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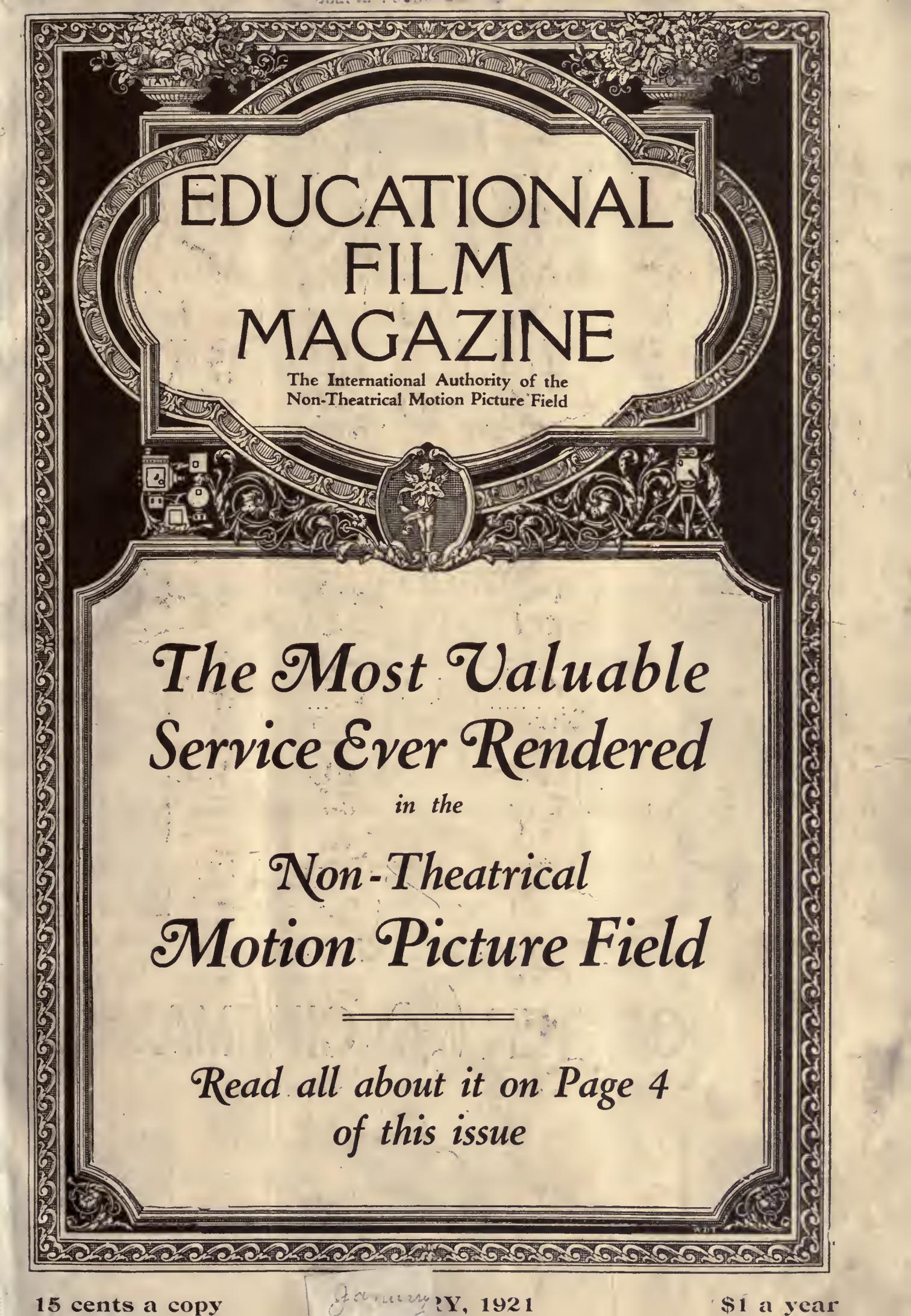
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EDUCATIONAL FILM MAGAZINE

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Vol. V.

JANUARY, 1921

No. 1

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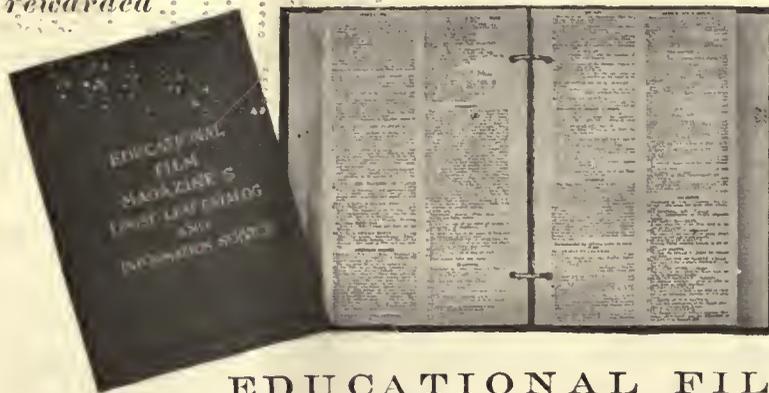
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EDUCATIONAL FILM MAGAZINE

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
Published Monthly at White Plains, N. Y., and 33 West 42nd Street (Aeolian Hall), New York City
DOLPH EASTMAN, Editor and Publisher

Vol. V. JANUARY, 1921 No. 1

WE BEGIN OUR THIRD YEAR

EDUCATIONAL FILM MAGAZINE has closed its second year of existence and has entered upon its third. Looking back over that stretch of twenty-four months and the months of preliminary effort before the first issue timidly crawled into the light, we can heave a grateful sigh of relief that the period of struggle is about over. It was a steep grade and a rocky hill, but we climbed it. And now that we are at the brow of the hill and can see some of the surrounding country and the vast expanse leading on and on, up still higher hills, into the rarer region of cloud-topped mountains, what shall we say of the future? Whither will it take us—whither are the educational motion picture and its sponsors headed?

For, as we have said before, the future of the educational or serious-purpose film and the future of this magazine are inevitably and inextricably bound together. Whether we are to lead or to follow depends upon developments within the next year or two. Just now it looks as though EDUCATIONAL FILM MAGAZINE would take the initiative in many of the vital movements for visual education, insofar as an organ of this character can and should. An instance of this leadership is found in our recently formed association with the General Federation of Women's Clubs, a national organization of 2,500,000 women represented by some 50,000 clubs throughout the United States. Their national chairman of motion pictures is editing our department "Woman and the Film" and contributing to it each month constructively valuable ideas and suggestions to be brought before thousands of the leading women of the land.

