WILLIAM HART—HERO

A recent delectable dissertation by Irvin Cobb, "*A Plea for Old Cap Collar*," argues for the good points of the "nickul library."

"In a five-cent story the villain was absolutely sure of receiving suitable and adequate punishment for his misdeeds. Right then and there, on the spot, he got his. And the heroine was always so piperfectly pure. And the hero always was a hero to his fingertips, never doing anything unmanly or wrong or cowardly, and always using the most respectful language in the presence of the opposite sex. There was never any sex problem in a nickul library. There were never any smutty words or questionable phrases. If a villain said 'Curse you' he was going pretty far. In a nickul library there was logic and the thrill of swift action and the sharp spice of adventure. There, invariably, virtue was rewarded and villainy confounded; there inevitably was the final triumph for law and for justice and for the right; there, emblamed in one thin paper volume, was all that Sandford and Merton lacked; all that the Rollo books never had. We might have told them that though the *Leatherstocking Tales* and *Robinson Crusoe* and *Two Years Before the Mast* and *Tanahoe* were all well enough in their way, the trouble with them was that they mainly were too long-winded. It took so much time to get to where the first punch was, whereas Ned Buntline or Col. Prentiss Ingraham would hand you an exciting jolt on the very first page, and sometimes in the very first paragraph."

We contemplated the motion picture field for the equivalent of something so long remembered and highly-to-be-commended as the exploits of these Wild West heroes. Where is it to be found, if not in the achievements of William Hart? To be sure, Mr. Hart combines in himself engagingly the characters of villain and of hero. But as the villain he never fails to "get his;" as the hero he always triumphs in right-doing. And this combination of the two roles in one person presents the problem of civilized man as opposed to the problem of uncivilized man; the conquest of evil in self, as opposed to the conquest merely of evil in the material world. There are all the thrills of the old "nickul library" to capture the youthful imagination. But there are also the experiences of personal sorrow and sacrifice that go a step farther, and do "all that the Rollo books never did," that present the subjective struggle recognized by the constituted parental authority as necessary for the development of character.

The very titles breathe Romance—*Hell's Hinges*, *Blue Blazes Rawdon*, *Wolves of the Rail*, *The Border Wireless*, *Wagon Tracks*, *The Toll Gate*—to name only a few. They put one immediately in the mood for a sweeping drama of action and daring. The names assumed by the hero are also worthy of notice. Black Deering—Sir Walter Scott might have chosen it. One of Mr. Hart's finest pictures is *The Toll Gate*, recently released, equally potent as entertainment or as sermon.

The story is of a man who atones for his past life by the voluntary sacrifice of happiness. Black Deering is the most famous hold-up man of the state, and the leader of a notorious band. And the search for him, although it has not reached a cave where the band meets, is hot on his trail. He proposes to quit. But through Johnson the band is induced to demand another raid, and in it Deering is captured. He discovers that Johnson was playing a false game, and is responsible for his capture. Deering despises Johnson and his captors share the feeling. Nevertheless, there Deering is! He escapes from the freight car where he is held, and after a long trip he reaches a small town, not too small for three or four saloons, however. His effort to get work does not succeed. Desperate, he "shoots up" the saloon and makes off with some money. The hue and cry is raised again, and after long pursuit, which leads toward the border, Deering is on the point of capture, just barely ahead of his pursuers. His horse collapses. And to put it out of its suffering, he discharges the shot which will reveal his whereabouts. He looks down at a little lakeside cabin, wondering if he can find refuge

there and as he does so, he sees a little child fall in the lake. He makes a dangerous leap, saves it, and carries it home. Here he finds a deserted wife, and the child immediately wishes to claim him as "daddy." The method of escape is suggested, and when the pursuers come they find simply a commonplace family life going on. But they are still suspicious, and wait until morning, closely picketing the house. While Deering is sitting up through the night in his supposed wife's room, he discovers a picture in the Bible which shows that Johnson is the husband who deserted her. He finds a verse—"By their fruits ye shall know them." And he thinks over his life and his future.

The next morning Johnson appears at the head of a mongrel band of adventurers. He exposes Deering, but Deering is not sorry for the opportunity to come face to face with his betrayer and the man who deserted an innocent wife. The military are trying to dispose of this marauding band also. And in helping them Black Deering kills Johnson in a fair fight, because of his misdeeds past and present.

But now the chief of his captors has come to see what sort of man this Black Deering is—"His name may be black but his heart isn't." And, since they are over the border, he lets him go. The gentle woman who has befriended him wishes to go too—but because of the boy, and because of her name. Black Deering refuses to let her marry him. With this final renunciation he goes away—"By their fruits ye shall know them."

*The Toll Gate*. Produced by William Hart. Distributed by Famous Players. 5 reels.



## HOMER COMES HOME

Another Charles Ray drama of the familiar type is *Home Comes Homer*. Homer, in his home town, has been dismissed from his work. Being of the right stuff he is not discouraged, but encouraged by this event. It gives him the opportunity to "tell the world" that he is a success. He goes to the great organization of Bailly and Kort—the Bailly and Kort. But at the end of two years, although he has saved \$300, he is not progressing rapidly. He has a wonderful idea which needs "cash," but his superior refuses to cooperate until the "cash" is forthcoming. His path seems to be blocked.

But suddenly he gets a flash of the wisdom which is so much greater than common sense. With his \$300 Homer goes home. He arrives on the express which stops only for important personages. The whole town turns out to see who the personage may be in this case, and is electrified to see Homer, in a new suit. He takes the best rooms in the local hotel. He hires the local taxi for two weeks. He spends money recklessly, even to the last dollar. He is invited to take part in a great ceremony of laying a cornerstone. He even secures the capital to carry out his big idea.

After this blaze of glory comes a cloud. A jealous rival of Homer's finds out that he is only a clerk, and spreads the news that he is dishonest. And when, after getting the money, he fails to appear at the office, it looks as if that were the case. But that is only because he has walked back to the city, rather than touch the money, which was all he had.

Then, of course, his little burst of daring bears fruit. His big idea comes to pass. He overcomes once and for all any distrust which anyone may have had of him, and inevitably he "wins the girl."

The wise mingling of perseverance and daring which spell success is the message of this picture. It is as well directed and made as Ray's pictures usually are, and is suitable for almost any use.

*Homer Comes Home*. Produced and distributed by Famous Players. 5 reels.



## "A CUMBERLAND ROMANCE"

*A Cumberland Romance* is an honest picture. The acting is honest, the setting realistic, and it is a sudden illumination of the truth which determines the ending. The characterization is excellent, and the atmosphere say those who now, genuinely like that of the Cumberland mountains.

The story is ordinary enough—up to the end; the northerner who has a misunderstanding with his sweetheart visiting the mountains; the beautiful mountain girl living with her mother in the absence of her hard-drinking outlaw father who stays in hiding in the hills; the mountain lover who hates and distrusts the "furriner." In the mother of Clayton, the northerner, however—a departure from the older type of story—we see a real human being who loves and trusts her son, instead of one of those familiar ogres who try by lies and subterfuges to break up the match. Neither does the mountain over act "according to Hoyle." He is a young minister, laboriously and lovingly consulting the Bible when in doubt. Instead of becoming violent, and shooting the northerner, he becomes his friend, and protects him from the drunken insults of the girl's father.

The wedding day arrives. With as much grace as they can the mother and sister welcome the little girl. In her garret where she puts on the little wedding gown she has made herself from a fashion book she realizes the great gulf between herself and the northerner.

Then comes the test. The father, who has come down from his hiding place for the wedding, attempts to shoot Clayton. The mountain lover, who is about to perform the ceremony, throws himself in front of him. And the little heroine, her heart awake at last, rushes to protect the mountaineer. Aghast, the guests and the guilty father see that it is she who is shot. "I reckon there's only one thing you can do to show how you feel," says the old doctor to the father, and the father does it. "I promise never to touch another drop of liquor as long as I live."

When the suspense is over, the marriage ceremony is performed—but with the young mountaineer minister as the bridegroom. "I found out how I felt when that happened downstairs," whispers the little bride.

In print the story does not sound as convincing as on the screen. But the characterizations and setting make evident the sweet reasonableness of the outcome. This outcome, although rather abrupt, leaves one with a far deeper satisfaction than the usual one in which the marriage is so obviously unfitting. The intimation that romance and happiness do not always go together is one that brings the screen closer to life. The blind adoration of the unsophisticated little mountain girl for the man from the outside is a lovely but fragile thing, and to show that perhaps it will not stand the wear and tear of life is to come nearer to truth, which is the purpose of art. It makes an ideal picture for young people. For church use, also, this picture is well suited. The evil of losing mastery of one's self is convincingly brought forth in the crime of the intoxicated father, which brought about his pledge, and in the passion of hatred of the young minister from which he was saved by a sudden remembrance of the commandment "Thou shalt not kill."

Altogether, this picture justifies the name its makers have assumed—Realart.

**A Cumberland Romance.** Produced and distributed by Realart. 5 reels.



## "SHIPWRECKED AMONG CANNIBALS"

The chief interest attaches to the intimate views of the Kia Kia cannibals, but there are many interesting scenes taken *en route*. These include sports on shipboard, views of live and extinct volcanoes on the island of Java, an underground river bubbling to the surface, waterfalls, cloud effects of rare beauty, a coral island, the Ghost Rocks of Buru and pictures taken during a tiger hunt in Siam.

Following a shipwreck, the travelers reach the land of the Kia Kia head hunters, where they are met by a startling reception committee of savages, decorated in the height of native fashion. Many close-ups of the natives were made, picturing them in all manner of pastimes. Such costumes as they wore of their own accord are in the nature of sheer ornament, but others have been furnished at times by the travelers.

These camera studies reveal the head hunters as a hard, cruel race, chiefly bent upon killing off one another at a rate which it is said will exterminate them in a few years. They are constantly prosecuted for these practices, but persist in them when opportunity affords. Personal vanity and lust for power seem to be their outstanding passions. The final scenes show a number of the head hunters on trial before a military court.

Produced by Universal. 6 reels

# PROGRAMS

### FOR CHURCHES

- HEROIC LIEGE—*Famous Players (Burton Holmes)* 1 reel  
(A travelogue which shows us the beauties of a Belgian city and its surroundings.)  
THE BLUEBIRD—*Famous Players* 5 reels  
(That the bluebird of happiness is to be found at home, as a suitable sermon message for the end of summer when vacation is over and work begins again.)

### FOR BOYS' CLUB

- NEWS WEEKLY 1 reel  
THE DAYS OF REAL SPORT 1 reel  
(The work and play of the Boy Scouts.)  
MADE GAME—*Goldwyn (Ford)* 1 reel  
(The making of sporting goods.)  
THE PASSING OF THE CROW—*Educational Films Corporation* 1 reel  
(Real Indians! Just what boys want!)  
THE SECRET SOCIETY—*Famous (Briggs)* 1 reel  
(Briggs' "Skinnay" in one of his most amusing adventures.)

### FOR GIRLS' CLUB

- SCREEN MAGAZINE—*Famous or Pathé* 1 reel  
GOOD TO EAT—*Goldwyn (Ford)* 1 reel  
(Behind the scenes in a hotel kitchen.)  
AMERICA JUNIOR—*American Red Cross* 2 reels  
(A story of the organization of a Junior Red Cross Society, how it proved its value, and what it did.)  
THE SCREEN FAN—*Photo Products Export Co.* 1 reel  
(A delightful comedy of a prevalent malady among young girls.)  
For Community Center—Rural 1  
NEWS WEEKLY 1 reel  
A YEAR WITH THE FLOCK—*U. S. Dept. of Agriculture* 2 reels  
(The duties and profits of sheep raising.)  
DRYING FRUITS AND VEGETABLES—*U. S. Dept. of Agriculture* 1 reel  
(Helps for the housewife which will increase the family income.)  
THIEF OR ANGEL—*Republic* 2 reels  
(An appealing story which creates sympathy and understanding for city dwellers.)

### FOR COMMUNITY CENTER

- SCREEN MAGAZINE—*Famous or Pathé* 1 reel  
A SQUARE DEAL FOR THE BABY—*Borden's Condensed Milk Co.* 1 reel  
(Baby welfare.)  
HOME MADE—*Goldwyn (Ford)* 1 reel  
(The making of portable houses. An inducement to own your own home.)  
MARRYING OFF DAD—*Republic* 2 reels  
(How one domestic problem was solved by the kindly interest of a next door neighbor.)

### FOR Y. M. C. A.

- REVIEW—*Pathé* 1 reel  
FINE CABINET MAKING—*Brunswick-Balke-Collender Co.* 1 reel  
(A glimpse of the other fellow's job, which may suggest a new interest in one's own.)  
LAND OF OPPORTUNITY—*Select* 2 reels  
(A story of Lincoln, and a story of loyalty to friend and to nation.)  
HIGH AND DIZZY—*Vitagraph* 2 reels  
(A real comedy, containing some original situations.)

### FOR Y. W. C. A.

- NEWS WEEKLY 1 reel  
MAKING A BOX OF CANDY—*Goldwyn (Ford)* 1 reel  
IN FLORENCE NIGHTINGALES' FOOTSTEPS—*American Red Cross* 1 reel  
(The story of "The Lady with the Lamp," and of her followers today. The training of a nurse today is pictured in detail.)  
A FRIENDLY CALI—*Vitagraph* 2 reels  
(An O. Henry story which will appeal to young and old.)  
Classroom Programs for Schools—*Nature Study—No. 5* U 1  
THE FRIENDLY BEE—*Educational Films Corporation* 1/2 reel  
(A study of the bee, who is so busy laying up store from the autumn flowers at this time of year.)  
WAYSIDE WEEDS—*Educational Films Corporation* 1/2 reel  
(The path to school will not be so long, if the wayside weeds are objects of interest.)

### GEOGRAPHY—GREAT INDUSTRIES

- THE STORY OF A GRAIN OF WHEAT—*Goldwyn (Ford)* 1 reel

### HISTORY

- THE FANDING OF THE PILGRIMS—*Atlas Educational Film Co.* 1 reel  
(The opening chapter of our history.)

### LITERATURE

- ALONG THE NILE—*Atlas Educational Film Co.* 1 reel  
(A first step to the understanding of literature—that words and letters were originally pictures which told the story. Views of Luxor and Assuan show hieroglyphics.)

### HYGIENE

- A MOUTHFUL OF WISDOM—*Baumer Films* 1 reel  
(The importance of the care of the teeth.)



# PROJECTION-EQUIPMENT



## WINNIPEG'S NEW SAFETY LAW

Special Permits for Professional Standard Projectors Using Slow-Burning Film - Yearly Permits for Safety Standard Projectors-

E. A. Cambrose, city electrician of Winnipeg, Canada, has secured this measure with a copy of the ordinance recently passed by the city council as a by-law, under the supervision of the electric department, governing the operation of motion picture machines in churches, schools and local institutions other than theaters. Mr. Cambrose has prepared a synopsis of this law, as follows:

1. The main object of this by-law is to provide for the safety of the public, especially children assembled in church, day or Sunday schools, where moving pictures are exhibited.

2. The by-law imposes restrictions on the use of picture machines when films are used composed of nitrocellulose (a material similar to gun-cotton) *all the restrictions of the by-law hereunder mentioned are withdrawn provided "slow burning film" composed of cellulose acetate is used.*

As there is an ever-increasing supply of pictures printed in slow-burning film, it is advisable to endeavor to encourage the use of this product in every possible way.

Section 7 of the new law, covering the conditions under which professional or theater standard projectors will be permitted to operate without the restrictions imposed in Sections 5 and 6, reads as follows:

Notwithstanding any of the clauses of the next preceding sections, the city electrician may grant a special permit in writing for the use of an approved "Standard" projector *for one day or night only or for two exhibitions not more than twenty-four hours apart on the same premises not involving a change of location of the projector, provided he is satisfied that the film to be used therewith is solely of the slow-burning type and is identified with suitable "leaders" showing the same to have been examined and tested by Underwriters Laboratories in which case sections five (5) and six (6) shall not apply.*

Last restrictions applying to the use of picture machines employing film which is not nitrocellulose all of which are waived when slow burning film is used:

- 5 (4) **Fireproof Booth.** If shows are held more frequently in the same building than twice in one calendar month, the fireproof rooms required to be permanent, ventilated structure similar to those called for in theaters. If not more than two shows are given in a calendar month the fireproof booth may be of a portable type. By Clause 6 the operating room is not required to be permanent if audience room seats only fifty persons; the clause is designed to facilitate commercial exhibitions where only a limited number of persons attend.
- 5 (6) **Height of Audience Room Above Street.** Picture machines using film shall be in a room or booth higher than the second floor

audience room seats more than fifty persons. This is to minimize danger of congestion of staircases in event of panic.

5 (2) **Movable Seats.** All seats in audience rooms seating more than ten persons to be fixed. In schoolrooms or similar rooms this can be accomplished with without damaging the floors by having seats fastened to strips of wood which in turn can be secured to floor at intervals. The object of this rule is to prevent aisles being blocked by overturning of chairs. This rule already applies to churches seating more than three hundred persons (see By-law 7528, section 5).

5 (4) **Exit Doors—aisle space.** These provisions already apply to churches, (See By-law 7528, section 34.)

5 (4) **Exit Signs and Lights.** This applies the present regulations applying to moving picture theaters to other buildings covered by this by-law, (a) & (c). As the use of picture necessitates the darkening of the hall, it is very important that these provisions should be observed.

5 (5) **Licensed Operator.** As a picture machine using inflammable film is held to be a most serious hazard in the hands of an incompetent operator, it is most essential that a licensed operator be employed. This clause does not apply when slow-burning film is solely used.

5 (6) **Limitation of Film in Operating Room.** As the inflammable film is of such nature that it ignites without flame being applied and burns with extraordinary rapidity, giving off dense stifling smoke, it is most important that the amount of film be thus limited.

5 (8) **Fire Extinguishers** obviously required when dealing with such dangerous material as nitro-cellulose—not required if slow burning film is used.

5 (9) **Auditorium Lighting.** A limited amount of lighting required same as in moving picture theaters.

5 (10) **Permits.** Necessary provisions in order to give opportunity for inspection of machines and other features. In the past many shows given without permits and regulation.

6 (a) **Frequency of Exhibitions.** If it becomes desirable to have frequent exhibitions of pictures in any building, it is desirable that several features, such as the operating room and its wiring, be made permanent and of a higher standard than would be required for isolated exhibitions. Pictures are liable to come into very extended use in public schools, etc., as a means of instruction—portable appliances in such would become unsafe through continued setting up and taking down.

6 (c) **Separate Lighting Circuits for Exit Lighting.** This is designed to afford greater security to the public where frequent exhibitions are given. Its object is to guard against exit lights being put out through the blowing of a fuse on the main circuit.

8, 9, **Special Projectors.** These provisions follow the recommendations of the Society of Motion Picture Engineers who are on record as advocating the use of such machines for church and school work. The clause of the by-law merely requires registration of the machine so that they may be kept track of and the taking out of a yearly permit to operate same.

A few cases of recent accidents through the operation of moving picture machines:

June, 1919, Valence-sur-Rhone, France. Fifty three children and twenty-one women lost their lives.

November, 1919, Castillon, Spain. Twenty killed and twelve injured in a panic.

April, 1919, Charleroi, Belgium. Forty persons injured in a panic.

November, 1917, Blackpool, England. Fire in operating booth followed by a panic. Casualties not stated.

October, 1917, Toronto, Ont. Panic in St. John's Church caused by operator of machine getting a fatal shock in view of the audience.

## FAIR PLAY FOR PRODUCERS

EDITOR, EDUCATIONAL FILM MAGAZINE, NEW YORK.

RE: Your letter recently from the press concerning the Middle West written by your editor, is very interesting.

Producers are not to be blamed for the general situation. We naturally expect to be treated as a better paid unit than do the exhibitors, as we show a better class of product, both without and with sound.

Mr. Rouch at Cleveland has pointed out the situation as it appears to the exhibitors. He is right, and in the Middle West, where the exhibitors are not as well paid as in the East, it is not surprising that they should naturally come to a somewhat better basis. In the East, the exhibitors are better paid and the exhibitors are not as well paid as in the West.

What is the situation in the Middle West? The exhibitors are not as well paid as in the East, and the exhibitors are not as well paid as in the West. The exhibitors are not as well paid as in the East, and the exhibitors are not as well paid as in the West.

Producers are not to be blamed for the general situation. We naturally expect to be treated as a better paid unit than do the exhibitors, as we show a better class of product, both without and with sound.

cent of educational methods.

Your kind co-operation in placing, before the right people through the medium of your magazine will, I believe, greatly help to rectify this at present rather untar attitude on the part of the educator.

Yours very sincerely,  
KINETO CO. OF AMERICA,  
Carl H. Pierce, Vice President.

## BERGEN, NORWAY, OPERATES MOVIE THEATERS

By GEORGE NICHOLAS IFFI

The city of Bergen, Norway, on January 1, 1920, took over all the motion-picture theaters and is conducting them as municipal enterprises. There are in the city 7 such amusement houses, with seating capacities ranging from 300 to 1,200. The standard price of admission is 1 crown (26.3 cents) for adults and 50 ore (13.4 cents) for children.

Bergen, with its suburbs, numbers about 100,000 people, and thus during 1919 an average of \$6.50 for each man, woman, and child in the city and its vicinity was spent at motion-picture houses, as compared with \$4.96 in 1918 and \$3.75 in 1917.

Nine-tenths of the films shown are of American origin, with west, mining camp, logging camp, and Alaskan pictures predominating. The other tenth is made up of Swedish and Danish films, with an occasional German or Norwegian film.

## LENS MAKING IN NOTTINGHAM

By LEROY WEBBER  
Nottingham, England

The manufacture of lenses specially designed for photography from the air was started in this district during the war. A large firm of scientific instrument makers, employing about 300 workpeople, and located at Leicester, has recently enlarged its plant to meet the increasing demands for this article. Extensive tests have been carried out, and the results gained indicate that the lenses are superior to those hitherto made in Germany. The glass used in the making of these lenses is manufactured in the vicinity of the cities of Derby and Birmingham, England.

The most powerful photographic lens used during the world war was said to have been designed and produced in Birmingham. It was 6½ inches in diameter and had a focal length of 36 inches. The power and clear definition of this lens were such that when used in an airplane it gave good visibility and detailed information of what was happening 5 miles below it. It is said that the photographer could easily detect the presence of barbed wire from a height of 3 miles, and movements of troops that had been effected under cover of darkness were likewise traceable by the experts.



# EXPERIENCE EXCHANGE

## COMMUNITY MOVIES IN STAMFORD, CONN.

STAMFORD, Conn., had its first exhibition of community motion pictures the night of July 20th last. They were shown in Maple Avenue Social Hall, the parish house of the Maple Avenue Methodist Church, on the East Side, where an up-to-date professional motion picture equipment has been installed in order that the people of that section of the city may have the best sort of motion pictures once a week right near their own homes.

Community pictures differ from the commercial showings, in that they are usually shown only one night a week, that they are not put on primarily to make money, that they are always pictures clean and wholesome that the whole family may enjoy, and that they are usually shown in schools, community houses, of buildings connected with the social work of the churches. It is said that there are now 1200 centers in this country where community pictures are being shown.

The program does not include a long dramatic feature, although such will be shown on later dates. It was the effort of the promoters to make this first showing a diversified program, so that pictures of varied character may be shown in one 8-reel program. A three-reel life of Thos. A. Edison, "The Benefactor," a two-reel comedy by Mr. and Mrs. Sidney Drew, "Romance and Rings," a beautiful Post nature picture, "Raindrops," a Pathe Review with colored and slow-motion pictures; and "Lopes of the Day," make up this program.

Although a fixed admission fee will prevail at later showings, at the first showing all were welcome, a silver collection being taken to help meet the expense. Children were not admitted unless accompanied by older persons. There was one showing at 6:15, repeated at 8:30.

Future programs will include Louisa M. Alcott's "Little Women," Chas. Fredericks Goss' "Redemption of David Gorsin," Jerome K. Jerome's "Passing of the Third Floor Back," "The Miracle Man," "The Birth of a Nation," and "The Copperhead." All pictures to be offered will have a helpful message as well as enabling one to spend a pleasant evening. The favorites at the screen, Mary Pickford, Douglas Fairbank, Marguerite Clarke, Charles Ray, William Farnum and many others will be seen in their best pictures.

## "MOVIE NIGHT" IN PA. CHURCH

Stamford, Conn., has its first exhibition of community motion pictures the night of July 20th last. They were shown in Maple Avenue Social Hall, the parish house of the Maple Avenue Methodist Church, on the East Side, where an up-to-date professional motion picture equipment has been installed in order that the people of that section of the city may have the best sort of motion pictures once a week right near their own homes.

The films shown were of an excellent quality, parts of them being shown in two parts, other parts being shown in one. They were pretty good, and various interest were shown together, including an animated cartoon, which was greatly appreciated by the youngsters.

"Movie Night" was held at the Highland Church, which has been one of the most successful churches in the city for a few weeks ago. The idea at first was to make Thursday a community night at the church. The program was purchased by the Men's Bible Class and the pastor, Rev. C. J. Williams, Earl Mahitt, Albert Batten and others of the class take turns in operating it. No admission is charged, the amusement being free for any people of the North Hill are to attend.

Of course, the seats are given first preference. In order that they may get good seats, tickets are given out on Sunday's before, but after they are seated, members of the congregation and their friends are cordially invited to come and enjoy a pleasure hour.

So successful was the innovation, already proved that plans are being made to inaugurate community singing this winter at Highland and it is expected that "the little church on the hill" that does things" will be one a center for many North Hill activities.

## FREE MOVIES IN ATLANTA CHURCH

Free movies are presented at the parish house of the Church of the Incarnation on West End, Atlanta, Ga., on Friday evenings at 7:30 p.m. with three performances on Saturday at 3, 7 and 9 p.m. according to a recent announcement from the church. A. M. Weems is in charge of the committee appointed by the Churchmen's Club to carry out the free movie plan.

Good clean pictures are shown, movies which will tend to benefit as well as to amuse, says the announcement. The pictures are of a non-partisan nature, and members of other churches and other organizations are invited to attend the exhibitions. The work is supported by contributions from the Churchmen's Club and from individuals in our churches. The

## MOVIES ADVERTISE THIS CHURCH

The St. Paul Evangelical Lutheran Church, 1000 10th St. S., Minneapolis, Minn., has a program of advertising its church through the medium of motion pictures. The program was inaugurated last week with the showing of "The Story of the Bible." The church is a member of the National Council of Churches and is a member of the National Council of Christian Education.

The program is being carried out by the church's own motion picture department, which is headed by Rev. Dr. Karl G. Ljungberg, pastor. The department is a part of the church's social service department and is a part of the church's educational program.

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## TUESDAY MOVIES IN CHURCH

The St. Paul Evangelical Lutheran Church, 1000 10th St. S., Minneapolis, Minn., has a program of advertising its church through the medium of motion pictures. The program was inaugurated last week with the showing of "The Story of the Bible." The church is a member of the National Council of Churches and is a member of the National Council of Christian Education.

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## CAL. CHURCH HAS SUNDAY MOVIES

The St. Paul Evangelical Lutheran Church, 1000 10th St. S., Minneapolis, Minn., has a program of advertising its church through the medium of motion pictures. The program was inaugurated last week with the showing of "The Story of the Bible." The church is a member of the National Council of Churches and is a member of the National Council of Christian Education.

## FLASHES ON THE WORLD'S SCREEN

PICTURES from the "Life of Christ" were shown at the dedication services of the new motion picture projection machine in the Methodist Church at Tuft, Cal., recently. Evangelist Ross used one of the incidents in the picture as the text for his sermon. The following night another episode from the "Life of Christ" was screened.

Part of the religious film, "The Stream of Life," had its first public showing in Rochester, N. Y., in the Lake Avenue Baptist Church. A small admission fee was charged and the organist accompanied the picture on the pipe organ. Many churches "Safety First" motion pictures were recently shown in the local theaters of Paterson, N. J., in connection with an accident prevention campaign under the direction of Chief of Police John M. Traey.

A free movie entertainment was given recently at the Jefferson School, Stockton, Cal., with the new projection machine pur-

chased by the church. Students, parents and friends attended the exhibition. The University of California provided four reels in connection with the Stockton Advertising Club's film showing. Students scenes from the ground and air. The university reels included stories on Korea and Japan. have used this as a good advantage the manufacturers of the pictures, and the government of the picture. Sisson, Cal. A standard admission price of 25 cents was fixed for the movie shows.

The Vermont Street Methodist Church, Quincy, Ill., is using movies for educational purposes, for entertainment and for midweek services in its Sunday school room. Films will be used later in connection with the Sunday services in the church.

Irving Park Hall, S. W. of St. Paul, Minn., has purchased a motion picture projector and regular movie shows are to be given in the assembly hall.

The St. Paul Evangelical Lutheran Church, 1000 10th St. S., Minneapolis, Minn., has a program of advertising its church through the medium of motion pictures. The program was inaugurated last week with the showing of "The Story of the Bible." The church is a member of the National Council of Churches and is a member of the National Council of Christian Education.

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# CATALOG OF FILMS



## FILMS APPROVED FOR NON- THEATRICAL USE

### BY NATIONAL MOTION PICTURE LEAGUE

141 Fourth Avenue, New York City

The standard of good pictures is 1:20 feet per foot of film. Stimulative a greater length of picture is only suitable for adults. Pictures of this class of all ages. By the general public may select pictures of this class and churches may select pictures of this class and theater managers may select pictures of this class. It is the responsibility of the operator to make all the above and below for children and young people. These pictures are suggested in order of their wholesomeness. Pictures not suitable for this list receive no public comment.

### FAMILY FILMS

(Recommended for young people and adults)  
**THE UNCONVENTIONAL MAIDA GREENWOOD**

Reels: 2; Producer, Mrs. Sidney Drew; Exchange, Pathé. Remarks: Comedy. Cut scenes of woman smoking.

### THRU THE KEYHOLE

Reel: 1; Exchange, Universal. Remarks: Comedy.

### A FISH STORY

Reel: 1; Producer, Bray; Exchange, Goldwyn. Remarks: Comedy-cartoon.

### A TALE OF A TERRIBLE

Reel: 1; Exchange, Famous Players-Lasky Corp. Remarks: A Post-nature comedy.

### INSTRUCTIONAL FILMS

#### STARTING LIFE

Reel: 1; Producer, Ford; Exchange, Goldwyn. Remarks: Kittens, puppies, ducklings, chicks, lambs, hen and mallard ducklings, turkey-chicks, robins, pigs, ponies, calves, deer, pheasants, rabbit family, Canadian Geese, kangaroo baby, etc.

#### CURRENT OF CURRENCE

Reel: 1; Producer, Ford; Exchange, Goldwyn. Remarks: The making of the parts and assembling of an electric iron and electric refrigerator.

#### THE LION HUNT

Reel: 1; Producer, Major Allen; Exchange, Universal. Remarks: Traveling through the desert on camel, now born camel, lion seeking baby camel, is caught alive in net. Cut scene of dragging lion on sand.

#### THE VALLEY OF TEN THOUSAND SMOKES

Reel: 1; Producer, The National Geographic Society; Exchange, Educational Films Corp. Remarks: Pictures from Southwestern Alaska, a volcano as far as the eye can see.

#### THE HISTORY OF A PEARL

Reel: 1; Exchange, Goldwyn. Remarks: Pictures of the water pearl; a giant of industry, eagle on Philadelphia Navy Yard, 260 ft. high. Out of the Inkwell cartoon.

#### SCIENTIFIC FISH FARMING

Reel: 1; Exchange, Goldwyn. Remarks: Trout and other fish artificially bred. Do does reason, pictures of "Sherlock Holmes," smartest dog in Ohio. Cut cartoon.

#### THE BOY SCOUTS

Reel: 1; Producer, Kineto Co. of America, New York City (write producer for exchange in your state). Remarks: Pictures of Boy Scouts in America and England, military drill, ever in the service of the country, first aid, fire drill, preparing mess, making fire holes, serving tea, wash-bath, amusements, etc. Sir Robert S. B. Ho. Powell, K. C. B., Chief Scout of the British Boy Scouts.

#### CHILDHOOD

Reel: 1; Producer, Kineto Co. of America, New York City (write producer for exchange in your state). Remarks: Childhood, its lack of sex, its play, its love, swans in park, its love, its play, its love, swans in park, its love, its play, its love, swans in park.

#### THE LAND OF FACES

Reel: 1; Producer, Kineto Co. of America, New York City (write producer for exchange in your state). Remarks: Scenes from the life of a man in the East, his love, his play, its love, swans in park, its love, its play, its love, swans in park.

#### PATHÉ REVIEW

Reel: 1; Exchange, Pathé. Remarks: Pathé-color, scenes in Switzerland; Novagroph film, balancing; retreading old tires; building a gown on Fifth Avenue; Russian dance.

#### PATHÉ REVIEW, No. 61.

Reel: 1; Exchange, Pathé. Remarks: Pathé-color, Burne Gorges, the "Wonder Road of France" chasing Mr. God, a life in the fish industry, cleaning and drying fish, pulling bones and packing; Novagroph film; Tumbler Tom; the sky pirates of Africa, lammermer, condor and eagle.

#### PATHÉ REVIEW, No. 62.

Reel: 1; Exchange, Pathé. Remarks: Pathé-color, scenes in Switzerland; Novagroph film, balancing; retreading old tires; building a gown on Fifth Avenue; Russian dance.

#### NEW SCREEN MAGAZINE, No. 74.

Reel: 1; Exchange, Universal. Remarks: A chapel among the clouds, scenes from the Switzerland Alps; cheating the rag man, showing textile mending; what happens when you crack your ear. Cut adventures of Cinema Lale.

#### NEW SCREEN MAGAZINE, No. 75.

Reel: 1; Exchange, Universal. Remarks: An Alpine Pastoral, scenes from Switzerland; how we are pushed by the air about us, scientific experiments; a foot or two; Mickey says.

#### IN THE LAND OF RED SKINS AND ESKIMOS.

Reel: 1; Exchange, Gaumont. Remarks: Fort Francis in the Yukon, natives very curious, wild horses used for pack horses, native Indian guides, wonderful view of glaciers, etc.

#### CHARLES URBAN'S MOVIE CHATS, No. 25.

Reel: 1; Producer, Kineto Co. of America, New York City (write producer for exchange in your state). Remarks: Scenes from the river Dee, Aberdeen, Scotland, going through the bogs; at Mochnel during the country fair; London North Western Railroad cultivate willows, making baskets and willow hampers for light transportation; the mascot giant dragon fly, honey bee, wasp, burble bee, action of tongue of bumble bee, etc.

#### PATHÉ NEWS, No. 57.

Reel: 1; Exchange, Pathé. Remarks: Tacoma, Wash., auto race; Columbus, Ohio, Gov. Cox receiving great ovation on his arrival and meeting his running mate, Franklin D. Roosevelt; Chicago, \$40,000 fire; Tokio, Japan, aeroplane flight; Los Angeles, fishing from dirigible; Washington, D. C., America pays tribute to France on Bastille Day; Brooklyn, free ice for poor; Plymouth, Vt., Gov. Coolidge visits old homestead; off Sandy Hook, N. J., Resolute and Shamrock struggling for America's Cup, Sir Thomas Lipton on board his private yacht Victoria.

#### PATHÉ NEWS, No. 59.

Reel: 1; Exchange, Pathé. Remarks: New York City, fire department installs new device to keep the kiddies cool during the hot weather; Hog Island, last seven ships leave government ship yard; Resolute wins 31 race; animated diagram of yacht; Torville, French school children in gymnastic drills and dances; San Francisco, Cal., American soldiers bring back brides from Russia; Spa, Belgium, pictures from the Spa Conference; Yokohama, Japan, making hand made umbrellas, wooden shoes and artificial flowers.

#### INTERNATIONAL NEWS, VOL. 2, NO. 31.

Reel: 1; Exchange, Universal. Remarks: New York City, Memorial Day parade, Alexandropol, Asia Minor, poverty and starvation among the thousands of inhabitants; Boston, police are keeping after violators of the prohibition amendment; Philadelphia, college field meet, in which new records are established; pictures of the navy crew winning the towing honors in a closely contested race; Oakland, Cal., "Daredevil" Frank Rose going after speeders in the clouds; Atlantic City, non-inflammable suit for aviators is tested; Chicago, Republicans at the convention, Hiram Johnson, General Leonard Wood, Senator Warren Harding, Gov. Frank O. Lowden, Herbert Hoover, Senator Miles Poindexter, Gov. Henry J. Allen, Gov. Calvin Coolidge, General John J. Pershing and Will Hays.

#### INTERNATIONAL NEWS, VOL. 2, NO. 32.

Reel: 1; Exchange, Universal. Remarks: Orleans, France, honors Joan of Arc; New York City, wrestling match; Chicago, pictures from the G. O. P. convention; New York City, General Pershing and Herbert Hoover honored by Columbia University; St. Island, pictures of Shamrock IV; off Newford, R. I., Resolute and Venitie in neck to neck race; Madrid, Spain, Memorial Day festival; Atlantic City, new aeroplane, all metal and fire-proof.

#### INTERNATIONAL NEWS, VOL. 2, NO. 33.

Reel: 1; Exchange, Universal. Remarks: Marathon race; New York City, children in setting up exercises; Wellesley, college girls in rowing race; France launches new type of aeroplane; Newport, R. I., Venitie and Resolute in trial race; Chicago, pictures from the G. O. P. convention; Belmont Park, horse town; Los Angeles, Cal., a new "sky express"

on trip to San Francisco, glimpses of stat highways between San Francisco and Los Angeles above the oil fields of California.

### FAMILY FILMS

Recommended for young people and adults.  
**COMMON SENSE.**

Reels: 5; Exchange, Republic. Remarks: Ralph Lewis. In last part, cut death scene and scenes of dog howling.

### HIS FRIEND'S TIP.

Reel: 1; Producer, Lyons-Moran; Exchange Universal. Remarks: Comedy.

### INSTRUCTIONAL FILMS

**MODERN CENTAURS.**  
Reel: 1; Exchange, Educational Film Corp. of America. Remarks: Expert cavalymen an thoroughbred horses.