Another instance of our desire to serve, and not to be served, is the announcement in this issue, for the first time in motion picture and lantern slide history, of a Loose-Leaf Catalog and Information Service devoted to the complete, accurate, and up-

to-date listing of all available films and slide sets in our field, producers, distributors, exchanges, apparatus and accessories of all kinds, and an individual service, necessarily limited to subscribers, on any subject or problem requiring more detailed or specific information. We hope that the efforts of our Catalog Department, Special Service Department, and Information Bureau, which have brought about this important innovation, will meet with the response from our present and prospective subscribers which they merit.

Within the near future we expect to make other announcements of keen interest and value to our readers and advertisers—forward steps which will, we believe, have no small bearing upon immediate and forthcoming developments in the non-theatrical motion picture field and in the growing movement for visual education.



WHY DUPLICATION?

IN the article on "The Educational Film in Germany" by Paul P. Foster, begun in our December number and completed in this issue, it was stated that "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."

Shall Germany, our late enemy, point the way for our educational film producers in this respect? Must the latter persist in needless and wasteful duplication of effort? Let them specialize, as the members of other trades and profession do, in that particular line of effort which that particular individual or organization knows best or is best fitted to handle from training and experience directed towards such end. Let us not have duplication of even the smallest part of a reel, for it should be an easy matter to obtain the use of a bit of negative and intelligent cooperation is far better for all concerned than costly and wasteful competition.

VISUAL EDUCATION AND CHILD PSYCHOLOGY

Typical Mental Reactions to Various Types of Motion Picture Stimuli—Care Needed in Selecting and Producing Films for Children from Babyhood to Adolescence

BY MAXIMILIAN P. E. GROSZMANN, PH. D.

Educational Director of the National Association for the Study and Education of Exceptional Children

THE movement for the advancement of visual education is in the nature of a pedagogical revolution, if we take the term "visual" in its widest sense.

Visual education includes not merely screen pictures, still or moving, but actual visualization of the objects of study, be they mere single things, or groups of things, or actions and activities, or expressions of emotion and ideals.

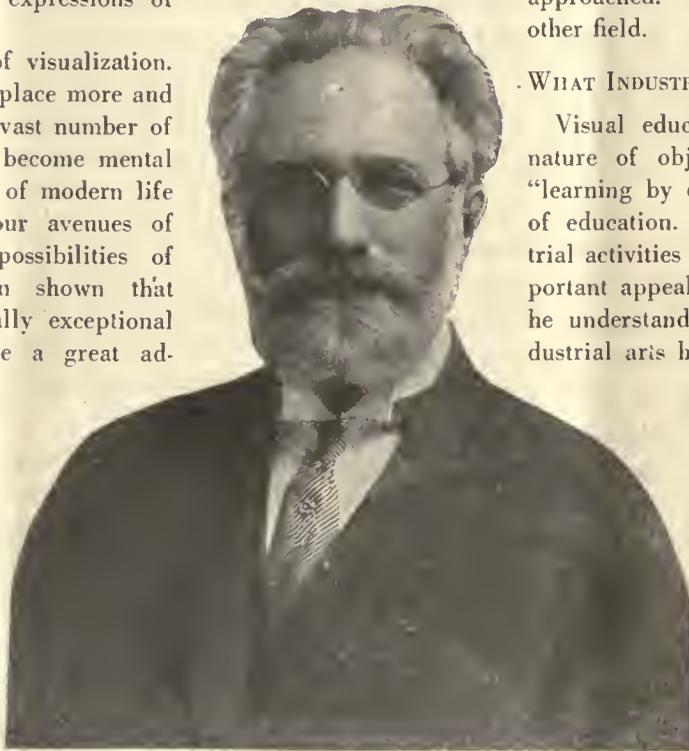
We are living in an age of visualization. The oral age of old is giving place more and more to a period in which a vast number of things must be visualized to become mental possessions. The complexity of modern life demands the extension of our avenues of learning into the infinite possibilities of visualization. It has been shown that individuals with physiologically exceptional powers of visualization have a great advantage over those who have not.

Visual education demands the presentation of objects instead of, or in addition to, the printed, or written, or spoken symbols of these objects. It implies object teaching. Where the object itself is not available, its picture may be substituted. Here we have the great field of visits to museums. Already, our schools have begun—alas, on a small scale only—to take the children to the American Museum of Natural History and to the Metropolitan Museum of Art where marvelous stores of things and pictures appeal to the eyes and minds of the observers. History, geography, natural science, and many other elements of culture can here be taught in forcible manner. The schools themselves should be equipped with such objective material as can be obtained.

The visual study of art is not merely an instruction in the appreciation of the beauty of form and color, of composition and technique; but it leads naturally to a study of the expression of human emotion, of ideas and ideals, of human relationships, not merely among individuals, but between races and nations. It has its historical and geographical as well as its sociological and even political value. It opens up a wide field of visual education.

It goes without saying that where the original painting or sculpture, or treasure of the kind which the Natural History Museum offers, is not available, the screen repro-

duction is of the greatest significance. We can bring the museums right into the child's school room, yes, into his home, in this manner. Screen reproductions are mostly far superior to small photographs or prints. But it must be said that this substitution of a reproduction for the original is allowable only when the original cannot be approached. This caution is needed in another field.



DR. MAXIMILIAN P. E. GROSZMANN was born in Prussia in 1855. He lectured at the age of 16, studied medicine at the University of Griefswald, and came to the United States in 1876. New York University conferred upon him the degree of Doctor of Pedagogy and Psychology. From 1870 to 1890 he was active as a teacher and lecturer. From 1890 to 1897 he was director of the Ethical Culture School, New York City. In 1905 Dr. Groszmann founded the National Association for the Study and Education of Exceptional Children. For more than ten years he was editor of *Erziehungsblätter* (German-American Journal of Education). Dr. Groszmann is an associate member of the American Academy of Medicine. He is the author of the well-known book "The Exceptional Child," published by Charles Scribner's Sons, New York.

WHAT INDUSTRIAL FILMS DO FOR THE CHILD

Visual education, I have said, is in the nature of object teaching. This includes "learning by doing," or the manual method of education. The vast province of industrial activities offers tremendous and very important appeals to the child's mind. Unless he understands the development of the industrial arts he will not understand civilization.

Manual training, which is motor training in addition to visual training, has been introduced more or less, mostly less, organically into the curricula of our schools. The child, in his own small way, reconstructs some of the typical manual conquests of the race. He cannot thus embrace the whole field. Much of this industrial activity can come to him only vicariously; through what he sees others do. Here, again, the film has come to the rescue: there are films which exhibit the pro-

cess of manufacture, from the gathering or production of the raw material up to the finished product. This is good, as far as it goes. But let us remember that here we have again only the substitution of the picture for the real thing. It is much more helpful to take the pupils right into the mines and fields, the factories and workshops, so that they may visualize the actual activities in industry—the film should be used only when such visits cannot be organized.