### PATHÉ REVIEW, No. 47.

Reel: 1; Exchange, Pathé. Remarks: Pathé-color, scenes from Burgos, the City of Cid cathedral the finest in Spain; Novagroph film horse races; gathering galox leaves in th south. Cut dance at end of reel.

### SURMOUNTING ITALY'S SNOW-CLIFF PEAKS

Reel: 1; Producer, Kineto Co. of America Exchange, Cinema Classics. Remarks: Kineto Review No. 5. Soldiers clearing away avalanches and cutting tunnels, roads cut into the sides of mountains to reach rugged peaks reaching the summit by aid of ropes, "Teleferica" or cable transport used to carry men and provision from peak to peak, a skirmish in zero weather; to be less conspicuous against the snow, troops are clad in white; operating a mountain gun from a lofty position, communication by tunnel, other guns brought into action, larrying shells weighing 80 pounds and dragging heavy guns up the mountain side, etc.

### CHARLES URBAN'S MOVIE CHATS NO. 1

Reel: 1; Producer Kineto Co. of America Exchange, Cinema Classics. Remarks: Encountering heavy seas on the Atlantic, sailing by an iceberg, passing a brig in full sail deck sports, quirts, cricket, shuffling, receiving wireless message on shipboard, heavy surf at Hastings, England, testing London fireboats on the Thames; examining the sugamite under microscope; effect of sound wave on sand; geometrical figures produced by passing of violin bow; X-rays of moving foot knee and hand; newly hatched duckling feeding, under-water pictures of ducks feeding, showing action of web feet in swimming, etc.

### LITTLE JOURNEYS TO NATIONAL SHRINES (BOSTON)

Reel: 1; Producer, International Church Film Corp.; Exchange, same. Remarks: New State House, Old State House, Shaw Memorial feeding pigeons on Boston Commons, Faneuil Hall, Quincy Market, Paul Revere House Old North Church, New Old South Church Public Library, Philip Brooks Church (Trinity), Cambridge Bridge, Charles River Esplanade, the Fenway, Museum of Art and statue of the Great Spirit Bunker Hill Monument, Washington Elm, Longfellow's home in Cambridge, statue of John Harvard Harvard College, Memorial Hall, Boat House, Public Gardens, the route of Paul Revere, Minute Man statue, Lexington, Old Meeting House Lexington, Orchard House, etc.

### NEW SCREEN MAGAZINE NO. 67.

Reel: 1; Exchange, Universal. Remarks: The velocipede, the "safety" and the very newest invention; sturdy games for sturdy youngsters, by A. D. Angell; microscopic views of the malaria mosquito. Cut Cartoon "Laughographs."

### IN SAMOA

Reel: 1; Exchange, Beseler's Ed. Film Co. Remarks: The chief, his daughter "Tanpa," the most important individual next to the chief girls in Mission school gathering coconuts removing the husk, Siva-Siva dance, catching fish with dynamite.

### ALL STAR BOOKING SERVICE

#### THE PANAMA CANAL.

In 3 reels, showing the complete history of the canal, before, during operation, and after; this film is one of the most interesting subjects ever filmed and not obtainable elsewhere as I own the negative. Rental free to members of the league. Write for details to Ray J. Fink, 4263 N. Franklin St. Philadelphia, Pa.

#### TOUR ACROSS THE CONTINENT

In 3 reels, most valuable set of films showing trip across the continent with final stop at Pan American Exposition. Rental free to members of league. Write for details to Ray J. Fink.

#### SOUTH AMERICA.

In 5 reels. A trip of thousands of miles into the wilds of South America, covering every point of interest on South America. Most valuable films ever taken on this work. Furnished free to the members of the league. Write for details to Ray J. Fink.



# INDUSTRIAL



## "STORY OF ROPE AND TWINE."

A new industrial picture which illustrates the manufacture of binder twine and rope has been produced by the Plymouth Cordage Co., North Plymouth, Mass. The title of the picture is "The Story of Rope and Twine." The opening scenes are set in Yucatan and the Philippine Islands, and the reels which follow tell the story of rope and binder twine from start to finish. The picture is in nine parts, as follows:

1. Growth and cultivation of manila fiber.
2. Production of sisal fiber.
3. Factory panorama; arrival of hemp bales; docking and unloading scenes.
4. Opening the fiber; its preparation and spinning; tarring and putting up lath yarn.
5. How binder twine is made. Spinning, stretching for length and strength; balling, packing; warehouse facilities for shipping; harvest scenes, etc.
6. Machine made rope.

General factory scenes; binding off coils, shipping, etc.; end of the day.

8. Old-time method of hand spinning by rope maker ninety years young.
9. Modern ropewalk practice.

Arrangements have been made to show the film to the company's salesmen and distributors at sales conventions and gatherings by a projection machine which operates with a special non-inflammable film. Dealers handling Plymouth binder twine and rope can make arrangements for the loan of this film to be shown in their communities at churches, clubs, or by special performances in motion picture theaters. In this way the local dealer can tie up his establishment with the showing of this picture.

## BUICK FILM SHOWN IN THEATERS

A film made at the plant of the Buick Motor Company, Flint, Michigan, was shown recently at the Trent Theater, Trenton, N. J. This was said to be the first of six pictures made for this company. The one now being exhibited in theaters pictures the manufacture of automobiles from the selection of the materials in the chemical, physical and electrical laboratories up through the various processes of production to the point where the finished automobile is loaded on a freight car and hauled away to all parts of the country by trainloads.

## MUSIC FILMS IN DALLAS

Movies showing the value of music and its influence have been made under direction of the Dallas, Texas, Music Industries Association and shown in Dallas theaters. Three films tell the history of music in regard to love, home and religion. The films average about 200 feet each, but various eras in music are shown. From the pipes of Pan to the modern drawing-room and grand piano, the film on love and music shows scenes typical of the influence of music on lovers. The scenario on music and the home portrays a scene where the children are kept at home by the modern phonograph where other influences failed.

The religious picture depicts a scene where a man without hope or faith enters a modern church having a magnificent pipe organ, to rest a moment, because the church appears quiet and cool. He hears the magnificent music, and immediately hope begins to dawn for him, and he leaves the building with his faith in the righteousness of things restored.

## FILM ADVERTISING IN DUTCH EAST INDIES

Goods made in the U. S. A. are being advertised in the Dutch East Indies by a rolling cinematograph, a kind of motor-truck carrying a complete cinema theater. This trip has been organized by the Bureau of Commercial Economics.

The motor truck carries 50,000 feet of film showing the manufacture of different well-known American articles. To these industrial films the United States government has added others showing how hygienic measures are carried out in the States, besides pictures of the American army and fleet, all shown free. The Dutch East Indian government is also supporting this enterprise.

## "THE STRIKE OF THE TIRES"

"Making Motion Picture Advertising Effective" was the theme at the Thursday noon luncheon of the Rochester Ad Club, Rochester, N. Y., recently, and as a demonstration on how to accomplish it there was displayed one of the cleverest commercial films yet produced. It was produced for one of the large tire companies and is said to drive home tire saving arguments in convincing fashion. It is called "The Strike of the Tires" and shows what happened when the tires, as the result of too much abuse at the hands of automobile drivers, decide to go on strike.

The picture was obtained through the courtesy of Bosworth, DeFrenes & Felton, of Wilkes-Barre, Pa., who created it, and the Eastman Kodak Company.

## INDUSTRIAL FILM NOTES

Various points of the Willard Storage Battery were shown in motion pictures at a recent convention held at the Hotel Astor, New York City.

"Give a Thought to Music" was the title of the film used by the Standard Pneumatic Action Company, at a music show and festival held at the Grand Central Palace, New York City.

Through securing subscriptions to a publication students of the Pennville High School, Portland, Ind., have been enabled to purchase a motion picture machine. The school will therefore have a regular movie theater of its own next season.



### MOTION PICTURES OF EVENTS, OCCASIONS, SPECIAL SUBJECTS

We make motion pictures of events, or any special subjects. We have a cameraman available at all times.

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Cut out  
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of rental charges a Motion Picture Film of a high-class educational nature

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full of interest from beginning to end.

—write below—

Name of church, school, university, club, factory, welfare organization, or institution.

City or State

Make of projecting machine

Number of days you wish to show the film

Commercial Publicity Film Co.

Producers and Distributors of Educational and Industrial Motion Pictures

507 Fifth Avenue New York



## VISUAL INSTRUCTION IN THE UNIVERSITY OF TEXAS

(Continued from page 6)

It might be inferred from what I have said that this division believes the slide to be the best means of visual instruction. No doubt the film will replace the slide in mass instruction and community entertainment; but, until the motion picture becomes educational, the slide will remain the only solution for the teacher in her visual instruction work.

My opinion of the motion picture product of today is this: seventy-five per cent of all theatrical releases contain truth and the moral law. Fifteen per cent of all releases are recreational and are to be viewed with favor by young and old. Ten per cent are educational and should be used in the schools, but, even then, their real value lies in their adaptability for review work.

Now, I do not believe in sitting back and letting the twenty-five per cent dwindle to no per cent. I am firm in my opinion that you can overcome an evil only by substituting a good. I do not believe this good will come from the establishing of a huge film library in Washington. I am willing to go on record as opposed to the idea that the national or state government should go into the film business. Of course, I must admit the necessity of some bureau of government in Washington to handle government films. This is a real need, and Texas recognizes this necessity. We are at present the state center for distribution of film releases through the Bureau of Education's Visual Instruction division. Mr. Enger, chief. In addition we are the center of distribution for the Bureau of Commercial Economics, Washington, D. C., a private film agency. The films we receive from these sources are in constant demand. For my part I should not like to see private concerns distribute government films any more than I should like to see the government bureau distribute private industrial films. I see the need of both bureaus, and am happy to distribute their material to the people.

History gives plenty of examples of attempted reform, but few reforms have succeeded when the reform became destructive. Many reforms have succeeded when the reform started within the fold. I am content to believe the reform of motion pictures should start on the inside. This can be accomplished through touching the proverbial pocketbook. Exchanges make their profits from theaters, schools and community centers. For the most part they give the people what they want, and what the people want is the criterion of what motion picture producers will stage. Now, with a visual instruction bureau as a center of information, the schools and community centers will soon bring pressure on the exchanges and, in turn, the exchanges will bring pressure on the producers. If educational pictures are in real demand and are a paying proposition, the motion picture concerns will produce such releases. They will go to any extremes to secure experts to stage, to supervise, and to obtain these educational releases. *Create a real demand for educational pictures and the pocketbook argument will convince the producers. To my way of thinking, this problem will work itself out if the present visual instruction heads concentrate their activities on getting schools and communities interested in the securing of motion picture projectors and lanterns.*

What shall we give the schools and the community centers in the interim? There are exchanges which specialize in censored theatrical releases, who also have educational releases but who make a little call for outside educational releases. Be this as it may, the time is coming when the schools and the community centers will demand these

releases, and be content to let the theatrical films be shown in the theater. They, too, will improve when the people realize that sex is not the only thing that can be visualized. There are the Ford releases and many scenics, etc., quite sufficient for the number of projectors actually in operation in our schools and community centers.

No doubt it is true that exchanges are now charging too much for censored releases; but it is true, also, that schools are not interested in uninteresting educational stuff prepared by free lance organizations, and that they expect to obtain Mary Pickford releases for five dollars a night. Soon competition in educational releases will cut down the present high-priced censored release. Very soon communities will realize that an exchange is not a philanthropic agency. In a word, I believe in the law of supply and demand. As a principle it has been bumped about of late like a football, but it is like the proverbial cat, it comes to life when apparently dead.

I find myself looking at the desk motto: "If everybody thought alike there would be no horse trades." On rereading my manuscript, I find that I have given my opinions, as I stated in the beginning of the article. Now I hope to hear some counter opinions on the questions at issue.

I will close with some statistics:

Films now ready for service—126 subjects. These have been secured from the Bureau of Commercial Economics, Fitzpatrick and McElroy (Ford agents), Red Cross, Department of Interior, and some twenty films have been obtained from commercial concerns. Twenty-five slide sets obtained from the Red Cross, different governmental bureaus, and International Harvester Company are now in the service. One hundred and eighty slide sets, the property of the division, are available for mass instruction and community work. These sets cover travel, history, geography, health and kindred subjects. About 8,000 slides are now being classified for school use. In addition the division distributes photographs, stereographs, and has arranged a circuit for fifty art prints. Applications for slide service, totaling 1,043, were received from March 1, 1919, to March 1, 1920. The total number of people in attendance at the showings of the division was 453,732. During the same period 512 applications for film service were received. Total number of persons attending exhibitions, 45,601. From March 1, 1920, to June 30, 1920, we filled 572 applications for slide service, the attendance totaling 182,615 persons; 286 applications for film service, with an attendance of 4,499 persons.

I trust that I am not building an anti-climax when I state that in one year the applications for service have nearly doubled the number of applications for the previous year, and, beginning with September 1st, this division is looking forward to a busy year in the distribution of visual aids.

### Free Feature Film Service

The subjects listed are 5-reel Unit Programs

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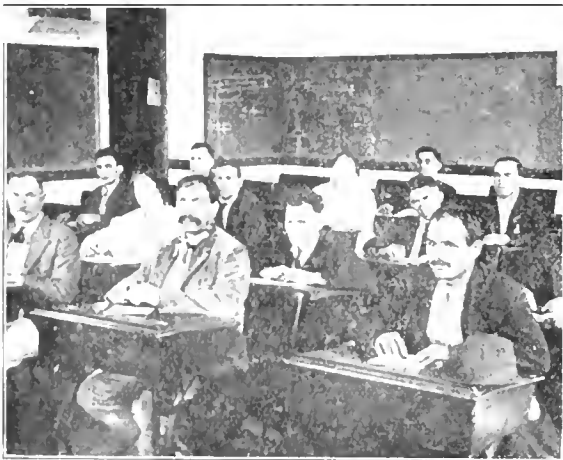
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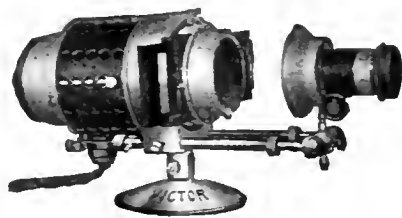


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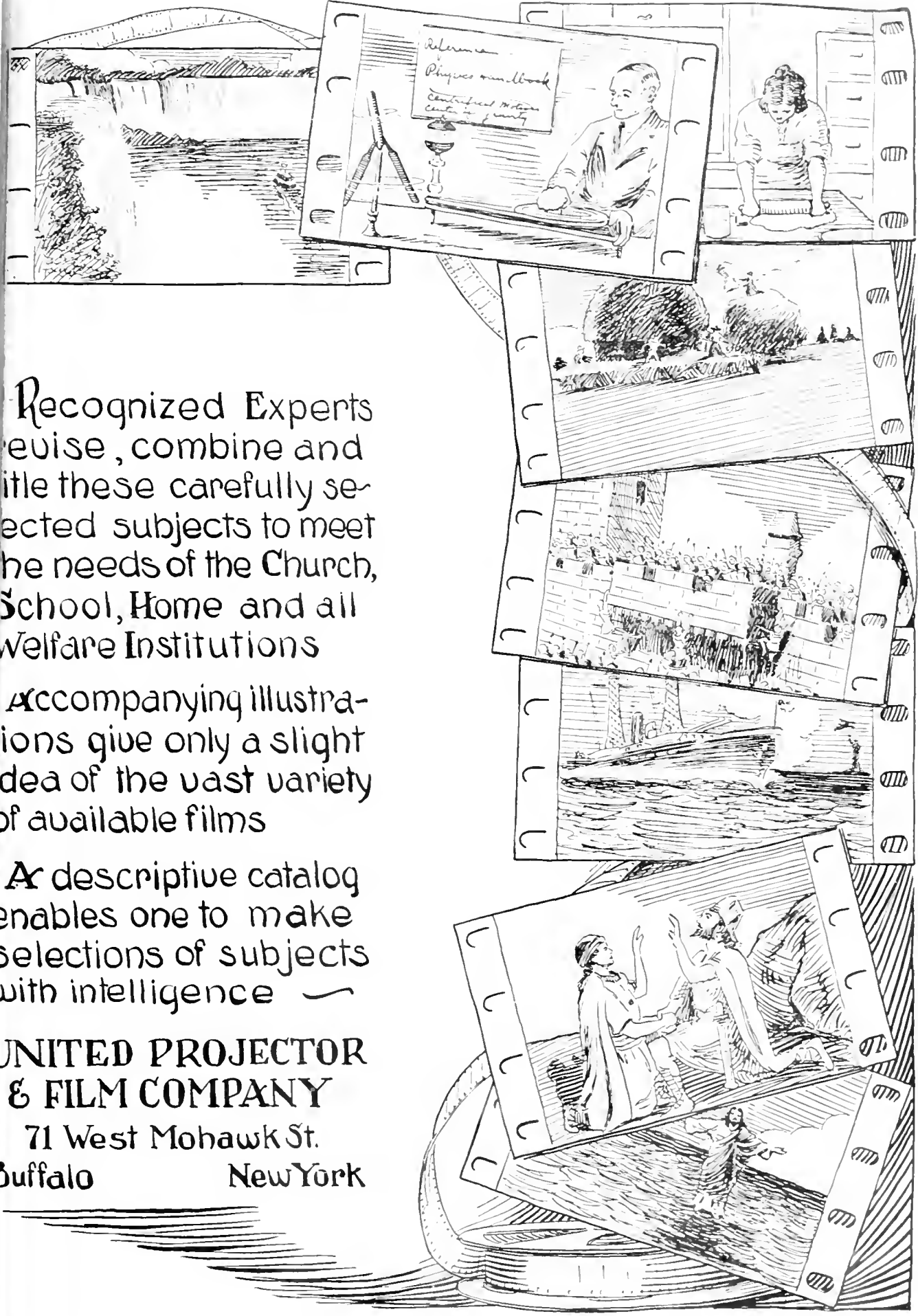


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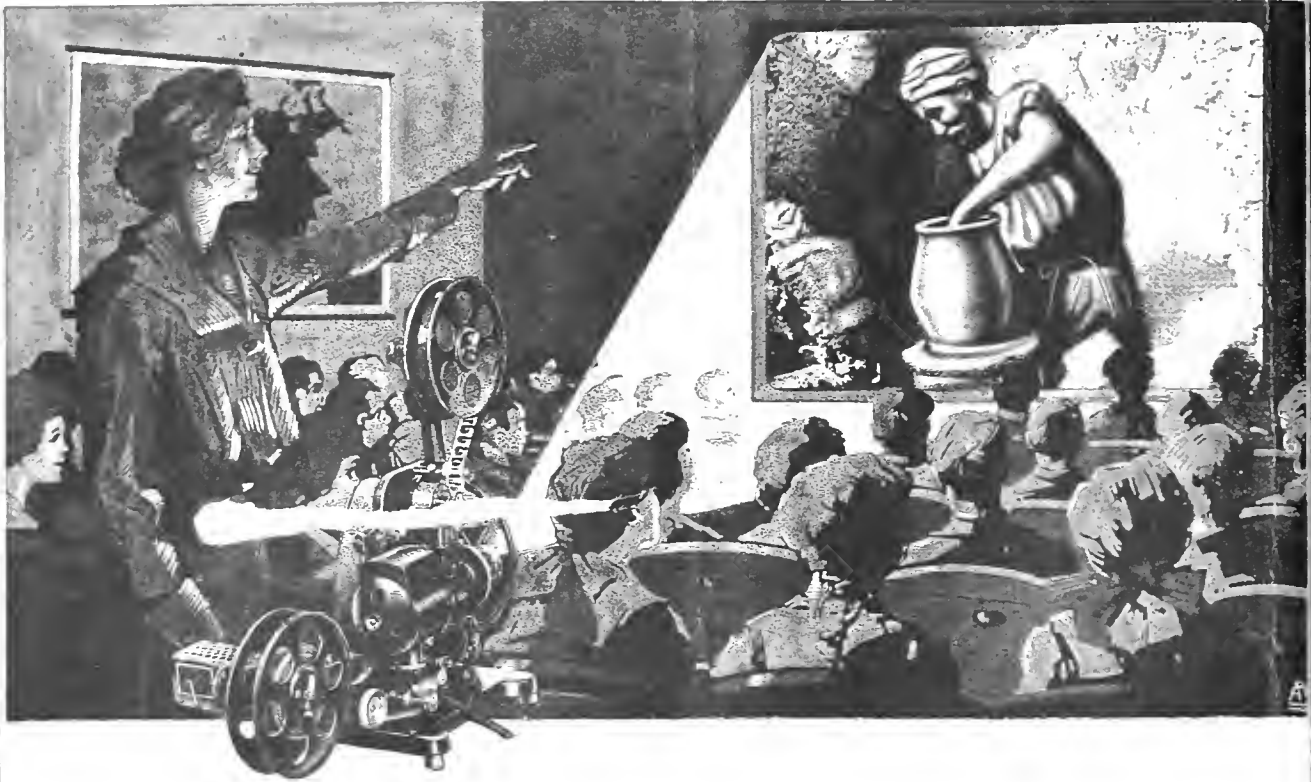
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## WHERE ARE THEY?

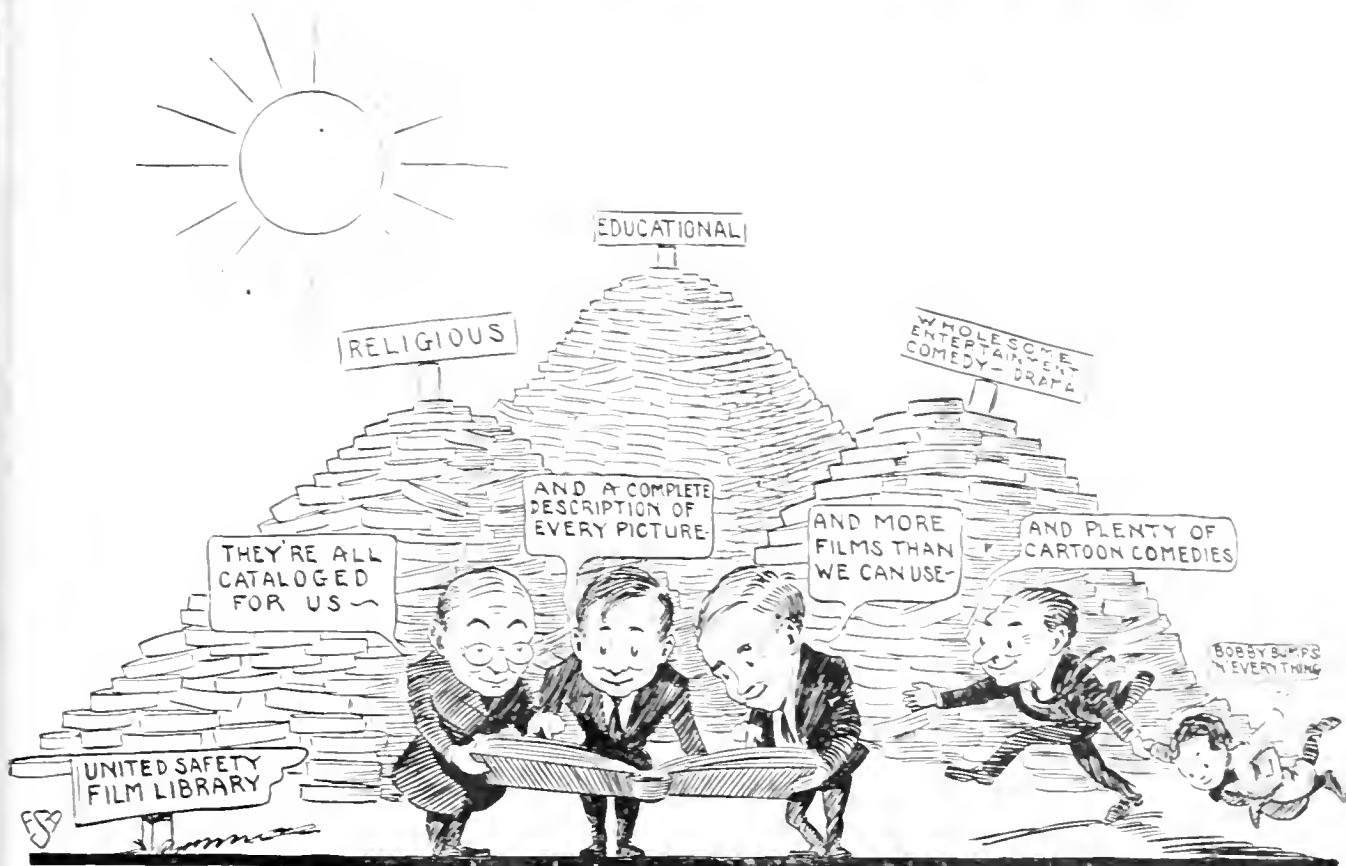
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Vol. IV.

OCTOBER, 1920

No. 4

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Established January 1919

# EDUCATIONAL FILM MAGAZINE

*The International Authority of the Non-Theatrical Motion Picture Field*

Covering Educational, Scientific, Agricultural, Literary, Historical, Juvenile, Governmental, Religious, Travel, Scenic, Social Welfare, Industrial, and Cultural Motion Pictures

Published Monthly at Flora Park, N. Y., and 35 West 42nd Street (Acolian Hall), New York City

DOLPH EASTMAN, Editor and Publisher

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## SUGAR COATED EDUCATION

**A** FEW nights since a gentleman and a woman companion sat directly behind the writer in a theater in which a feature film was being shown. The gentleman was perceptibly annoyed; his fair escort seemed bored or indifferent. Finally the man could restrain his feelings no longer and burst forth with the remark that "people come to the theater to be entertained, not to be educated," further elucidated by the statement that "I left my schooldays behind years ago, and want to enjoy myself."

Comment similar to this has been made by contributors in this magazine and other publications, and denial has been offered with equal force that the theater is aught but a place for merriment and a refuge of the much maligned "tired business man." There is something to be said on both sides of the question, but we think it is now generally recognized that there are several distinct types of theater in some of which plays and films of more or less educational character rightly belong and in others of which they do not. Perhaps the time has arrived to segregate and classify motion picture theaters in much the same way as theaters with stages are classified. There are doubtless many thousands of movie goers to whom the mere mention or thought of an educational film is anathema, but it is equally true that there are thousands of educational picture fans—perfectly human folks who prefer an exquisite nature study to the antics of a burlesque clown, and who would rather see Evangeline or Ivanhoe on the screen than some airy fairy played by a doll with tinsel reputation.



After all, the proper place for educational pictures—that is, pictures with a motive and a message of helpfulness to humanity—cultural pictures we are calling them now—is not on theatrical but on non-theatrical screens. For so many years the public has been fed on frivolous, sentimental and spectacular films and such a considerable part of the better class patronage has been driven away by the degeneracy and all-round stupidity of the average program pic-

ture that it is now next to impossible to "put over that educational stuff," to quote an exhibitor *verbatim*. The day may come when each good-sized community may boast of its local Capitol, Strand, Rivoli or Rialto showing films of an educational flavor regularly on its programs without running the risk of disgusting many of its patrons; but today, when a neighborhood house "fills in" with short subjects of this nature, they are camouflaged with comic captions or treat of the unusual, the bizarre, the spectacular, or the sensational. Any teacher knows that it is the ordinary thing, the ordinary creature and its habitat which should be the subject of serious study, and not the extraordinary. Common everyday life of man and beast, field and flower, such as is familiar to Burroughs and Muir and Burbank, is what we least know and what we most should know.



We may have to sugar coat educational films in the theater so that persons like the gentleman and his fair companion will not leave suddenly in a fit of boredom, but we shall never have to do this outside of the theater if the picture is properly made. We wonder how many "tired business men" and "tired home women" turned their backs on the remarkable heart and blood film recently shown for a week at the Rialto Theater, New York; yet this picture was not sugar coated. On the other hand, we have seen men and women rise in the middle of an industrial feature and walk boldly out of the theater. We repeat, the place to show pictures of an educational character is in educational institutions and not in theaters. For the theatrical world, in America at any rate, has destroyed in large measure the public taste and appetite for serious things on stage and screen.



## NEW FEATURES

"Woman and the Film" appears in this issue. In the November number will be added "Home Movies," "Club Movies" and "Camera Shots" the latter department to be edited by Fred M. Delavan, a well known motion picture camera expert.

The magazine is now for sale on some news-stands. If you wish to buy it from your local news-dealer each month, ask him to order *direct from the publisher*.

# THE SCREEN THE BEST FRIEND OF AMERICANISM

Why Not Pledge the Screen to Help the Working Man to Be a Real American? Why Not Use it as an Inspiration for Sound Reasoning--To Teach the Foreign Born the Advantages of Our Great Democracy?

BY JAMES E. LOUGH PH. D.

Professor of Experimental Psychology, New York University

If we are to presuppose that the American working man especially the foreign born is to imbibe the true meaning of that most significant word in the English language today, Americanism, we must keep before him a vision of contrasts. If we are to expect him to lend a deaf ear to the teachings of radicals, if he is to get the correct perspective of what life in America really means, we must aim to visualize for him facts which are overlooked, over-ridden as it were by the influence of the seething discontent which has scattered the seeds of its fermentation from across the seas. If he is to fight with the strong arm of reason the bomb throwing principles of a murderous rabble, the same majority of the American republic must strive to place within easy reach a basis and an inspiration

the lives of the master minds which have guided America to her place at the very top of civilization, outline the principles of why America is, the theories upon which the laws of America have been made, sketch for him the lives of the master minds which have guided America to her place at the very top of civilization, outline the principles of freedom and right that have been the foundation of American prosperity, and above all point out the fallacy of the class idea by pointing out repeatedly the fact that America's great men have sprung from the people, and in fact in many cases have been men of lowly birth, and that they know the problem of the worker and seek to help him to better his conditions.

The next in importance is the contrasting of conditions at home and abroad. Pictures of actual working conditions in Ireland, Italy, Czecho-Slovakia, Bulgaria, Roumania, Russia, for instance, followed by pictures of the fine working conditions here. Dramatic stories interspersed with romance written around the home of the American working man can also be made to convey a splendid influence. The average so-called labor story is not the kind to place before our people, for the reason that it usually emphasizes too strongly the grievances of one party or the other.

## THEATERS SHOULD HELP AMERICANIZATION

If the moving picture theaters all over the country would fall in line the Americanization of our foreign born would be a comparatively easy matter. Pictures should be shown to both children and adults of how the working man's family lives in different countries--how they dress, how they eat, how they bathe, how the children are brought up, showing the true condition at home and abroad. Pictures of working conditions in the great steel plants and mines at home and abroad. For instance the contrast in those surrounding the German coal miner and the miner of Virginia or Pennsyl-



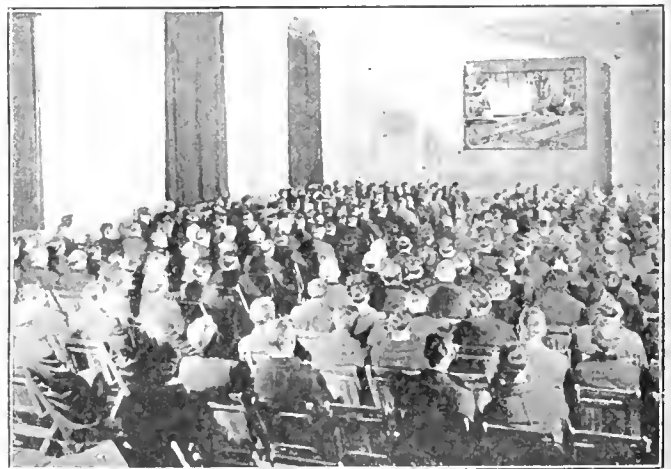
A man in a dark suit stands at a podium, addressing a large, seated audience in a hall or theater. The man is gesturing with his right hand while speaking. The audience consists of many people, mostly men, looking towards the speaker. The room has large windows in the background.

for sound reasoning. And for this purpose where can it find a more effective vehicle than the moving picture screen?

A great deal has been said and written about the Americanization film. A number of films have also been made with the intention of inspiring loyalty, democracy and patriotism, some of which have filled the bill to a degree, and some of which have failed us badly through the commercial ambitions of the producer. This, however, is another matter; so let us just talk about the things which should be and can be taught to the working man by means of the film--things which can be taught naturally without seeming to preach. No man wants to feel that he is being preached at, but at the same time the well-meaning man--and after all this applies to the great majority of our American working men--are willing to be shown.

## TEACH WORKING MAN WHY AMERICA IS

In the first place we can and should visualize on the screen America's industrial, economic and social history, which is infinitely more valuable in bucking present day conditions than the ordinary uninteresting history in all the best books put together. Teach the working man the principles of why America is, the theories upon which the laws of America have been made, sketch for him



EMPLOYEES of a modern industrial plant reaping the benefits of a well equipped projection room. Here workers learn on the screen the advantages of American methods, and respect for themselves as important parts of the nation's industrial life.

vania. American schools and school methods as compared with those of European and Asiatic countries, the condition of the American woman as against those of her sisters in some of the already mentioned lands across the sea. Pictures of the ravages of hunger in those countries as a con-

sequence of disorganized government should also be effective in the cause of Americanization, and in bringing about other views on both governmental and social questions, and inspiring a peaceful attitude.

#### "OWN A HOME" CAMPAIGN OF VITAL IMPORTANCE

Under present conditions it is of great importance that the stories pictured, or the scenes shown on the screen are of such a nature that the working man will approve of them. One of the most vital questions today is the housing problem. Why not start an "Own a Home" campaign bolstered by the moving picture screen? Educate contractors, builders, and philanthropists and help the working man to obtain a home. Or perhaps it might be well to first anticipate this by drawing attention to the justice and legal privileges enjoyed in this country as compared to those in other lands. Show justice in Pennsylvania, and justice in Bohemia, justice in Missouri—real honest to goodness justice—and justice in Italy. Follow this up with pictures showing how much better we handle such things than some of the countries referred to.

We need more ideal tenements, we need more model houses for the working man on Long Island, Staten Island and in other rural vicinities. The working man needs an environment that he cannot get in an antiquated tenement—his environment is usually the answer to his attitude toward life, toward his fellow man, toward his government and toward himself. Then why not pledge the screen to aid in inspiring the working man to buy his own home, to have his little garden? Show him how by the saving of a couple of dollars a week he can become the possessor of a real home, where in his spare time he can create comfort for himself and family, and stepping stones as it were of beauty and thrift for his little ones as they go forward on the path of life.

It would also be a good idea to build a photoplay around discontent, its causes, and the justice or injustice of such causes, in which some towering figure of success such as Charles M. Schwab can be shown as the type of alien who comes to this country and makes good through his own efforts, his patriotism and his loyalty to the principles of the place which he has chosen as the land of his adoption.

#### WHAT BECOMES OF THE EIGHT HOUR DAY?

Another important question which may be placed on the screen for the benefit of the working man is "What becomes of his time from the moment he begins work in the morning, to the second when he lays down his tools at the first sound of the factory whistle. Show him that it is not so much what he gets in wages as what he gets out of the day. Draw comparison between what the Russian is doing under Bolshevism and what the American is doing under democracy. A thrift campaign for the American workman which would help to elucidate just such features of his problem could easily be camouflaged by a thrilling dramatic story.

Health matters are also of vast importance in the everyday life of the best citizen, and are easily put across on the screen. Public health nursing films could be used for this purpose, and other specially prepared pictures which would emphasize the necessity for sanitary precautions and also teach disease prevention as well as the proper methods of caring for children and adults. In conjunction with this an animated drawing of a huge baby representing a hundred thousand children could be used, and the same sort of a figure representing a hundred thousand adults. They show the birth and death rate per year per hundred thousand and the sanitary conditions which prevail.

#### SHOW DIVISION OF LABOR AND ELIMINATION OF WASTE

There are many other questions of importance which should be touched upon, or even elaborated on, in the interests of Americanism. For instance, the derivation of certain articles of food and clothing. Show how many things evolve from small beginnings, in conjunction with which can also be taught the elimination of waste. Show scenes of cattle herding, followed by the various uses to which cattle are put. This would include the packing industry, where according to one authority, "we save everything about the pig except the squeal, and that we put on the phonograph record." Then the shoe industry can be worked in, showing the tanning of the hide, the cutting of the different parts of the shoe, the assembling and sewing of them together, the preparation for the market, the handling of the goods by the salesman, the wholesaler, and the retailer until finally it gets back home to the consumer. And even after that we have the repair man to deal with. This shows how materially a little article can effect a great number of people.

Agriculture is a very important factor in the plan of Americanization. The State Department should send cameramen to film agricultural conditions and methods abroad which could be compared with the wonderful modern methods in use here. What could be more inspiring than views of the great wheat fields of the west with their tractor harvesting and threshing machines at work?

Above all things let us keep before the working man the fact that he is the backbone of the country, that in America he is expected to conduct himself as a thinking individual, that America does not countenance class distinctions except where right and wrong methods of living draw the line, that self-determination points to constructive, not destructive, methods, and that America's aim is to encourage self-determination to that end and that end alone.

The screen is the open door to knowledge. Then let us use it as a means to proper enlightenment; and in this country let us pledge it to the biggest and best of all present day ideas, the idea of Americanization.



#### ARGENTINA TEACHING FARMERS WITH FILMS

AMERICAN motion pictures are being used in aiding the introduction of American breeds of livestock into South America, particularly into the Argentine Republic. Carefully prepared films have been made by the United States Department of Agriculture showing American methods of breeding livestock and handling it from the farm to the home table.

The American government has shown special interest in the introduction of American methods of handling livestock, as it has of many other agricultural practices of this country, and the representatives in this country have purchased ten films on these subjects for educational use in Argentina. It also has had several of the agricultural department's bulletins translated into Spanish for distribution in Argentina.



#### ATLANTA SCHOOLS TO USE FILMS

THE Board of Education of Atlanta, Ga., will take up at its next meeting the proposition to install motion picture machines in Atlanta public schools. At their monthly meeting in the city hall on October 21, school officials were urged to buy ten, showing and identified they were well received. The machines cost \$250 each and may be purchased and used from one school to another. Fred F. Wick, a president of the board, wants to purchase ten machines, and a committee has been organized to raise sufficient funds to pay for the same.

# THE CINEMA AS AN EDUCATOR

Founder of the French Society "Juvenia" Outlines His Aims and Offers Some Helpful Suggestions as to Film Teaching for Children

BY ED. BENOIT-LEVY

Translated by L. W. Allison\*

SINCE I have been occupied with the creation of "Juvenia," aided by the powerful collaboration of my old friend Louis Forest, I have been pressed on all sides to hasten the execution of this project. Assuredly this impatience, which would have made me smile ten years ago when I stood almost alone in championing this method of instruction by means of the cinema, is readily understood.

Professors say: For countless years we have been forced to obtain results by means of words to give to our pupils an idea of things that they have never seen, that they will probably never see, that we ourselves have no knowledge of except hearsay. You introduce into our halls whose atmosphere is morose and petty, action, space—life. On our bare walls you render visible the flowery islands of Japan, the colorful civilization of India, the immense forges that produce locomotives and machines.

If our tasks were limited to this, we could not do otherwise than continue the current edition of films called "documentary." This would serve a useful purpose for we would substitute for the unknown, for mere words, reality itself. Professors would no longer be obliged to speak unceasingly, to appeal always to the memory of the child; they would question, and the pupil would face the animated image, to analyze the characteristics of each object, of each movement, to find the proper word, to compare, to judge.

This is already done in foreign countries by many teachers. It is the method applied in Paris with astonishing success, by all too few professors.

## ANALYTIC, NOT SYNTHETIC, FILMS NEEDED

But we do not wish to confine ourselves to the use of the "documentary" film; we wish to employ the film of "instruction." We do not wish to show only the photographic resemblance of things and events, but we wish to illustrate their origin, their causes; and that is much more difficult.

It is easy enough to show the waves of the sea breaking in foam against the rocks; it is much more complicated to unfold the phenomena that causes the tide. To catch the phenomena that causes the tide is no longer a question of making impression at random, on several yards of film. To catch the phenomena, so complex and delicate, requires in the majority of cases, ingenuity, patience, a practical operator. It is similar to the role in laboratories of the experimenter who waits when an experiment is attempted to see the phenomena unfold; it remains for the scholar to explain the profound causes which have been demonstrated. One realizes that it is no longer a question of illustrating objects of everyday life, but to bring by the aid of images a chain of proofs.

To this task the greatest personalities of science and art are applying themselves, to endow our course of instruction with a visual method that will upset present methods, a process that has been adopted in prodigious rapidity in the development of intellectual faculties, yet only children and adolescents are in need of instruction.

For many of our fellow creatures life has been a hard road. Many have been obliged since childhood to earn their livelihood, to leave school for the workshop, the factory, the fields.

## JOY IN MENTAL GROWTH

What joy they experience when seeing the revelation brought to them on the screen? To ignore this is proof of never having visited a plebeian cinema theater either in Paris or one of our villages. We wish to give all these people, less fortunate than ourselves, the joy of learning of comprehending, that has been given to us. For one of the great satisfactions of the intellectual worker is to witness the mental growth of the spectator.

It is evident that the greatest possible interest exists in spreading instruction. If it is true that to understand all is to forgive all, what better mode could be than to teach tolerance, indulgence, and the respect for the sentiments of others? In place of discussion that too often inspires anger and resentment, we will substitute absolute truth based directly on the facts. It is futile to emphasize the services that the screen could render in subjects of agriculture, industries, how much it could contribute to material progress in spreading the principles of hygiene, in demonstrating for example how to make an inviting, comfortable domicile out of a dirty, sordid habitation.

But, above all, in point of morality the cinema would play an important role. If in instructing the masses it could combat the dangerous illusions that so often fill the brain, it would indicate to the people what they have already realized and what is necessary to incite in them to ameliorate the condition of the working masses.

## WHAT THE SOCIETY "JUVENIA" AIMS AT

But this is not all. Why is the cinema reproached and why has a censorship been established? It is accused of allowing children to see films not suitable to their age or mentality. It is not mentioned that this is the fault of their parents who ought not to send their children to the cinema any more than to the theater, without being assured that the program does not contain anything unsuitable for children. As there is negligence of parents in general, and as the mayors in French cities have the right to censor films, would it not be better to establish matinee days for children and select appropriate programs?

This is one part of the task that I promise "Juvenia."

This new society will slowly take its place among the indispensable wheels of our industry; and in utilizing films, which, until the present after being once shown, were neglected in the storehouses, they will carry to the producers and people concerned interesting supplementary revenues from this great movement; and although this is contradicted by some, the French cinema will achieve a certain *renaissance*.

I hope this work will hold a useful place, understood by all and protected by all. It is my most sincere wish that the coming year will witness the birth and the development of "Juvenia."

景景

## NEW TEXAS LIVE STOCK FILM

THE first livestock film picture of its kind ever taken in Texas is being exhibited in all the county seats. There are 2,300 feet in the film, divided into three reels. They show scenes from about thirty of the leading livestock farms in Collin county. The object is to show stockmen in one part of the state what stockmen are doing in another.

# VISUAL INSTRUCTION IN THE OLD BAY STATE

Americanization Enters Largely into Plans of University Extension Division of State Department of Education

BY JAMES A. MOYER

Director Department of University Extension, Mass. Board of Education

THE motion picture in its time has played many parts: entertainer, preacher, politician, advertiser, reporter, propagandist and educator—it has had to be all things to all men. The last role, that of teacher of men, has taxed its varied resources to capacity, but this part has been played so successfully by the motion picture that it has received the stamp of approval from educators of every type and has found a recognized and a permanent place in the public school systems of many states.

In Massachusetts the Division of University Extension of the State Department of Education has recently recognized motion picture service is virtually free it may not in an effort to further visual instruction in this Commonwealth, has established such a service which is available to anyone desiring to borrow films in accordance with the regulations of the Division. A charge of one dollar per reel to cover the cost of maintenance and repairs plus the cost of transportation to and from Boston is the only expense incurred by the borrower. As this service is virtually free it may not be used under any circumstances for the financial profit of any individual or private organization, and no admission fee may be charged by borrowers except in special cases, and then only by definite arrangement with the Division. The borrower is expected to be strictly responsible for the safety of films while in his hands; the films are to be shown only by experienced licensed operators. Shipping instructions accompany each film and on its return the borrower is required to fill out the two information sheets that are sent to him.

Although this service is a new departure the Division has already assembled one hundred and thirty reels of film for distribution. Seventy-seven films have been loaned to some fifty schools, manufacturing plants, institutions and other organizations. The first film-loan was made to a local post of the American Legion that desired to exhibit the picture "The Making of an American." Other loans soon followed: a school for feeble-minded children applied for a number of films; Americanization workers borrowed films to be shown the members of a Polish Club; a boys' military academy, a teachers' convention, Y. M. C. A.'s, high schools and factories have one by one taken the necessary steps to obtain films for their use. The greater number of the films handled by the Division of University Extension have so far dealt with patriotic, military, Americanization, and popular medical subjects. As the Department of Hygiene of the State Department of Public Health is co-operating with the Division of University Extension in the matter of Motion Picture Service, the films owned by this Department, covering a wide range of subjects from accident pre-

vention to the care of teeth, are also available to the public through the University Extension's Visual Instruction Department.

## NO APPROPRIATION FOR VISUAL INSTRUCTION

No appropriation solely for carrying on the work of visual instruction has been yet made. The funds for such instruction have been secured so far from the annual budget of the Division. Next year there will probably be a stipulation for a designated sum of money to be used for this purpose. The Division has used its own service in connection with some of the evening classes it has given this year. The picture "Auto Starting and Lighting," for instance was exhibited to four hundred students of gasoline automobiles. This two-reel picture shows the working of an auto engine and the action of electricity in the starting and lighting system. The reaction from the exhibition of this one picture would have given sufficient proof of the value of visual instruction to anyone questioning the power of the film to teach, and teach thoroughly. With the growth of the motion picture service in the Division films will be used more and more in the University Extension classes. They are peculiarly adapted to the Americanization work that is being carried on in industrial centers. The film "The Making of an American" was recently shown in a friendship class conducted by the Division, there was a group of twenty different nationalities.



*James A. Moyer*

They speak the language of the picture, they see the pictures in this class, and the story of the work that is being done here who come to this country seeking a home for themselves and their families.

## SCREEN TEACHES ENGLISH TO FOREIGNERS

As an aid to the Americanization worker the film is invaluable. There is great opportunity for future development of motion pictures in the teaching of English. In this field there is much to be accomplished that will render teaching of English to foreigners effective and comparatively easy, and this seems to be one of the most significant features of the future development of the film. Not by itself, but with the help of carefully trained instructors will such films accomplish their end. And these instructors will need to utilize the recreational methods of teaching to make their work most successful. Music and singing, games and contests, amusements that make adults forget themselves, and the fact that they are being taught, used in conjunction with the motion picture will help the foreigner to learn the language of his adopted country more rapidly.

## FILMS AT LAST IN NEW YORK SCHOOLS

Epoch Making Event Fits Moving Picture to School Curriculum—Biology Lesson Supplemented by Film Brings Realization of Dreams—Movement to Be a National One

ONE of the most thrilling events in the annals of the public schools of New York City has taken place. A dream of educators has been realized. The history of moving pictures used in conjunction with the school curriculum, not with the idea of supplanting the teacher, or the textbook or any of the visual aids already in use, but rather as an added instrument or instructional aid in the hands of the teacher, has begun.

The occupancy of the position of Director of Public Lectures and Visual Instruction of the New York Board of Education, of Ernest L. Crandall, brought about the application of the "stuff" that made the wheels go round. With the co-operation of an investigating committee composed of other people of vision headed by Rita Hochheimer who is now Mr. Crandall's assistant in the visual instruction department, the work of laying a sure foundation for the use of motion pictures in the New York schools, in a way in which they had not been used here or elsewhere, solely for purposes of instruction, was carried out. The painstaking search for material which would fittingly serve for demonstration purposes has resulted in the selection of 22,000 feet of available material in biology alone, which has been carefully assembled and titled, and is now ready for use in ten of the schools which are equipped with projection apparatus. And not only this, but the first moving picture lesson in biology was actually taught to the 500 biology students of P. S. No. 62 in New York's lower east side, on Friday morning, September 24, at precisely 11:15.

### NEW AND WONDERFUL EXPERIENCE

Teaching with the aid of moving pictures was a new and wonderful experience for the teachers in charge. And as for the children—it was only necessary to be present to realize the thrill that passed through the hearts of the youthful opticians as truly dramatic moments in the lives of insects were visualized. Or sometimes it was a ludicrously humorous situation in the tragedy of nature being enacted that called forth an audible titter from the youngsters. At the same time it was evident from the extreme silence which for the most part prevailed, that following the careful preparation which had been made by their teachers in a review of subtitles and material to be covered by the 1,600 feet of film to be shown, the children were drinking in a large part of the information which the films held for them.

### DRAMATIC PRESENTATION OF INSECT LIFE

The film used on this first memorable occasion was screened under the title "Interdependence of Living Things." It opened with a remarkable illustration visualizing the tragedy of insect life—the praying mantis glutting himself after the most cruel fashion on worms, lizards and toads, the spider attacking the mantis, and in a climax worthy a screen drama the chameleon after due deliberation suddenly darts forth its tongue and puts an end to the struggle by swallowing the persecutor together with its victims. Further illustration of the survival of the fittest, in which the tree snake gorges himself on the mountain snake, the king snake crushes life from the lizard, the octopus devours the crab, and the crab in turn eats small fish and worms, was followed by the protective phases of insect life, a microscopic study of a drop of water, and an illuminative study of enemies of the garden. In the latter considerable footage

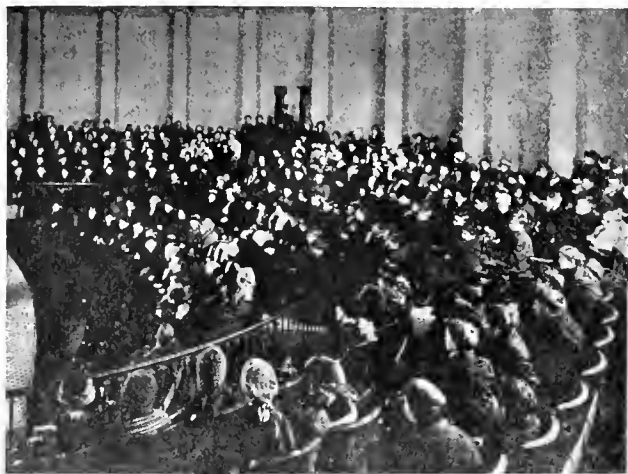
is given to the cut worm and the wire worm, and to methods of extermination including the toad, who gives an entertaining demonstration of his fleetness in capturing worms.

### TO INSTRUCT, NOT ENTERTAIN

When the visual demonstration was finished by Miss Hochheimer stepped to the platform of the auditorium and spoke to the children of the necessity of keeping uppermost in their minds the fact that the pictures were not run for their entertainment but for their instruction. She explained to them that in order that they get the most benefit from these film lessons which are to be a weekly occurrence, they must view them with an entirely different mental attitude from that which they would hold in looking at a William S. Hart picture, for instance—in other words they must try to follow through the picture those points in the lesson which had previously been brought out by the teacher, and of which the film is intended to serve merely as an illustration.

### MOVEMENT NATION WIDE

That this particular incident was an epoch making event goes without saying. The persistent yet sane way in which this little group of pioneers has gone about its work, the



JUST as these children are thrilled by the pictures at which they are looking, so were the 500 boys and girls of the biology classes of Public School No. 62, New York City, thrilled by the exciting experience of having their lesson visualized for them on the screen.

manner in which they simplified the problem by choosing only three subjects to start with, biology, geography and English, for which they were reasonably sure enough available material could be found with which to make a beginning, is not only deserving of the greatest praise, but has been largely accountable for the movement becoming a national one. Cities in different parts of the country are already preparing to follow the example of New York, and many of them have expressed a desire to make use of the same material when available for wider distribution.

The work of compilation and distribution of the films for the New York schools has been placed in the hands of T. Kimwood Peters, who has spent years on the study and collection of educational film material.

As rapidly as possible the ten schools which are equipped to use films will be brought in line, and the necessary internal organization and preparation for the proper application of the film to the lessons will be made. For it must be remembered that the application of a new instrument

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## INSTRUCTIONAL FILMS FOR ARMY SCHOOLS

Automotive Film Course in 10 Reels—First of a Series—  
to Be Used by United States War Department

NOW the United States War Department has fallen in line with some of the great manufacturing industries in realizing the tremendous importance of the moving picture for educational purposes. Scores of manufacturers are already using the screen for the purpose of recruiting employees, training them in their new trade, and teaching them lessons in stopping lost motion.

The army, which has recently gone into vocational training in a large way, has decided to equip some of its courses with sets of films by which soldiers taking occupational training can the more readily absorb what is before them. There are 107 courses in the army now, ranging from agronomy to zoology, and 105,000 soldiers are receiving instruction either along vocational lines or in general education.

It is announced by Major-General P. C. Harris, adjutant-general of the army, that the Bray Pictures Corporation, of New York City, has received the contract from the war department to make these new films for the automotive department in the vocational schools. An order has been placed for making 35 complete sets, each set containing 10 reels, to be used for instruction. The films are valued at \$800 a set.

When completed by the producer and approved and accepted by a representative of the War Plans Division, General Staff, and a representative from the Motor Transport Corps, the pictures will be taken over by the Education and Recreation Division, Storage Service, of the Quartermaster General's office. The reels then will be sent all over the country to all the military departments of the army, as well as to Panama, Hawaii, Germany and the Philippines, where they will be put to work in the various army schools which teach automotives.

The pictures are precisely like animated cartoons, with pen and ink, showing cross sections of gas engines, carburetors, and other automobile machinery in actual operation. There is nothing military about them—the reels are purely illustrative of mechanical operations and functions. What is most valuable in the films is that the motion picture can be made to show that which is invisible. Some of the commonest process of modern industry have never been seen except in the mind's eye, and this is particularly true of gas engines. Explosions take place in obscured confinement, and besides they are too quick to be caught by the human eye, even were the cylinder made of glass.

It may be interesting to note incidentally that this kind of film was first developed during the war for the instruction of machine gunners, to show them what to do when a gun jammed. It was highly successful.

Accordingly the same kind of films were made for depth bombs, steam-shovels, flame projectors, hand grenades and cannon in the act of firing. Explosions were slowed down so they could be viewed as a progression, seen through the open side of a gun. By this means raw recruits were turned into expert operators by the thousands, free from all limitations as to language, vision and perception. The Government now expects all equally gratifying results by using similar pictures in the Army's vocational schools.



A film entitled "Salvage" has been made by E. R. Bashame, managing director of Associated Film Exclusives, which is said to be an "artistic creation with a very high motive." It was designed primarily as an appeal on behalf of Dr. Barnardo's Homes.

## NEW VISUAL INSTRUCTION ORGANIZATION

A MEETING was held at the American Museum of Natural History, New York City, on Saturday morning, October 2, at 10:30 A. M., for the purpose of forming a local organization on visual instruction, Rita Hochheimer, in the absence of Ernest L. Crandall, Director of Lectures and Visual Instruction, acted as chairman, and Mrs. Woodallen Chapman acted as secretary. Miss Hochheimer explained in a clear and concise manner the object of the meeting, which in brief was called primarily to obtain the views of those present on the advisability of the formation of such an organization. The object for forming a local society of this sort, was to create a more widespread interest in the matter of visual instruction and a better understanding of the necessity for aids in the schools and the support required to make them possible.

There were present a number of persons well known in educational circles, and also persons from the educational end of the moving picture industry, including Carl Pierce of Kineto, Orrin G. Cocks of the National Board of Review, Mr. Bloch of the educational department of the Fox Film Company, Dr. Charles Herm. T. Kimwood Peters, Jessie Robb of the Moving Picture World, Victor W. Sebastian of the Motion Picture Age, Margaret I. MacDonald of the EDUCATIONAL FILM MAGAZINE, Mrs. Woodallen Chapman of the Carter Cinema Company, Miss Hall from the Red Cross, Mr. Foute, United Projector and Film Company, Colonel Beard of the Boy Scouts of America, Ina Clements of the Municipal Reference Library, and representatives from Radiosoul, the Y. W. C. A., and other organizations.

After an interesting discussion of questions involved the foundation for a permanent organization was laid, of which it was unanimously resolved to make Ernest L. Crandall president and Rita Hochheimer secretary, in recognition of the fact that it was fundamentally through their untiring efforts that visual aids in the shape of moving pictures had become a reality in the New York City schools. It was further resolved to leave to these two executives the choosing of a committee for the selection of a name and a committee on the constitution. The matter of non-flam film was discussed and handed over to the president and secretary for investigation. It was moved and seconded that they call in a technical man to confer with them. The question of the advisability of affiliating with the National Federation of Teachers' Associations and with the National Academy of Visual Instruction was also referred to Mr. Crandall and Miss Hochheimer for investigation. A committee on publicity to include moving pictures and speakers, will be appointed, and a committee will also be chosen from among outside interests, such as women's clubs, rotary clubs, civic clubs and other prominent institutions, to appear before the Board of Estimate of New York City.



### FILMS AT LAST IN NEW YORK SCHOOLS

(Continued from page 12)

in conventional school methods requires this preparation and some readjustment of system.

In the work of collecting the films for the biology course Mr. Peters has had the co-operation of Charles Urban, Educational Films Corporation, Worcester Film Corporation, Banner Films, the Audubon Society and Charles F. Heim. These films, as well as the courses in geography and English literature which are now in preparation, will be available to school boards in different parts of the country through the exchanges of the Argonaut Film Company in Boston, Mass., Chicago, Ill., New Orleans, La., San Francisco, Cal., and Atlanta, Ga.

## A MICROSCOPICAL VIEW OF THE BLOOD CIRCULATION

Four Reel Film Produced by Charles F. Herm Contains Valuable Biological and Physiological Photographic Material—May Be Used in Single Reels or Shorter Footage—Now Available to All Non-Theatrical Institutions

BY DOLPH EASTMAN

N EARLY three hundred years ago William Harvey, the English physician, announced to a sceptical world which embraced the medical profession his epoch-making discovery of the double circulation of the blood. When his essay on the subject was published in London in 1628 it was received with grave shakings of the head in some quarters and sardonic laughter in other places. Blue blood meant more in those days than it means now, and the good red blood which in America signifies human qualities such as exists nowhere else in the world was unknown to racial students of the time. But what Harvey did was to show that the cycle of the blood stream in the human body and in all animal bodies was the same whether the owner wore purple and fine linen or begged in rags at the king's gate. Harvey democratized human blood, although himself unconscious of the fact. He brought nearer the day when all men might feel as brothers and in spirit, if not in act, like David and Jonathan of old, write upon one another's heart in warm living blood the pledge of brotherhood.

### FROM HARVEY TO HERM

It is a far cry from Harvey's day to that of Charles F. Herm's microcinematographic laboratory at Harrison, New York, where this able scientist-photographer filmed under the most unbelievable difficulties this greatest of all motion picture studies of the human body, "A Microscopical View of the Blood Circulation." Within the compass of four reels, about four thousand feet of film (of which several hundred feet are necessarily devoted to explanatory titles), Mr. Herm has told in moving, living, absolutely convincing form pretty much all there is to know about the heart, the blood, the arteries, the veins, the capillaries, the corpuscles, and the anatomical structure and functions of the entire circulatory system. The titles taken from the film, which are reproduced below in detail, show with what infinite care the producer has studied and photographed his subject and explained everything so that even elementary students in biology and physiology may not be confused by the wealth of illustrative material. These titles actually describe the pictures which follow them so that the mere printing of them here will give the reader a more comprehensive survey of the ground covered by the film than columns of narrative could.

There are some outstanding features of the film, however, which should be especially emphasized, to differentiate it in the reader's and viewer's mind from still and moving pictures attempting to treat the same or similar topics. The Herm picture is essentially scientific, because it is, first of all, accurate and based upon known phenomena of the heart and the blood; at the same time it is not so scientific that the popular mind cannot grasp the intricacy of structure and the marvelous mechanism of a duplex character which nature has provided throughout the circulatory organs and system. The captions, while simple, are sufficiently elaborate to carry forward the graduate student as well as the one just being initiated into the mysteries of Psychology.

### BEATING HEARTS ON THE SCREEN

An actual beating heart, in this instance that of a turtle greatly enlarged by close-up on the screen; the pulsating heart of a chick embryo; the flow of blood through the walls of arteries, veins and minor blood vessels, shown both in motion photographs under the microscope and in animated drawings; close-ups of both right and left sides of the heart, showing auricles, ventricles, valves, heart walls, nerves, muscles and automatic regulation of the blood flow to and from the pulmonary artery and the great aorta; expansion and contraction of blood vessels regulated by nerves; a study of the blood and what it carries, and of the red bone marrow which produces the red blood cells; pictures and diagrams showing the function of nutrition of the red blood cells and of defense against disease of the white blood cells, and a minute animated diagram of the course of the blood from and back to the heart; a quantitative and qualitative analysis in photograph and drawing of the constituents of human blood; hæmoglobin, what it is and what it does—these are but a few of the valuable human, physiological and biological data and phenomena which the producer has recorded on this film. Ordinarily weeks or even months would be required to give an elementary student of the vascular system a fairly complete mental image of its structure, functions and significance; these four reels, studied separately, a few minutes at a time and repeated as required by the teacher, will unquestionably shorten such a course of study and at the same time the pupil will learn far more about the heart and the blood circulation and certain nerves and muscles than he possibly could from oral lectures or even prints or slides.

There are minor defects in the picture, which, however, in no way detract from the superlative value of the film material as a whole. A few of the titles and labels might be improved in verbiage and spelling and the sequence or arrangement of sub-topics might be bettered in places. The addition of color in some sections would be welcomed by students and by those of the general public unfamiliar with the general outlines of physiology. The picture as a whole, notwithstanding, is so magnificent in its conception and so capably and exhaustively carried out in its translation to film and screen that when such minor faults are remedied "A Microscopical View of the Blood Circulation" will stand for years as one of the supreme achievements of science in motion pictures.

The titles taken from the four reels in the order in which they appear are as follows:

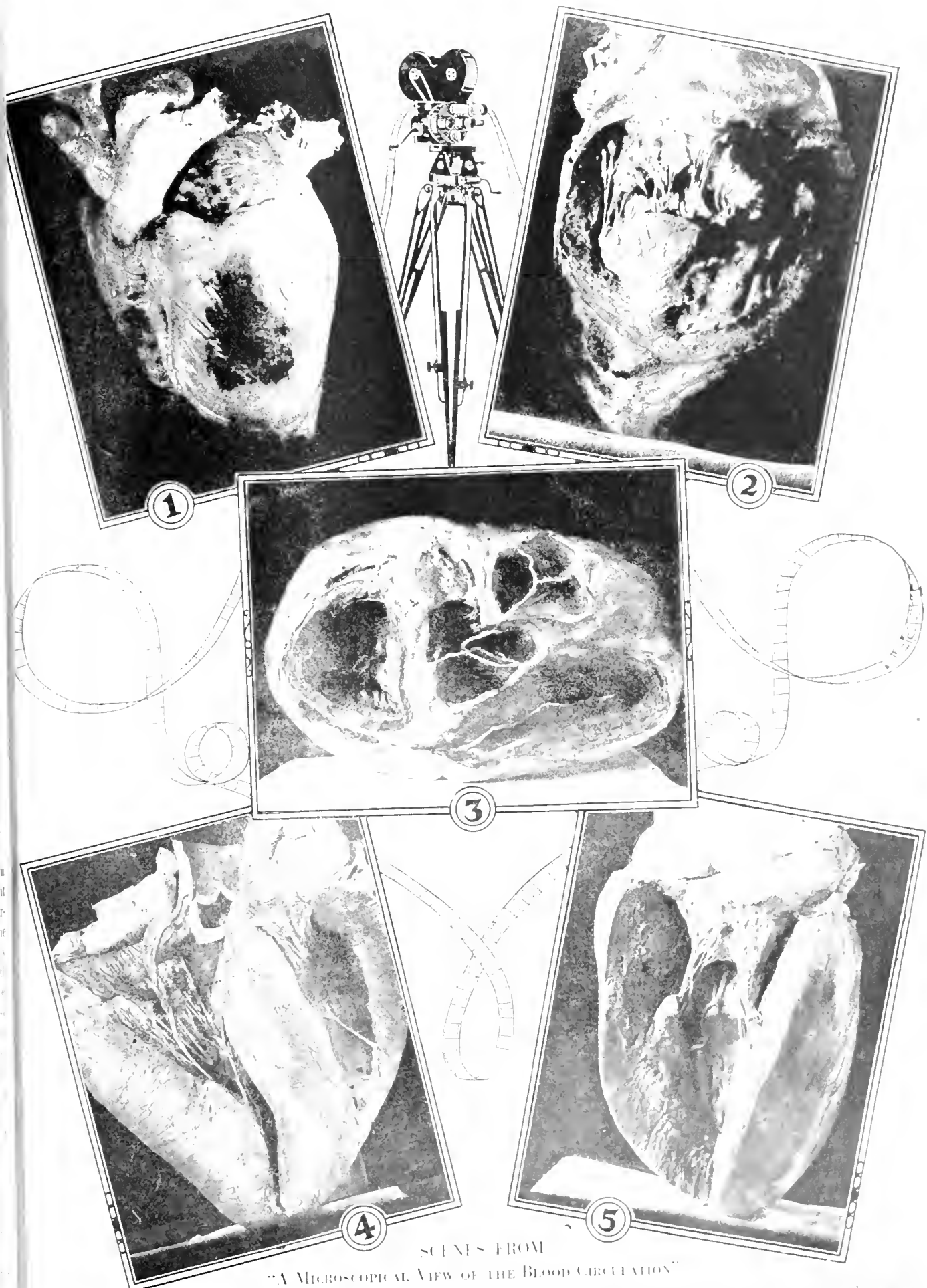
### THE FOUR REELS DESCRIBED IN TITLES

The wonderful achievements attained by the motion picture in depicting human life in dramas has turned the attention of men of science to employing the same medium for the purpose of portraying microscopic life in action.

Scenes from nature and the life of animals visible to the naked eye were successfully reproduced; but there is a whole world of life that goes on in each human being and in every animal and plant that is not so visible, and a

(Continued on page 28)





SCENES FROM  
 "A MICROSCOPICAL VIEW OF THE BLOOD CIRCULATION"

1—A mammalian heart, revealing the great vein and the primary artery. 2—A view of the heart, showing the walls of the right ventricle and the papillary muscles. 3—A view of the heart, showing the walls of the left ventricle; this view also clearly shows the heart valves. 4—A remarkable view of the heart, showing the left ventricle, the two large papillary muscles, and tendinous threads. 5—A view of the heart, showing the left ventricle, the two large papillary muscles, and tendinous threads.



# WOMAN AND THE FILM



Edited by MARGARET I. MacDONALD

**I**N introducing our new department "Woman and the Film," we want our readers to know that in doing so we intend to be of real service. We want women all over the world who may come in touch with the EDUCATIONAL FILM MAGAZINE to realize that this department is designed to serve them individually, and to represent their activities in so far as they relate to the motion picture field. It will be the especial concern of this department to keep its readers abreast of the times in the matter of films which can be used for the enlightenment of women, such as health films and other pictures on the vital problems of the feminine sex. We want also from time to time to keep you acquainted with the army of women who play an important part in the industrial and executive machinery of moving picture production, and of their accomplishments and influence in the realm of the screen. The editor of this department will be glad to hear of the wants and problems of women as they concern the screen, and to give her personal attention to the letters and queries of the women subscribers to the EDUCATIONAL FILM MAGAZINE.



## "THE WOMAN WHO WORKS"

New Three Reeler Made for Young Women's Christian Association Pleads for Woman's "Place in The Sun"

**H**OW many, I wonder, of the multitude of women workers ever stop to meditate on the history of their sex, of the days of woman's slavery when like a dog she cringed at the feet of a master? Down the long lane of the past, if we have vision to see, there appear before us the shades of those who first broke successfully into that world of mental and industrial opportunity sealed to man's domestic toy by the iron bolts of prejudice. But as the years progressed the tramp of feminine feet in the sacred halls forced open the doors of many opportunities; and in the temples of industry the flutter of calico gowns mingled with the more somber shades of masculine attire, and feminine fingers quick to grasp the broadening influence of business and industrial life moved nimbly to the tune of independent salaries.

It is not so many years ago that woman in business was looked upon as more or less of a curiosity. In truth she was considered rather masculine, despite the fact that in the more primitive days her back had borne greater burdens than her kitchen afforded—those good old days when her spouse drowsed peacefully over the dying embers while she did duty as a "beast of burden." But today slightly past the threshold of the new era, when woman takes her place beside man as his helpmate and mental equal, when he persists in being a self-determining individual not an institution, we are facing a period of golden opportunity such as the sex has never known.

## FILM TO STIMULATE INTEREST IN WOMEN'S WORK

And yet we have not reached that goal of perfection in which the conditions under which women work are not by any means faultless. A film, the data for which was collected by Marie S. Barrell, and which was recently made by Carlyle Ellis for the Young Women's Christian Association called "The Woman Who Works," not only draws attention to this fact, but covers in brief the history of women in industry, points out defects in the labor system for women, and also suggests remedies. The film is made in three parts and under three separate titles the first of which is "From Whistle to Whistle;" the second "Her Safeguards and Ours;" and the third, "Her Wages."

The opening title of the picture, which is admirable for stimulating interest in the working woman and is full of meaning to the girl or woman who realizes what a vicious and fateful thing idleness is, reads as follows. "If there is any nobler aim in human existence than work it has yet to be discovered." Of course it goes without question that the important thing of all is the motive back of the work. The film is one that you should see, and have your sisters and brothers see. And how splendid it would be if employers could witness an exhibition of the second and third reels, and learn what rest periods, properly equipped rest rooms, light pleasant places to work in, and adequate wages with which to obtain for themselves proper homes, food and clothing, mean in the lives of millions of women who work.

The first reel of the film is devoted in part to the early history of women in America, dating back as far as 1814. It also discusses among other things the value of the eight hour day, claiming that with more than an eight hour day a woman cannot live a normal, healthful life, and have time and strength for recreation and exercise.

The second reel recalls those wonder days of the war, when the women of America arose with one accord and set themselves to the tasks created by the great conflict. It also covers the welfare situation.

## WHEN INDUSTRY BECOMES A PARASITE

The third reel discusses at length the question of equal pay for equal work. "Women work because they must," says one subtitle. "Probably 80 per cent or about 8,000,000 turn in their pay to the support of their families." It also discusses the "double burden," represented among women who work at night while their children sleep, in order that they may be undisturbed in carrying out the household duties during the day. Other startling subtitles in the course of this reel are: "The industry that pays less than a living wage is a parasite, thriving at a terrible cost to the community; "When a girl earns less than a living wage some one must make up the difference or—she dies;" "Enlightened employers now see that a minimum wage is not a philanthropy but good business. It promotes health and contentment."



## "FOOT FOLLY"

Much Needed Foot and Shoe Helps for Women Filmed for Y. W. C. A. in Three Reels by Carlyle Ellis

**I**T is a foregone conclusion that fashion has played and still plays a large part in ruining the health of our women. They have been content to follow the line of a corset or the heel of a shoe to the last degree of foolish-



THE modern Japanese woman unlike her Chinese sisters of old, strives to retain the natural beauty of her feet. This picturesque character appears in the new three-reel film "Foot Folly."

ness, to say nothing of the uncovered ankle in all sorts of weather, and the indiscriminate and even vulgar use of the décolleté gown. Here and there, to be sure, there are groups of women who have learned to admire the lines and poise of the natural figure obtained through correct dressing of the feet and body facilitated by muscle-strengthening exercises; but unfortunately the great majority have clung closely to the goddess of fashion, with results which most of us know only too well.

The recent run on boys' boots by young women in the west strikes a note of optimism, and reflects a revolution in methods of footgear for women that is bound to come with broader vision. Not so long ago the Y. W. C. A. in its campaign for the betterment of conditions among women conceived the idea of a three reel film treatise on the subject of women's shoes, which was prepared for the screen and produced by Carlyle Ellis. This production, an excellent illustration of shoe conditions and their effects, is in three parts, divided as follows: "We're Wrong about Shoes," "How We Stand," and "Foot Folly."

The first reel draws attention to the fact that almost all of us start life with feet that are straight, strong, flexible and flawless. It suggests the use of soft moccasins and roomy socks for baby in place of stiff-soled shoes until he is at least two and a half years old, and emphasizes the health-giving qualities of going barefoot. It describes the straight lines and beautiful curves possessed by the perfect and unhampered foot and presents a number of examples of deformities caused by the use of wrong shoes. An illustration is also given of the way in which the Japanese preserve the perfect foot.

The second reel deals with posture, weak feet, and correct methods of standing and walking amplified by the use of sane footgear. It contrasts the feeble flat foot slouch with the power of walk of the strong well-shaped foot with spreading toes which grip the ground, and also features the "slump" sitting posture which is an easy road to ill health. The value of the bare foot in keeping or regaining elasticity and freedom of movement is illustrated in a Greek dance by the Elise Dufour dancers, shown in colors on the front cover of this issue.

The third reel again emphasizes the causes of foot trouble and devotes a great deal of attention to its correction. It advocates foot exercises and properly fitting shoes minus the high heel, in place of pads, plasters, and other drug store aids in dealing with the common ills of "foot folly."



#### "THE WORLD THROUGH A WOMAN'S EYES"

A LITTLE WOMAN traveling alone, or we presume so, in the haunts of cannibals and bronze Apollos, in the land of Allah or under the shadow of medieval ruins lays claim to considerable admiration and inspires curiosity, especially when she is able to rise to the occasion of telling her story on the platform. Such a one is Renée Brown, whose lecture, "The World Through a Woman's Eyes," seems to be causing favorable comment. Her talk is illustrated by motion pictures and lantern slides, and covers her trip across Canada and around the world, touching at points in the Solomon Islands, Hawaii, Italy, France, Africa, Arabia and other interesting places.



#### "A TRIP TO MARS"

"A TRIP to Mars," produced by the Tower Film Corporation, is the newest film dealing with our planetary neighbor and its supposed inhabitants. The editorial staff of a popular science magazine recently saw the picture and the astronomy editor declared it was an interesting and plausible conception of our relations with the martians.



#### VISUAL INSTRUCTION IN OLD BAY STATE

(Continued from page 11)

time, in a more agreeable manner than ever before. These films for teaching English to foreigners will require careful construction, for three salient facts must be taken into account in their preparation: the fact that the particular screen students for whom they are designed will invariably be adults; the fact that, due to lack of familiarity with American customs and institutions they are regarding the screen with a viewpoint entirely different from that of the American-born; the fact that they do not compose one homogeneous body, but represent many nationalities speaking many tongues that differ in sound, synonym, and syntax

not only from the English language but also from the languages of their fellow foreigners. When producers have perfected the educational motion picture, not the least of their achievements will be the film so constructed that it can effectually teach men and women of foreign-birth the "difficult" English language.



#### COMMONWEALTH FOR BETTER FILMS

ONE more prominent institution pledged itself for better films when the Commonwealth Cinema League, one of the activities of the National Commonwealth Center, proclaimed its intention of establishing Friday afternoon childrens' programs at the Lexington Theater, New York City, of which moving pictures will be the chief feature. These programs will be constructed especially for the benefit of the children who will be admitted at popular prices. The pictures chosen for these exhibitions will be selected with the cooperation of the National Board of Review and other organizations and individuals in touch with the better film movement.

The National Commonwealth Center is an established center of public spirited activities and permanent exhibits, and occupies the Lexington Theater building, affording a floor space of 30,000 square feet on which to conduct its different activities. One of its organizers was Wing Tabor Wetmore, founder of the Minute Men of America, and its executive committee consists of Sara Cleveland Clapp, executive director, Mrs. Paul Foerster, associate director, Katherine Wick Kelly, dramatic director, Virginia Potter, chairman organizing committee and Harris A. Dunn, Columbia Trust Company, treasurer.



#### MOVIES TO EDUCATE FILIPINO FARMERS

IN a further endeavor to arouse in the farmers of the Philippine Islands a true appreciation of the possibilities of agricultural machinery, the Philippine Department of Agriculture and Natural Resources plans to utilize moving pictures to demonstrate the most approved methods of cultivation, preparation of seed, use of farm machinery, harvesting and storing crops and methods of packing.