CHILD REACTIONS TO DRAMATIC FILMS

Again, the dramatic film, using this term in its widest application, is a substitute for the active life experiences of the child. Unfortunately, many of our children live in an environment where they experience many dramas, and even tragedies, of everyday life. This is true even of the

child in the wealthy home, not merely of the child of the slums. Luckily, the normal child can shake off the depressing effects of such experiences more readily than we may think. Yet, there is much unhealthy influence and emotional strain. The child needs, therefore, dramatic experiences which lift him up into a clearer, less surcharged atmosphere. Here, the comic picture comes in.

Of course, any kind of human drama on the screen which can give relief to the longings of the child mind for constructive and wholesome excitement is welcome. The film drama will open up to the child a great field of human possibilities which he will wish to explore. The stage, like the film, or vice-versa, offers to him what a great educator has called "vicarious experience"—he learns from the happenings in other lives what may happen to him. The motion picture, in taking the place of the spoken drama, fills an important place; it is more than a visual presentation—not merely an object lesson. As it absorbs the child's interest and attention, it makes him, as it were, a participant in the events he witnesses, and thus means a real experience, much more vivid than a story he reads or is told.

But these are all generalities. The real problem comes in when we wish to apply these facts to the individual child. The present school education ignores not only the great need of the child to deal, first, with the actualities of objects and experiences, so that, as stated in the beginning, the movement for visual education is really a subversion of the scholastic methods of today (a heritage from the middle ages), but it also treats children too much *en masse*, neglecting the needs of the individual.

CAREFUL SELECTION AND PRODUCTION NEEDED

This individualization of visual education can here only be touched upon in passing, for we have as yet too little knowledge of the effect which the movies have upon the individual child. Hardly any studies have been made in this direction.

But we may certainly point to various other needs in this connection. There is the sexual difference. Boys and girls are certainly differently affected, but we have made no effort to meet this fact. Again, it is a matter of age groups. In schools, the instructive film material is roughly graded in accordance with the curriculum of the school—not always very wisely, but there is at least the attempt. The school grade is supposed to correspond to the age, or at least to the maturity of the child. But our theatrical and non-theatrical motion picture shows make no effort to discriminate between what the baby in his mother's arms, or the pre-school period child, or the primary pupil, may need and care for, and what the child of pre-adolescent or adolescent age should have presented to him or to her.

The question of selecting the right kind of films, or of producing a new type of films, for use in the visual education of the child, requires many answers. The study of the problem is in its infancy, just as is the study of educational problems in general. The psychologic attitude towards these questions is but slowly developing. But unless we approach them in this spirit, the movement will be a failure.

OKLAHOMA HIGH SCHOOL CONFERENCE

Many Instructional Films Screened and Comprehensive Exhibit of Visual Instruction Equipment—Statewide Visual Education Association Planned

VISUAL education came in for a large share of the program at the Oklahoma High School Conference held at the University of Oklahoma, Norman, Oklahoma, on November 4, 5 and 6. On the evening of November 4 there was a showing of films; the next afternoon Prof. J. W. Shepherd, Director of Visual Education of the University of Oklahoma, spoke on "Can the Motion Picture Educate?" and there was an address by Dr. H. B. Lemon of the University of Chicago. The subject of "Visual Methods in Oklahoma Schools" was covered in a general report and discussion by J. R. Barton, superintendent, Sapulpa, Okla.; Floyd E. Miller, superintendent, Jenks, Okla.; C. H. Woodruff, principal, Ardmore, Okla.; and Dr. J. W. Scroggs, of Oklahoma University. On the evening of November 5 motion pictures were again shown.

At the round table on the afternoon of November 5 discussion of the subject "Where and How Can We Get Satisfactory Films?" was led by Prof. Shepherd. The outcome of this conference was a plan for statewide organization of a visual education association.

The motion picture program for Thursday night, November 4, was as follows:

The Why of a Volcano—Educational Films Corporation.
Why We Breathe and How—Picture Service Bureau.
Hello Mars and Cartoon: Out of the Inkwell—Bray Pictures Corporation.
Magic Clay—in colors—Prizma, Inc.
Tunneling Under the East River—Community Motion Picture Bureau.
A Nurse Among the Teepees—Carlyle Ellis.

The motion picture program for Friday night, November 5, was as follows:

Study of Glaciers—Society for Visual Education.
Through Life's Windows—Worcester Film Corporation.
Delco-Light Plant (Gasoline Engine)—Picture Service Bureau.
A Day with John Burroughs—Prizma, Inc.
French Exploration—Society for Visual Education.
Snow Crystals—Bray Pictures Corporation.
Aesthetic Dancing (Slow Motion)—Pathé Exchange.
Magic Clay (Repeated by request)—Prizma, Inc.
Circulation of the Blood—Scientific Film Company.

A unique feature of these evening programs was the fact that these films were shown from machines operated on a platform in the middle of the auditorium, in plain view of the audience. Most of the films were run through the Simplex and Powers machines, one each being run through the De Vry and Zenith. In the display room of the library there was an exhibit of stereopticons, portable motion picture machines, reflectoscopes, stereographs, stereoscopes, lantern slides, pictures and art prints.

CLASSROOM FILMS IN DUBUQUE SCHOOLS

FOUR sets of films on United States history, geography, civics, and health and sanitation, produced by the Society for Visual Education, Chicago, are in use at the Lincoln and Irving Schools in Dubuque, Iowa, and in two other local schools. The pictures were first shown to the entire body of teachers of the city and later to the pupils in the classrooms. The history film presents in animated diagrams and photographs the story of French explorations in North America, and the geography film depicts the formation, movements, and effects of glaciers. The pictures are said to be correlated to some textbooks and the method of using them carefully worked out.

CONNECTICUT MAN GIVES THE MOVIE A VOICE

Prof. William H. Bristol, Instrument Maker and Former Mathematics Instructor at Stevens Institute, Demonstrates Perfect Synchronization of Film and Phonograph Record Before the American Society of Mechanical Engineers—Ingenious Devices Take Care of Breaks in Film—To Be Marketed Commercially—Educational Possibilities

WHAT Edison through nineteen long years failed to accomplish—what many courageous inventors including Muybridge, Gaumont, Reis and others failed to accomplish—has seemingly been achieved by William H. Bristol, president of The Bristol Company, of Waterbury, Connecticut, a manufacturer of recording instruments and former professor of mathematics at Stevens Institute of Technology. For Prof. Bristol has harnessed the talking machine and the motion picture projection machine together in such a way that the synchronization of sound from the disc record and of light from the moving film is perfect, even to the tiniest fraction of a second. One can almost hear the speaker on the screen draw breath in preparation for voicing his next sentence and minute attention to the formation of vowels, consonants and aspirants in the mouth and on the lips of the speaker discloses no perceptible variation in synchronization.