#### ENGLAND TO HAVE FILM MUSEUMS

AT last we are on the way to the establishments of local film museums, in which will be stored film records of history-making events. Already Leeds has formed the nucleus of such a museum, and according to report on hand, Hull intends to follow that city's example. The idea is by no means a new one, for it has been advocated in these columns for years past. Is it too much to expect London to follow the example set by the two up-to-date cities that I have named? I should certainly be interested in hearing that some of the Trade's friends on the London County Council had again decided to raise this matter when that body re-assembles after its summer vacation.



#### "HUNTING THE DRAGON IN FLORIDA"

AS a part of the specially compiled news weekly at the Capitol and Rivoli theaters, New York, recently was a strip released by Fox showing the capture of an alligator in the Everglades, Florida. "Hunting the Dragon in Florida" is the title. The first part has considerable scenic value, being a trip over one of the winding everglades rivers in a "dugout" canoe. Then comes an educational bit of interest in the gathering of alligator eggs and a pond full of little "gators."

The finish covering perhaps a hundred feet offers a thrill. An alligator weighing a couple of hundred pounds is sighted on the water. A young chap, Henry Coppinger, dives overboard from his boat and for several minutes wrestles about in the water before the alligator is subdued. Man and beast plunge about in the water, sometimes under the surface and at others coming to the top in a whirl of spray and with much splashing, all the time the hunter keeping his death-like grip on the alligator's jaws. A title states that to lose his hold would be death to the man, which is easily believable.



# REVIEWS OF FILMS



By MARGARET I. MacDONALD

## "UNCLE SAM OF FREEDOM RIDGE"

**S**ENATOR HARDING and Governor Cox, candidates for the presidency, and their respective followers in the Republican and Democratic parties, may differ as to the feasibility of the present League of Nations and as to the wisdom of America's entrance therein, but no partisan politician and no loyal American can help being moved by the patriotic sentiments inspired by Margaret Prescott Montague in her recently published book "Uncle Sam of Freedom Ridge." The story seems to have made a wide appeal to thousands of Americans, and this alone would have justified a motion picture producer in translating it to the screen.

The pictured version of the book was given a unique premiere, being exhibited at two theaters simultaneously on the evening of September 26. The Selwyn and Cohan & Harris theaters, New York City, were filled to overflowing to see the picture which is entertaining, inspiring and highly patriotic in spirit. The speakers of the evening were Hon. William McAdoo, Dr. Frank Crane, George Creel, Hon. Oscar Straus and the author, Margaret Prescott Montague.

Apart from the message of love and patriotism contained in the film, it has other attractive features, among which are fine character portrayal by a fine cast and spectacular night photography, for which credit is due Irving Rubenstein. And while it is without doubt a propaganda production—the author admits her book was written for that purpose—it does reflect the desire of all good Americans to have an end of war for all time. The two themes intended to be brought out in the picture, according to Miss Montague, are the idea of an atonement—the sacrifice of one for the many—and a resurrection, meaning the return of America to the splendid spirit of idealism which swept the country during the war.

The story tells of an old man known to the community as Uncle Sam. He is the embodiment of patriotism, and every evening on the hill just beyond his modest home he lowers his country's flag which floats by day from a towering flag pole. At last after years of unbroken routine the war breaks out and Uncle Sam gives his only son without a tear for the sake of the cause, in the belief that the great sacrifice of America's blood will be the means of abolishing war and of binding all nations together in a bond of peace.

After the signing of the armistice and the return of the country to peace time conditions, after enthusiasm had grown cold and the League of Nations became a more or less indifferent issue with his associates, Uncle Sam's heart began to break. He realized that the blood sacrifice was all for naught, that his son and thousands of others had died in vain. And one day when the news arrived at his little cottage that Congress had rejected the League of Nations, Uncle Sam lowered the flag for the last time, and obsessed with the idea of atonement, the sacrifice of one for the many, he entered the woods and shot himself.

"Uncle Sam of Freedom Ridge," 6 reels. Produced by Harry Lewis. Distributed through state rights exchanges.



## "DEMOCRACY, THE VISION RESTORED"

**T**HERE is a vital message contained in the seven-reel picture "Democracy, the Vision Restored." It is that logic and reason are the only sure means by which a lasting peace can be gained. The picture is opposed to force. It claims that we have no quarrel with individuals or classes, but rather with ideas—ideas which undermine the sanity and righteousness of the lives of the masses. It is a good Americanization film, it teaches what its title claims for it, and parallels effectively the passions of capital and labor.

"Democracy" is interesting also from other angles than merely that of "the message." It has a varied characterization, well defined by capable players. It is more or less symbolic, and consists of a combination of allegory and realism. Moments of inconsistency which appear in the course of the picture can no doubt be attributed to the fact that realism and symbolism have been very closely blended. To offset any technical errors which the supercritical might discern, there is a beauty of thought evident in the conception of the story of the picture, which commends it highly to the non-theatrical field.

The picture uses as its central character the personality of an old man, an autocrat, whose life has been devoted to the accumulation of power and wealth. He has built for himself a palace from whose windows he can gaze on the humble homes of those from whom he has stolen his wealth. In the years that have passed he has turned from his doors a daughter who married a workingman, and now in his old age he seeks his two grandsons, to whom he tells his dreams of further power, in the hope that they will follow in his footsteps, and so perpetuate the monument to autocracy which he has begun.

One of the grandsons, a chip of the old block, responds to his grandfather's teachings. The other, displaying the true spirit of democracy, leaves the palace to work in the interests of right living. Passing the garden of the palace he sees a blind girl of unusual grace and charm, with whom he falls in love and secretly marries. His brother, also in love with the afflicted girl, takes her to the palace to be treated by a specialist employed by his grandfather who is losing his eyesight. As time passes the girl regains her eyesight, and the old man becomes totally blind and dependent on her for consolation. On the other hand, the grandson who had been an apt pupil of his methods makes use of a power of attorney given him by the old man in divesting him of his entire fortune.

In the meantime the democrat has returned from France where he had gone to fight for his country and is made leader of the labor party because of his convincing arguments against the policy of violence declared by a former leader. He also visits a dinner at which his newly-rich brother is being acclaimed by capitalists, denounces him, and finally succeeds in convincing him of the shame of his misdeeds and the narrowness of vision. While the ultimate outcome of the story may seem Utopian, it must be admitted that the authors have tried to point the way to lasting peace, based on the perpetuation and practice of right ideas.

"Democracy, The Vision Restored," 7 reels. Produced by Democracy Photoplane Co. Distributed through state rights exchanges.



## "CHUMMING WITH CHIPMUNKS"

**T**HE first of a series of nature studies made by Irene and William L. Finley of the Association of Audubon Societies for the Protection of Wild Animals and Birds for release through Bray Pictograph is "Chumming with Chipmunks." This is the first of the Goldwyn-Bray pictographs in which the entire reel, with the exception of a cartoon comedy, is given over to one subject, and is therefore more entertaining and useful in its appeal.

"Chumming with Chipmunks" is one of the most attractive nature studies that has been filmed. Anyone who knows anything of outdoor life will realize the difficulty of becoming familiar with this sprightly little animal. The Finleys, however, have beaten all records in animal taming, by actually gaining the confidence of the chipmunk. This they have done by appealing to his appetite for nuts, after discovering him one evening exploiting the larder of their Mount Ranier camp. Noticing that he betrayed a preference for peanut butter, they baited him with a real nut, on the end of a string, and it is most amusing to watch the little fellow's attempts to reach the nut, which is hung just beyond easy reach from the ground. He strains himself to the last effort.

(Continued on page 21)

## "HUMORESQUE"—A HUMAN PHOTOPLAY

By DOLPH EASTMAN

**I**T is like life, crying to hide its laughing and laughing to hide its crying." That is what Fannie Hurst, author of the story and the photoplay, "Humoresque," says about Dvorak's popular musical classic which got under the skin of the public some years ago. And the same simile might be applied to the picture. For it is human, intensely human; and when you see it with the sympathetic eyes of a fellow creature you really do not know when to begin laughing or when to stop crying. Yes, dear reader, that is the kind of picture it is.

A simple little homily of Jewish life on New York's teeming East Side, with tugs at the heart-strings here and there and a rising lump in the throat for the hero's sacrifice and love of country and for the sweetheart's and the mother's bravery. But the real heroine of the film is the mother, Mama Kantor, marvelously interpreted by Vera Gordon, a veritable masterpiece of screen acting. In truth, her playing so far outshines that of every other member of the cast that she might be starred in "Humoresque" were starting to add a jot to her artistic stature, which it would not. Yet one can recognize art readily enough, and Miss Gordon brings to the picture a spiritual understanding of the character and of the author's motif which is rare and which, in my judgment, makes the film one of the outstanding products of the studio. An ordinary actress might have made

"Humoresque," despite the capable work of the other players, quite an ordinary picture. As it is, it is extraordinary.

While mother love is the dominant theme, love of country too, plays a vital part in the romance; and now when there is talk in the press of Jewish radicals and bolshevists, it is good to see a strong photoplay featuring the patriotism of a Jewish youth in whose grasp was fame and fortune but who deliberately gave up all to fight for his Uncle Sam. There is no note of insincerity or sentimental chauvinism about this, and as Leon Kantor, the gifted violinist, Guston Glass is manly, straightforward and properly reserved. His fiancée Gina, played by Alma Rubens, is drawn better as his child sweetheart than when grown up, and Miss Bellini's acting might have somewhat strengthened the part of the girl.

The story revolves about Mama Kantor, beloved mother of Leon, and her dreams for his future. As a typical Ghetto mother she scolds and cherishes each of her children, even the helpless imbecile who must be tickled with a feather to make him smile and who lives on from day to day in his invalid chair in the midst of a meaningless world. She watches her son rise from obscurity to the pinnacle of fame, her prayers fulfilled and Leon playing before royalty. Then comes the call of country, and with overwhelming loves and breaking heart Mama Kantor sees her boy march away with the others to face the Great War. He comes back a

(Continued on page 21)



SCENES FROM "HUMORESQUE"

"A genius like you," she said, "is a gift from God! This is real! This is what gets the



# RELIGIOUS



## POPULARIZING THE EVENING SERVICE

Pastor Follows Trend of the Times, Puts Aside Old-Fashioned Methods and Grasps Powerful Vehicle of Expression Found in Screen With Good Results

**T**HE use of the film in the church for entertainment purposes and in illustration of the text or salient point in the sermon is now an old story. Its value in gathering in the flock has been recognized by ministers of all denominations. The "punch" which its realism injects into the oral or written lesson is undeniable. So think some of the best authorities on the subject.

### LOUISVILLE PASTOR MAN OF VISION

According to R. Ernest Akin, minister of the First Unitarian Church, Louisville, Ky., the sugar coated pill idea of putting across the gospel of right living, of brotherly love, of fraternal cooperation and the various truths included in religious teaching is invaluable in attracting people to the Sunday evening service.

This man's personality is the embodiment of optimism and a broad vision. He is of the type that might be referred to as "a modern man of God." He is one of the many who have learned to read men's minds and minister to them after a fashion demanded by twentieth century progress. Persons who attended the first convention of the Academy of Visual Instruction at Madison, Wis., the second week of July, 1920, will no doubt recall on a certain morning when the film for church uses was under discussion a man attired in the unconventional dress of the male citizen of today, stepped to the platform, and with a voice that rang with enthusiasm and thrill of personal contact with the souls of men, told the story of his experience with the screen.

### FINDS SERMON INADEQUATE TO FIGHT OTHER ATTRACTIONS

This was R. Ernest Akin. He had risen as scheduled in the program to discuss the views of the preceding speaker on the merits of the moving picture as a supplement to the sermon. The story that he had to tell was not a long one, but it was intensely interesting. "When I first became the pastor of the First Unitarian church," said he, "the evening service was poorly attended. People would come out to the morning service in fairly good numbers, but when the evening came there were other attractions more fascinating than the minister's sermon to take their attention, and there were only a few faithful ones who dropped around to worship.

### SUPPLANTS EVENING SERMON WITH PICTURE

"As time went on and things didn't seem to improve I began to look around for a reason, and I decided that if I was going to cope successfully with these other Sunday night attractions I would have to popularize my Sunday evening service. I realized part that the moving picture had come to play a vital part in the lives and recreation of our people. I realized that the appeal to the eye had to a large measure supplanted the appeal to the ear, that the masses had become used to having life and its great problems visualized for them. I realized that the screen had become a strong medium for good as well as for evil, and I said to myself, 'why cannot I make use of the same instrument that the exhibitor uses to lure the coin to the box office, to further the good work that the church seeks

to do? Why cannot I use the screen to popularize my Sunday evening service?' In place of feeling nettled because my sermons alone had no longer the power to attract crowds to my church, I decided that there must be something wrong in my methods, and so I came to have a projection machine and screen installed in the church.

### ASTONISHING REACTION FOLLOWS USE OF FILM

"I have no doubt," continued Mr. Akin, "that many of my brothers would not agree exactly with my method of procedure. In the first place I made no attempt to fit a picture to a text. I did not even know what I was going to say before the picture was exhibited. I merely picked out a good feature production, advertised it in an attractive manner, and after the picture had been run I spoke for about five minutes, not any longer, on whatever happened to strike me as the most valuable lesson presented in the picture. I then requested those present not to leave until we had joined in a word of prayer, and I may say that there were very few who failed to be respectful enough to respond to the request, and I am glad to be able to tell you that the reaction which I found following this use of the film in the church was astonishing. Crowds began to flock to my Sunday evening service, which I opened not in the old stereotyped fashion, but with the singing of some popular air or patriotic song with which the people were familiar. I left the hymn singing and the prayer until later in the evening.

"The result of this method of putting across my Sunday evening service was thrilling. I found many of the same people returning Sunday after Sunday, and I feel sure that at least some of these people carried away with them a thought worth while. It was but one more proof of the truth of the old adage, 'If the mountain won't come to Mahommet, Mahommet must go to the mountain.'"



### NOTES FROM THE COUNTRY'S CHURCHES

**T**HE membership of the Fernwood Church, Duluth, Minn., of which Dr. F. F. Farmiloe is pastor, has been substantially increased owing to the use of moving picture lectures. This church has enjoyed astonishing prosperity during the past year.

First reels of a film version of the Bible were presented recently at a special vesper service in Olivet Institute Church, Chicago, Ill. The opening feature, "Paradise Lost," depicted the expulsion of Adam and Eve from the Garden of Eden. Rev. Norman B. Barr announced that the moving pictures will be presented weekly until the entire Bible has been dramatized.

"How Life Begins" was shown at the First Baptist Church, Niles, Mich., recently, accompanied by a lecture. The exhibition was marked by great appreciation of this splendidly made picture.

Pennsylvania churches are to be given an opportunity to join in the "within the church" movement for the adoption of the motion picture as a means of giving a more universal appeal to the church message. The movement is endorsed by the heads of the leading Protestant denomina-

tions. It will include a Biblical film which may be used in the Sunday School or church service on Sunday, and a complete program for a recreational or community entertainment during the week. Dramas, comedies, travelogues and educational films will be included. The films will be made by churchmen from the church's point of view.

The second floor of the new Methodist Episcopal Community building at Frankfort, Ind., is one of the distinctive features of the edifice. It consists of a beautiful hall with art glass windows and galleries on three sides. The room lends itself to four purposes—banquet hall, with six hundred sittings, gymnasium, Sunday School work, and also affords a splendid place for public lectures. The room is to be fitted out with a complete moving picture equipment at a cost of \$600.

The Church at Corydon, Iowa, has just made arrangements to install moving picture equipment of the best type for the social and recreational life of its members. This Church has already taken advantage of the recent legislation of the General Conference and appointed a director of social and recreational life.

One thousand Zion school children and nearly as many of their elders saw their first moving picture September 22. They packed the Zion Tabernacle when Overseer Wilbur Glenn Voliva lifted the church ban on the movies to permit exhibition of local pictures taken with equipment purchased by the church.



#### CHURCH PICTORIAL MOVEMENT IN ENGLAND

THE two letters on the church pictorial movement in our correspondence columns deserve the careful attention of churchpeople who have any realization of the enormous part the cinema is playing in educating the new generation and fixing its ideals, says the London *Guardian*. From the early days of this great new force which has so completely captured the world we have insisted upon its educative and religious value, and have pointed out that it behooved both the parson and the schoolmaster to make full use of it. Both of them have been slow to move, but at last they are under way; the film has reached the schools, and the Church is beginning to take practical steps towards employing this unexampled means of providing rational amusement for her people, especially in secluded villages into which amusement and variety enter but seldom.

In the two dioceses of Bath and Wells and Bristol what is called the "Church Pictorial" is already at work. Films and apparatus are taken around circuits of villages by motor-lorry and shows are given which, without being in the least "goody" or "churchy," are free from the lurid suggestion or the silly "knock-about business" of too many of those with which the towns are familiar. Healthy entertainment and a definite break in the deadly monotony of rural life are the objects of the promoters of the enterprise.

The opportunity is so great as to be almost unexampled, and we shall be supine indeed if we fail to make the most of it. The scheme is in its infancy, but its possibilities are vast, and by no means necessarily confined to the villages, though they offer the most obvious and the most promising field. Since it was the Church which, in far-off ages, first provided amusement for the people when there was no other organization capable of finding it, it is in the obvious fitness of things that the Church should still have her share in one of the most important works to which she can set her hand. With energy and determination there is nothing

to prevent her from creating a great cinema department which should ramify into the whole of the national life and go far to encourage high ideals of recreation and to make it possible to educate by the eye in a manner which has hitherto been little attempted.

The film may educate and elevate, or it may vulgarize and debase. Already it has done too much of the latter, it has had little chance of showing what it can do in the nobler direction. There is little, for good or ill, that it cannot teach, and, to put it plainly, the Church has no more right to neglect this means of teaching, direct or indirect, than it has to neglect the more immediately obvious methods which it employs in its service. The Church is the greatest of teachers and propagandists or it is nothing, and here is a method of propaganda at once effective and alluring.



#### "CHUMMING WITH CHIPMUNKS"

*(Continued from page 18)*

when the nut refuses to become disengaged. The height of his joy is reached when a Christmas tree, with small bags of nuts, is prepared for him by his newly-acquired friends. Hereafter he decides that it is quite safe to perch on Mr. Finley's shoulder, and even eat from his hand.

Children will be delighted with this picture, which as aforesaid, is as instructive as it is entertaining.



#### "HUMORESQUE"—A HUMAN PHOTOPLAY

*(Continued from page 19)*

last, nerve-shattered, shell-shocked, unable to use his violin arm; and then come days of suspense, of anxiety, when his mother and father and sweetheart could only pray and trust in God. A counter shock when Gina falls in a faint restores the use of Leon's arm. Mother faith and mother love seem to work the miracle: Leon picks up his violin and plays again, plays with all of the old force and the old spirit, and happiness comes once more to the Kantors and to Gina.

Dore Davidson, as Abraham Kantor, gives a characterization as vivid and as true as Barney Bernard's famous impersonation of Abe Potash. He is shrewd and wary of the dollar as those must be who live in poverty. But there is no malice in his interpretation of the role. "What, four dollars for a feedle?" he demands, indignantly, when Leon has asked for his birthday present. "This, my son, is better moosic," as he clicks a sixty-five cent cash register. But Mama Kantor can always cajole him into doing what she pleases. And as you watch him, you get the suspicion that he enjoys being cajoled into extravagance by Mama Kantor.

Bobby Connelly, one of the best known screen youngsters, plays Leon in childhood, while Miriam Battista, who is one of the features in the revival of "Floradora," plays his girl, Gina Ginsberg. A better combination would be difficult to imagine. Bobby is the typical East Side youngster, thoroughly the boy for all his love of Gina and his violin. And Miriam, of the flashing black eyes, who picks up a poor little dead cat and tries to plant it, as she has seen violets planted. Miriam, too, is of the very dainty fabric of which Dvorak made "Humoresque."

More than a picture of Jewish life, "Humoresque" is a picture of human life—a picture made to an eternal harmony to which the world beats time.

## BOOKS YOU WILL LIKE TO KNOW ABOUT

**T**HE New York Institute of Photography has published a new and interesting treatise on cinematography entitled "A Condensed Course in Motion Picture Photography." It is edited by Carl Louis Gregory, F. R. P. S., formerly chief instructor in cinematography at the Signal Corps School of Photography, Columbia University, and has special chapters by Charles Wilbur Hoffman, formerly cinematographer for Thanhouser, Edison, Pathe, World Film Companies and the United States government, and research specialists of the Research Laboratories of the Eastman Kodak Company.

This book is thoroughly up-to-date both in illustrative and written matter, and treats of the following subjects relative to cinematography: The nature of light; the motion picture camera; cinematographic lenses; focusing the camera; preparation for the day's work; how to prepare photographic solutions; development of the negative; making motion picture positives; tinting and toning motion picture films; cutting and editing; exterior and interior lighting; educational and industrial picture making; animated cartoons; trick work and double exposure; composition by J. C. Warburg; airplane photography; how submarine movies are taken; making up for motion pictures; relationship of the cameraman to other workers; applying for a position; bibliography.

Among the illustrations are to be seen elaborate sets under construction, a corner in a printing room, various views of cameras explanatory of their mechanism, transferring film from developing rack to drying form, a negative inspection room, a made-to-order storm, submarine views, application of lip rouge, James J. Corbett preparing for the day's work, shooting fire, Cecil B. De Mille dissecting a scene with four Pathe professional cameras and a Bell and Howell trained in the set, Douglas Fairbanks on horseback ready for a dash before the camera, and many other equally interesting and splendidly photographed scenes.



The U. S. Department of Agriculture has issued a list of films available through the department, and a glance over this collection of films reveals the fact that those in authority have not been slow in grasping the idea of the value of the screen in promoting efficiency. The little booklet in which the list appears suggests uses for the films, and explains how they are distributed. It touches on the desirability of film circuits, and gives information as to how to purchase films from the Department. In addition to this it offers hints on the choice of a projector, it emphasizes the necessity for the use of a good screen, and tells how to handle films with safety. The care of films is also touched upon, and appended is a list of terms which the user of motion pictures should know. In a final summing up we would say that this booklet is well worth the having for those who are in a position to use the Department films.



A survey of motion pictures from a civic standpoint has been prepared by Miss Ina Clement, entitled "Visualizing Citizenship." This is the fourth of a series of studies on municipal problems issued by the Municipal Reference Library of New York City, the first of which was "Teaching the Movies," published in 1913. The study comprises a survey of motion pictures from a civic standpoint, with a resume of each film, the source from which it can be obtained and the cost of rental.

# PROGRAMS

By Gladys Bollman

## ART MUSEUM

- CHERRY BLOSSOM TIME IN JAPAN—*Goldwyn (Ford)* 1 reel  
 JAPANESE FAN DANCE—*Pathé Review No. 45* 1 reel  
 FINEST OF FAR EASTERN ARTS—*Pictograph 6041—Famous (Bray)* 1 reel  
 SOME SPEED TO SURUGA—*Educational Films Corporation (Chester)* 1 reel  
 THE STORY OF THE WILLOW PLATE—*Neu Era Films* 1 reel

## LIBRARY

- BOOK AND MAGAZINE MAKING—*Doubleday, Page & Co.* 3 reels  
 AMERICANS IN THE MAKING—*Bureau of Commercial Economics.* (What the library can do for the child.) 1 reel

## AGRICULTURAL PROGRAM

- NEWS WEEKLY 1 reel  
 SCREEN MAGAZINE—*Famous Players* 1 reel  
 GOVERNMENT POULTRY FARM—*U. S. Dept. of Agriculture.* (Practical suggestions for the poultry-raiser.) 1 reel  
 SCHOOL DAYS—*Goldwyn (Ford)* 1 reel  
 (The development of the modern school.)  
 BANNY ASKS WHY REPUBLIC 2 reels  
 (A "human" story of boys, for the family audience.)

## LITERATURE

- THE WHITE CIRCLE—*Famous Players* 6 reels  
 (A Maurice Tourneur interpretation of Stevenson's story *The Partisan on the Links.*)

## RELIGIOUS PROGRAM

- YES OR NO—*First National* 7 reels  
 (Norma Talmadge in a story of two women, a story that is a memorable lesson. A living modern characterization of the "virtuous woman whose price is above rubies." One of the best pictures of the year.)

## INDUSTRIAL PROGRAM

- HELP WANTED—*U. S. Dept. of Agriculture* 1 reel  
 (The need for men in agricultural work.)  
 TO SUIT MAN—*Goldwyn (Ford)* 1 reel  
 (The tailor's art.)  
 ONE WEEK—*Metrol* 1 reel  
 (The joys and sorrows experienced by two young people who were presented with a portable house.)

## JUVENILE

- WILD BABIES FARM BABIES—*Educational Films Corporation* 1 reel  
 SCHOOL DAYS—*Educational Films Corporation* 1 reel  
 (Dolls who walk and move like real people demonstrate the joys of school-going.)  
 TOMMY'S TEMPTATION—*Educational Films Corporation* 1 reel  
 (A cartoon showing how Tommy loyally cared for his little sister in spite of temptation to run away and play.)

## COMMUNITY CENTER

- PICTOGRAPH—*Goldwyn (Bray)* 1 reel  
 HOME GARDENING—*U. S. Dept. of Agriculture* 1 reel  
 (What can be done with a little patch of ground in a suburban or even a city lot.)  
 THE ROMANCE OF RAGS—*Certain-toed Products Corporation*  
 (A demonstration of what conservation can do for industry.) 1 reel  
 THE CHURCH WITH THE OVERSHOT WHEEL—*Pictograph*  
 (A story based upon an important community problem.) 2 reels

## RECREATION PROGRAM

- HEART OF TWENTY—*Robertson-Cole* 5 reels  
 (Zasu Pitts presents an original and humorous characterization, which adds much to this interesting story of a middle-sized town.)

## NATURE STUDY

- OUR WORLD AS IT APPEARS TO THE ANT—*Educational Films Corporation* 1 1/2 reels  
 (The three kingdoms—animal, vegetable and mineral. Through the microscope we see how all substances belong to one or another of these three classes.)  
 BIRDS OF THE AIR—*Educational Films Corporation* 1 1/2 reels

## GEOGRAPHY—GREAT INDUSTRIES

- THE STORY OF STEEL—*Goldwyn (Ford)* 1 reel  
 (One of the great industries of the eastern states.)

## HISTORY

- TO HAVE AND TO HOLD—*Famous Players* 5 reels  
 (Mary Johnston's story of colonial Virginia.)

## LITERATURE

- THE MIDNIGHT RIDE OF PAUL REVERE—*Atlas Educational Films* 1 reel  
 (Longfellow's poem screened will give not only a new idea of this American writer's work, but also a lesson in history.)

## HYGIENE

- PICTOGRAPH 6063—*Famous (Bray)* 1 reel  
 (The explanation of the heart and circulatory system.)





# CATALOG OF FILMS



## SAFETY STANDARD FILMS

Midsummer 1920 Releases of United Projector & Film Company.  
 Buffalo, N. Y.—Pittsburg, Pa.—Harrisburg, Pa.—Albany, N. Y.—Toledo, Ohio  
 For Index Numbers, Classifications, and Rental Prices Write  
 the Company at Any of These Offices.

### A MIGHTY DEED OF WISDOM

Reel 1. Producer, E. Baumer. Remarks: The first part of this series, as by its title, is an amateur production, the format of which is that of the theatrical film, temporary and permanent, and gives instructions as to how to use it.

### FROM THE MANAGER TO THE CROSS OF JESUS OF NAZARETH

Reel 1. Producer, Kalem. Remarks: This is a life of Christ up to the time of the Crucifixion. The scenes were taken in Palestine. All efforts were made to make them as realistic as possible. The principal scenes were taken during the winter and a winter of the details of the presentation. The titles are not taken from the Bible and the subject as a whole is treated with reverence and respect. Points where the pictures have been awarded a number of medals and prizes by all the important film festivals. Reel 2. Producer, Kalem. Remarks: This is the life of Christ from the Crucifixion to the Resurrection. The scenes were taken in Palestine. All efforts were made to make them as realistic as possible. The principal scenes were taken during the winter and a winter of the details of the presentation. The titles are not taken from the Bible and the subject as a whole is treated with reverence and respect. Points where the pictures have been awarded a number of medals and prizes by all the important film festivals. Reel 3. Producer, Kalem. Remarks: This is the life of Christ from the Resurrection to the Ascension. The scenes were taken in Palestine. All efforts were made to make them as realistic as possible. The principal scenes were taken during the winter and a winter of the details of the presentation. The titles are not taken from the Bible and the subject as a whole is treated with reverence and respect. Points where the pictures have been awarded a number of medals and prizes by all the important film festivals. Reel 4. Producer, Kalem. Remarks: This is the life of Christ from the Ascension to the Pentecost. The scenes were taken in Palestine. All efforts were made to make them as realistic as possible. The principal scenes were taken during the winter and a winter of the details of the presentation. The titles are not taken from the Bible and the subject as a whole is treated with reverence and respect. Points where the pictures have been awarded a number of medals and prizes by all the important film festivals. Reel 5. Producer, Kalem. Remarks: This is the life of Christ from the Pentecost to the Last Supper. The scenes were taken in Palestine. All efforts were made to make them as realistic as possible. The principal scenes were taken during the winter and a winter of the details of the presentation. The titles are not taken from the Bible and the subject as a whole is treated with reverence and respect. Points where the pictures have been awarded a number of medals and prizes by all the important film festivals. Reel 6. Producer, Kalem. Remarks: This is the life of Christ from the Last Supper to the Crucifixion. The scenes were taken in Palestine. All efforts were made to make them as realistic as possible. The principal scenes were taken during the winter and a winter of the details of the presentation. The titles are not taken from the Bible and the subject as a whole is treated with reverence and respect. Points where the pictures have been awarded a number of medals and prizes by all the important film festivals.

**GENERAL PHYSICS**—Every man should know the laws of physics. This film is a series of lectures on the subject of physics, covering the most important principles of the science. It is a valuable educational tool for students and teachers alike.

**CRYSTALLIZATION**—This film shows the process of crystallization in various materials. It is a valuable educational tool for students and teachers alike.

**BY THE SANDWY SEAS**—This film shows the life of a fisherman in the Sandwich Islands. It is a valuable educational tool for students and teachers alike.

**SANCTE MARIE CANAL**—This film shows the construction of the Sancte Marie Canal in Panama. It is a valuable educational tool for students and teachers alike.

**BARCELONA**—This film shows the city of Barcelona in Spain. It is a valuable educational tool for students and teachers alike.

**IN THE SHADOW OF THE PYRAMIDS**—This film shows the pyramids of Egypt. It is a valuable educational tool for students and teachers alike.

**GIVE A THOUGHT TO MUSIC**—This film shows the importance of music in our lives. It is a valuable educational tool for students and teachers alike.

**FROM PUP TO PAPER**—This film shows the process of making paper from a pup. It is a valuable educational tool for students and teachers alike.

**THE BIRD'S EYEBRIGHT**—This film shows the life of a bird. It is a valuable educational tool for students and teachers alike.

**AN ANALYSIS OF THE MIND**—This film shows the structure of the human mind. It is a valuable educational tool for students and teachers alike.

**THE HAND AND THE FOOT**—This film shows the anatomy of the human hand and foot. It is a valuable educational tool for students and teachers alike.

**THE DOTES OF THE EYE**—This film shows the structure of the human eye. It is a valuable educational tool for students and teachers alike.

**THE WHEEL MARKET**—This film shows the market for wheels. It is a valuable educational tool for students and teachers alike.

**THE SINKING OF THE TITANIC**—This film shows the sinking of the Titanic. It is a valuable educational tool for students and teachers alike.

**THE AMERICAN WEST**—This film shows the American West. It is a valuable educational tool for students and teachers alike.

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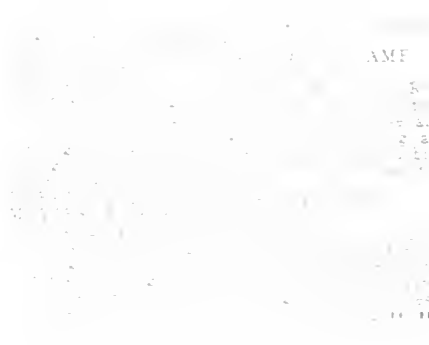
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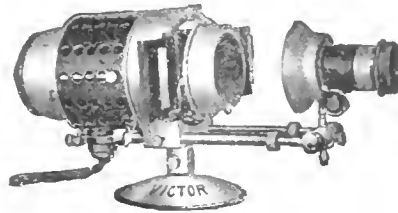
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road, which has been electrified, serves as a natural background for the film.

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# "A MICROSCOPICAL VIEW OF THE BLOOD CIRCULATION"

(Continued from page 14)

...discovered that we are to reproduce that life, so we could understand, was the

...this problem defied solution until the first time in the development of photography, the technique had been revealed, and that had been revealed for us all to the working.

...importance of the action of the circulation of the blood has been known of scientists from very early times. It was William Harvey, the English physician, 1578-1657. William Harvey was the first to grasp the fact that the blood is a force pump driving the blood through the blood vessels and

...was not invented in the time of Harvey, therefore impossible for Harvey to see the channels by which the blood flows through the large vessels that are called the arteries and the veins. Harvey died in 1657, and four years later, in 1661, an Italian, the fortunate man, discovered the microscope to look through, and Harvey was the first to grasp the fact that the blood is a force pump driving the blood through the blood vessels and

...biological truths have been discovered. Today, any of us who wish to see the wonderful tubes of the living tissue culture, we can see them by using his great microscope.

...the discovery of the scientific method, the credit for this revolution in the study of these phenomena is due to the living tissue culture, and especially adapted method.

## THE ANATOMICAL STRUCTURES OF THE HEART

...of the heart is a central fact in the study of life, whether we study the bodies of those of animals, or the structure of its working.

...the heart is a hollow pump which in the human body has a bull-like appearance, made of muscle, and it is the most important muscle in the body. It contracts and beats so that it can pump the blood through the body. The heart is larger in human than in any other creature, for the heart of the body which always most important is the brain, and in us, the heart is above the brain, and it is so that the blood is pumped by the heart. Also, the heart is so strongly as to send the blood through the veins, and it is so that the blood is pumped through the veins.

...the heart is especially suited to the work of this organ. The heart of the human body is a hollow pump, and it is so that the blood is pumped through the veins, and it is so that the blood is pumped through the veins.

...the heart is so strongly as to send the blood through the veins, and it is so that the blood is pumped through the veins, and it is so that the blood is pumped through the veins.

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...the other circulation, carries the oxygenated blood through the circulatory system, to all organs and tissues of the body. The heart, then, is really two pumps. The left side gets the pure blood from the lungs and sends it through the body; the right side gets the impure blood from the body and sends it to the lungs to be oxygenated.

...To understand the course of blood through the heart, let us examine an opened heart. Notice that the valves located between auricles and ventricles permit the blood to flow into the heart, while the valves located between ventricles and blood vessels permit the blood to pass out of the heart. Let us imagine we could follow the course of the blood throughout the body by watching the oxygenated blood coming from the lungs and entering the left auricle. The auricle squeezes it, like a fist squeezes something in it, and drives it into the left ventricle. When the ventricle is stretched and full it replies by squeezing and beating in the same way, and drives the blood through the largest artery of the body, called the aorta, so that it goes to nourish every part.

...The blood stays in the aorta until it reaches the subdividing arteries of the body through which it passes in order to nourish the various organs. It then starts on its long journey back again through the veins. But now, of course, it is dark and impure, removing waste material from the respective organs. It does not go straight to the lungs, however, for the force with which it was sent from the heart, is now nearly exhausted. Instead of going to the lungs, it goes back to the heart itself, and so completes the large circle of the circulation. It passes up the great vein, the vena cava, which opens into the right auricle. When the auricle is full it contracts and beats, and sends the blood into the right ventricle. This contracts at its turn and sends the blood to the lungs. It comes back from the lungs, pure and bright, by vessels which open into the left auricle, and that is where we begin. We see, then, how the circulation consists of two circles joined at the heart.

...We must not suppose that all the purifying of the blood is done in the lungs. Many waste matters are filtered out of it as it passes through the skin and kidneys; also as it passes through the body, it gets fresh food material, so that, in some respect, the blood which comes back to the right side from the body is richer in food material than the blood which left the left ventricle. Only it is much poorer in respect of its gasses, and that is why it has to be sent to the lungs.

## PART III. A MICROSCOPICAL VIEW OF THE BLOOD CIRCULATION.

...We may have the picture of this great pump which is placed in the very middle of our body, and beats away night and day, so long as we live, driving our blood supply through a system of closed pipes, which leave the heart and return to it; but we shall not see any use in this process, unless we understand that these vessels are of a very unusual kind.

...The finer details of these vessels are best observed in the living chick embryo previously removed from the yolk of the egg and placed in a warm stage of the microscope.

...The blood of the embryo, or any living creature, passes in a continuous stream, through a complicated system of connected tubes from the heart throughout the entire circulatory system and back to the heart. The various tubes of blood vessels have various names. Those that carry the blood away from the heart are called arteries. A familiar place where the movement of the arterial blood can be felt is the wrist. This is the pulse. It is the beating of the heart which makes the pulse, as a way of blood is sent through the arteries. The vessels that bring the blood back to the heart are called veins. They are very much like the arteries but very much thinner. They can be thinner, for the pressure of the blood inside them is not nearly so high as it is in the arteries. Many of the veins lie on the surface of the body just under the skin so that we can see them. There is no pulse in the veins, because, before the blood has reached them, it had to pass through the tiny tubes, which are the communications between arteries and veins, and there the pulse gets less noticeable so that the blood flows upward quite evenly through the veins. The blood vessels that connect arteries and veins are called capillaries because they are as fine as hair.

...The walls of the arteries are elastic and stretch as the blood is forced through them by the pulsation of the heart. Not the smallest tube can be found in any of the blood vessels; the blood circulates continuously throughout this system of tubes. The walls of the blood vessels are provided with a layer of muscular tissue, which in connection with the heart, expansion and contraction of the blood vessels is regulated by two sets of nerves. One set making them contract and narrow the tubes, and another making them relax and widen the tubes. By expansion the arteries admit the blood forced into them by the pulsation of the

heart. By contraction the arteries return to their normal size. By the circulation of the blood, the digested food material which it carries, reaches all organs and tissues of the body.

Let us now study the marvelous fluid which is driving by the heart through the blood vessel.

## PART IV: THE BLOOD AND ITS INGREDIENTS.

...The blood system is a river of life, ever flowing and carrying on it, or rather in it, many things necessary to build the body and keep it in repair.

...The blood appears to be a red fluid. What does it consist of? Where does it come from? What is its use to the body? Applying the centrifugal machine, the blood can be separated into its principal elements: a fluid called plasma, and the blood cells floating in it. Twenty-five billions of red blood cells exist in our body and one of their greatest duties is to carry oxygen to all parts of the body. The plasma is a mixture of chemical compounds.

...There are two kinds of blood cells; the red and white, colorless ones. The white blood cells are very few in the blood compared with the red cells—that is when we are well. In many kinds of illness, however, the number of white cells increase; perhaps five or even ten times. These white cells vary a good deal, unlike the red cells, which are all of the same pattern. Probably all these different kinds represent different stages in the history of their lives. For many years it was a great puzzle to find out any use of the white cells; then white cells were seen with microbes inside them and it was found that they are the defensive army of the body against enemies.

...The production of red blood cells is confined to certain tissues of the body, namely, in the bones. Most people think of bones as dead solid things which serve merely as pillars in the living body. But these pillars are alive, filled with soft vascular tissue called marrow.

...The red bone marrow, the producer of the red blood cells, might be studied in the living tissue culture. Examining such culture under the microscope we find a large number of red blood cells. These red blood cells, which are made by the bone marrow, are picked up by the blood as it pours through the bones. The function of the red blood cells is to carry valuable substances to all parts of the body. The basic substance of the red blood cells is called Haemoglobin, observable as crystals. It contains carbon, oxygen and metal iron. Metal iron if taken as an ingredient of our food, helps greatly the bone marrow in the production of red blood cells.

...From the air we breathe the red blood cells take an oxygen which they impart to the tissues of the body through the porous walls of the capillaries. These capillaries let all manner of things be taken out of the blood, and also let all manner of things into it. The whole object of our blood system is to allow this passing in and out, through the walls of the capillaries. After denoting their freight of oxygen, the red blood cells reload themselves with the poisonous gas carbon-dioxide, given off by the cells of the body.

...It requires from twenty to thirty seconds only, for the blood to make a complete circulation from the heart through the body and back again to the starting point. Thus the entire volume of blood passes approximately three thousand times a day through the various portions of the body.

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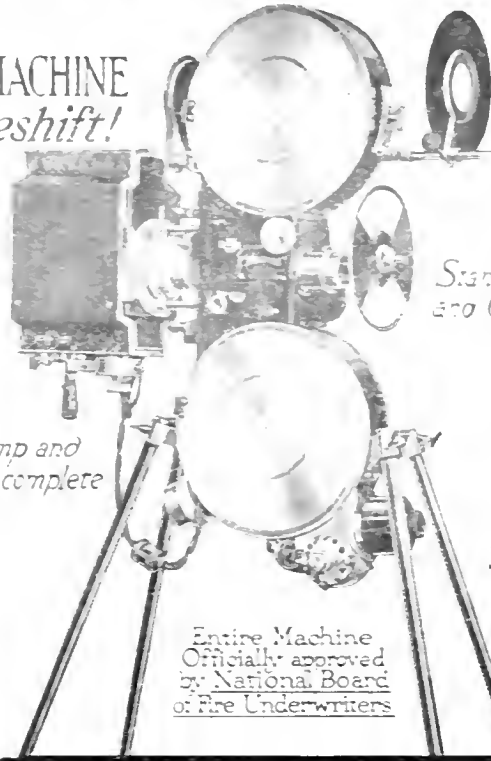
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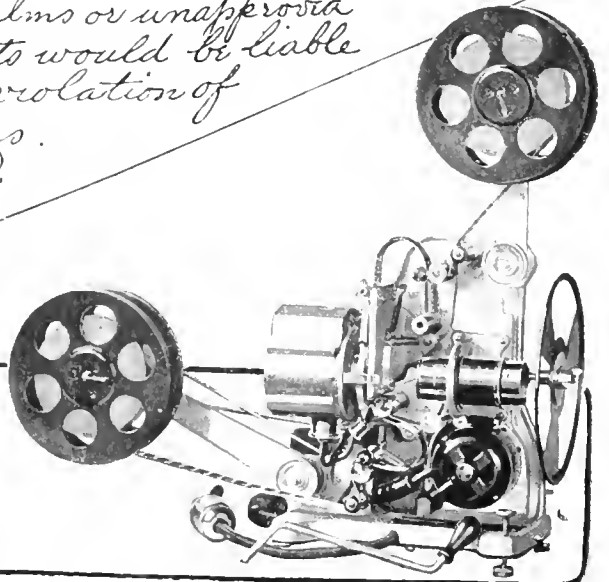
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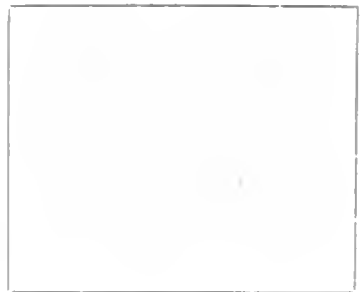
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# EDUCATIONAL FILM MAGAZINE



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*The Educational Board of the Community Motion Picture Bureau is headed by Dr. Jeremiah W. Jenks, Chairman, Research Professor of Government and Public Administration, New York University, and Dr. Frank McMurry, Vice Chairman, Professor of Elementary Education, Teachers College, Columbia University. This Board is assisted by a large staff of professionally trained educators, editors and assistants.*

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Covering Educational, Scientific, Agricultural, Literary, Historical, Juvenile, Governmental, Religious, Travel, Scenic, Social Welfare, Industrial, and Cultural Motion Pictures

Published Monthly at Floral Park, N. Y., and 33 West 42nd Street (Aeolian Hall), New York City

DOLPH EASTMAN, Editor and Publisher

MARGARET E. McDONALD, Associate Editor

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NOVEMBER, 1920

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## WHY THE CHURCH MUST SHOW MOVIES

**W**ITHIN late years, even before the war changed so many things, and proved the need of change in many others, the church had largely ceased to function as a community influence. Here and there, in isolated cases, the church was still not without some value to the individual ethical and spiritual life; but in the wider community sense it had few contacts and carried little social or civic weight.

Then came the great convulsion which, in a day, as it were, proved how essential were the ethical, spiritual, social, and civic forces represented by the progressive church. Men's minds, reacting from the savagery of war, turned almost instinctively to the institution symbolizing the soft soothing ways of peace. The church, symbolic of Christianity at its highest and best, was as a mother upon whose bosom a tired child falls asleep.

Now the church faces the greatest opportunity as well as the severest test it has ever been called upon to meet. Will it take advantage of this opportunity and pass through this test emerging therefrom stronger, bigger, nobler, more humanized than ever in its long history? Or will it fail, gradually yielding its rightful place as a community center, as the mothering heart, to the commercial picture theater, the vaudeville stage, the cabaret-restaurant, the lunch or pool room, the dance hall, the saloon-substitute, whatever that may turn out to be? In short, is the church big enough to grasp this opportunity, to survive this test? If it is not it deserves to perish. If it is, it deserves all the support—moral, material, financial—which the community has within its power to give.

With prohibition and the passing of the saloon the vital needs of the church as a community or neighborhood gathering-place loom larger in the view of those who are studying the problems. To them the thought has come with a sense of profound relief that

the simplest and most effective solution is to capitalize the popularity of the movies for church purposes. If 14,000 theaters can attract daily optiences of 10,000,000 or more, to sit and see for two hours or more, and pay millions daily for the privilege, it seems natural and logical that 230,000 churches, with motion picture programs as good as or even better than those offered in theaters, can attract a fair portion of the 42,000,000 communicants in the United States, to sit and see for an hour or more, and pay for the privilege only a fraction of what is paid at the theater box office. The idea is appealing with such strength to church authorities of different denominations that it is more than likely we shall hear of some big moves in this direction within the very near future.

□ □

Two other forces are at work driving the church to a decision. One is social and labor unrest with its concomitant motive, the rising costs of life's necessities; the other is the admittedly bad influence on the child's mind of certain types of pictures shown in the theaters. We are unalterably opposed to censorship, but we do believe in regulation which, though some cannot recognize the fact, is a totally distinct thing. If the theaters or the producers who supply the theaters will not regulate matters, the church has the power to do so on its own screen. There are certain films which obviously should not and must not be shown before mixed groups of spectators; there are others which are suitable for adults or children only; there are others adapted almost exclusively for church or school or community use; there are others which had better never have been made at all.

As to the social unrest which lies dangerously near the surface of our city streets, homes, and meeting places, the church must grasp it in its lair and deal

with it in a militant but just spirit. The church cannot afford now, in this transitional and critical time, to lie passive and quiescent. The church must act.

With a sincere desire to raise American manhood and womanhood to a high level of attainment we must advocate the installation of motion picture projector equipment in every church building in the United States. There is a nucleus of two thousand already equipped around which to grow. We regard the motion picture screen in the church as essential as an organ or even a pulpit. In our opinion the day has passed when a pulpit speaker can hold a congregation by the spell of oratory alone; when music can charm communicants into permanent support of a church; when Sunday school teachers can interest children with verbal tales and parties, while in their hearts the lure of pictures lovingly lingers; when song and prayer meetings and mid-week entertainments can attract more than a handful of devotees. The church must for its own good and for that of its adherents capitalize the pull and the popularity of the movies. If it does not, movies under other auspices will gradually tend to make the church a dying and eventually a dead limb of the community tree.

Heretofore the church has been a passive, almost a negative or reactionary element in the community. Henceforth it must be positive and aggressively active, or other active forces at work in the community will slowly but surely engulf it and ultimately take its place in the daily lives of its citizenry. No half-way measures are possible. The motion picture points the way. Show movies, survive and flourish, ignore movies, decay and perish.



### CANADA IN MOVING PICTURES

Government Department Has Produced 200,000 Feet of Valuable Propaganda Film, and Will Produce More

CANADA is one of the first countries to recognize the value of the movies in educational and publicity propaganda. It is now nearly two years ago since Sir George Foster, Minister of the Trade and Commerce Department of Canada, decided to use films. Canada had received an advertisement that time will never efface in the gallant work done by Canadian lads on Flanders Fields. War was nearing an end and the days of the "line-up" of the commercial legions of the earth was approaching.

More than two years ago Sir George made a detailed survey of the best possible means of placing Canada's wealth of opportunity before the peoples of the earth who already were talking Canada as a result of the Dominion's effort overseas in the great war, and at length decided to put the movies to work for Canada both at home and abroad. There was established then in the Department of Trade and Commercial Exhibits and Publicity Bureau, and a "live-wire" was placed in charge of this bureau, a civil engineer, B. E. Norris. Soon under his direction the first people's owned film laboratory on this continent came into existence. Scenarios as complete and perfect in detail as the plans for a new aqueduct or water-power plant were built

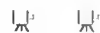
up. Canada as it actually is scenically and industrially passed in splendid review in them as they were first submitted to the minister.

Then famous film photographers were employed, and sent out to get the romance, the aspiration, the achievement of these scenarios on the film. Thus came into existence one of the most powerful agents that Canada has working for her at the present time in the great commercial struggle of today in which the cohorts and legions of the commercial nations of the earth are struggling for line-up.

### FILMS AS "LIVE-WIRE" WORKERS

During the first year more than 100,000 feet of feature Canadian film were produced. These were sent immediately to the twenty-two trade agents and commissioners whom Canada has located in as many foreign countries to be exhibited by special lecturers and to be run through the film exchanges of such countries. Last season another 100,000 feet of film was produced, and these too have been sent abroad as quickly as possible to be "live-wire" workers for Canada.

That Canadians may know their country better, these films have also been exhibited from coast to coast, and bi-monthly a feature release is made which runs through the motion picture theaters of Canada. Every man should know his own country and by means of the educational films thus produced, hundreds of thousands of Canadians during the past twelve months have told the truth with regard to the myriad resources of Canada, scenically and industrially.



### OKLAHOMA DISCUSSES VISUAL AIDS

ON November 5 a visual instruction conference was held at the University of Oklahoma, Norman, Okla. It was attended by superintendents, principals and teachers interested in the use of motion pictures, lantern slides and other visual aids in education. The following subjects received attention: Sources of Supply; Discussion on practical methods and values of visual instruction with a review of the latest findings in research; Demonstration of the best types of educational pictures; Equipment. The conference was held as a part of the Oklahoma High School Conference which convened at Norman, November 4, 5 and 6.



### CHURCH TO RIVAL BROADWAY THEATERS

JUST 99 steps from Broadway, on 13th Street, New York City, a church has set out to rival the moving picture programs shown in the big theaters. Every Friday night it is putting on a program of music and motion pictures to which the public will be admitted free of charge—or as many as have the foresight to apply in advance for reserved seats. The seats can be reserved in groups by family parties, and the performance starts at eight o'clock sharp. The pastor of the church which is known as Union Church, is Dr. John G. Benson. The moving picture programs are presented under the supervision of LeRoy Schnell, social director.



### CHARLES F. HERM BUYS OUT ASSOCIATES

CHARLES F. HERM, formerly assistant curator at the American Museum of Natural History, and part owner of the Scientific Film Corporation, has purchased the interest of his associates in that company, and is now the sole owner of the business. He will continue to produce biological, micro-industrial and other scientific film subjects of the same high order as "A Microscopical View of the Circulation of the Blood." For the present Mr. Herm's office will be at his studio at Harrison, N. Y.



# NORTHWEST VAST FIELD FOR FILM SERVICE

State College of Washington Aims to Fill Needs of Rural Communities—Supplies Not Equal to Demand—Americanization and Social Waywardness Problems Combated Through Screen

BY DR. FRANK F. NALDER.

Director of General College Extension, State College of Washington

SOME eight months ago, in October, 1919, visual instruction was organized at the State College of Washington. At that time the institution established a new division of general college extension and the writer came to take charge, after some years' experience with the extension division of the University of California. While the circulation of educational moving picture films and stereopticon slides constitutes only one-fourth of the work of this college extension, and the obstacles to its growth have been numerous and peculiar, largely through the efforts of this department the instructional film has rapidly come into wide recognition as a factor in public instruction and gives promises of practically unlimited development in this interesting part of the United States.

Popular response to the efforts thus made in visual education has been prompt and gratifying. In order fully to appreciate this, it is necessary to visualize the enormous area over which we operate. The State College of Washington has been designated by the U. S. Federal Bureau of Education as the distributing center for films throughout the Northwest. Our territory includes Washington, Idaho, Montana, Northern Oregon and Alaska, which have a total area of nearly a million square miles, and a total population of about three million people. In rough figures it is a thousand miles to Alaska and between 400 and 500 miles to the points reached in Montana. While the bulk of our patronage is in Washington and this state is big enough films are constantly on the road to some distant point in this vast domain. Already we have acquired an interesting and promising clientele. It includes a wide variety of centers: forty-five schools, twenty-seven churches, twelve institutions of higher learning, five rural clubs, five Y. M. C. As, six community centers, five parent teachers' associations, one working men's club maintained by the Knights of Columbus, two Indian Agencies, one State Reformatory, and eight miscellaneous groups. There are one hundred and seventeen centers in all.

## NEED CAMPAIGN OF PUBLIC EDUCATION

We need not waste time and space emphasizing our difficulties; they may be summed up under three heads: Vast districts to be covered, lack of public understanding, and lack of projection facilities. The first of these has been characterized in a preceding paragraph. It will readily be seen that to send a film to a remote point hundreds of miles away causes much unavoidable delay and loss of time on the road. This condition also makes the organization of circuits difficult. In some places there are no

express offices; to them films must be sent by parcel post. To some of the remote districts in the northwestern corner of Washington, and to rural communities in other out-of-the-way places, films have to be sent by rather circuitous routes. Films sent to Alaska go first to the office of Hon. Lester D. Henderson, Federal Commissioner of Education, who circulates them among the schools in the wide area under his jurisdiction. In the long winter months they are transported by dog-sleds to the far northern frontier posts of civilization.

In the second place, the public has not been taught to think of the movie except as a means of entertainment, and that often of a rather undesirable type. To convince school boards, managers of rural community centers, trustees of rural churches and others of similar environment and experience that important facts can be taught effectively by the moving picture is a job that will require a campaign of public education. Despite indifference and some opposition from such sources, the educational film is making its way. Several interesting illustrations might be cited, in which the showing of a powerful film has given conservatism and ignorance a sharp jolt, and has imparted new points of view to local authorities. During the past month a number of the ministers of the Northwest gathered in a two-weeks' conference at the College. Educational films were shown frequently to the visiting clergy, resulting in a marked increase in the circulation of our films among the churches during the summer weeks.

In the third place, facilities are frequently lacking in places where there are good opportunities to do real educational work. Some small communities do not have electricity. In many others there are no motion picture machines, and frequently not a single person who understands the operation of a projector. To many communities of the latter type salesmen of portable moving picture machines become missionaries of progressive things in educational effort.

## USE FILMS FOR SYSTEMATIC INSTRUCTION

During the year thus far this division has used and circulated about one hundred and twenty-five motion picture films. Some of these were inherited from the U. S. Bureau of Education as a result of war activities. Others have been obtained from the Bureau of Commercial Economics and some from advertising sources. We pick up films from every source that our means permit. As all our films are shown free of charge, the user paying only the cost of transportation, this service yields no income. The extent to



FRANK F. NALDER, Ph.D., Director of General College Extension, State College of Washington. He has served in various capacities in the State Department of Education, and is now Assistant Director of a State Department of Education. He has also served as the University of Washington representative on the National Council on the Education of the Handicapped, and as a member of the National Educational Association.

which people in some of our remote communities appreciate any kind of a film—"just so that it shows pictures that move," as one patron remarked—is almost pathetic.

Of the films used about one-fourth deal with war work, and about one-fourth with industrial processes; the other half is made up of films showing travel scenes, social welfare efforts, health propoganda and scientific processes. Thus far but little has been done in the way of making and circulating stereopticon slides. The division owns and circulates a few sets and these are much appreciated. There is a fine field in this part of the country for the development of that kind of work, since in many places there are stereopticons but no motion picture machines, and the communities are made up of people who are very glad to see subjects well illustrated by the stereopticon method.

One of our best means of stimulating public interest in the educational film consists of displaying films incidental to special occasions and gatherings. By this means the films have suggested to many groups and communities their possibilities for systematic instruction. Sometimes they assist in demonstrating to gatherings of Northwest farmers some method of improved agriculture, or of more profitably marketing products. Again at a May Day Festival, where the members of a community are gathered for the mere purpose of having a good time, the film shows a solid subject in an interesting way and raises the question—Why can not films be more generally used for such a purpose? In several instances Boy Scout programs and Camp Fire Girls' gatherings have been enriched by movies that taught wholly constructive lessons. A well known film which treats with peculiar skill and delicacy the trying problem of social diseases has done a great deal of good service, especially in backwoods communities where the evil effects of such scourges are often felt but rarely understood. In certain corrective institutions, particularly in a Catholic home for wayward girls and in a state institution for the correction of delinquent boys, the minds and emotions of the inmates have been appealed to by films in a concrete and easily comprehensible manner. Wherever and whenever people assemble, and electric current is available, we are trying to enforce the lesson that the moving picture film may be used to give graphic demonstration to pertinent facts.

Films of Americanization. While there are few of those large and heterogeneous deposits of alien stock that make the fusing of all members of large eastern city communities into Americanized groups very difficult, in our scattered colonies of alien rural folk we have some peculiar difficulties. One wide-awake young Methodist preacher toiling in a rural village in a scattered agricultural area wrote us saying, "We need some films which will set forth what Americanism is to a rural community that is seventy-five per cent Russian." We supplied him with a number of films, some of which

bore directly and others indirectly on education to the American viewpoint, and assisted materially in his efforts.

In another instance we cooperated with an organization developed here in the Northwest to instill patriotic viewpoints into the minds of laborers in the lumber district, known as the Loyal Legion of Loggers and Lumber Men. This organization had a particularly hard job. The lum-

ber camps are populated with Swedes, Finns, Norwegians, Russians, Poles, and Greeks—a motley aggregation, the majority of whom are exceedingly ignorant. In their isolated camps, often far removed from the influences which prevail in more metropolitan communities, these ignorant working men rapidly become the prey of unscrupulous and unAmerican agitators. They dream of soviets, revolution and proletariat supremacy. The problems of persuading them to save their money, to increase their individual prosperity, and to build up for themselves homes and fortunes in this country are often discouraging. In its work among

them the Loyal Legion appealed to us to supply moving picture films. We did so to the best of our ability. After a protracted campaign through the winter months among the great forests of eastern Washington and northern Idaho the secretary wrote us, "We wish to express to you our appreciation for the use of these films. They are exactly what we wanted. They have done a world of good wherever they were shown."

#### ENTHUSIASTIC COMMENT OF EXHIBITORS

Similar approval from various quarters could be obtained from our records and correspondence. "A fine move on the part of educational leaders to show these films," wrote one struggling promoter of a community center in a backwoods town. Another young school master, putting his shoulder to a heavy wheel in a rural town, observed concerning certain industrial welfare films that "they are good for educational purposes. They illustrate modern efforts to improve conditions in industry and give our

(Continued on page 20)



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#### PROMOTING AMERICANIZATION IN THE NORTHWEST In this part of the country we have our peculiar prob-



## THE FILM IN THE REALM OF SCIENCE

Microscopic Research, the Making of Permanent Records, and  
Study of Plant Life Among Avenues of Motion  
Picture's Usefulness.

BY EDWIN H. REEDER,

Assistant Director Instructional Section Community Motion Picture Bureau.

VISI<sup>ble</sup> education is coming into its own at last. Teachers' conventions are discussing it; writers of note in educational journals are advocating it; the foremost educators favor it. Among the various forms of visual education, the motion picture is taking the most prominent place. It is safe, we believe, to prophecy that in a generation the majority of schools will be utilizing this valuable form of instruction.

### FILM EXPENSIVE METHOD OF TEACHING

But the motion picture is an expensive method of teaching. The cost of the original negative, the cost of the comparatively short-lived positive, the expensive projecting apparatus, the wages of the machine operator; all unite to make the actual pictures on the screen a costly form of instruction. Since this is the case it is well for producers of educational films to weigh thoroughly the subject matter which they are planning to include in their pictures, and weed out material which can be taught better or as satisfactorily by means of class discussion, slides, photographs or other pictures.

It seems reasonable, therefore, that in considering the best way to teach some given subject matter, the question should not be, "Can this be shown by motion pictures?" but "Is this material of such a nature that the mental grasp of the subject in the minds of the pupils will be incomplete or greatly retarded if motion pictures are not used? When motion picture producers take this attitude there will be no further strife between them and the slide, model or stereograph enthusiasts.

Certain general principles can be laid down in the light of the above statements with reference to the types of subject matter in each of the studies in the school curriculum which need the motion picture. It is the purpose of this article to point out those types for science only.

The diagram as a medium for explaining intricate processes is as old as any teaching device. Its value is self-evident; if you doubt it try to explain to a person ignorant of the principles of the internal combustion engine how an automobile engine works. Automatically your fingers search for a pencil and paper to diagram a dynamic rather than a static object, either on paper or on a blackboard, immediately you are face to face with difficulties. How will you show motion—a change in position of the parts of the mechanism? If you draw new lines, you get a confusing multiplicity of them; if you rub out the old and put new ones in, you have merely shown a new static position of the mechanism; you have not shown motion. If you explain what happened to bring this line from here to here, how can you be sure that the correct mental image will be formed in the mind of your pupil?

### USEFULNESS OF ANIMATED DIAGRAM

Motion pictures step in at this point with the animated diagram. Recently a film has been produced to show the mechanism of the eye. The function of accommodation is

shown by the animated diagram; and especially interesting is the explanation of what near-sightedness is and how it may be corrected. In a diagram two parallel rays of light are shown entering a normal eye through the crystalline lens. The lens focuses them on the retina. Then we are told that in the nearsighted eye, the retina is abnormally far from the crystalline. The diagram of the eyeball appears again, and the retina moves back, leaving the focal point of the rays of light at a short distance from the retina. A spectacle glass is then interposed and the rays again focus themselves on the retina. Such an explanation by animated diagrams once seen, is never forgotten.

### PERPETUATES SCIENTIFIC EXPERIMENTS

Another important function in science teaching which is legitimate motion picture material is that of making a permanent record of models or experiments which are particularly difficult to reproduce in the average classroom or laboratory. Motion pictures of simple models and experiments have been made, and much time and money have been wasted in that way; for not only can this work be done in any classroom by an enterprising teacher, but it ought to be so managed. The teacher who is thus demonstrating principles of science is vitally interested in what he is doing; his personality enters correspondingly into the explanation; he can stop at any time and stimulate and guide class discussion; and the impression on his class is immensely more satisfactory than if motion pictures are used. But the expensive model or difficult experiment presents another problem. Recently motion pictures have been made of models of the whole solar system; of the cause of the seasons; of the phases of the moon; of the causes of winds and rain. The apparatus used in the production of these pictures cost hundreds of dollars and required months of work by expert geographers and mechanics. But the result of this work is that teachers now have available a beautiful and vivid record of these experiments which are valuable tools for teaching use.

### FILM NECESSARY TO ILLUSTRATE PLANT LIFE

A third function of the motion picture in science teaching is that of showing processes like the germination of seeds or the growth of plants which require hours or days, in a few minutes. The writer has been much impressed by a picture of the germination of a lima bean seed. The seed was laid upon a piece of cotton in water. In the course of a few minutes the seed swelled, burst open, sent up its stalk and projected its rootlets into the water.

Possibly some teachers will object to such pictures as being calculated to produce wrong impressions in the minds of children. This would be a just criticism if the films were carelessly used. But suppose the child has planted in the school room ten different beans, and then dug one up each day, studying the growth of both the plant and the roots, he will then be in position to see the film described without misapprehension, and will receive a conception of the pro-



cess of growth as a whole which he could not get otherwise

#### IS INVALUABLE IN MICROSCOPIC RESEARCH

Finally, microscopic studies present a legitimate field for motion picture endeavor. Of course, if every student in every school could be furnished a microscope and given easy access to a laboratory equipped with a wide assortment of interesting subjects, the motion picture might not be necessary. But such is not the case. In most schools, pupils in a class must take turns at the microscope, receiving but a fleeting moment's study and then only at the hour when the class meets. The pupil and the teacher cannot both look into the microscope at the same time, and pointing out particular features of a specimen by the teacher is obviously impossible. Moreover many rare studies are not obtainable alive in most school laboratories. Even if they were, certain interesting metamorphoses might occur when class was not in session, and the result would be that the pupils would completely miss them.

Motion pictures are the answer to these problems. They may be made by experts in a laboratory unusually well equipped; the photographs can be made whenever the expert desires; and the teacher can be sure that the pupil sees exactly what he ought to see. Of course we do not advocate that motion pictures supplant the use of microscopes in the school room. The student of motion pictures in education comes back again and again to the function of motion pictures. They are not the perfect teacher, so valuable and complete that all that the pupil needs to do is to look and learn automatically. We must remember that, as Professor John Dewey puts it, "*thinking is the method of intelligent learning*;" and the motion picture must not be allowed to smother thought. On the contrary, only when the motion picture is used as a teaching tool, to supply the data for intelligent thinking does it become educationally valuable.



#### SURGICAL FILMS SHOWN ON CLINIC DAY

Dr. Fred A. Kelley Shows Hernia and Gastro-Intestinal Operations on Screen at New York Homeopathic Medical College

THE celebration of National Homeopathic Clinic Day, Oct. 19, at the New York Homeopathic Medical College was a matter of unusual interest especially when viewed from the outside. Dr. Randolph F. Rabe, dean of the college, headed his program with several thousand feet of motion pictures demonstrating a certain technic in gastro-intestinal surgery. The pictures were made by Dr. Fred A. Kelley of Detroit and lectured upon by Dr. Kelley himself. There were also shown about a thousand feet of film illustrating an operation for hernia under local anesthesia, and later in the afternoon Dr. Kelley performed this operation on a subject.

Dr. Kelley is noted in his profession for certain refinements in gastro-intestinal surgery, and some four years ago he began to work out his ideas in film. Starting with a few hundred feet on the operation for hernia, he has developed his library into several reels, with which he has illustrated his lectures before numerous clinics in different parts of the country. He has had practically to work out his own methods with the aid of a local photographer, but in spite of drawbacks the results obtained are remarkable for detail and definition, and show the most minute features of the technic.

In reciting his experiences Dr. Kelley tells an interesting tale of the photographer's efforts to assemble the film cor-

rectly. A reverse joining caused the wound to heal at the passage of the knife, and the surgeon apparently worked to unstitch the wound instead of to sew it up. These and other annoying and not less amusing handicaps entered into the pioneer work on the Kelley surgical films.

It is interesting to note that at first he tried to work with Cooper-Hewitt lights alone but found the color values too deceiving, since the blood closely resembled pale; but by adding a few high power Tungsten lights to the tubes he obtained a light which permits him to work freely and yet keep the camera remarkably close to the subject. In one of the reels the camera is so close to the incision that the surgeon's hand nearly fills the screen at times.

Dr. Kelley, who is not a hobby-riding enthusiast, hopes to see the day when every medical school will boast a library of surgical films, where any surgeon may go and review an operation on the screen, refreshing his memory as to the precise technic which should be adopted.

These films are in great contrast to the first French surgical films brought to this country some twenty years ago, which showed not only the patient but a fair section of the operating theater. The Kelley films are so close that in one operation the photographer panorams the camera upward to prove that the patient is still alive.

The films were followed by a demonstration of the electrocardiograph for the accurate determination of diseases of the heart, which were lectured on by Dr. George L. Laidlaw and Dr. Milton J. Raisbeck.

## TRAVEL

### A TRIP UP THE AMAZON RIVER

THE Amazon river and its jungle-rimmed banks is one of the few travel subjects that has not been overdone in film. There are parts of the earth which have been visited by almost every traveling cameraman, such as places in Europe with which some of us have become familiar solely through the moving picture. Not so the collection of scenes which the Eureka Pictures Corporation is about to place on the market, taken along the great South American river, that give a very good idea of the life, scenery, architecture and things in general on the Amazon.

Two reels of these films which were given a private showing recently at the American Museum of Natural History, New York City, reveal the fact that Eureka Pictures Corporation has brought to the educational field something of real value in the teaching of South American geography. School authorities will doubtless be glad to learn of these films and to avail themselves of an opportunity to visualize for the pupils the mysteries of the geography of this part of the world.

On the way to the mouth of the Amazon the boat on which the cameraman is located stops for a brief space at San Juan, Porto Rico, and finally after ploughing through the sea for several days the approach to the river is reached where the water is yellowed with siltings of soil from the South American republics, and we move on up the river a distance almost as great as from New York to Chicago. A stop at Para and again at Manaus allows of interesting sights among the natives, and leaves with the spectator the impression that there is a very large world of which we know comparatively little, in that vast continent below the equator. One of the features of the 1600 feet of film exhibited was snake catching by natives. Many of these snakes, we are told, are sold to the Sao Paulo laboratories where the poison is extracted from the fangs of the reptiles, and used for various medicinal purposes. On this trip the boat's crew did not venture a landing in the dense jungles which line the banks of the river.



### COLUMBIA UNIVERSITY TEACHING STEREOTOMY WITH SLIDES

At the School of Architecture, Columbia University, New York City, there is an entirely new method of teaching stereotomy, also known as architectural stone-jointing.

A drawing is made of a typical joint and then a slide is made from the drawing. This is projected on the blackboard at the front of the class-room, as shown above. The instructor and pupils fill in the various sections with chalk, just as if the drawing were actually made on the blackboard.



# RELIGIOUS



## CHURCH FILM SERVICE NOW A REALITY

International Church Film Corporation Producing at Full Speed—Will Film Bible Stories, Dramas, Clean Comedies and Educational and News Reel Weekly—System of Distribution Organized

BY J. RAY JOHNSON

**T**HE answer to the call of the churches for a motion picture after their own ideals finally has come—a company that actually is producing and distributing films conceived and made from the viewpoint of the church.

With all of the many obstacles it has encountered and finally surmounted, the international Church Film Corporation at last has started its service—a weekly program of Biblical stories, dramas, comedies, news, and educational films and special pictures for extraordinary occasions.

### SUPPLY AND DISTRIBUTION PROBLEM SOLVED

Production is going full tilt at the corporation's studio, distribution has started through the medium of subsidiaries established throughout the country, and the greatest problem faced by the church which sought to use a powerful instrument, the motion picture,—that of obtaining an adequate supply of films fit for church use—has been solved.

The International came into incorporated being more than a year ago, the inspiration which prompted its origin being that of the Rev. Paul Smith, a Methodist minister who had found the film effective in his campaign against commercialized vice on the Pacific coast. It faced huge and discouraging obstacles in regard to production and distribution, for it had to keep in mind always the scant

The production arrangements have been made through the organization of the Church and School Film Corporation. It has established its studio and the direction of the pictures has been placed in the hands of Henry J. Vernot, an experienced motion picture director.

### HOPE TO SERVE 5,000 CHURCHES IN YEAR

The distribution question was more difficult to answer. It is the plan of the founders of the corporation to build up a chain of 5,000 churches for their service within a year. This extensive circuit calls for a great distributing organization.

District subsidiaries finally were decided upon as the means by which the problem could be handled. The United States was divided into twenty-two districts. Work was immediately started on the organization of a separate and distinct subsidiary corporation in each district to rent the films from the parent International and distribute them to churches in the district.

Fourteen of these subsidiaries have been financed, organized, and incorporated and the success of the plan is assured. Distribution already has started in a majority of these districts.

### BIBLICAL FEATURES TO COME FIRST

At the start the corporation has concentrated on its Biblical pictures. These were the first offered for release.



THE film "A Modern Ruth" will actually place before the new type of churchgoer a picture which lives the familiar scriptural story to its modern prototype.



A MODERN RUTH is a picture which is one of the most appealing of the Old Testament. It will probably be one of the most popular among women members of the church.



SAMUEL is a picture which is one of the most appealing of the Old Testament. It will probably be one of the most popular among men members of the church.

pocketbook of the average church. The time that has elapsed since the incorporation has been devoted to attacking these problems, and one by one they have been overcome.

Among them are "Blind Bartimaeus," "The Good Samaritan," "A Modern Ruth," "The Child Samuel," and "The Lord is My Shepherd."

(Continued on page 14)

# METHODIST EDUCATORS SEE POSSIBILITIES OF FILM

Serious Consideration Given to the Use of Motion Pictures for Instructional Purposes  
— Biology, Physiography, Physics, Geology, and Chemistry  
Among Subjects to be Visualized

BY DWIGHT R. FURNESS

THE uses to which motion pictures are being put by a number of American colleges and universities are shown by the results of a survey recently completed by the Board of Education of the Methodist Episcopal Church of the forty-four institutions of higher learning under its auspices.

That educators are giving motion pictures serious consideration is apparent in many of the answers received. Many are using films in the class room. Almost all of the colleges have had motion pictures taken of their activities, mainly for use at alumni gatherings, but also for the screen news weeklies.

The full scope of the field of visual education has not been realized by many of the faculties. In some cases the use of motion pictures means a projector, screen, films, etc., not merely the use of films as a test of a new medium of instruction. It is as if physics were considered not as the science of physical things but as dependent on the accumulation of lecture table "props" for its presentation.

## MANY COLLEGES CONSIDER USE OF FILM

At the School of Secretarial Science of Boston University, motion pictures have come into their own. At this institution freshman work in economics consists largely of a lecture and motion picture course concerning the industrial history of the United States. One hour a week is devoted to lectures and two hours a week to motion pictures showing the rise and growth of the various industries of the country.

Eventually Dean T. Lawrence Davis hopes to have the entire economics course laid out in the form of motion pictures, accompanied by printed lectures to be studied before and after the films are shown.

The department of fine arts in religion at the same University has announced a course in "Visualization Through Static Slide and Motion Picture."

Central Wesleyan College is installing equipment this fall in order to use motion pictures for instruction in biology, physics, and physiography. Pictures will also be shown in the gymnasium auditorium in connection with the work of the W. M. C. A. and W. Y. C. A.

Cornell College at Mount Vernon, Ia., has a projection machine installed in its chapel. Motion pictures have been used at irregular intervals for instruction purposes.

At Dickinson College the projection machine is located in the physical lecture room of the scientific Building. Films are used for instruction in physics, geology, and biology. Use is also made of the equipment by the college Y. M. C. A.

The department of chemistry of Illinois Woman's College makes use of films but has experienced difficulty in securing proper subjects for its purposes.

At Nebraska Wesleyan University films are used in connection with instruction in geography and physics.

## MOVIES TO HELP \$25,000,000 CAMPAIGN

Northwestern University, while making no use of motion pictures for instruction other than in connection with

the Reserve Officers Training Camp during the war period, plans to make use of motion pictures in connection with its \$25,000,000 Greater Northwestern Campaign. Director William J. Fauquharson of the department of financial promotion plans to circulate films of the University's activities among the alumni associations of the country for use at gatherings and banquets.

Ohio Wesleyan and Wesleyan University are already making use of films for this purpose. Pictures have been secured of commencement activities, athletic events, military manœuvres, May Day celebrations, and freshman-sophomore imbroglios. A portable projector is available at Ohio Wesleyan for alumni organizations making use of these films.

The New York State College of Forestry at Syracuse University makes use of films for showing the operations of mills and other industries related to the forest and its products. The University itself makes use of motion pictures to record activities of all sorts. Some of these films are sent out to alumni associations in all parts of the country.

West Virginia Wesleyan College is using motion pictures in the normal Department. Plans are made for extending their use to the science courses.

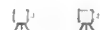
The agriculture, biology, chemistry, and physics departments of Missouri Wesleyan University have found films a decided aid for instruction purposes. A projector is located in a large lecture room where it is available to the various departments when needed.