In this new apparatus, which is said to be commercially practicable, the inventor instead of attempting to control the phonographic part from the motion picture projector has reversed the process and obtains his control electrically from the steel needle on the hard rubber disc of the talking machine. In short, the projector cannot operate and the picture cannot show on the screen until and unless the phonograph is wound up and the disc is actually whirling under the stylus—a new and revolutionary principle which may at last place the Bristol system upon the market as a commercial proposition with all of its vast possibilities.

Three other features not found in any other system of light-and-sound harmonization are vital to the successful operation of the Bristol system, namely: an automatic device for restoring synchronization after breaks occur in the film; a clock system shown on the film itself, by which the number of frames necessary to restore the original parallelism of projected light and transmitted sound can be determined accurately; and a new method of recording sound waves from a distance, which enables the inventor to work in complete harmony with the motion picture camera, thus obviating the necessity of making the phonographic record separately from the taking of the picture. The great advantages of all of these forward

strides must be obvious to engineers and technicians in both the motion picture and talking machine fields.

Prof. Bristol has a laboratory in Waterbury in which, with the assistance of friends, he made both experimental films and records which were first shown in that city. Early in December he brought his apparatus, films and records to New York City and demonstrated his invention on two occasions before the members of The American Society of Mechanical Engineers, of which he is also a member. The demonstrations were in every way successful and many of the engineers crowded around the inventor afterward and congratulated him on his achievement. Already plans are under way to place the device on the market on a large scale.

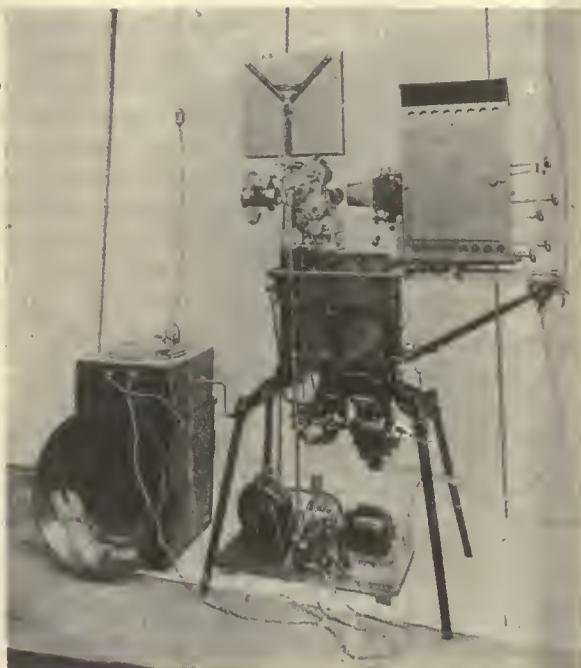
Three films were screened in the auditorium of the Engineering Building, 29 West 39th Street, to show the perfection attained in synchronization and a few of the possibilities of the invention. The first was of the retiring president of the engineers' society delivering a portion of his address on the occasion of the fortieth anniversary of the founding of the organization. The second was a brief oration on "The American Flag"

followed by the singing of "The Star Spangled Banner" accompanied by piano and violin. The third was a humorous talk on "How to Reduce the High Cost of Living," with an exhibit of magic converting a half ounce of cotton (one cent's worth) into a pint of milk at 16 cents a quart. At the conclusion of each demonstration there was prolonged applause from the engineers and invited spectators present. It was generally agreed among them that Prof. Bristol had accomplished the seemingly impossible, and they could find no serious flaws either in the principle on which he had worked or in the method he had employed to apply that principle.

Speaking of his invention to a representative of the EDUCATIONAL FILM MAGAZINE, Prof. Bristol said:

"It is well known that many inventors and engineers have for years been working on the problem of synchronizing the voice and sound with motion pictures, but up to the present time none of the many devices that have been proposed and tried out has proved a commercial success.

"In the new set of apparatus which is here described for producing talking moving pictures the motions of the lips in the pictures synchronize so perfectly with the words from a phonograph record that they actually seem to come from the lips of the person speaking in the picture. The writer has made a specialty of



A POWER motion picture projector linked up with the Bristol electric phonographic apparatus. Note the synchronizing device on the floor directly beneath the projector; also the handle just below the lamphouse, connected by a flexible shaft to the synchronizer, enabling the projectionist to advance or retard the film at will.

designing and manufacturing recording instruments for pressure, temperature, electricity, etc., for the past thirty years and now is taking another step forward in working out the apparatus which records simultaneously what is seen and heard so that both the phonograph and the sound record can be reproduced at any future time in any place or number of places. The illustration shows the complete mechanism for reproducing the moving picture and its sound record.

"A standard motion projector forms the largest part of the apparatus. The two parts added for the talking pictures are the synchronizing device located on the floor beneath the projector and the special phonograph shown on the left side of the illustration. For operation the phonograph is located near the screen. The phonograph disc is revolved in the usual manner by a spring motor; alternating current of any commercial frequency is led into the electrical transmitting part of the phonograph which in turn sends the necessary current through conducting wires to the synchronizing receiver in the projecting booth when the phonograph is running. This receiver forms the right hand part of the synchronizing device. The rota of this receiver revolves at the same speed as the phonograph turn table and controls the power delivered by the one-sixth horse power electric motor shown on the left hand side of the synchronizing device, to the hydraulic speed gear located between the motor and the receiving synchronizer.

"The connection between the hydraulic speed gear and the projector is made through a vertical shaft having two universal joints and a telescope sleeve joint which permits the synchronizing mechanism to be quickly applied to the projector without any special alignment either laterally or vertically.

"One of the difficulties in making the talking moving pictures has been the inability to re-synchronize in case of a false start or where a piece of the film has been repaired and a portion omitted. To meet these possible conditions there is provided a convenient means for the operator to quickly retard or advance the film the necessary amount to bring the pictures and sound together while the apparatus is in operation. The mechanism for accomplishing this consists of a handle as shown just below the lamphouse of the projector, within easy reach of the operator's hand, which is connected by a flexible shaft through a worm and gear to the stator frame of the receiver of the synchronizer.

"This stator frame is mounted on bearings permitting the rotation of this stator frame in either direction independent of the rota.

"The ratio of the worm and gear are such that one revolution of the handle will advance or retard the film one picture according as the stator frame is rotated in the opposite or same direction as the rota is being revolved by the phonograph.

"In designing the various parts of the mechanism for this system of talking motion pictures, special effort has been given to make every part of the apparatus simple and practicable.

"The possible uses and applications of talking motion pictures for educational and entertainment purposes can be only partially realized after witnessing demonstrations of the outfit. It is hoped that the apparatus will prove to be of commercial value."

(Prof. Bristol suggests that some of our readers may wish to offer ideas on the use of the talking pictures in the systematic study of different subjects in schools and colleges. For example, a lecture in physics or chemistry might be prepared with apparatus and experiments by a recognized authority and then this lecture together with the film—a standard of its kind—might be given in a hundred colleges at the same time. Both oral and visual courses of study in history, geography, and other topics might be arranged as standard courses to be given in thousands of classrooms at the same time, thus saving time, effort, and perhaps many thousands of dollars to the schools.)