## UNIVERSITY'S UNIQUE FINANCING

An ingenious bit of undergraduate financing made it possible for De Pauw University to secure a projection outfit last year. The Y. M. C. A. and the Y. W. C. A. joined in the issuing of stock which was sold and the capital invested in motion picture equipment. Two shows a week were given to which admission was charged. At the close of the school year enough money had been cleared to pay for the equipment and also to pay dividends to the stock holders. The entertainment provided in this manner made it unnecessary for the students to patronize the theatres in the town which were very poorly ventilated.

Kansas Wesleyan University is contemplating the use of motion picture instruction in the department of education. Some films of student activities of an historical nature have been secured.

Morningside College, Mount Union College, the University of Southern California, and Beaver College all have plans for the use of motion pictures. Simpson College runs an educational and travel film program in its chapel auditorium.



Work on the production of Americanism films has begun. Pathe will shortly release a one-reel subject, "The Land of Lafayette," to be followed soon by another film, the title of which has not yet been selected.

The first of the six Americanization subjects to be made at the Eastern Metro studios will be under way shortly. It will be called "Strangers, Beware."

# CLUB MOVIES

Edited by F. J. Burrows

**T**HE establishment of our "Club Movie" department can be made a matter of mutual benefit between us and our readers if the latter will individually help to make it interesting. This can be done by sending us news notes of the movie happenings in any of the clubs in which you are personally interested or connected. These items on club matters can also be made to function in inspiring other communities and clubs to make use of motion pictures for entertainment and even educational purposes.

At the present time the non-theatrical field is rapidly shaping itself into a thing worth while. It begins to loom forth as an important unit in the eyes of commerce, and much material that is really worth while is becoming available for such uses as the film may be put to by the myriad clubs of various degrees of importance which dot every town and city in the country.

There may be many connected with the recreational or social side of club life who are not perfectly certain how to make the motion picture serve their purposes. Perhaps you feel that you have no facilities for the screening of pictures in the particular room or hall in which your club meets. This, however, has now become a simple matter, since the portable machine is not only adequate to the occasion, but is comparatively inexpensive, costing somewhere in the neighborhood of \$250 - some makes costing more and some less - and is easy to operate. And the screen is the very easiest thing in the world to manage. If you cannot afford to have a mirroroid screen, for instance, you can use an ordinary white sheet, or a bare white wall. We cannot say that you will get the best results in this way, but it will answer the purpose. And then why not set aside one evening or several evenings' entertainments to gather funds for the purchase of the proper projection equipment? Once you are provided with a good outfit the matter of getting the right sort of pictures will, with the on-coming and more adequate methods of non-theatrical distribution, be a comparatively easy matter.

If you will keep in touch with our catalog department you will find good productions listed from which to choose. You will also find that in our review department we strive to cover outstanding features. Industrial films are always within your reach, and the market provides a wealth of material both informative and strictly entertaining.

May we count on your co-operation to make this department really worth while and helpful to all?

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## READING IRON PLANTS SCREENED AT ROTARY

**N**OT so long ago the Rotary Club of Utica, N. Y., staged an interesting stunt at one of their weekly luncheons.

I. Dyer, a former charter member of the club, entertained the members with an educational talk illustrated with motion pictures of the manufacturing plant of the Reading Iron Company. According to reports from Utica, the motion picture program was the most interesting feature of the occasion. Mr. Dyer explained the various machines as the film unreeled, showing also the melting of the ore and the hundred and one processes through which it passes until it eventually comes out in the form of pipe.

## NEW M. P. CHAIRMAN FOR WOMEN'S CLUBS

Choice of Mrs. Woodallen Chapman as Chairman of Motion Pictures for National Federation of Women's Clubs - a Significant Appointment

**T**HE choice of Mrs. Woodallen Chapman as Chairman of Motion Pictures for the National Federation of Women's Clubs is a significant appointment, inasmuch as Mrs. Chapman's association with the motion picture industry as well as her fine understanding of the non-theatrical field places her in a position to act wisely and enables her to be a real benefit to the cause of the film from every angle.



MRS. WOODALLEN CHAPMAN, newly appointed chairman of motion pictures for the National Federation of Women's Clubs.

Mrs. Chapman has been closely associated in her work with Mrs. Katherine F. Carter one of the first to espouse the cause of the educational film. She has written a number of scenarios of an educational nature, as well as works on advanced theories of life, and is also a lecturer of note. She is a woman of vision well able to be a leader in the motion picture activities of the two million

women involved; and it is to be expected that through her influence a unanimity of opinion among these women will be concentrated in an effort to stimulate the production as well as the exhibition of the best kind of pictures.

The good old motto "In union there is strength" applies to this body of women as well as to the country in general; and there is every reason to believe that with the right kind of guidance, two million women behind the better film movement will indeed be a power.

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## CHURCH FILM SERVICE NOW A REALITY

(Continued from page 12)

Dramas and comedies of an uplift nature also are being turned out at the studio at a rapid production rate and the corporation has established a news and educational weekly release which it calls "Reel Facts."

Prominent business men, clergymen, and educators are identified with the new corporation, the parent organization as well as the subsidiaries.

That it has a place in the fifth industry of America is shown by the insistent appeals of churches throughout the country for its output, a clamour which started long before production and distribution was started.

□ □

The Educational Motion Picture Bureau of Boston has just completed a two-reel picture called "Birds of Kenilworth," for the Massachusetts Audubon Society. It was suggested by the poem by Henry Wadsworth Longfellow, and was shown at the Franklin Institute, Boston.



# REVIEWS OF FILMS



By MARGARET L. MacDONALD

## "MADAME X" — A STORY OF INTOLERANCE

(See front cover illustration)

**I**N the somber line of destructive emotions intolerance stands next to hatred. It feeds on the same prejudices or poisons and transmits its withering venom to the life-blood of its victim. It stabs to the heart with words or deeds that have no kin to the "milk of human kindness." It bruises the soul, it numbs the sensibilities, it closes the door in the face of God.

A picturized version of Alexandre Bisson's powerful drama, "Madame X," which has been made recently and exhibited in many theaters throughout the country, throws into bas relief the searing influence of that mental condition or emotion which has to its credit the wrecking of more human lives, hopes and ambitions, than any other. "Madame X" has been filmed with a perfection of artistry and technique which forestalls the domination of the sordid influences of the play, and places in the light of understanding the problem of the woman's downfall. It teaches an unforgettable lesson of the ravages of intolerance, of deceit, of petty jealousy, of the necessity for faith in each others' fidelity between husband and wife, and of filial love and faith in human nature as emphasized in the character of the son of the fallen woman.

Pauline Frederick in the role of Madame X has done the best film work of her career. She has allowed herself to become absorbed in the unhappy atmosphere of the play to such an extent that persons looking at the production have been moved to tears. The play as enacted on the screen is a powerful, all-absorbing tragedy. The technique of director and players, cameraman and all concerned is so well harmonized that it is as if one looked on the actual enactment of the tragedy.

For church use it might be advisable to cut parts of scenes in which the actual drinking of "dope" is shown, and also the scene of the murder. This could be done without interfering with the intention of the play. The last subtitle of the picture, "He who is without sin among you, let him be the first to cast a stone," represents the basic theme of the picture.

Madame X is the wife of a wealthy man who, while she was in the very flower of wifehood and motherhood, accused her falsely of infidelity. Moved by a jealous vision, he lanced her untrue to him, while in reality she struggled to free herself from the forced embraces of an unwelcome lover. Driven from his home she returns to beg just one look at her sick child, and is again insulted and thrust out into the street broken-hearted and without means of sustenance. In her sorrow and desperation she chooses the path of least resistance, and later she is discovered in Buenos Ayres, where in her desire to shield her loved ones from any taint which her identification with them might bring, she withholds her name, and is known only as Madame X. Her boy, now grown to manhood, and one of the cleverest lawyers in France, has been reared in the belief that his mother is dead. She returns to France, and because the man with whom she has been associated, and who has been supplying her with "dope," threatens to disclose to her husband and boy that she is still alive, she shoots and kills him. At the trial of the woman for the murder of the man, her son is chosen as the lawyer for the defense; and not until he has won his case does he learn that the woman he has been defending is his mother. The few moments previous to the death of the woman are filled with the outpouring of filial love by the son and the remorse of the husband which comes all too late to be of avail to the numbed sensibilities of the victim.

**Madame X** Seven reels. Produced and distributed by Goldwyn. This picture will be available in the non-theatrical field in the course of two or three months. This, however, is governed according to the locality in which the picture may be required.

## "THE SPIRIT OF SERVICE"

**T**HE American Red Cross is having another drive which extends from the 11th to the 23rd of November. For this purpose, which, by the way, is to raise funds for the carrying on of their splendid work of helpfulness all over the world, a one-reel film has been made under the direction of Telford Johnson, called "The Spirit of Service." The scenario for the film was written by Hamish McLaurin, and is adequate to the occasion as presented in the production.

This is one of the most artistic and most effective film efforts yet made by the Red Cross. The spirit of service is embodied in the form of a woman who is waited on by her handmaidens Faith, Hope and Love. War, Famine and Pestilence are the evil forces which have brought about the harrowing conditions for the alleviation of which money is sought, and are pictured in the film in all their horrible reality. Scenes from the battlefield, and from the Red Cross headquarters in Europe showing emaciated human beings made thus through the ravages of starvation as a consequence of war, cannot fail to arouse pity and interest.

The film is well subtitled, and puts its message across with force, making clear the two-fold necessity which now exists, for help with which to carry on the work of mercy.



## "A NURSE AMONG THE TEPEES"

**T**HE Arapahoe Indians of the Windy River reservation in Wisconsin are the central figures in a 960-foot film made by Carlyle Ellis. It shows the heroic efforts of the health nurse to rescue the remains of a fast disappearing race from the ravages of disease. This picture was photographed when the ground was covered with snow, and in a temperature considerably below zero. Apart from the scenes dealing with the work of the health nurse, the film is interesting for the splendid photographic work, snow scenes and intimate studies of Arapahoe Indian life. The health station in the vicinity of the reservation is looked upon as a haven of consolation by the Indian mothers who have learned to have faith in the healing science of a white nurse rather than in the superstitious customs which their ancestors have followed for generations.



## "PUEBLOS AND PICANINNIES"

**A**RELL of film, 960 feet, to be correct, made by Carlyle Ellis, divides its attention between the Hopis of New Mexico and the colored folks of the south. These pictures are very interesting embracing as they do the habits and customs of the Hopi Indians, and the amusing characteristics of the negro child in the Bayou Teche country in southern Louisiana. It includes the ancient dwellings of the Hopis, and also the modern homes of the more up-to-date members of the tribe. Splendid types have posed for the camera, and these people have been generous in demonstrating their customs ancient and modern in a way that gives the spectator a lucid idea of life among them.

The picaninnies are shown at play and at work, which means school. These children are no different from other children—they play just as our children play, and through the efforts of philanthropists they are gaining the proper attention with regard to education and health.

# HOME MOVIES

## FUTURE PLANS AND THE FILM IN THE HOME

IN view of the fact that moving pictures in the home are likely to become common luxuries in a future that is not so far distant, the EDUCATIONAL FILM MAGAZINE has decided to devote space each month to acquainting its readers with "home movie" news. We want to be able to tell you something of the projection machines already installed in homes, something of their uses, and of those people fortunate enough to have been able to afford the luxury. We also want to help to stimulate an interest in the use of the moving picture in the home. For, while it might not effect largely the problem of the child and the movie, facilities for the showing of moving pictures in the parlor, the library or an especially equipped projection room are of value in presenting cultural advantages akin to those of the phonograph, the player piano and other inventions for home recreation that have come into common use within a comparatively short period.

### WILL IT MAKE NEW DEMANDS ON PRODUCER?

With a more general adoption of the moving picture to the home there is a possibility of a new kind of screen product. Who knows what demands the home projection room may make on the producer? What about the ladies of the steam bath, for instance, or the courageous patrons of Muldoon's health farm, if the home screen can supply regularly the necessary demonstrations and advice? Or what a saving of energy and trouble if the manikins and gowns at the modiste's shop can be transferred to the home screen for the convenience of milady as she sips her morning coffee.

### PERHAPS A HENRY FORD

But to be serious, what a wonderful thing it would be if the home equipment could be within the reach of all. There is every indication that before many years go by the Henry Ford of the moving picture industry will be born, when the moving picture will be a possibility in the majority of homes in the country, when every nursery will be equipped with this delightful means of recreation and instruction.

Already there is a little disc machine in preparation for manufacture in large quantities. When it is ready for the market all that you will have to do when you want to give your children a show in the nursery is to set it up with the proper kind of batteries, and adjust a small film disc the same in shape and almost the same in size as the phonograph record, set the machine going and there you have your picture.

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# PROGRAMS

By Gladys Bollman

## MUSICAL PROGRAM FOR CLUB OR SOCIETY

- MAKING OF HARP, PIANO AND PIPE ORGAN** 1 reel  
(American Steel and Wire Co., New York City.)  
**EVOLUTION OF THE DANCE**—*Pictograph 6050—Famous (Bray)* 1 reel

(With the growth of this allied art, the development of music advanced, and the understanding of one will help in the study of the other.)

## CHURCH PROGRAM

- DANCE OF THE VASE (GREEK)**—*Pathe Review No. 49* 1 reel  
(A theme which many composers have interpreted in music.)  
**THE CHEATER**—*Metro* 5 reels  
(From Henry Arthur Jones' play *Judah* is woven this photodrama of a girl who tried to cheat, and whose attempt was unsuccessful because of the redeeming power of love and trust.)

## AMERICANIZATION PROGRAM

- THE THIRD GENERATION**—*Robertson-Cole* 5 reels  
(A lesson for old and new Americans—the responsibility of a good name, and how a man struggled to keep it clean and honored.)

## PROGRAM FOR MEN'S CLUB

- SAND**—*Famous Players* 5 reels  
(William Hart as a man who has plenty of it—and who puts it to a good use.)

## COMMUNITY CENTER

- THE SOUL OF YOUTH**—*Reelart* 5 reels  
(One of the rare pictures which make for a deeper understanding of human relationships, for a real community of spirit between young and old, and for a kindliness of feeling which will solve many problems.)

## PROGRAM FOR WOMEN'S CLUBS

- PRUNELLA**—*Famous Players* 5 reels  
(For an afternoon or evening of exquisitely artistic entertainment, Prunella is ideally suited. The fanciful play beautifully arranged for the screen.)

## RAILROAD Y. M. C. A.

- NEWS WEEKLY** 1 reel  
**SAFETY FIRST IN RAILROADING**—*Y. M. C. A., 347 Madison Avenue, New York City* 1 reel  
**SAFE AND UNSAFE PRACTICES ON INTERURBAN RAILWAYS**—*Y. M. C. A.* 1 reel  
(Two films which show the reason of the oft-repeated cautions and rules which the railroad man sees every day.)  
**MUTT AND JEFF CARTOON**—*Fox* 1 reel

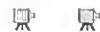
## THANKSGIVING PROGRAM

- THE STORY OF PLYMOUTH ROCK**—*New Era Films* 1 reel  
(The celebration of the first Thanksgiving in this country.)  
**JUBILO**—*Goldwyn* 5 reels  
(An honest, cheery tale of a unique character, called Jubilo, and impersonated by Will Rogers, whose belief in "the good time coming" helped to bring it to pass.)

## CLASSROOM PROGRAMS FOR SCHOOLS

### NATURE STUDY

- THE BEAVER PREPARES FOR WINTER**—*Educational Films Corp.* 1 reel  
**AMERICAN DEER**  
(Here we see how animals are able to exist in winter, and also how nature protects them by their appearance and their individual characteristics.)



## A CORRECTION

In our September number we inadvertently referred to Mr. G. P. Foute as the former manager of Underwood & Underwood's Educational Department, and as having resigned that position to take the eastern management of the United Projection & Film Corporation. We regret that we were in error in stating that he was manager of the Educational Department of Underwood & Underwood, which office has been filled for many years by Mr. Eldon R. Ross, to whom Mr. Foute was a valued assistant. The position vacated by Mr. Foute, as assistant manager, has been filled by the appointment of Mr. H. F. Patton, the Underwood & Underwood sales representative for Ohio. Mr. Patton a few years ago gave up a high school principalship to engage directly in furthering visual education, and has been instrumental in placing the Underwood visual instruction slides and stereographs in hundreds of schools throughout northern Ohio. Mr. M. E. Roberts, for several years field supervisor of the Underwood's educational selling force, has been appointed as manager of the Educational Department, and Mr. Ross, who is also secretary of the com-



# WOMAN AND THE FILM



Edited by MARGARET I. MacDONALD

## FEMININE PROBLEM LIVE ISSUE OF FILM DRAMA

Screen Follows Example of Spoken Drama but Produces More Prolifically—The Woman Question Treated From Different Angles—Public Responds to Plays of Robust Vitality—"Way Down East," "Madame X," "Over the Hill" and "Broken Blossoms"—Outstanding Features

SINCE the beginning the drama has aimed at solving the problems of woman, laying bare the tragedy of life—reflecting life in a many-sided mirror. The motion picture, intended in the first place to simplify scientific research, is today doing the same thing which the spoken drama has done for centuries, only more intensely, more prolifically. And so we see the woman question treated time after time, from different angles, in different ways, artistically and otherwise, normally and abnormally. Once in a while a film drama stands out like a beacon light, flashing the word of truth before us more forcefully perhaps than any voice can speak it, because the visualization rings true, because the director as well as the author has understood the psychology of the thing that he has set about to present, and also the true psychology of the masses. After all the public responds most genuinely to a play that has a robust vitality, one in which truth conquers evil with a strength and virility that sets the blood tingling.

### OLD MELODRAMA RECEIVES NEW TREATMENT

While it is not the purpose at this writing to review any of the pictures which may be mentioned, we do want you to take note of one or two good productions which may serve you at some time as illustrations of unhappy situations which are every day faced by women—situations which confront especially the younger women. Such for instance as is found in "Way Down East," an old melodrama, in which D. W. Griffith recognized a situation of truly dramatic possibilities, a situation of unutterable pathos. If you want to use this picture when the time comes a few months hence, when it will be available to the non-theatrical field, you will find that in place of the cheap, old-fashioned melodrama which maybe you remember in the stage play, the famous director has plucked from the heart of the play its very soul. He has sustained the character of the girl uncontaminated through the harassing experience of a mock marriage and its consequences. He has brought her safely through the fires of gossip and the rabid persecution of the man who injured her, to her place in the sun by the side of another who saw clearly through the mists the white beauty of the chastened soul.

MOTHER WILL ORPHAN FEATURED IN FILM  
"Over the Hill" presents another phase of womanhood. It treats of the faithful mother, who after years of service finds herself without a home through the selfishness of the children she had nurtured to womanhood and manhood. This is also one of the newer pictures, and may not be available immediately in the non-theatrical field. It is one of the strongest pleas for the recognition of the devotion due a good mother.

"Madame X," reviewed in this issue, presents a form of intolerance which creeps frequently into domestic issues. "Broken Blossoms," apart from idealizing the love instinct of the yellow man, suggests the loneliness of the orphan girl, and drives home to those who can see, the need of the universal mother, the woman whose vision carries her beyond her own little flock to care for the unprotected children of her dead sisters.

There are many other productions also that commend themselves to the "woman" program, which are not perhaps as outstanding as those already mentioned, such as "Life's Twist" and "The Woman Who Understood," and last but not least, "Humoresque," than which no stronger echo of true motherhood has ever been screened. On every hand we find them, dramas which choose for their heroines

women from every walk of life, sometimes truthfully presented, and sometimes presented in an exaggerated, unconvincing manner; but in many of the best productions there is discernible a desire to pay homage to "the hand that rocks the cradle."



### DO FILMS HURT CHILDREN?

Dr. Adolph Meyer, chief of the Phipps psychiatric clinic of John Hopkins hospital, describes dangers, especially to children, in moving pictures in their present stage of development, as follows:

An encouragement to morbid curiosity and fancy and a distorted view of the sensational aspects of life.

An appeal to the morbid through sensational overstimulation not likely to be corrected by experience.

He points to "the flood of red light district episodes, shooting scenes and high life intrigues" exhibited, and questions whether the more instructive and informing movies form an adequate compensation.



IN this scene from "Way Down East" the woman rescued from the pit of disgrace faces the great eye of her fate, ready to return to the great shadows of the past to follow her true heritage.



### INDUSTRY RICH FILM FIELD

It goes without question that one of the biggest and most useful missions of the motion picture camera today is in the industrial field. Here as in other tracts of educational endeavor the visualizing of the theretofore invisible thing or substance, brings it into universal use in discovering the unseen in industry, in correcting antiquated notions, and in bringing before employees a lesson of themselves as others see them. The following excerpts from an article in *Fabric Magazine* by Alexander Pittmann reveal a few of the different uses to which the film has actually been put in the field of industry.

"A French manufacturer, according to information supplied by a member of one of the French missions in this country during the war, used movies to overcome the prejudice of his workmen against certain labor-saving machines which he was about to install.

"The picture showed two workmen sitting side by side performing the operations in the old and the new ways. In each instance, the old way required much greater physical exertion than the new. The two men sat with their backs to the spectators and were strapped to the waist so as to show the difference in the play of the muscles in their shoulders and backs.

The Cleveland Twist Drill Company has had a film made showing the proper ways of grinding drills for use on different metals.

"Animated cross-section" films have been used successfully in several plants in training workmen, especially on difficult or obscure processes. The basic method of the animated cross section is the same as that of the animated cartoon, familiar to all moviegoers.

"The executive saw, or thought he saw, good possibilities in that sort of film for instruction in the telephone company's training school. He had had the same kind of difficulty teaching candidates or linemen and operators the operation of the coin-boxes used at pay stations that he has found in telling his wife about the gear-shift. As a result of his representations, the company is now having an animated cross-section film made showing how the coin-box works.

"This type of film, incidentally, was first developed during the war for the instruction of machine gun operators, to show them what to do when a gun 'jimmied.' It was used successfully in that work."

"A film showing the operation of the adding mechanism in a cash register has been in use several months in the National Cash Register Company's school for repairmen."

### MOVIES AT CHEMICAL EXPOSITION

THE growing importance of the motion picture as a feature of industrial education and commercial advancement was well illustrated in a double sense at the Exposition of Chemical Industries held recently in New York.

That they are a valuable program feature of a convention work has been recognized for years, the jewelry industry having been among the first to avail in this respect with the showing of a film by the Elgin Watch Company six years ago.

A New York motion picture occupied a prominent place on the program, reels being shown to the chemists on five of the evenings of the week and covering from two to six subjects at each session, a total of thirty-one ranging from the making of a feather to the mining of gold and silver.

### "BULLETIN No. 70"

EVERY year thousands of men lose their lives through carelessness, and every day hearts are broken, homes are made fatherless and happiness is snatched from the hearthstone through the failure of men to abandon foolhardy methods. The irresponsibility of individuals upon whose safety depends the happiness and sustenance of others is appalling as indicated in the latest "Safety first" film made by the New York Central Railroad.

This film in three reels, and which was exhibited recently in an exhibition car at the New York Central terminal, is emphatic in its teaching of carefulness. Startling figures in its subtitles tell of the number of accidents due to carelessness along certain lines, such as coupling freight cars, low bridge allowing articles to protrude from the sides of cars, the failure of the yard master to fill in dangerous holes near the tracks, carelessness in getting on and off trains, neglect to see that no protrusions occur on the tops of cars or that the running boards are in perfect condition. These and numerous other causes of accident on the railroads are covered by means of realistic scenes of tragedy aided by animated diagrams. There is also a view of an actual train collision and an explosion of a car of dynamite. Homes which sorrow has shorn of the brightness of life are skillfully contrasted with homes in which thrift and prosperity are the result of a realization of responsibilities on the part of the head of the house followed by the adoption of careful methods of labor.

This film, made by Bray Studios, Inc., and in the making of which a number of professional actors and actresses were employed, as well as railroad employees, was given its first public showing at the ninth annual safety congress in Milwaukee.

### MAKING BUBBLES

JUST how soap, both the dainty perfumed toilet article and the coarser laundry soap—is manufactured in wholesale lots with immense machines handling all the operations so that manpower is almost entirely eliminated, is shown in the Ford Educational Weekly No. 183, "Bubbles."

It is an interesting process watching the big mixers in which the various oils are merged, then the drier which turns the soap stock into flakes. It is into these flakes that the various perfumed scents are put, and to be sure that the perfume is of the best there is a laboratory in which the different brands are blended. From the flaky stage the soap is kneaded to make it fine grained and then sent out in long noodle lengths which are in turn pressed into bars and then out into cakes. The final process of wrapping is done by hand but other wise no hands except the steel ones of the machines have touched the soap.

The making of laundry soap and vanishing creams are also described in the film, the instructive qualities of which are greatly enhanced by very clever vignettes on each title showing a boy blowing a big bubble, and in the bubbles appear little comedy drawings of the use of soap.

"The Troubles of a Merchant and How to Stop Them" is the title of a film which was presented for the first time in Sault Ste. Marie before a body of business men. The picture, which is in three reels was shown through the courtesy of the National Cash Register Company.

THE "Nelson" picture, one of the finest of British film production, was shown recently to big crowds at Massey Hall, Toronto, Canada. This historic work in film should be brought to the United States for the benefit of history students.

The picture showing the military activities of General Allenby in Palestine filled Covent Garden to overflowing for more than ten weeks. Prof. Lowell Thomas, formerly of Princeton University, was the lecturer.

A recapitulation of the work of the Y. M. C. A. the past two months shows that upwards of 35,000 persons composed of 30 nationalities and all races and creeds, attended outdoor moving picture shows of the industrial commission of the Y. M. C. A.

The Syracuse Museum of Fine Arts recently conducted a drive to interest the school children of the city in American art, through a series of lectures illustrated by lantern slides. Reproductions of the Winslow Homer pictures were among those used.

The Y. M. C. A. of Parkersburg, W. Va., has equipped a fine auditorium with an Edison-Kinetoscope machine. The plan is to have two programs each week, one on Sundays and one during the week. The Sunday program will be for boys between the ages of ten and eighteen years, and will be a part of a religious program. The mid-week show will be of a purely entertaining and instructive nature.

It is an interesting fact that in Czechoslovakia there are 120 Y. M. C. A. theaters in operation. It is also interesting to note that American films are almost universally acknowledged to be the best. Czechoslovakia manufactures some of the projection machines used in the republic. The remainder are of German make.

Dr. C. E. Bailey, professor of geology at the University of California, is working on scenarios of educational subjects, to be made into a series of motion pictures to be shown at schools and colleges.

"Know Georgia," a film made to advertise Georgia's progress, has been used by Governor Hugh M. Dorsey on a tour through the state, in which he advertised Georgia to her own people in thirteen cities and towns.

Neon movie programs will be given for students of the Lincoln high school building, Hibbing, Minn., who do not go home for neon lunch. The motion picture machine recently purchased by the board of education has been installed and fireproof films have already arrived. Programs given in the high school auditorium deal with Americanization topics, travel and industry.

"Through Life's Window," a moving picture analysis of the human eye made by P. D. Hugon for the American Optical Company, is shown every night at the Hippodrome, Portland, Ore.





# The Greatest Thing in the World for Teachers and Pupils

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*University Professors* are directing at Ford Motion Picture Laboratories, Detroit, the production of the most remarkable educational motion pictures ever conceived. These educators are writing and—regardless of costs—cinema experts are filming what is unquestionably the greatest thing in the world for Teachers and Pupils.

*Authors*—Every professor engaged in this work is distinguished in his own particular subject. They come from the University of Wisconsin; University of Minnesota; School of Education of Cleveland Public Schools; and Iowa College of Agriculture and Mechanical Arts. Other Universities, Schools and Colleges are from time to time to be drawn on.

*First Four Subjects*—The first four subjects cover—Geography, both "Regional" and "Industrial"; History; Agriculture; and Civics. Choice of these films may be made to fit a Teacher's subjects and schedules; and a film may be kept an entire week. A Synopsis goes with each film, fully explaining its use. When a Teacher has run a couple of films she has become an expert in visual education.

*To Teachers*—How often does a history Teacher long to take her class over the route of Paul Revere's ride from Cambridge to Concord and Lexington! It is the ride of a lifetime today. "Ford Library" lets you and your pupils *take that ride* with its thrills! No one who has thus taken it can ever forget the sights and the history which startle one as he visually rides on that road!

In the same way "Ford Library" lets you teach Geography and Civics and Agriculture. All subjects thus become living realities to your pupils because you personally take them on these happy, exciting and thrilling visual journeys. Dull hours in the classroom for you and your pupils are ended! You, in their eyes, are an *author*! They thereafter accept all you say with tenfold authority. Practical results!—the wonder of wonders!—pupils are eager to learn!

*Ford Educational Library*—"Ford Educational Library" has been chosen as the name for these films. Henry Ford's program and plans for this work are far-reaching. It is, however, even now easy to see that "Ford Library" will furnish the Teacher the maximum of interest and instruction which brains and skill can produce and money can buy. The subscription price, however, is to be kept incredibly low. Every Superintendent, Principal and Teacher in America owes it to himself and his profession to address us for full information on the coupon below. Every school should on learning the facts promptly become a subscriber to "Ford Library," which, may we say, is produced without thought of profit.

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## FLASHES ON THE WORLD'S SCREEN

**M**OVIING pictures are beginning to get a foothold far in the interior of China, according to A. C. Adams, an American Baptist missionary stationed at Suifu, Szechuan Province. Mr. Adams recently arrived in New York City for a furlough after seven years in Suifu. He states that young men of the institutional church some time ago raised money for a small Pathe machine which was brought out recently by David C. Graham, of New York, and that at the West China Union University a machine formerly used to exhibit British war films was purchased. Early reports brought back by Mr. Adams indicate that the movie has come to stay.



Value of the X-ray picture in the practice of medicine and surgery in locating foreign substances and obstructions in the human body and in the more accurate diagnosis of diseased conditions was demonstrated in Minneapolis recently by 25 members of the American Roentgen Ray society, who showed X-ray slides from their own practices in a special program in connection with the society's annual convention.

Two motion pictures were presented during the evening, one a film of the methods of X-raying a patient suffering with mastoids, and the other "The Cancer Problem."



In an effort to create a higher plane of public morals the village of Ferrisdale, Mich., has inaugurated free moving pictures for its citizens.

The project not only has the backing of the Baptist church, in the edifice of which the movies are being shown, but of the village commission as well.



Motion pictures of Saginaw, Mich., including some taken from one of the Saginaw Aviation Company's airplanes, the Knights Templar conclave parade, the Rotary Kiwanis baseball game, the building of the Boy Scouts' log cabin by members of the Kiwanis club, and inside pictures of 14 of the city's industries, among them The News Center, were shown recently in the city theaters.



Original films of local interest are popular in the middle west. "A Romance of Green Bay," made in Green Bay, Wisconsin, was shown at the Colonial Theater in that city the latter part of July. "A Romance of Manitowish," produced in another Wisconsin town, was directed by Walter Steiner, of the Indo-Film Company, and was under the auspices of the Herald News of that city. Even little Red Wing, Minn., did not lag behind in the film procession as the Pathe and Hearst news cameramen "shot" sixty canoe paddlers in the race from St. Paul and Minneapolis to Red Wing. Athletic clubs, chambers of commerce and Y. M. C. A.'s participated in the event.



Movies of the first land-clearing school ever held in the United States, by the Marinette County (Wis.) Land Clearing Association, and the University of Wisconsin, were taken last spring at Cedayville, in Marinette county. They show actual farmers actually performing the operations dictated by the best practice of land clearing.



A moving picture called "What's Your Hurry," made by the Minneapolis Tribune, was exhibited in that city during "No Accident Week." The film shows accidents and near accidents in the streets of Minneapolis.

## CATALOG OF FILMS

### FILMS APPROVED FOR NON-THEATRICAL USE

By NATIONAL MOTION PICTURE LEAGUE

The following list of endorsed pictures is published for the purpose of stimulating a greater demand for pictures not only suitable for adults, but wholesome for children of all ages. By the aid of these lists the general public may select high class show, school and churches may arrange suitable programs, and theater managers may book the better class of pictures. It is very necessary for the operator to make all cuts suggested below, in order that the films may be wholesome for children and young people. These omissions are suggested in order to save otherwise splendid, wholesome pictures from rejection. Pictures not suitable for this list receive no public comment.

#### INSTRUCTIONAL FILMS

##### PATHE REVIEW NO. 71

Reel 1; Exchange, Pathe. Remarks: Pathe color, scenes from France; "Suds for Sunday," making toilet soap; fishing scenes from Yokohama, Japan; Hy Mayer's drawings, dogs.

##### FOR THE FUTURE

Reel 1; Producer, Ford; Exchange, Goldwyn. Remarks: Pictures from a self-supporting industrial school in Michigan, printing, cabinet-making, making their own shoes and uniforms, barbering, gardening, sports, music by their own band, Sabbath Day.

##### THE BIRTH OF A BUTTERFLY

Reel 1; Exchange, Beseler Educational Film Co. Remarks: The caterpillars devour their food in a rapid, business-like way, the chrysalis is seen to burst at its base, and gradually the butterfly emerges, head downward, the gorgeously-colored wings grow from more crumpled masses and are finally opened to their full expanse—ready for flight; various species of the butterfly. The Ephemera, or Day Fly in its mature form, the larva greatly enlarged, larva transformed to a nymph, the nymph to become a perfect insect, must first shed its shell, the day fly emerges, leaving its shell behind, starts into the sunshine.

##### THE FLY PEST

Reel 1; Exchange, Beseler Educational Film Co. Remarks: Flies lay their eggs in garbage, in a few hours eggs hatch into maggots, maggots, one hour old, seven days old, full grown, maggots of house fly, entering earth to become pupae, maggots changing to pupae, the pupa stage one day later, the fly emerging wingless from the earth, eleventh day, the fly full grown, fly taking syrup from a needle point, fly's tongue, foot of a fly, how flies carry contagion, how the fly spreads tuberculosis, etc.

#### NON-THEATRICAL FILMS

(Available for Use in Churches, Schools and other Non-Theatrical Institutions)

##### KNIGHTS OF THE SQUARE TABLE

Reels 4; Exchange, New Era Films, Chicago. Remarks: Boy Scout propaganda picture.

##### THE BOY WHO CRIED WOLF

Reels 2; Exchange, New Era Films, Chicago. Remarks: Comedy drama. Story by Richard Harding Davis, depicting the adventures of a Boy Scout.

##### SCORRIBLE CORINNE

Reels 4; Exchange, International Church Film Corp., New York.

##### MR. ZIPPY BUYS A PUP

Reel 1; Exchange, International Church Film Corp. Remarks: Comedy cartoon.

##### BOBBY BUMPS IN "A TRIP TO THE MOON"

Reel 1; Exchange, Famous Players Lasky Corp. Remarks: Animated comedy cartoon.

#### INSTRUCTIONAL FILMS

##### PATHE REVIEW NO. 72

Reel 1; Exchange, Pathe. Remarks: Pathe color, scenes from Dinan, famous old city of France; Novaglyph slow motion photography, (1) for party for one, (2) fishing; canning green peas for the winter, harvesting, the canner, (3) shelling that shells the peas, (4) just washing, (5) grading melons, (6) boiling, (7) actual canning, (8) string the tops, (9) sealing the cans, etc. The Doctor of Siam.

##### PATHE REVIEW NO. 73

Reel 1; Exchange, Pathe. Remarks: Pathe color, scenes from Portugal; Novaglyph film, including cuts "slowed" down eight time by the Ultra Rapid Camera; Pathecolor, Ghost Flowers; pictures showing trick short measure baskets and standard size baskets; Hy Mayer's Travels.

##### WANDERLUST

Reel 1; Exchange, Educational Films Corp. of America. Remarks: Robert C. Bruce Scenic.

##### HOSEB WATERS

Reel 1; Exchange, Educational Films Corp. of America. Remarks: Fishing trip. South Sea Islands, scenes from Samoa.

## NORTHWEST VAST FIELD FOR FILM SERVICE

(Continued from page 9)

people an insight into both sides of the industrial problems which they could not get any other way." And in a letter just received a preacher expresses a widely-held opinion by saying: "Films first-class. Just what we need. Pictures very instructive and enjoyed by everyone. They are a great help in our church and Sunday school work in a small town."

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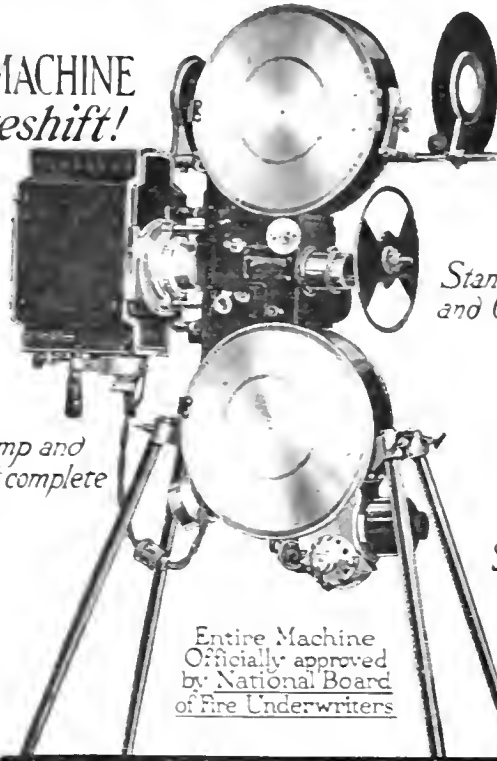
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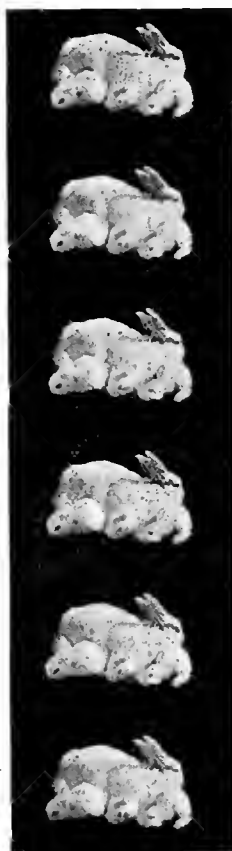
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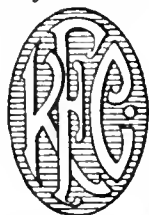
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Volume 4, No. 2

Vol. IV.