This new synchronizing apparatus may also be used for automatic musical instruments, so that while the phonograph sings the song a player piano or organ will furnish the accompaniment.

What ideas or plans have our readers to offer in connection with the Bristol talking and musical movies?—EDRROA.)

12,000 REELS FOR NAVY'S 'FRISCO EXCHANGE

TWELVE thousand motion picture reels from the Brooklyn exchange are now en route to the United States Navy training station on Goat Island, San Francisco Bay, where the Pacific Coast Navy Motion Picture Exchange is being established for the accommodation of the fleet and all bases of the Pacific Ocean, according to officials at the Twelfth Naval District Headquarters, San Francisco. In the future all vessels and bases of the Pacific equipped with picture projectors will deal directly through the navy's exchanges.

ILL. TEACHERS' ASS'N ENDORSES MOVIES

Will Recommend To Local School Boards Immediate Action
—W. M. Gregory of Cleveland Foresees Films With
"Even Balance of Punch and Educationalism"

WHAT school child would not rather see on the movie screen Cæsar slain on the Ides of March; the Queen of Sheba on her memorable visit to the sage Solomon; King Richard III. in his sensational wooing of Anne over the coffin of her husband; the war of roses, and other famous events of history—what child, history, science and mathematic teachers say, would not rather visualize these facts than read them? The question was answered recently at Englewood High School, Chicago, where the Illinois Teachers' Association convened for a two day session, by an endorsement of movies in the school.

Not only do teachers advocate historical events on the screen rather than on the printed page, but they say that children at school will remember better certain microbes, facts in civics, how to make certain chemical tests, etc., if they see them worked out in movies.

The teachers—about 300 of them—can take no executive action in the matter, but they can recommend to their respective city boards that such action can be taken.

The Chicago representation at the meeting was heartily in accord with the idea. Frederick K. Branom, head of the geography department of the city normal school, said:

CHICAGO MAY ACT SOON

"It is a great idea, but it will cost money. I think, however, when this meeting is over and we present the matter to the board they will take it up, as it will greatly facilitate education."

That the teachers will seek the facts, while some film producers may seek the sensational in history, science, geography, etc., was pointed out by William M. Gregory, head of the Cleveland Educational Museum.

"This will be the great difficulty," said Professor Gregory. "The movie directors with their long experience with the public will naturally look for the sensational features, while the teacher will want to stick to the truth entirely. However, I believe this will mean that a film will be produced that will have an even balance of both 'punch' and educationalism—just enough of each to be interesting."

ANTI-JAP PROPAGANDA FILM

AN extended campaign to acquaint the Eastern states with the so-called dangers of Japanese immigration on the Pacific Coast will be launched immediately under direction of the Japanese Exclusion League of California. The alleged menace of the peaceful invasion of California by Asiatics will be offered in the showing of the photoplay, "Shadows of the West." Following the exhibition of the film on the coast the picture will be sent to Eastern cities, where the Japanese question will be brought before the eyes of the people for the first time on the screen.

Compiled largely from the report of the State Board of Control, the screen feature reveals in history the phases of Oriental customs such as the picture bride system and land securing methods which have proved so objectionable to the people of California.



THE PARENT, THE CHILD, AND THE SCHOOL

THE task of interpreting school life to the parent, and of explaining the duties of parents and grown-ups (which may be called citizenship), to the child in school, is being accomplished by the help of the film. At the twentieth annual meeting of the New Jersey Congress of Mothers and Parent-Teachers Associations, one of the topics scheduled was "The Value of Motion Pictures in Teaching Citizenship." Other subjects were "Preparation (for citizenship) in the Home and Preparation in the School." That the parents must understand the work of the school in order to cooperate with it is obvious. The congress discussed this problem.

The Chicago School Publicity Committee are also attacking this problem in an interesting manner. Motion pictures of children and instructors at work and at play in the public schools are being taken. The films show the dangers of truancy, the value of fire drills, the work of the industrial and domestic science classes, and recreation work.

"Too many mothers and fathers are antagonistic to the educational system, even when they are insisting upon daily attendance by their own," said William T. McCoy, teacher of Latin at the Wendell Phillips High School and chairman of the teachers' committee conducting the promotion work. "We want to reach them and teach them what we are doing for and with their children. We want to show them that their children are safer in school than upon the streets, that they are learning things that must be of special benefit not only to the growing child and future citizen, but immediately to the parents and adult relatives as well. This is particularly true of the foreign born child or children of foreign born parents in Chicago's west side. By the employment of carefully made moving pictures we can show conclusively to these parents what the schools are doing."

Springfield, Illinois, has also been experimenting with this same parent-school cooperation, by means of illustrated lectures explaining the methods of testing pupils' ability.



EUROPEAN BOY SCOUT PICTURES

THE Boy Scouts of America will be interested to learn that there are now available films fully descriptive of their brothers abroad. The pictures are in the published films of the Kineto Company of America. The Boy Scouts of America, of England, and of the Continent are shown in the pictures of which there are enough for a complete evening's entertainment. All of the pictures are contained in that group of the Urban Popular Classics known as the Kineto Reviews.

They include the following: Kineto Review No. 29, entitled "Boyhood." Kineto Review No. 42, entitled "Hiking the Alps with the Swiss Boy Scouts." Kineto Review No. 43, entitled "How the Swiss Boy Scout Spends His Vacation." Kineto Review No. 56, entitled "Boy Scouts of America," and describing the trip of the American boys to the International Convention held in England.

"Boyhood" is especially a movie that will interest scouts everywhere. It illustrates "do a good turn daily," and all the fundamental teachings. While it is a picture purely of British scouts it is illustrative of scouts all over the world. Some particularly fine pictures of General Sir Robert Baden Powell, founder of the organization, are included. He is shown attending a rally in England.

The movies of the "Boy Scouts in Switzerland" are something different. The mountains, travels with the aid of dogs, snow-shoeing, bridge work, irrigation—all the old fashioned ways of the European world will seem curious to American boys.

The picture that shows the Boy Scouts of America, the 300 picked ones out of 400,000, representing 101 cities in 32 states, who attended the International Convention last July in England is of especial interest. Snatches of this affair were shown in the news reels in theaters last summer, but this is the first complete pictorial account of it. Parades, marches, rides, honors, sightseeing, contests, kit inspection—all are there. All scouts will want to see the service at Westminster Abbey and also the ceremonies when the Lincoln Statue in London was unveiled.



MOTHCRAFT MOVIES

THE Mothercraft Movement for the instruction of school girls in the care of children, founded by May Bliss Dickinson, a representative of the General Federation of Women's Clubs, is to be given wider publicity through the medium of motion pictures, according to an announcement by Miss Dickinson.

Arrangements have been completed for the production of a Mothercraft film which will be circulated through such organizations as women's clubs, parent-teacher associations. Chapters of the Red Cross, Camp Fire Girls, Girl Scouts and Child Welfare and Americanization Societies.

Miss Dickinson went to Los Angeles recently from Boston on a mission for the advisory committee of the child welfare department of the General Federation of Women's Clubs, which has made Mothercraft this year a part of its departmental work. Her mission is to inaugurate a visual education campaign through the medium of the screen.

King Vidor will have charge of the making of the Mothercraft film at his Hollywood studio and he will use many Los Angeles children of all ages in the scenes.

"Mothercraft means nothing more nor less than the instruction of girls in the upper grades of the grammar schools in the art of caring for babies and young children," said Miss Dickinson. "A practical knowledge is imparted to those destined to become the mothers and teachers of the next generation."



ETHICAL MOTION PICTURE SOCIETY

ELIMINATION from motion pictures of bathtubs, women who smoke cigarettes, barefoot girls who wade in brooks, "rough house" scenes in which bowie knives and six shooters predominate, and "all instruments and portrayers of crime, loose morals and unclean lives," is the object of the Ethical Motion Picture Society of America, whose organization in Los Angeles with 115 charter members was recently announced. Many of the charter members are women.



CIVIC — COMMUNITY



COMMUNITY MOVIES IN OMAHA CHURCH

Feature Photoplays Shown on Friday Evenings—Preceeds to Help Finance Erection of New Community Building

THE department of community motion pictures of the First Memorial Methodist Episcopal Church, 34th and Larimore Avenue, Omaha, Nebraska, has been doing some valuable cultural work with the screen in that city. The purpose is "to provide the community with first class pictures free from objectionable surroundings."

Recent movie programs have been as follows:

Oct. 29—*The Romance of Tarzan*—7 reels. An interesting fantasy.

Nov. 5—*The Last of His People*—5 reels.

Nov. 12—*Her Kingdom of Dreams*—7 reels. A girl's fantasy.

Nov. 19—*Eyes of Youth*—8 reels. What for the future? Wealth, career, or service.

Nov. 25—*The World Aflame*, with Frank Keenan—6 reels. Special Thanksgiving program for Community House Fund. Programs 7 and 9 o'clock. Admission 10 and 20 cents.

Dec. 3—*Dream Cheaters*, with J. W. Kerrigan—5 reels.

Dec. 10—*Harvest Moon*, with Doris Kenyon. Picture from Augustus Thomas' play of the same name.

Dec. 17—*Miss Billy Rhodes in Blue Bonnet*. A Salvation Army story you will all want to see. 7 and 9 o'clock.

Dec. 31—*Robe of Honor*, with Henry Walthall.

Comic and scenic reels will be added as occasion requires: Programs start at 7:30 unless otherwise stated. Admission 10 and 15 cents except Nov. 25.

In a neat four page folder issued by the managers of this department, on the first page of which is an illustration of the Zenith projector, there is a statement signed by the board of managers, extracts from which are worth reprinting here:

The organization of the department of community motion pictures marks a forward step in our program of community and social service which is being developed and will culminate in the completion of our Community Building during the coming season.

To those who have not given the subject thoughtful consideration, this step may appear to be revolutionary in church work. Few people realize the development of the motion picture during the last few years. In 1916 only 26 per cent of the pictures produced were considered suitable for the family. The demand for better pictures has increased this number until in 1919 59 per cent were so classed.

The criticism of today is not against the motion picture as such but against the surroundings in which it is found and the subjects produced by unscrupulous people who, to increase their revenues, have taken advantage of the sensational nature of the people as an excuse for the production of "thrillers." The day when the church stands as a monument in the community and does nothing material for its betterment and uplift is past. It is its mission not only to teach eternal life, but how to secure it and to assist by providing means for possessing it.

Our aim shall be not only to entertain but to create a wholesome atmosphere for our community and provide educational and inspirational gatherings. The tendency today is toward cooperative effort. Where can a better outlet or place for leadership in such effort be found than through the church? We trust you will give us your support and influence in this effort to serve the community.

THE BOARD.



BETTER FILM MATINEES IN SALT LAKE CITY

THE Better Film Committee of the Home and School League, Salt Lake City, Utah, is composed of a group of people who are interested in cultivating a taste for better films. Each Saturday it conducts a matinee for boys and girls. The best picture theater in the city is rented and here is given a program of seven reels—a five reel feature, an educational reel, and a one reel comedy. An admission fee of ten cents is charged and this pays for expenses.

Miss Jennie M. Crabbe is corresponding secretary of the committee.

FILM SCHOOLS IN FIVE CHICAGO ARMORIES

THE great problem of adult education in civic, social and industrial questions is being tackled by the National Guard Commission through its film schools for Chicago Guardsmen. These are being conducted weekly in five armories throughout the city.

Selected films of a strictly educational character, furnished by the Society for Visual Education, are shown in lieu of formal textbook instruction. The screen presentation is preceded by a preliminary discussion of the problem of the evening, and following the showing there is a period devoted to general conference, conducted under parliamentary methods.

These schools are under the general direction of Dr. George W. Hoke, chief director of the research and educational development service of the United States Army, who has been assigned to the Chicago National Guard for the purpose of organizing its educational service.

"The reels we plan to show Chicago Guardsmen during this course," says Dr. Hoke, "will have as their main purpose the teaching of American history and traditions, the principles upon which our Republic is founded and the actual workings of the machinery of government. They will drive home the duties and responsibilities that American citizenship carries with it. It is our idea to make every lesson both informational and inspirational. Honest-to-goodness Americans want to be able to give reasons for the faith that is in them."

Dr. Hoke adds that subjects like community sanitation and personal hygiene, natural science and regional geography will also have places in the screen course.



CULTURAL FILM PROGRAMS IN CHURCH

THE S. B. Capen Men's Class, in one of the churches at Jamaica Plains, Mass., held a lecture course during the season of 1919 and 1920. Thirteen evening entertainments were conducted with an average attendance of about 500, and nine afternoon entertainments for children with an attendance averaging 250. The course was supported by a silver offering which amounted to approximately \$600. This paid the expense of advertising, maintenance of equipment, music and films. The ushers, licensed operators, and supervision were volunteer. The church provided the auditorium, with light and heat. Films were procured from twelve different exchanges and included the following features, in addition to scenics and comedies: "Dombey and Son," "Carolyn of the Corners," "A Hoosier Romance," "The Lion's Den," "Yankee Princess," "Sis Hopkins," "Twenty-three and One-half Hours' Leave," "Three Men and a Girl," "Bill Henry," "His Majesty, the American," "In Wrong," "Rose o' the River," and "Daddy Long Legs."

The present season calls for fourteen evening and ten afternoon entertainments, all but two of motion pictures. The pictures so far booked are: "The Copperhead," "Huckleberry Finn," "Alarm Clock Andy," "Excuse My Dust," and "Anne of Green Gables."