February, 1916

## SCHOOL LEADERS' SYMBIOTIC SOCIETY

**O**ne of the most important factors in the development of a school system is the curriculum. The curriculum is the body of subjects and activities which are presented to the pupils of a school. It is the plan of study which guides the teacher in his work. The curriculum is the heart of the school system, and it is the responsibility of the school leader to see that it is well planned and well executed.

Dr. Meriam is one of the men who, perceiving the defects of a formal method of education, have, by a systematic and scientific study of the result of experience, studied to obtain certain concrete and specific results and play as new, natural, and more restful curricula for the elementary grades. He points out that "people are looking more and more for a greater practical outcome of school work" and that "this is the social goal. On the other hand, people see in the traditional Three-R subjects the only content for school work. But the social goal is not in terms of the Three-R subjects. Only when the school curriculum becomes formulated in terms of the social goal as found in real life will this conflict disappear."

After showing in some detail the defects of the present traditional curriculum in the public schools Dr. Meriam outlines the curriculum which has been in daily use for several years in the University Elementary School at Columbia, Missouri (whose experiments, experiences, and results form the basis of the book), with the following fore-statement of purpose and principles:

The purpose throughout this curriculum is: To help boys and girls do better in all those wholesome activities in which they normally engage.

The curriculum should provide for meeting the immediate needs of the pupils primarily; only secondarily should it provide for the preparation of pupils for

the future. The curriculum should be planned so that the pupils will be able to do the work which is presented to them with interest and enjoyment. The curriculum should be planned so that the pupils will be able to do the work which is presented to them with interest and enjoyment. The curriculum should be planned so that the pupils will be able to do the work which is presented to them with interest and enjoyment.

In the illuminating comparison "Elementary Measurements" of the author gives a number of tables of statistics and percentages, comparing the scholastic standing of graduates of the University Elementary School and graduates of the city schools, in their high school work. In nearly every instance cited, whether by grade or subject of study, the pupils who had received the benefits of the new curriculum in the university school were far in advance of those trained under the traditional curriculum of the public school. Explaining the elements of efficiency underlying this success, Dr. Meriam writes:

"First, the graduates of the University Elementary School acquire the habit of regarding the various school studies as personal problems. . . . Second, these pupils develop the spirit of initiative. . . . Third, the feeling of the problem is personal and the development of the spirit of initiative contribute much to the pupil's method of study. . . . Fourth, persistency is acquired through the character of the problems studied and the methods of study used. . . . Fifth, the work which these pupils do is unhampered.

"The success . . . is not due to the mere neglect of the traditional formal subjects, but rather to the acquirement of those elements of efficiency which come through normal contact with the problems of real life and which the normal Three R's cannot provide. Success is acquired through so neglecting the traditional work that time is available for more effective studies. . . ."

At this point the reader may well ask: What has all this to do with visual education? How do motion pictures fit into this new educational scheme which has revolutionized the traditional time-worn curriculum and has enabled certain groups of boys and girls in the high school to outstrip their fellow students in practically every branch of learning? Will the Missouri system ultimately be adopted as the universal method in American public and private schools, will it reduce retardation and elimination to its reducible minimum, and what part will the film play in bringing about this closer relationship of the school, the child, the home, and the social and industrial life of the nation?

\* \* \*

Dr. Meriam in his latest contribution to the study of education as a science mentions the movies merely as an adjunct. "Aid in education," he says, "has been found recently in motion pictures. This innovation unquestionably contributes much to objectifying instruction and to interesting young people. But the very fact that these pictures are, in the main, representations of activities tends strongly to present to pupils industrial phases of life. . . . This new invention makes possible a more effective method of teaching, but of more significance is the response to the demand for instruction relating to the industrial occupations of men."

It is obvious from this dismissal in a few words of the educational possibilities of the film and the author's frequent emphasis upon first hand observation and experience on the part of the pupil that he regards the motion picture as well as the still picture of rather small importance by comparison with the contact-with-life and contact-with-nature plan. He has quite overlooked stating the serious limitations of such a plan unsupported by movies as well as slides in practically every phase of his model curriculum from Grade I up through Grade VIII, and through high school and college. His failure to mention the part which the motion picture is playing at the experimental school in Columbia, Missouri, if any, leads one to infer that it did not enter seriously, if at all, into the work and standing of the students either there or in the high school; and if such be the case, one can only express surprise at the comparatively high grading of these pupils. This merely goes to prove that the revolutionary teaching system

being carefully worked out at the University of Missouri is incomplete and cannot reach its utmost state of efficiency in pupil or in teacher until the film becomes as much a part of the curriculum as the flower in the field or the lathe in the factory. If the Missouri plan is sound (and the results reported by Prof. Meriam seem to demonstrate that it is) and the theory of visual education is sound, why not link one to the other and present to the country an educational system which will not only mean greater efficiency and greater economy from the viewpoint of the public but which will vastly stimulate all children in all grades to attain standards of learning, social conduct, and economic success of which today they or their parents scarcely dream?

\* \* \*

With the startling figures as presented some years ago in Dr. Ayres' notable book our readers are probably familiar. We shall mention only a few in order that our point may be the more vividly impressed upon the reader. Of 9,489 New York City school children some were found who had been in school ten and eleven years without reaching the eighth grade. Forty-five per cent were "repeaters," five per cent of whom were going through grades for the third and fourth time. For the country at large it was found that about 33 per cent of public school children were retarded. In 55 cities enrolling 1,906,836 pupils there were 312,457 "repeaters." The cost of these laggards was \$13,719,381 out of a total cost of school operation of \$88,966,717. The Russell Sage Foundation estimated in 1909 that the annual cost to the cities alone, exclusive of the rural districts, for these laggards was approximately \$27,000,000. That this financial burden is much greater today, eleven years later, with the larger enrollment and larger proportion of laggards must be obvious. If, as is now estimated, there are 20,000,000 children enrolled in our public schools and the former percentage of laggards of about one-third still holds, more than 6,000,000 pupils are retarded, many of whom will gradually be eliminated before attaining the seventh and eighth grades of the elementary schools. As for the high school, Ayres shows that the highest percentage of pupils retained through the fourth year was 38, in Newton, Mass., and the lowest 3, in New York, Philadelphia, Newark, and Wheeling. Commenting upon this sad state of affairs, Prof. Meriam writes:

" . . . the value of school work to those communities is probably proportional to the retention of pupils. Retardation as an assigned cause is probably largely due to the failure of school officials to provide that kind of schoolroom occupation which is suited to certain types of boys and girls. Those pupils desig-



nated as retarded do rank low when tested by the particular types of intellectual work called for in the traditional school. Some mental tests of another nature might compel us to question if the retarded pupils might not be the accelerated ones in a curriculum made to fit their needs."

\* \* \*

A number of causes have been assigned for the large proportion of laggards in the public schools, but the chief cause admitted by educators generally is indifference brought about by lack of success in study as required by the present curriculum and mental inability of at least one-third of the whole body of students to keep up with the other two-thirds. Aside from the financial loss involved (for every retarded and eliminated child means just that, mounting up into many millions of dollars), we are doing a grave injustice to the younger generation and to posterity by maintaining through the burden of huge taxes an educational system which is only 67 per cent efficient, if it is that much. For the latest available figures in the 1916 report of the United States Commissioner of Education show that of all students enrolled in the schools but 8.59 per cent were in institutions above the eighth grade.

Will the motion picture help to solve this problem of the laggard and the increased efficiency and greater economy of our public school system? Undoubtedly. While it is true that we have but meager data upon which to base our declaration that the film and the slide, but the film especially, are the most valuable teaching auxiliaries open to the schools, it will not be long before comprehensive surveys and accurate tests and measurements will offer to educators definite proof of the pedagogical value of both the still and the motion picture. As Alfred W. Abrams, chief of New York State's visual instruction division, has pointed out, however, we must bear in mind that to evaluate the still picture we should have still studies in correlation with subjects involving such study, and to evaluate the motion picture we must necessarily have motion studies. In short, nothing is to be gained by running off film on architecture or geology when slides will serve the purpose admirably and better; nor is anything gained—indeed, there is a loss—when slides attempt to show methods or processes which essentially involve motion or action.

When educational innovators and leaders like Dr. Meriam seriously apply the film and the slide to their interesting experiments, we shall be getting somewhere; we shall indeed be in a fair way to abolish the traditional curriculum, save years of mental toil to the child, strengthen our social and industrial fabric, and add vast economic wealth to the community, state and nation.

#### FRENCH ACADEMY OF MEDICINE USES CINEMA

THE ever increasing part that the cinema is playing in the scientific world is well demonstrated by the recent decision of the French Academy of Medicine to install a complete cinema outfit in their lecture room for the purpose of illustrating their conferences and instructing their members. In future when a surgeon desires to demonstrate an operation or when a biologist wishes to explain the nature of micro-organisms, his explanations and remarks will be accompanied by pictures taken of the actual subject under discussion.

#### PASSENGER STEAMSHIP INSTALLES MOVIES

THE *Martha Washington* of the Munson Line which left New York recently bound for Buenos Aires, Montevideo and other South American ports is showing motion pictures as part of the entertainment afforded her passengers. Other ships are expected soon to follow in the wake of the *Martha Washington*, and eventually, it is thought, the use of motion pictures for the entertainment of passengers at sea will be considered no more of a novelty than on Broadway. Showing films on board ship has been made possible by the use of a slow-burning film. Motion pictures on passenger ships have heretofore been barred because of the fire risk.

It is planned to work up a program in co-operation with the heads of organizations, such as New York Community Service, American Legion, Knights of Columbus and the League of Foreign Born Citizens, for the utilization of the mercantile film service in the interest of Americanization.

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#### THE JUNIOR CINEMA CLUB

THE Junior Cinema Club, at 189 Fifth Avenue, New York City, is the newest development in the widespread movement to place before American children wholesome and uplifting motion picture entertainment which is at the same time instructive. The club has rented the Broadhurst Theater, in West Forty-fourth Street, Manhattan, and will give there a series of six consecutive Friday afternoon and Saturday morning performances beginning December 3rd. Additional subscription seasons may be arranged for in New York and other cities. The cost of season membership is \$12, which includes two tickets for each performance, making the cost of admission \$1. A chaperon will be in attendance during each exhibition. According to the announcement "only such pictures will be shown as have been personally passed upon by the directors of the club with the cooperation of the Parents' League."

The directors of the club are: Mrs. Christopher Wyatt, Mrs. Langdon Geer, W. Herbert Adams and Lewis Hopper. The patronesses are: Mrs. John W. Alexander, Mrs. Edward Livingston Coster, Mrs. Tracy Dows, Mrs. J. Magee Ellsworth, Mrs. John Hays Hammond, Mrs. John Henry Hammond, Mrs. A. Barton Heplurn, Mrs. Gustavus E. Kirby, Mrs. John Henry Livingston, Mrs. Lewis Gouverneur Morris, Mrs. Roland Redmond, Mrs. Franklin D. Roosevelt, Mrs. Hilborne L. Roosevelt, Mrs. David Rumsey, Mrs. Willard Straight, Mrs. John King Van Rensselaer, Mrs. Schuyler Neilson Warren.

## STIMULATIVE VISUAL WORK AT INDIANA UNIVERSITY

Aims to Foster Interest in Visual Education and Lessen Expense of Local School Exhibitions—Current Event Films to Form Important Part of Future History Lessons—Financial Help and Encouragement Big Factor in Use of Film for Visual Instruction Purposes

By HUGH W. NORMAN.

In Charge of the Bureau of Visual Instruction, Extension Division, Indiana University.

**A**n exchange for the purpose of distributing instructive motion pictures was established in the Extension Division of Indiana University in 1915, using material borrowed from various sources, especially from industrial companies and from the Bureau of Commercial Economics. During the war, however, the general service was discontinued because of the special demands of war service work. During the war special emphasis was placed on the distribution of films dealing with food conservation and food conservation. Material of this nature

was produced and distributed widely. It cooperated with the University of Wisconsin and Iowa State University.

At the expiration of this loan the exchange through the United States Department of Education and Extension Division picture service was discontinued at Indiana University in 1919, and in 1920 a Bureau of Visual Instruction was established in the University Extension Division. More than a quarter of a million feet of film, six thousand lantern slides, and thirty sets of art exhibits are now being distributed by this bureau. Special efforts are being made to enlarge its film and slide libraries.

### AIMS AND ACCOMPLISHMENTS OF BUREAU

As to the purpose of the bureau, it does not pretend to be comparable to a commercial exchange. Its aim is to supply supplementary visual materials to lessen somewhat the expense of local school and community exhibitions, to foster interest in visual education, to give some impetus to the task of producing genuine educational films, and to extend the effectiveness of public welfare work which the university promotes, such as health, child welfare, and community improvement. It should also be pointed out that such service helps to standardize and give stability to the comparatively new educational film service as a whole. It certainly helps to create what is most needed for effective development of the field, a steady reliable demand on the part of schools and of schoolmen awake to the possibilities of visual materials in education. On the strength of this demand depends the production of truly educational films. Schoolmen say, "If sufficient and suitable film material were available, and could be obtained at a nominal cost, we would not hesitate to install projectors, booths, and the necessary visual apparatus." Such a stupendous undertaking as the general utilization of educational films by schools throughout the country cannot be accomplished in a week, a month, or in a year.

The educational film must come eventually through a process of experience and elimination. We do not know just what is really non-essential in an educational film. Experience must decide this question. Schoolmen should not sit back and say: "We will wait until the truly educational film comes along before expending money for motion picture machines and booths. We do not wish to use the present crude, so-called educational film. We want films that are correlated with the text books."



HUGH W. NORMAN, in charge of the Bureau of Visual Instruction, Extension Division, Indiana University.

### USE AVAILABLE FILM AND STIMULATE PRODUCTION

Even though not satisfied with the film service, schools should make thorough use of the motion pictures of educational value that are now available. Their experience and progress in dealing with the present type of educational film must determine future policies in educational film production. Government films, Red Cross films, industrial pictures, travelogs, Ford Educational Weeklies, and animated drawings are a step toward the better thing. By giving the pioneers in visual instruction approval and encouragement; by using freely the present material but at the same time demanding something better, and stating what that something is, schoolmen will hasten the progress

towards genuine educational pictures.

This bureau is endeavoring to get the Indiana schools and civic organizations to back up this first step in educational films by installing machines and using the material now available. A problem which we have faced, as have most university distributing centers, is that of securing additional material of the suitable type. The university has recently installed facilities for making its own films. It is not unlikely that before long the university will produce some educational films through its various departments. Carrying the resources and energies of the university to the people of the state is a duty of extension work, and no little amount of this may be done some day by university educational films.

Several hundred reels of motion pictures having educational value are now available for distribution by the extension division. The film library contains material on history, health and sanitation, agriculture, domestic science, geology, industrial methods, and includes motion pictures on community welfare and juvenile subjects. Several films pertain to the state university, and many pictures are of scenic wonders in America, and of events and undertakings

in Europe during the World War. This material is acceptable for school use and has educational value. However, it was not produced so as to follow a text book. The films might be designated as "Miscellaneous," and they must be fitted in with class work in the best possible manner.

#### GETTING THE MOST OUT OF THE FILM

A travelog dealing with the Rocky Mountains can be used in a geography class studying the western states. Films taken in mountains generally show examples of erosion, glacial drift, young streams, forests, rock formations and the like. With the teacher pointing out the important points, a film of this type provides an impressive means of instruction. This is an example of the application of the present form of educational film. It has to be pressed into use, but when judiciously used it may be made to meet some of the needs of teachers.

Industrial films can be made very instructive, we have found, when they tell a true, uncolored story of daily life, modern machinery, and methods, but they grate and are neither instructive nor interesting when filled with "sign-board" advertising and lengthy sales talks. The modest announcement of the company producing the films followed by a true story of the industry furnishes facts of importance, stimulates study and serves other instructional purposes.

#### CURRENT EVENT FILMS VALUABLE IN FUTURE

Films have already been made that within a few years will be extremely worth while for school and community instruction. In days to come, authentic pictures of events in the World War will tell its story as no written word can do. At first thought one does not place as much value on war films as one does on films of another nature. However, the government official war films are now available and they will increase in value as time goes on. How much better in class work could events in American history be vitalized if we could flash on the screen Lee's surrender to General Grant, or Abraham Lincoln delivering the Gettysburg address? If the motion picture camera had been with Washington's army during the Revolution, the armies during the Civil War, and even with the soldiers and sailors of the Spanish American War, our American history today would seem less mythical to students. The government films show all phases of the late war from the outbreak to the celebration of peace, and they are bound to be valuable within a very few years in teaching the younger generation the history of the World War.

Other promising motion pictures, aside from war films, have already been produced, and are now being produced. Within a few years they will be valuable and instructive material. The inaugurations of our more recent presidents have been recorded. There are film impressions of practically every eminent man of our time. Numerous important events of late years that will go down in history are now recorded in motion pictures to be vividly visualized to future generations. We cannot see Robert Fulton and his steamship, Benjamin Franklin at his printing press, or witness the laying of the Atlantic cable, but generations to come can re-live the past fifteen or twenty years on the screen through motion pictures that will teach with truth and clarity.

#### HELPING THE BUDGET ALONG

As to rules and regulations governing the university film and slide service, we have found it necessary to install a system of nominal service fees beginning with this year. Previous to September, 1920, slides and films from this bureau were loaned free except for transportation charges. The system of inspection fees which are now in effect is as follows: Annual service, \$8.00; Individual shipments of four reels or less, \$1.00; Individual shipments of over four reels and not exceeding eight reels, \$2.00; a similar scale of fees has also been adopted for the slide service.

By meeting some of the operating expenses in this way our bureau can release substantial amounts from its budget for the purchase of new material and for the general betterment of the service. Indications are that this plan will not be met by disapproval from schoolmen. They are beginning to realize that this state film and slide library is a part of their own laboratory equipment to be made use of whenever possible, to be made the most of for classroom purposes and for community welfare projects. The nominal fee that they pay is used to enlarge and better the collection of visual material from which they draw.

Last year in Indiana 120,000 school children and older people viewed films sent from this bureau; 35,000 school children made use of the lantern slides, and 40,000 children viewed the art exhibits which were circuited throughout the state.

It is estimated from questionnaires which we have sent out that one hundred and sixty schools in Indiana now own their own motion picture projectors, and nearly four hundred stereopticons have been installed.

The number of school-owned motion picture machines is increasing at a very satisfactory rate. However, the installation of projectors is hampered by lack of state funds to provide such equipment. Financial aid must come from the state before visual instruction can be used by all the schools. Many schools are using various methods in order to procure motion picture projection apparatus. Some charge small amounts for their film showings to apply on their purchase. Others seek aid from clubs such as women's clubs, rotary clubs, chambers of commerce, parent-teachers' associations, and the like.

#### ENCOURAGE PURCHASE OF EQUIPMENT

Three essential points must be uppermost in the minds of those who are actively engaged in the work of visual instruction. (1) More machines must be installed in schools, and the purchase of apparatus of the best quality must be encouraged in order to insure satisfactory projection. (2) The film library must be continually enlarging to meet the increasing demand for motion pictures. (3) The method for using visual material must be made more strictly educational. Classroom study should be developed.

While the extension division has always encouraged schools to install projectors, we are now contemplating a campaign which we hope will result in many new picture

*(Continued on page 211)*

## AMERICAN WOMAN SURVEYS EUROPEAN FILM SITUATION

Mrs. Josiah C. Merriman, Back from European Tour, Finds  
Lack of Facilities for Film Distribution and Ex-  
hibition, But Great Need for Visual Education

**T**OURISTS traveling to Europe under the usual conditions, visiting with the help of guides storied places along the beaten paths, discover nothing out of the ordinary about the everyday life of Europe's people, especially about life among the peasant classes. It might surprise them to learn, for instance, that the most that many of these people know about a modern bathroom is what they happen to see in American photo-plays; or that a slap-stick comedy in which the plumbing fixtures spring a leak causes open-mouthed wonder among the peasant population in the suggestion that it often gives of the fact that bathrooms are realities in the homes of the workingmen in America. Is it any wonder that a small boy, whose mother contradicted him when he said everyone ought to have a bathroom, stoutly declared in a French rural theater that then he would go to America?

According to Mrs. Josiah C. Merriman, formerly Mrs. Myra Kingman Miller, Motion Picture Chairman of the National Council of Women, the motion picture situation in Europe is rather chaotic. Educational films in particular have as yet no special place there such as they are gaining in America. The theaters are unwilling to book them, in the belief that their patrons do not want them;

and the rural sections which are especially in need of visual education have no facilities for film exhibitions beyond the wagonette service that is available in some parts of France and Italy. With the exception of the larger theaters in the cities ventilation seems to be a thing unknown.

The common people of Europe are poor and their environment is not conducive to progress. They reckon their amusements as well as the necessities of life in centimes, lire, and pesos—a condition not encouraging to commercial enterprise.

### WONDERFUL REACTION TO AMERICAN FILMS

Yet the necessity for a campaign of visual education throughout Europe, which will no doubt be opened as soon as economic conditions permit, is a forerunner of big business in the future for films of an educational nature. Mrs. Merriman, whose mission to Europe was in the interest of the better film and to meet and confer with the different committees in charge of the work in connection with the international movement, took with her several pictures showing healthful sanitary conditions, modern



The people of Europe are lovers of the beautiful, declares Mrs. Merriman, "and even the peasants are better acquainted with Rubens or Michelangelo than many of us are. Why not capitalize their love of the beautiful in nature and in art and bring to them on the screen such beautiful pictures as these linked up with a message of hope and helpfulness?"

housing, industrial conditions and modern methods of manufacture. These were shown in the different places visited, and she states that the reaction was wonderful. In Italy, Germany and France the committees which had the work under way had been able to accomplish a little. In other countries, however, it seemed difficult to know which way to move. The Community Motion Picture Bureau, which has branch offices in some parts of Europe, including France and Italy, has accomplished more perhaps than any other concern in the way of promoting the use of good films and in supplying them. In Germany she found the film occupying a place of high esteem, and the pictures that were shown were of good quality. An industrial film was made sometime ago at the great Krupp Works at Essen.

In none of the countries visited, however, with the exception of Germany has the motion picture come into its own outside the theater. It has not been considered seriously for other than entertainment purposes, and the educational film exhibited in the theater usually consists of a beautiful scenic, colored when possible.

"The people of Europe," says Mrs. Merriman, "are lovers of the beautiful, and even the peasants are better acquainted with Rubens or Michael Angelo than many of us are."

#### SCREEN TO HELP REJUVENATE EUROPE

In the four months which Mrs. Merriman spent in making a survey of film conditions in Europe she visited almost every country except Russia and Ireland, prying into the more remote portions of these lands for the purpose of gaining an accurate idea of existing facilities for the supply and exhibition of films, and of the conditions which could be met and alleviated through the educative influence of the screen.

"The one thing that impressed me more than anything else," said Mrs. Merriman, "the one thing that I realized as I had never done before, was the utility of the motion picture. It is one of the most useful articles in the modern market. In the vital requirement of Europe today for the dissemination of modern ideas, the motion picture is the very best vehicle for conveying the necessary knowledge."

The large and important outcome of the international conference of women at Christiania, Norway, was the formation of an International Federation for Better Films. Mrs. Merriman is one of its active workers.

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#### "BIRDS OF KENILWORTH" IN FILM

THE Educational Motion Picture Bureau of Boston has just completed a two-reel picture called "Birds of Kenilworth," for the Massachusetts Audubon Society. It was suggested by the poem by Henry Wadsworth Longfellow, and was shown at the Franklin Institute, Boston, before the directors of that institution. William L. Finley, the well-known bird and game expert, assisted in the making of the picture. The Franklin Institute has excellent up-to-date Simplex equipment which is seldom used.

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"Foot Folly," an excellent film made by Carlyle Ellis for the Y. W. C. A., was shown recently in the first Methodist Church, Yakima, Wash., to illustrate a lecture on the importance of proper footwear for health, by Dr. Frances Scott

#### BALCOM ON "THE FILM IN EDUCATION"

"Knights of the Cross Road," Safety Movie Shown to Women's Club of Jersey City

THE Film "Education" was discussed before the Women's C. A. of Jersey City on Thursday, November 11th, by W. C. Balcom, whose successful range of visual instruction in the Newark schools. In addition to the attendance of club members, there were present some Jersey City educators, among them being Dr. Henry Snyder, superintendent of schools, and James J. Hopkins, principal of Dickinson High School.

Mr. Balcom spoke of the difficulties which must be overcome to make possible film showings in the schools, and emphasized the importance of the selection of first-class projection equipment in order that the child would see the picture as clearly presented as at the average movie. He also mentioned the importance of training school people to operate machines and spoke in considerable detail of how films—those that are now available—may be handled so that their showing may be linked up to the subject matter of the course of study.

An interesting part of the program was the showing of the film "Knights of the Cross Road," projected by W. J. Alexander, projection operator for the Newark Board of Education. Mr. Balcom spoke of the necessity of using older boys and girls in the schools in carrying out rules and regulations, also safeguarding the lives of the children on their way to and from school. This training gives them a vision of their responsibilities in the school and will fit them for the large responsibilities of citizenship.

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#### MARYLAND STATE COLLEGE FILM SERVICE

ACCORDING to a report submitted by C. S. Richardson of the Department of Educational Extension of the Maryland State College, the good work of visual instruction is well in hand under the supervision of competent persons selected for this special branch of the extension service. Mr. Richardson's report is as follows:

At the Maryland State College, the university extension work known as educational extension is an integral part of the general extension work. The visual phase of educational extension has been recently developed and while it is only a good start, not enough time has passed as yet to allow of the collection of statistics of its development.

The visual instruction department was organized as a distributing center of the Bureau of Commercial Education, Washington, and has been handling some fifty or more of the Bureau's films. It is our expectation during the coming year to have a number of good pictures of our own.

During the past year, the visual extension work has been carried out without cost except for the rental of equipment. The films have been shown an upward of twenty times at the present time, and before several thousands of people. So far, we have had very few, except those of a technical character which are given at lectures of our experts.

There are many excellent films of Maryland scenes, other picture addresses, and other material which has been suggested. We are glad to have any of these films, and are in charge of a number of different materials, including a number of films on making and getting the most out of a camera, and a number of films on the use of the camera in the home, and a number of films on the use of the camera in the office.

#### LIGHTNING IN PHOTOGRAPH 7056

TYPES of lightning photography are shown in this series of plates. The first, which is a photograph of a lightning bolt striking a tree, was taken by the U. S. Weather Bureau at Washington, D. C., on August 10, 1906. The other photographs are from the U. S. Weather Bureau at Washington, D. C., and are of lightning bolts striking a tree, a building, and a person. The first photograph is a photograph of a lightning bolt striking a tree, and the other two are photographs of lightning bolts striking a building and a person. The first photograph is a photograph of a lightning bolt striking a tree, and the other two are photographs of lightning bolts striking a building and a person.

# WHAT THE FILM MEANS TO MATHEMATICS

Animation Creates Interest in Dry Subjects—Definitions in Plane Geometry Become Interesting through Use of Film—Motion Picture the Good Missionary that Brings Joy to Study

BY CHARLES H. SAMPSON  
Huntington School, Boston, Mass.

FOR several years I have been teaching mathematics. I have worked to make my teaching effective and interesting, and while I have found that it was possible to produce effectiveness by means of hard work, I have also found that it is not always possible to interest by the same means.

In the effort to produce interest, I have resorted to many methods, some of which have been successful, and many of which have failed in their purpose. But at last there has been thrust into our hands an instrument which is bound to create interest at least ninety per cent of the time. The solution of my problem and that of many other educators is the motion picture film.

Among the many mathematical subjects with which we have to deal let us choose by way of illustration plane geometry, using that department of the subject known as

cerned. For instance, a circle thrown on the screen with a verbal or written explanation of how it is drawn could not possibly create the same interest as a picture showing the actual drawing of the circle. The adding of life or animation to the plane geometry lesson immediately inspires interest.

As an illustration of what I mean, suppose the teacher wishes to drive home the meaning of a segment or the sector of a circle, how much more effective it is to have these sections lifted out of the circle and held up to be admired and enjoyed. How much more interesting to see the pencil in a human hand describing the circle or parts of the circle, or tracing out the chord and the arc, than to have presented to us a still picture of a flat surface with the expectation that we are going to work up any degree of enthusiasm. What a wonderful improvement the new method is on the old-fashioned one! The days of taking the joy out of a subject which really could be made joyful will soon be gone forever, we hope. And the good missionary will be the motion picture.

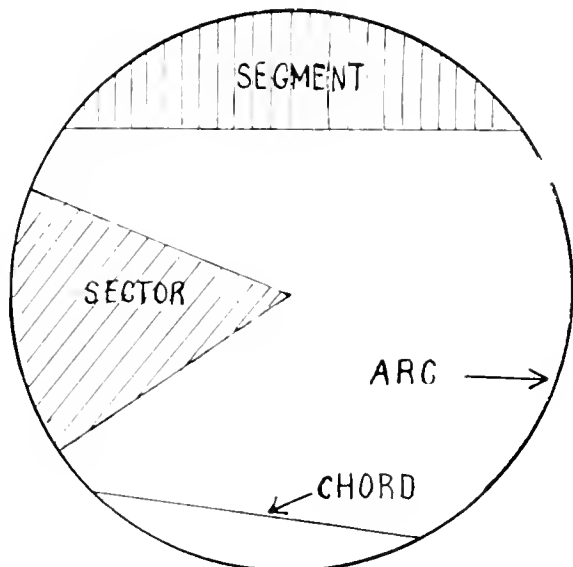
In closing I wish to say that I do not claim that plane geometry can be taught entirely by means of pictures. Far from it. I merely wish to point out the use of the motion picture in conjunction with the text book is the surest way to create an interest in an otherwise dry subject. Let the good work go on!

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## MOUNT TABOR CHAUTAUQUA MOVIES

MRS. W. C. Cudlipp and her committee have conducted a most interesting and enlightening series of motion picture entertainments at Mount Tabor, New Jersey's chautauqua center. According to the November Bulletin of the Affiliated Committee for Better Films the summer receipts were about \$2,000 and the total disbursements about \$1,600. This was for twenty-seven shows, two evenings a week. The disbursements included the expenditure of some \$300 for a playground. The higher cost of film rentals made it necessary to increase the price of admission for adults from 15c to 20c. The prices for films ran from \$9.03, including war tax, to \$26.00 for feature pictures. The average was about \$20.00 per show. The cost of single reels of nature, animal and news pictures ran about \$2.50 to \$3.50. This was exclusive of expressage and advertising photographs. This made the total cost of each show from \$31.50 to \$41.00. The admissions to the indoor tabernacle were from \$35.00 to \$65.00. These audiences were gathered from the people in about 250 cottages with a summer population of about 1,000. The best drawing programs were made up of Ditmars animal pictures, Bray pictographs, Bray cartoons and Chaplin comedies. For the interest of those who desire stars and names this fine list is attached:

Constance Talmadge in "Up the Road with Sallie," "Happiness a la Mode," "The Honeymoon;" Norma Talmadge in "Heart of Wetona;" Elsie Janis in "Regular Girl;" Robert Warwick in "The Argyle Case;" Marshal Neilan in "River's End;" "Don't Ever Marry;" Charlie Chaplin in "A Day's Pleasure," "Champion;" Anita Stewart in "Old Kentucky;" Mabel Normand in "Jinx;" Will Rogers in "Jubilo;" William Farnum in "Les Miserables;" "Fate of Two Cities;" Tom Mix in "Cyclone;" Miriam Cooper in "Evangeline;" Mary Pickford in "Captain Kid, Jr.;" Wm. S. Hart in "Wagon Tracks;" Christie comedies, Chester-Onting, Gaumont News, Briggs comedies, Bray pictographs, etc.



"How much more interesting," writes Prof. Sampson, "to see the pencil in a human hand describing the circle or parts of the circle, than to have presented to us a still picture of a flat surface." And how much more valuable pedagogically!

"definitions." Go back if you will to your own experiences in the plane geometry class. Will you agree with me that you devoted little attention to the all-important truths of the subject which may properly be called "definitions?" Did you learn them? If you did was not the learning of them a disagreeable task? I am quite sure that the definitions were rather dry reading for you as well as for me. The teacher had rather a hard time of it forcing this particular part of the lesson upon us, did he not? Because of these unpopular features most of us extracted very little enjoyment out of plane geometry.

The educational motion picture can and will change all this. In fact, while we are discussing the matter the change is actually taking place. It has brought to the lesson that wonderful quality of animation, without which plane geometry at least could never enter the class of so-called interesting subjects so far as the ordinary student is con-

# THE EDUCATIONAL FILM IN GERMANY

General Use of Motion Pictures in Germany's Public Schools—  
a Probability in the Near Future—Careful Organization  
for Production and Distribution of Educational Films  
Under Way—Picture Bureau to Edit Films in  
Process of Production

By PAUL P. FOSTER

Executive Director, Central Institute for Education and Instruction,  
Berlin

UP to the present time educational motion pictures have not had a very wide circulation in Germany. The war and its aftermath prevented their production during the last six years and the comparatively few pictures that were already in existence have little value. Very few schools are as yet provided with suitable projection apparatus and the prevalent poverty in Germany makes it difficult for progressive school authorities to raise the money for their purchase.

But there are signs on every hand that within a very short time the use of motion pictures in German schools will be general. The motion picture trade periodicals are filled with discussions of ways and means to promote the production and use of educational pictures; teachers, school superintendents and the leading film producers are combining forces, and tangible results are in evidence. The problem is being attacked with characteristic German thoroughness and a systematic program is gradually evolving which seems certain to succeed at no distant date.

## EDUCATIONAL PICTURES PART OF CONCERTED PLAN

All the large German producing firms, and many of the smaller ones, have begun the production of educational pictures, not in haphazard fashion, but as part of a concerted plan to supply the schools with pictures that are suitable and needed in every branch of instruction. The producing companies are careful to avoid duplication, and if one firm plans a series of natural history subjects, for example, its competitors avoid that particular field and select another.

Much of the credit for the widespread interest in educational pictures and the increasing demand for good new subjects should be given to a semi-official governmental bureau called the "Bild-stelle" of the Zentral Institut für Erziehung und Unterricht, or Picture Bureau of the Central Institute for Education and Instruction. This bureau furnishes advice and suggestions regarding suitable educational pictures, not only to teachers and other would-be users of such pictures, but also to an intending producer. The picture bureau endeavors first of all to find out what educational films are required and to learn what schools and juvenile institutions, community and welfare organizations, clubs and societies, wish to pay or borrow for their subjects and the sort of subjects which they wish to use. This information it passes on to the firms that are making a serious effort to produce educational subjects.

Next, it collects data and material that may be useful in the production of educational subjects, and secures the cooperation of experts in science, art, and pedagogy in their production. Thus the bureau not only discovers and lists many new clients for the film industry, but it also suggests new subjects and finds experts who are in a position to help producers in their efforts to supply the increasing demand for educational subjects.

Whole districts, too, send the picture bureau requests to edit and pass under their own educational subjects, with an express of production. Most of the leading producers gladly avail themselves of this help, realizing that the selection and approval of subjects by the picture bureau give prestige to their educational subjects and carry great weight with the school authorities throughout Germany. Furthermore, school board advice and suggestions concerning the production of subjects that will meet a growing demand from schools and colleges.

The picture bureau also issues lists of subjects that it considers suitable for educational purposes. These suggested lists is a great help in the production of the films listed in it are accepted as suitable without question by school authorities. It is also welcomed by the teacher and school superintendent as a definite and reliable guide in the perplexing choice of suitable subjects for their special needs.

In March of the present year the Prussian minister of education directed the attention of all school authorities in Prussia to the importance of the motion picture for educational purposes and recommended the installation of motion picture projectors in every large school building or school center as rapidly as circumstances may permit. As a means of defraying the cost of such installations, the minister of education suggested the possibility of giving public motion picture programs in the school buildings on one or two evenings during the week in the expectation that the money obtained from admission fees would eventually pay for the initial cost and maintenance of the service. In the same official notice school superintendents and teachers were directed to apply for advice regarding suitable educational films to the Picture Bureau of the Central Institute for Education and Instruction, thus giving this new bureau the official recognition and sanction it had hitherto lacked.

## FILMS AND EQUIPMENT FOR SCHOOLS

Southern Germany, too, has followed the example of Prussia. The ministers of education of the former kingdom of Bavaria not only advise the use of motion picture films in the Bavarian schools, but has gone one step further for the establishment of a central picture bureau to edit and improve subjects, with facilities for their production and distribution of the films. The picture bureau of Bavaria. A central picture bureau for the entire state, composed of representatives of the various provinces, was organized in the city of Munich in the Prussian style by the local school authorities in the early part of the present year. The school districts, which are organized into school districts by professors, school superintendents and other educational enthusiasts, have organized a central picture bureau "Das Bild-Archiv" to produce and distribute part of which the official organization of the central school picture bureau, suggested by the picture bureau of Prussia, is already an accomplished fact.

*The Educational Film in Germany*

## AN INTERESTING THEATER SURVEY

Philadelphia Motion Picture Theaters Investigated by Social Purity Committee - Need Reform in Program: Building

**A** RECENT report of the Social Purity Committee of the Inter-Church Federation presents the results of a survey made of the 109 motion picture theaters of Philadelphia, Pa. This survey made within a week covered 190 performances. Out of these, 36 bills were passed as wholesome; 21 were noted as carrying desirable films, but unduly sensational serials; and 70 were classed as of questionable character, by reason of an underlying unwholesomeness of theme or a false standard of conduct or because of an undue proportion of melodrama, gun play or escapades suggestive of improper conduct. Twenty-two were classed as radically bad and undesirable.

The policy of producers in giving their films sensational titles, thus creating the impression that the picture is improper when in reality it may be entirely proper, was another item deplored in this report.

The committee visited theaters of all kinds, attending both afternoon and evening performances. They found the houses well filled at all hours. The afternoon average was about 60 per cent under eighteen years of age. At one theater a sign was noticed: "Children under two years not admitted after 8 p. m." In the early evening about half the audience was under eighteen, and 40 per cent between 12 and 18.

One of the conclusions drawn by the committee as a result of the investigation is that "there should be an organized and continuous effort made to bring home to parents their responsibility in ascertaining the character and quality of the pictures they permit their impressionable children to see."