SUNDAY MUNICIPAL MOVIES FOR ATLANTA

SUNDAY motion pictures at the city auditorium, under the direction of the city government, will probably be the result of a conference between a group of citizens and Mayor Key, held at the mayor's office in Atlanta, Ga.

The plan was proposed to the mayor by a committee which included John A. Manget, Julian V. Boehm and Victor H. Kriegshaber. They suggested to Mayor Key that he appoint a special citizens' committee to prepare Sunday afternoon amusement in the form of free motion pictures, special music and other entertainment at the auditorium. Mayor Key expressed the opinion that the city, with the assistance of the various film producers, might cover the expenses of the performances.

There has been opposition in the past to the practice of allowing picture theaters to operate on the Sabbath. The committee stated to the mayor that they had found it desirable to furnish some wholesome form of amusement for Sunday afternoons, and believed that movies and music, free to all citizens, at the municipal auditorium, is the best plan to adopt.



MAYOR STOPS MOVIE SERIALS

FOLLOWING a request from Mayor Fred A. Baxter of Superior, Wisconsin, who ascribes the wave of petty crime in that city in part to the demoralizing effect of serial thrillers on juvenile minds, local picture theater managers have agreed to show no more films of this character. Several of the theaters had booked serials a year ahead and will undoubtedly lose considerable in admissions, but feel that they should cooperate with the mayor and the Woman's Council in ending a harmful influence.

Police officials of Superior have no hesitation in stating that juvenile crime in that city can be traced directly to the showing of wild west, gun play, and safe blowing scenes.

"The managers have agreed with me in a gracious manner," stated the mayor. "I believe that public sentiment is in favor of stopping anything which might tend to disrupt the morals of our children. The matter was considered by the managers before the agreement was reached.

"Crime is not only suggested to the children in these pictures but the details are shown so vividly that the child's mind becomes obsessed to repeat it. Many of the serials are above reproach, but the greater number, as suggested by the titles, feature crime."



WEEKLY PROGRAMS AT NORMAL UNIVERSITY

Normal University, Bloomington, Ill., has made arrangements for giving a motion picture show each week during the winter term in the university auditorium. This plan of showing educational films to students started about two years ago at the University of Wisconsin and since then has spread to most of the state universities in the middle west. Mr. Ridgley, of the geography department, has charge of this new educational work and at times will probably give lectures with the pictures.

It is planned to show three reels of pictures each week. The first entertainment was given Tuesday night, November 30, at 7 o'clock. The first three reels were: "Along the Columbian Highway," "A Day With Luther Burbank," and "Christmas Carol," based on Charles Dickens' story. No admission was charged.

COMMUNITY MOVIES FOR SCHOOL CHILDREN

THE first venture at presenting community motion pictures, selected for their educational value and intended especially for the benefit of school children, took place in Charlotte, N. C., at the Alexander Graham high school building, on a recent Tuesday night. There were free programs at the high school building Wednesday and Thursday mornings at 11 o'clock, to which the public was invited.

On Tuesday night "Kaietur, the Perfect Cataract" and Mary Pickford in "Sunnybrook Farm" were on the program. Wednesday afternoon "The Boy Problem Solved," Burton Holmes travelogs, "The Homekeeping of Jim," and a Fatty Arbuckle comedy were shown. Wednesday night a scenic, "A Night at Coney Island," was shown and Charles Ray was seen in "Red Hot Dollars." The afternoon programs began at 4 o'clock.

Thursday afternoon a comedy, "Beans for Two," "Enemies of the Garden and Bird House," "Twas Henry's Fault" and a Burton Holmes travelog were shown. Thursday night a scenic feature and Arnold Daly in "My Own United States," a play showing the life of Alexander Hamilton, were screened.



SCHOOL FILMS AT RIVOLI, NEW YORK CITY

UNDER the auspices of the Visual Instruction Association of New York City there was an exhibition of school films on Saturday morning, December 11, at the Rivoli Theater on Broadway. The pictures shown were "The Panama Canal" one reel, "The Silk Moth and Silk Worm" one reel, both produced by the Kineto Company and distributed to the New York schools by the Argonaut Corporation; one reel from "The Courtship of Miles Standish" which was reviewed in the December issue of this magazine; and one reel from "The Living World," a new four part production covering the animal and vegetable kingdom, distributed by the Carter Cinema Company, New York.

Brief addresses were given by Ernest L. Crandall, president of the association; Charles H. Powlinson, executive secretary of the Child Welfare Bureau; Dr. Rowland Rogers, president of the Picture Service Corporation, New York; Dr. A. M. Rabiner of the Parents' Association of Public School 50, Brooklyn, N. Y.; and Mrs. Woodallen Chapman, Chairman of Motion Pictures, General Federation of Women's Clubs.



N. Y. COMMUNITY SERVICE FILMS

THE Marquette County Historical Pageant which was held at Teal Lake, near Negaunee, Michigan, July 5, 1920, will be given widespread publicity in motion pictures.

The Marquette County pageant was held under the auspices of the Community Service and the New York headquarters for Community Service are having several duplicate prints made from the films showing the pageant. These will be used in connection with other motion pictures which the Community Service is producing.

The pictures were taken by Kenneth R. Eddy of the Screencraft Company, of Sault Ste. Marie, and the extra prints ordered by the Community Service were made in that city from the original negative.

AGRICULTURAL

FILMING NEBRASKA FROM AN AIRPLANE

Valuable Motion and Still Photographs to Be Preserved in State Archives for the Use of Various State Departments

PROF. George E. Condra, in charge of the geological survey work of the state, is making an airplane trip over the state and has completed motion pictures and still photographs of the Elkhorn valley and the country from which is taken the world's largest hay crop. The pictures will be available to the Nebraska public as soon as they are completed. Professor Condra is piloted on his trips by Lieutenant Gardner, former service man.

TO COVER ENTIRE STATE

When he completes the trip Professor Condra will have in motion pictures and photographs the most important parts of Nebraska. The valuable records will be preserved by the state and used for future work of the various departments.

He completed photographing the immense hay flats in the northeastern part of the state and left immediately for Valentine, where he will take pictures of the Pine Ridge district and the buttes and canyons along the Niobrara. He later will go to the Scottsbluff district, where the sugar beet districts will be taken for the screen.

Norfolk was the first stop on the professor's air itinerary and he made the trip from Lincoln in two hours' flying time. Motion pictures and still photographs were taken to show how the towns and cities are laid out and a glimpse of the country between the two cities.

WILL AID FARMERS

While at Norfolk the professor told the Rotary club that the state engineers are now working on a topographical map of Madison county, which will be available soon. This map will show every creek, railroad and highway in the county, along with a record of the condition of the soil and sub-soil in the community. As soon as the map is issued each farmer will know what kind of soil he has on his place and he can change his crop rotation to fit this particular soil type.