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## MAN O' WAR VS. SIR BARTON RACE FILMED

**T**HE now historic race between the two great thoroughbreds, Man o' War and Sir Barton, in which the former won, has been preserved in movies by the Educational Film Corporation under the title of "The Race of the Age." It is a combination of the work of standard movie cameras, panoramies and slow motion photography and is said to mark a milestone in the history of the cinema. Strangely enough, it was a horse race which formed the first subject of a motion picture by Edward Muybridge more than forty years ago. It will be recalled that this pioneer used a battery of twenty-four still cameras to record motion. Fourteen movie cameras were used to record the famous race at Windsor, Ontario.

A unique showing of "The Race of the Age" was that in the office of the Louisville, Kentucky, *Herald and Courier-Journal*. Special screens were installed and the full staffs of both newspapers saw the event run off for their special benefit.

\* \* \*

## PORTABLE PROJECTOR AIDS HEALTH WORK

**A** portable motion picture projector of the Liles type received by the University of Iowa extension division is being used as an aid in public health work over the state. Two films, "Bringing It Home," relating to infant welfare, and "The Priceless Gift of Health" are ready for circulation. These are in addition to the three-reel film "Come Clean," devoted to oral hygiene and care of the teeth.

These pictures will be sent to any locality in the state free of charge for use in connection with public health work or the extension division will send the portable machine, films, and a lecturer to any community in the state on request without charge to give lectures on public health.

## EDUCATIONAL FILMS AT HARVARD CLUB

**M**ORE than 200 members of the Harvard Club of Boston listened on Thursday, November 1, to a talk on "The Movies in Business and School" by Rowland Rogers, vice-president of the Picture Service Corporation of New York.

The audience was surprised to learn of the advance made in recent months in applying motion pictures to the problems of industry and education. Mr. Rogers, who was chairman of the Producers' Committee which secured motion pictures for the New York public schools, spoke briefly of this achievement. The talk illustrated the principles of visual appeal with a series of unusual motion pictures. These included slow motion photography, motion pictures of the invisible, microscopic and telescopic pictures, and natural color work. Mr. Rogers referred to the tests made with his assistance at the University of Wisconsin, proving the great value of motion pictures as a help for the teacher for purposes of explanation and of conveying ideas.

The talk and demonstration closed with examples of motion pictures used for promoting sales, for publicity and advertising, and for solving problems of industrial relations.

\* \* \*

## BURTON HOLMES "GET THERE MAPS"

**B**URTON HOLMES is inaugurating a system of illustrated maps, in motion, which he has christened "Get There Maps." These will be used immediately after the main title in all the Paramount-Burton Holmes Travel Pictures, which relate to far-distant lands or more or less unfamiliar places. These maps will be humorous in character, while still maintaining their educational and informative value. A little Brownie will make the journey from either New York or San Francisco to the place forming the subject of the picture, thus showing its geographical location and the usual route of travel. Sometimes his mode of conveyance will be a fish, sometimes a bird, sometimes an aeroplane.

\* \* \*

## VISUAL INSTRUCTION AT ALABAMA UNIVERSITY

By JAMES S. THOMAS  
Director Extension Division

**T**HE Extension Division of the University of Alabama is a mere infant. It has been organized about one year. During that time the director has given about half of his time to the duties of extension. Plans are underway for an enlargement of the work of the division.

Very little work has been attempted in the visual instruction field as yet. About 100 reels of film have been sent out to some 28 centers—all of them practically high schools, and these have gone without charge of any kind other than actual transportation charges. We are going to enlarge this service by another session.

\* \* \*

## LABORATORY AID, U. S. MOTION PICTURE LABORATORY

**T**HE United States Civil Service Commission announces an open competitive examination for laboratory aid, motion picture laboratory, on December 15, 1920. A vacancy in the Division of Publications, Department of Agriculture, Washington, D. C., at \$900 a year; a vacancy in the Reclamation Service, Washington, D. C., at \$1,200 a year, and vacancies in positions requiring similar qualifications, at these or higher or lower salaries, will be filled from this examination, unless it is found in the interest of the service to fill any vacancy by reinstatement, transfer, or promotion.

**DUTIES.** The duties of appointees will consist in the assembling, splicing, and repairing of motion-picture films, and may involve the staining of positives, the printing of positive film, and the operation of projecting machines.

**EXPERIENCE.** Applicants must have had at least six months' experience in producing motion-picture laboratory in the assembling, splicing, and repairing of motion-picture films or in the printing of positive film.

**AGE.** Applicants must have reached their seventeenth but not their forty-fifth birthday on the date of the examination. Age limits do not apply to persons entitled to preference because of military or naval service.

**APPLICATIONS.** Applicants should at once apply for Form 304, stating the title of the examination desired, to the Civil Service Commission, Washington, D. C., or to the Secretary of the local United States Civil Service Board.



# LITERATURE FILMS

## "THE VICAR OF WAKEFIELD" FILMED

Oliver Goldsmith's Beloved Classic Faithfully Translated to the Screen—Dickens' "Dombey and Son" Next English Masterpiece to be Brought to the United States

BY HEDY D. JACKSON

IT will not be long before the fiction "people" this generation has grown to know and love—David Copperfield, Becky Sharpe, Jean Valjean, Ivanhoe, Jane Eyre and scores of others from the best authors of every period, will come to life on the silver screen. The works of great writers, which for some reason or other, have not heretofore received much consideration as film material, are coming into their own at last. Wild west desperadoes, ogling vampires, sex plays, lurid melodramas

make this initial venture into the field of literature, worthy of further effort. The picture is at present in America. It is owned by the International Church Film Corporation, an organization of churchmen who are producing and acquiring pictures of real literary merit, for distribution throughout churches of the country.

The whole story of the "Vicar of Wakefield" from its inception to this final triumph, is purest romance. At the age of 33, Oliver Goldsmith found himself in debt to his landlady who gave him the choice of three courses, to pay his bill, go to prison or marry her. Goldsmith applied to Dr. Johnson to extricate him from this predicament and put in his hand a bundle of manuscript. The doctor took the manuscript, sold it to a bookseller and handed the money to Goldsmith. That is how the novel came to be published.

Not so long ago, a noted English motion picture director, J. Hopkins Hadley, decided to film a classic. It was to be an experiment based on his belief that the public was satiated with films that are banal, insipid, suggestive, purposeless. After examining a number of classics Mr.



THE Vicar, played by the famous English actor Sir John Hare, finds his broken-hearted daughter Olivia in the house of a hospitable couple. It is a curious coincidence that a mock marriage which forms the basis of Oliver Goldsmith's romance is also at the root of Anna Moore's troubles in the new Griffith production "Way Down East." The frank treatment in the Griffith film, although realistic and artistic, bars this picture from the door of the non-theatrical field.

have had their day. Today, motion picture directors are dipping into the classics for their finest productions.

The fiction of the Victorian period seems to have been selected for this new development. Dickens, Thackeray and their contemporaries are helping to create a new standard of motion picture charm and possibility.

One of the best and most successful efforts to transfer the delightful atmosphere of Victorian fiction to the screen is illustrated in the recent production of the "Vicar of Wakefield" that world beloved story from the pen of Oliver Goldsmith. Probably no more absorbing novel than this has ever been written. And in the hands of capable, cultured directors, it has become a picture of equal interest, a classic of the film.

The picture itself is an English production, filmed on the very spots about which Goldsmith built this story of tears and laughter. No expense was spared and the very finest English actors have lent their hearts and brains to



THE Square, consecrated to the memory of the author, is long-kept and here, that the book which was planned was a legal matter, after all, the story from "Way Down East."

# PROGRAMS

Hadley starred the "Vicar of Wakefield" for his first effort.

The lovable old Vicar, his interesting family, the two beautiful daughters, the family's sudden fall from riches to poverty, romance, tragedy—all the ingredients of a film masterpiece are present in this novel.

With such a foundation upon which to build, with the original settings adding all the charm of the old English atmosphere to the picture, and with a cast of eminent English actors including the distinguished Sir John Hare as the Vicar, the result is a screen version of the beloved book that would please Goldsmith himself, could he see it.

The entire production has been carried out on a tremendous scale. Hundreds of people, scores of horses were required in the county fair alone, while the scenes in the debtor's prison besides being historically correct and handled with careful attention to detail, are as elaborate as anything along this line ever before presented upon the screen.

In England, the picture has justified its producer's excursion into an untried field. "The Vicar of Wakefield" has been acclaimed a screen triumph.

Its success is the first step in popularizing the classics. The creations of the greatest minds of all times, which today gather dust upon unused bookshelves, or are enjoyed by the comparative few to whom literature is familiar ground, will soon be as much a part of every movie fan's background as slapstick comedy and "vampire stuff" is today.

Another English production which the International Church Film Corporation has purchased outright is "Dombey and Son," a picture founded on the book of that name by Charles Dickens. It has not been possible to go into great detail in developing this picture, but by keeping closely to the salient thought of the story, its producers have really managed to capture a bit of true Dickens' atmosphere.

These two pictures represent the type which the International Church Film Corporation is now collecting to test the attitude of the American people.

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## 100,000 SEE COMMUNITY MOVIES

NEARLY one hundred thousand people saw the free motion pictures that were exhibited nightly at six conveniently located centers in various parts of the city during the last eleven weeks, under the auspices of the Moline Community Service Council, Moline, Ill.

The pictures were not run in competition with the established movie theaters for the pictures exhibited by the council were not only for entertainment but were to educate the people in a delightful way, along patriotic, industrial and travel lines.

"The Man Without a Country" was perhaps the greatest of all the special pictures shown. This was the screen version of the famous story by Edward Everett Hale. "Coal Is King" was one of the special educational pictures. Other pictures were of travel, covering practically all the interesting places from Alaska to South America, and many countries of Europe. The "Mutt and Jeff" series of animated cartoons were a feature of the comedy pictures while "The Landing of Columbus" was one of the best of a series of historical ones. There were a number of industrial films exhibited showing various nationally known plants in operation.

**CHILDREN'S PROGRAM**  
LITTLE RED RIDING HOOD—*Wholesome Films Corporation*  
(Little Red Riding Hood and even Santa Claus himself attend a Christmas party). 4 reels

**CHILDREN'S PROGRAM**  
TOY MAKING—*Goldwyn (Ford No. 205)* 1 reel  
CHRISTMAS CAROL—*Bessie* 1 "  
(Dickens' familiar tale of Christmastide).  
MOTOY COMEDY—*Educational Films Corporation* 1 1/2 reel  
(Dolls act a story amusing to children).

**CHILDREN'S PROGRAM**  
ANIMALS IN WINTER—*Educational Films Corporation* 1 reel  
DREAM DOLL—*International Church Film Corp.* 3 reels  
(A comedy-drama in which the heroine dreams herself into a doll romance).

BOBBY BUMPS CARTOON—*Famous Players* 1 reel

**ENTERTAINMENT PROGRAM**  
THE LOVE NET—*Republic* 5 reels  
(At the season which draws young and old together, this story of a little girl and her grandfather who came into a fortune of love and happiness will be particularly appealing).

**ENTERTAINMENT PROGRAM**  
HUMORESQUE—*Famous Players* 7 reels  
(A poignant bit of life transferred to the screen—a young artist's rise to success and the part his mother played in it).

**RELIGIOUS PROGRAM**  
THE SIGN OF THE CROSS—*Famous Players* 5 reels  
(What Christianity meant in its earliest days and what it means today).

THE GOOD SAMARITAN—*International Church Film Corp.* 1 reel  
(Bible story with modern application).

**RELIGIOUS PROGRAM**  
FIVE GREAT REDEEMER—*Metro* 5 reels  
(A story of how the light came even through the bars of a prison, to them that were in darkness).

BLIND BARTIMAEUS—*International Church Film Corp.* 1 reel  
(Bible story of Christ restoring the sight of a blind beggar).

**CHRISTMAS AND NEW YEAR FILMS**  
CHRISTMAS CAROLS—*Hepworth* 1 reel  
THE CHIMES—*World Film* 5 reels  
CRICKET ON THE HEARTH—*American Mutual* 2 "  
A CHRISTMAS CAROL—*Cosmofotofilm* 1 reel  
MR. SANTA CLAUS—*Vitagraph* 2 reels  
TWO COLUMBINES—*Cosmofotofilm* 2 "  
SWENEY'S CHRISTMAS BIRD—*Vitagraph* 1 reel  
CHRISTMAS CAROL—*(Dickens), Cosmofotofilm* 1 "  
(Story of Scrooge).

A CHRISTMAS ACCIDENT—*Educational Films Corp.*  
SANTA CLAUS AND THE CLUBMAN—*Educational Films Corp.*

BUDDY'S CHRISTMAS—*Mutual* 2 reels  
IT'S GREAT TO BE MARRIED—*Universal (Domestic comedy)* 1 reel

FIGHTING JOE—*Universal* 2 reels  
(Western story).

THE RIGHT TO BE HAPPY—*Universal* 5 "  
(Adapted from Dickens' Christmas carol).

BELOVED JIM—*Universal* 6 "  
(Christmas story).

MY LITTLE BOY—*Universal* 5 "  
THE SEVEN SWANS—*Famous Players-Lasky* 5 "

THE CINDERELLA MAN—*Goldwyn (Mac Marsh)* 5 "  
(Christmas love story).

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## MINNEAPOLIS WOMEN FOR BETTER FILMS

THE Women's Co-operative Alliance, under the direction of Mrs. Robbins Gilman, has inaugurated a movement for the support of better films in the local motion picture houses which promises to be thoroughly successful. A mass meeting to consider the plan was held on October 28th in the mayor's reception room. The movement includes a board of review whose slogan is "Selection—Not Censorship." They are to co-operate with the Minneapolis exchanges and with the exhibitors throughout the city. They expect, with wise publicity and the finest kind of entertainments, to fill neighborhood motion picture houses with groups of families and young people on various days of the week.



# REVIEWS OF FILMS



By GLADYS BOLLMAN

## "THE COURTSHIP OF MILES STANDISH"

**M**ORE color than any picture ever seen has been lavished upon the new picture of the courtship of Miles Standish. The picture is a masterpiece of color and is a real treat for the eyes. The picture is a masterpiece of color and is a real treat for the eyes. The picture is a masterpiece of color and is a real treat for the eyes.



HERE is the color Miles Standish and the picture. Both are a real treat for the eyes. Both are a real treat for the eyes. Both are a real treat for the eyes.

Then, when we indeed seem to breathe the air of that lonely colony on a new continent, we meet the doughty Miles drilling his handful of men in a clearing, the gentle John Alden, conning his book and penning a letter to Priscilla; and, in the wind-swept wild grass by the graves of her family, Priscilla herself. The story progresses as in the poem, through well-selected scenes, notably the council table of the Pilgrim fathers, the departure of the *Mayflower*, and the wedding of John and Priscilla. Margaret Shaw, who portrays Priscilla, is admirably suited to the part. She has exactly the proper proportion of demureness, coquetry, maidenly winsomeness to be expected of the maid who would say, "Why don't you speak for yourself, John?" The story owes much to her personality.



THE COURTSHIP OF MILES STANDISH. MILES STANDISH (left) and PRISCILLA (right) in a scene from the picture.

## "BLIND BARTIMEUS"

**T**HIS picture differs from "The Good Samaritan" and "As We Forgive" in that these two are Biblical stories with a message, a keel up with modern parallels, whereas "Blind Bartimeus" is a mere episode in pictorial narrative based upon familiar scriptural text. Although it lacks such interest as modern treatment lends to Biblical tales, on the whole the film is so capably planned and presented that no church program can afford to omit this subject. The acting leaves nothing to be desired and the characterizations are really admirable. The figure of Christ does not appear but is referred to by others, and one of the apostles is shown in close-up. There is an air of reverence about the entire production which is suited for Sunday school use and in conjunction with the Sunday sermon. This tale of the blind old beggar cured by the touch of the Master is too well known for comment.

*Blind Bartimeus* Distributed through branches of International Church Film Corp., One reel.

## "THE DREAM DOLL"

**T**HAT the International Church Film Corporation is attempting and achieving something new in the non-theatrical motion picture field was proved at the private showing of its new dramatic-comedy production "The Dream Doll," made in three reels and designed to cover both drama and comedy on one of its unit programs. There are two heroes and two heroines in this unique photoplay, one set consisting of a young man and his sweetheart and the other two dolls, lifelike in appearance and action, who act out the vivid dream of the human heroine. The story is as light as gossamer, to be sure, and its main appeal will be to little folks who will be amazed and delighted at the adventures and love affairs of the two little dolls.

The marvel of this picture is that the director is able to hold the interest of even grown-ups for nearly three-quarters of an hour with the movements of two manikins, and that through his technical skill and infinite patience the story moves forward with many of the elements of suspense, surprise and heart interest, as well as comedy elements, which are absent in numerous screen plays enacted wholly by human beings. In the impressionable minds of children

verisimilitude is given to the dolls by presenting their life-like romance as the result of a mysterious fluid discovered by an old chemist working in his laboratory. The boy doll, quite boylike of course, secretly obtains possession of this fluid, pours it on the head of the live heroine, and forthwith she becomes his doll companion on their tiny adventurous careers in the big cruel world. In the end it turns out to be a dream and the little hero merely a doll after all, and the flesh-and-blood heroine is very happy to wed her flesh-and-blood sweetheart.

## LIFE CYCLE OF THE AILANTHUS MOTH

**T**HE most recent release of the Bray Pictograph presents an excellent study of the life cycle of the ailanthus moth. The story, as told by the motion picture camera, begins with the hatching of the moth worm from the egg and continues through the various stages of the spinning of the cocoon in which the worm conceals itself. In making the cocoon, the worm first spins silken threads about the juncture of a leaf with its stem and then gradually spins the soft covering. When the cocoon is almost completed, a neighbor comes creeping along and seals the cocoon.

Within this house, the transformation of the worm into the moth takes place; and when the ailanthus is ready to emerge, it gnaws its way through the chrysalis and clings with flabby, moist wings to the leaf. Here, the sun soon dries the wings until they are hard and strong. Then the moth slowly spreads them to test their strength, lifts its beautiful body into the air, and sails away on quests all its own.

## A PLACE FOR HELPFUL SERVICE

**P**LEASE give a thought to the forgotten folks in our institutions. They number about 1,000,000. They are the poor, the orphans, the feeble-minded, the aged, the sick, the unfortunate, the deaf, the dumb, the blind, and those called depraved.

In New York City each week a friend of the folks in the institutions carries a portable projector and a series of pictures to the Polyclinic, Flower and Crippled Hospitals, as well as to Randall's Island and some of the settlement play centers. These are loaned him freely by some of the kind-hearted exchange men and are welcomed by the bed-ridden, the convalescent, the crippled and the poor. He is constantly on the peak of a wave of happiness and delight as he moves from ward to ward and from institution to institution.



Picture from "Blind Bartimeus," one of the new Biblical one-reel productions of the International Church Film Corporation. The picture at the left is part of the cut-back showing Bartimeus as a younger man losing his sight; the one at the right shows him as a beggar, cured for by the daughter of a neighbor.

# WOMAN AND THE FILM

## IMPORTANT ANNOUNCEMENT

**T**HIS space in EDUCATIONAL FILM MAGAZINE has been opened to the Chairman of Motion Pictures of the General Federation of Women's Clubs and will be filled each month with articles full of practical suggestions for those interested in definitely using motion pictures to worthy ends, whether in the educational or entertainment field. We want to know what women have been doing, all over our land, that their example may be made an inspiration to others. We want to know the problems that women are meeting, that we may attempt to help in their solution. Questions will be answered through the columns of the magazine and also personally.

Each month a short article will be presented suitable for reading and discussion in club meetings. Next month the subject under consideration will be entertainment films for young people.

Meanwhile, let all who are interested in the question of what women can do to increase the effectiveness of motion pictures for the welfare of our nation write in their suggestions, that this department may receive the benefit of the thought of the greatest possible number.

## HOW WOMEN MAY USE MOVIES TO SERVE EDUCATION

Why Not Make Motion Pictures a Blessing Rather Than a  
Curse? Magnificent Educational Opportunities  
Await the Leadership of American Women

By MRS. WOODALLEN CHAPMAN

Chairman of Motion Pictures, General Federation of Women's Clubs

**T**HE growth of motion pictures has been so startling that we have been able to do little more than marvel at the rapid development of this new product of man's inventiveness. Yesterday, as it were, we saw the first crude outgrowth of a child's simple toy, suitable for the amusement of undeveloped minds but apparently worthy of no serious consideration. Today we find it the third largest industry of our country, holding under its sway the minds and imaginations of men and women of all ages and conditions of life, with an especially strong effect upon the immature.

Everything which affects the life of the young is of vital importance to the women of the nation. Hence it is that the subject of motion pictures has come to be one of absorbing interest to the women of today.

They see the children on every hand repeat in their play or in their lives that which they have looked upon in the motion picture theater. The gun-play of the highwayman, the rough practical jokes of the comedy favorite—these are the things which naturally appeal most strongly to the undeveloped mind of the child, and hence it is these undesirable things which are too often reproduced by childish imitators.

It is not strange, therefore, that the women have at times looked upon this new industry as a terrible influence warping the lives of their children, a menace to be battled against as the enemy of all which they hold most dear.

Such an attitude of fear is the outgrowth of a negative attitude of mind. As long as we are apparently but the passive recipients of the effects of this new force we naturally feel apprehensive. If we become actively interested in using motion pictures as a means to a definite end, it is impossible for us longer to fear them.

Let us grant that harm has been done by motion pictures in the past, is even being done in the present. The fault lies, not in motion pictures themselves but in the use to which they have been put.

## MAKE MOVIES A BLESSING, NOT A CURSE

What we must do is to discover how motion pictures may be used so that they may be a blessing rather than a curse. The qualities which have made motion pictures so much to be dreaded are the very qualities which will make them the strongest possible ally of good.

The government proved during the war what could be done with motion pictures used to a definite end. But motion pictures as they are produced today are made with but one end in view—to put the largest possible amount of profits in the pockets of the producers.

Motion pictures must be made to pay. That is realized by every one who considers the subject seriously. The problem is to find out how they can be made to pay, and at the same time be made a constructive force in the nation's life.

Up to the present time, motion pictures have been used almost entirely for the purpose of entertainment. To be sure, many films have been produced which were not strictly dramatic in form and hence have been labelled "educational." But even these have been made solely from the standpoint of entertainment. Whatever instructive value they possessed was, in the minds of those who made them, a purely secondary consideration.

Yet it is in the field of education that motion pictures have the greatest service to perform. Never was there such a marvelous adjunct to education as may be found today in the motion picture. But, in order to be truly successful, the educational motion picture must be made primarily for the purpose of education.

Here, then, is a field in which we may make use of the most valuable qualities of the motion picture.

What is it that educators are striving to do in the education of the child? Give to it definite mental images; familiarize it with the various aspects of the world in which





## FILMING THE LAND OF PERPETUAL YOUTH

How Time May Be Induced to Pause in Flight and Lead Us  
Back to Childhood's Joyful Past by Means of Motion  
Picture Photographs

By S. H. LIFSHEY

**I**F our departed ancestors of a century ago could visit us today and behold the wonders hurled upon an astonished world by modern wizardry of invention, what do you believe among all of the things that you can think of would most delight them? Would it be the automobile bowling under its own power over pavements that rival in smoothness the course of the billiard ball or the aeroplane humming in the overhead blue; or would it be music flowing in invisible streams through the cabinet doors of the Victrola, that would represent to great grandpapa or great grandmama the delirium of dreams come true?

If I were to tell you what I think, I would say that the home movie, the reality of the animated portrait, the possibility of seeing perpetuated in film the child lives of their children's grand children, now grown to manhood and womanhood, would provide more joy than all the other inventions put together.

It is now six years since I decided to turn my attention from the still photograph to the photograph in motion. I knew that it was only a matter of time when my patrons would demand the life-like picture in place of the lifeless picture, which, after rigidity of outline has robbed it of its naturalness, becomes more or less unsatisfactory. Then again the still picture contains only one pose, whereas the motion picture is a succession of movements which present the child or adult, whichever the case may be, as he or she really moved and existed at the time when the picture was taken.

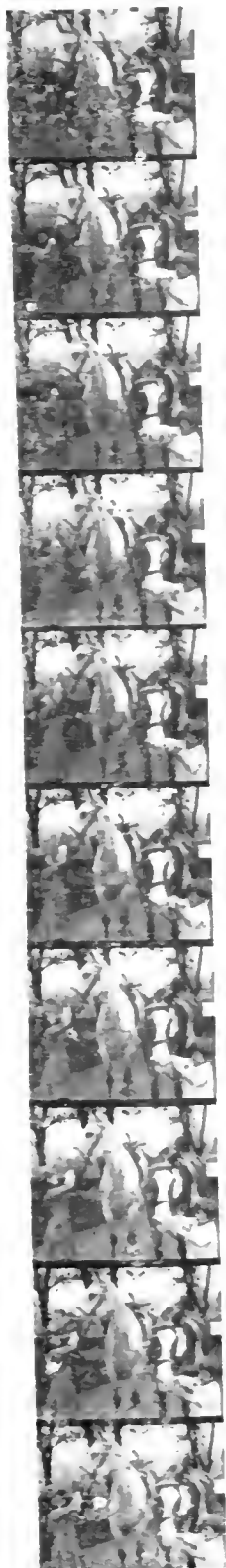
### HAS MOTION PHOTOGRAPHS OF THE NATION'S BEST

During the time that I have devoted to the portrait in motion I have been fortunate in gaining the patronage of some of the best families of the land; and on the tin containers in my vault, in

which negatives are stored away, are names that date back almost to the birth of the great metropolis. For the reason that the splendid patronage I have secured is built on a plan of the strictest confidence, and unbroken promises to keep from public view the family portraits that have been entrusted to my care, I am unable to divulge the names of persons of prominence whose children I have photographed since babyhood, at periods of six months. The grandfather of one of the kiddies, when he viewed for the first time a series of moving photographs of his favorite grandchild, was so overjoyed that he walked up and down, rubbing his hands together, exclaiming: "This is wonderful, wonderful! It is the first time in my life that I have ever enjoyed motion pictures."

My first experience of making a motion picture series of a baby was very delightful. The reaction of the pictures on the mother of the child, when shown to her several months after the first picture was taken, caused her to become almost hysterical. The sight of the child at a stage of his life which was so dear to the mother,—and which had departed forever,—aroused emotions that can be understood only by a mother.

The photographing of children by means of the motion picture camera is a great pleasure to me. The little ones differ in traits and dispositions just as older persons do. My plan is to catch them at play whether indoors or out of doors. Sometimes I take them in the parks, or in the gardens of their own homes, and often, in their nurseries. Others come to my studio; but whichever way it is done, it is a matter of getting the children to forget that they are being photographed and attend strictly to their play, unless of course it happens to be a very young baby. We



play with them in fact—anything to get natural action. Sometimes they ride horseback or play with their pets. Again it is the manipulation of a new toy. When the picture is made we assemble it in simple story form, if possible, and insert appropriate subtitles.

#### A LIVING RECORD DEATH CANNOT TAKE AWAY

The animated photograph is not such an expensive luxury. And in fact it should not be thought of as a luxury. It costs a dollar a foot to photograph, but when it is done you have something that you could not substitute in any other way: you have an animated picture of the life of your child. In after years you can in fancy still for a moment the pendulum of Time, and you can even command it to step backward in its flight, for you can darken your parlor or whatever room you use as a projection room, place your cabinet portable projector in place, attach the reel of film, turn on the current, and on the screen in front of you you can be brought face to face with other days, when the prattle of children's voices was sweet music to your ears. And should death, spoiler of no man's child, ever enter the portals of your home and strike down a son or daughter, there will remain a living record of the beloved past, whether or no you choose to look upon it.

With the making of the animated photograph the customer has also to consider the purchase of a projection machine. In some instances this seems on first thought rather an expensive undertaking. But when you consider the immeasurable value of the article which you are to get, and consider also that the projection apparatus is not a thing of immediate necessity, the undertaking will not seem so cumbersome.



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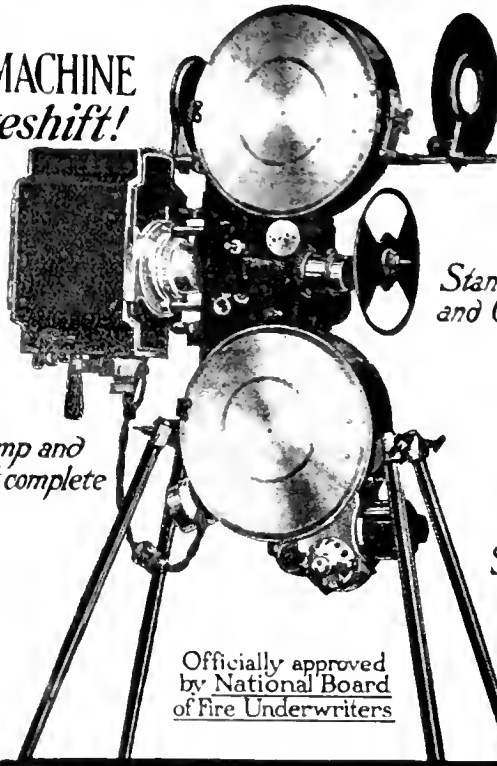
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VISUAL WORK AT INDIANA  
UNIVERSITY

(Continued from page 9)

machines being installed in Indiana. Among other things we propose to send to schools in Indiana where projectors are not installed a questionnaire with questions similar to the following: Are you interested in the movement for educational films? Why have you not installed a projector? What public spirited organization in your community would be willing to raise money for a community motion picture machine to be installed in your school auditorium? Shall we send you printed matter describing the visual instruction service of the University? When this questionnaire is returned we will immediately get in touch with the organization mentioned. We will send literature on visual instruction, our catalogs of available material, suggestions as to how to raise the money for purchase of school machines, and offer our assistance in any effort to improve community use of motion pictures.

Through its child welfare bureau the extension division has for sometime assisted in local "better films" movements. The bureau cooperates with the Indiana Photo Indorsers Association and the State Parent-Teachers' Association in their work for better motion picture exhibitions.

The present type of films on travel, nature study, health, literature, geography, community improvement and the like are instructive, and demand for this type of film from schools and even from motion picture theaters is growing. When this

demand reaches a certain point; when sufficient schools, churches, Y. M. C. Ys., and various civic organizations over the country are equipped with projectors; when their demand for something specific in the way of truly educational films is sufficient to warrant the expenditure of enormous sums of money for production and distribution, educational films will come into a high place as an educational force.

\* \* \*

A demonstration of motion picture projectors and educational films adapted for museum use was given at the New England conference of the American Association of Museums at Pittsfield, Mass., October 1 and 2. The films exhibited covered scientific, travel, and industrial subjects.

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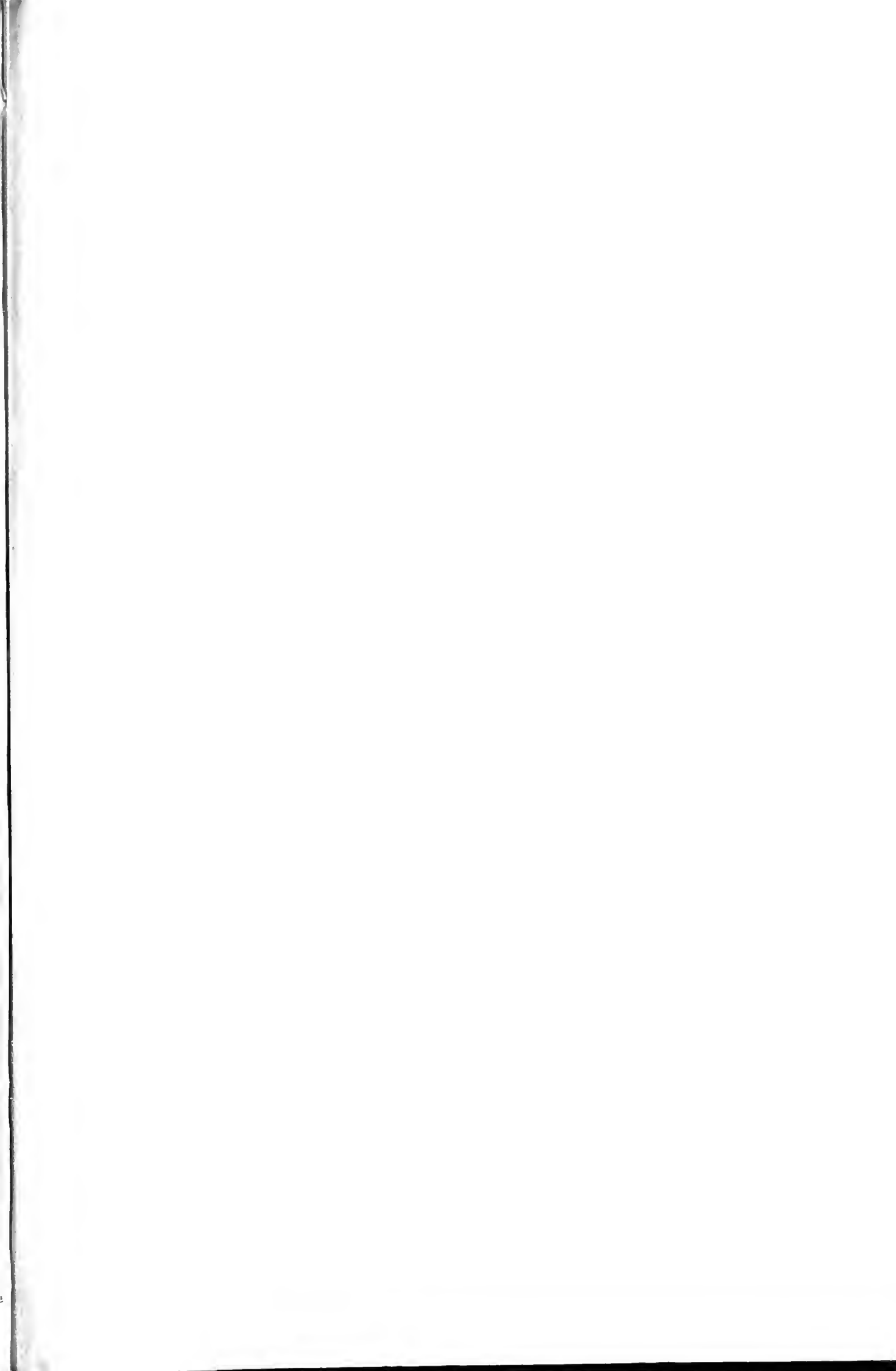
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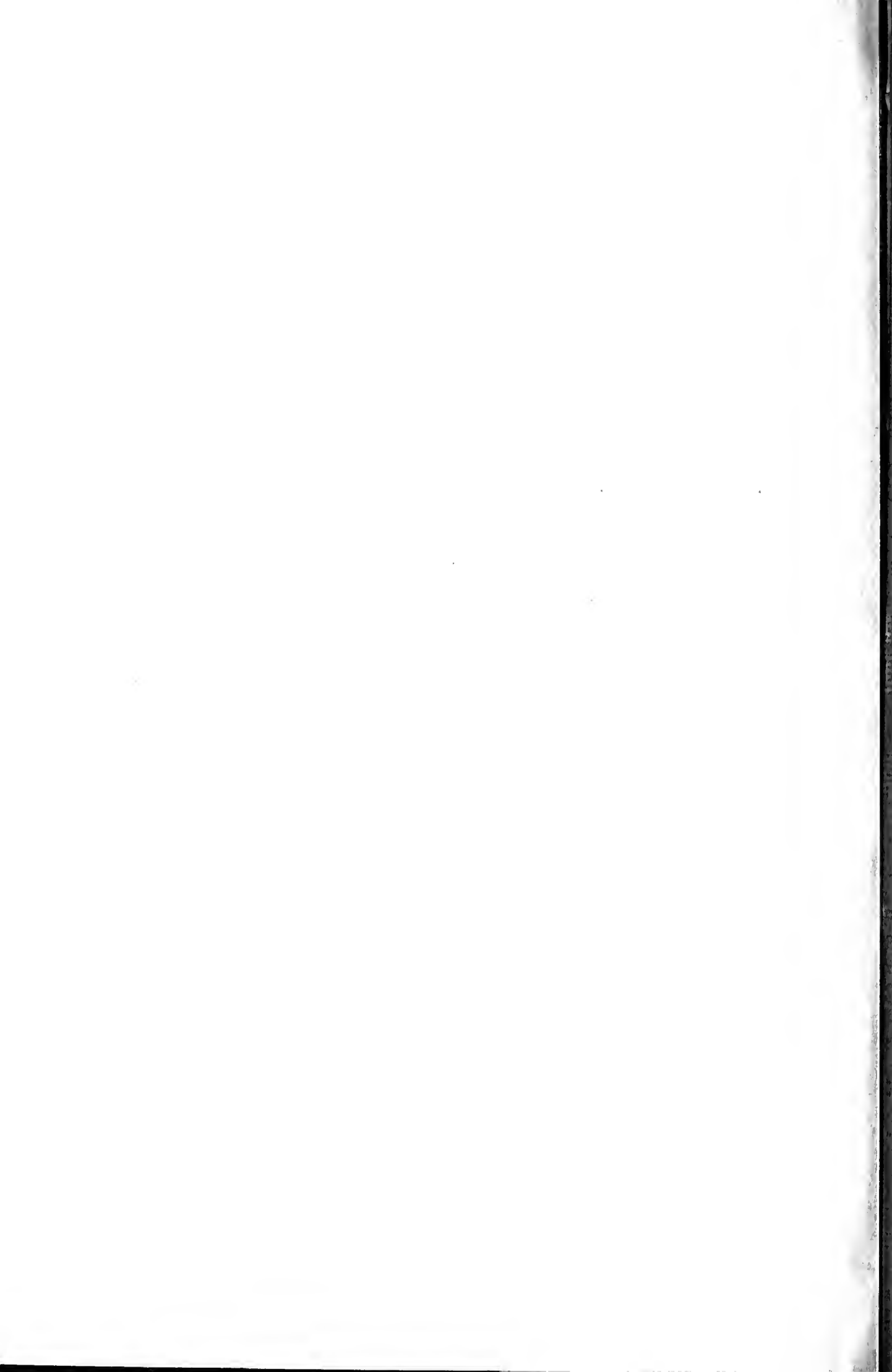
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