Dr. Condra has now completed photographing all over northeastern Nebraska, the Chadron territory, Pine Ridge county, Box Butte table potash district, sand hills and ranch country southeast the North Platte valley from Oshkosh west to the state line; Scottsbluff mountain, Harrisburg table, Cheyenne county table and the territory east along the line of the Union Pacific.

Taking photographs from the air for educational purposes is novel to say the least, but the geological board feels that this is one way of acquainting Nebraska people with the immensity of their own agricultural districts and bringing the importance of Nebraska as a great agricultural area before the people of the country.



Three films covering the wool industry—"From Wool to Cloth," "A Year with the Flock," and "Wool and Lamb Marketing"—produced by the Bureau of Animal Industry of the United States Department of Agriculture are to be screened in January in Salt Lake City, at the National Woolgrowers' and Utah State Woolgrowers' joint conventions.

MEDICAL

CANCER OPERATION FILMED IN DETAIL

WHAT is heralded by medical authorities as one of the most valuable film records in educational photography thus far made is a motion picture of an operation for cancer of the stomach, recently performed at Bellevue Hospital Medical College. The operation consumed an hour and forty minutes and an unbroken film record of the event is said to have been obtained by the technical staff of the Legend Film Productions, 220 West 42nd Street, New York City. After seeing this operation projected on the screen an eminent surgeon declared, according to a statement from the producers:

"This marks a new era in motion-picture-photography. I will be perfectly frank to say I have never witnessed anything like it in my life. I did not think it could be done, as a matter of fact.

"It is a perfect reproduction of the operation and the photography is perfect. Your company is to be congratulated upon this achievement. A picture such as this has more actual educational value than any number of textbooks. In fact, I do not hesitate to predict that the time is not far distant when other subjects particularly close to the medical profession will be screened and become an integral part of the curriculum in various medical colleges. The educational value of such photography cannot be overestimated. This picture brings to all who see it an intimate, accurate and perfectly plain exposition of the operation from start to finish. It is more than a merely medical instruction picture, because it furnishes food for thought and a conception of the possibilities of the motion picture camera hitherto undreamed of even in scientific circles.



DR. GRENFELL'S WORK VIVIDLY SCREENED

DR. Wilfred T. Grenfell completed his visit to Fall River, Mass., on a recent Saturday evening, lecturing to an audience which filled Music Hall to its entire capacity. Motion pictures and stereopticon views were used to illustrate the great work which Dr. Grenfell is doing in Labrador.

The lecturer narrated the history of his enterprise from its inception in the year 1892, when the Labrador Medical Mission was established, through the progress which has been made each year up to its extensive operations today, when six hospitals, three nursing stations, one hospital ship, four hospital launches, four clothing distribution centers, one children's home and one seaman's institute are in use. The physician explained that expansion of the work has been hindered in the collection of funds, but that this year, the Grenfell Association is attempting to raise \$1,500,000 endowment fund, the interest of which will supply a large part of the annual budget.

The stereopticon views, in colors, furnished a treat. They showed the life of the Arctic country in all its beauty. Icebergs, salmon, seals, whales, codfish and fishing schooners of the cold lands up north were interestingly portrayed. A marked feature was the open rivers and green trees of the region, in contrast to the frozen fields. The dogs and sports of which the Eskimos are so fond were also interesting.

Perhaps the most picturesque views were those of the icebergs, massive and beautiful, which appeared to have been designed by great architects. Some resembled European cathedrals; others immense glaciers.

The motion pictures mostly vivified and elaborated upon the stereopticon views. They were of a more practical nature, and showed very clearly the splendid work of the hospitals of the Arctic.



ANATOMICAL CHART IN MOTION

PICTOGRAPH 7068 contains "The Action of the Human Heart," an anatomical chart in motion, showing the valvular action of the heart and the complete circulatory system in a human body. This one, designed and executed by F. Lyle Goldman of the Bray staff, teaches so that a twelve-year-old child can easily understand it, exactly how the blood is purified by arteries, veins, lungs and heart. This picture points the way toward a more lucid and perfect course of instruction in elementary physiology by means of "motion" instead of "still" diagrams.



RELIGIOUS



"THE GREATEST FORCE FOR GOOD OUTSIDE THE CHURCH"

Dean Learned of All Saints Cathedral, Albany, New York,
So Regards the Motion Picture—Views of Movies by
Other Albany Clergymen—International
Church Film Corporation Commended

THAT motion pictures, if their standard is uniformly raised, may become a powerful religious, social and educational factor for the good of the community, is the opinion prevailing among prominent Albany churchmen. "Moving pictures," declared Very Rev. Albert C. Learned, dean of All Saints Cathedral, when questioned as to his views on the subject, "are the greatest possible force for good outside the church existing today. Since when used for good their valuation is beyond limit, the evil they can achieve is consequently in proportion."

MOVIE STANDARDS NEED UPLIFTING

The Rev. Dr. Luther A. Brown, pastor of the Calvary M. E. church, gives it as his opinion that the motion picture issue is one that cannot be overlooked and that must be met as they are drawing the pleasure seeking public with unparalleled force. "There are wonderful possibilities for good in the moving pictures if their standard is lifted, and an effort is made to make them educational and elevating," said Dr. Brown. "The International Church Film Corporation, an interdenominational organization which is striving to produce a high grade of films, is thoroughly approved by the church," he further declared, adding "The motion pictures are something we must meet and lift up and cannot overlook."

"Motion pictures can be improved and become of splendid use," said the Rev. R. G. English, pastor of the First Christian church. "We use them here and will more and more."

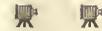
The pastor of the Emmanuel Baptist church, the Rev. M. E. Van Nostrand, stands emphatically for any improvement possible in the moving picture situation, but does not approve of them in church on Sundays.

GLORIFICATION OF THE UNMORAL

The Rev. H. W. Mueller, pastor of St. Paul's Evangelical Lutheran church accepts the moving pictures at their full value. He says, "I have seen little of them but one thing is clear to me from what I see in advertisements and posters, and hear from persons frequenting them, and that is, that they are by no means 100 per cent elevating. It is the same old story as when the actors reigned supreme, before the advent of the movies—the glorification of things unmoral along many lines, which include immoral things, glorification of divorce, scandals and freedom with women.

"However, motion pictures, for educational purposes, have untold value, in developing an artistic standard, in creating an intelligent knowledge of industry, in teaching Biblical history. I had an experience of the good that can be performed by the movies when pastor in New York, where not far from my church was a picture house devoted exclusively to the showing of Bible stories. What

was the result? Ninety per cent of my Sunday school children could tell me off hand any Bible story I asked them. As for showing religious pictures in church on Sunday, I see no objection, as long as worship is not interfered with."

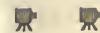


SEAMAN'S HOME ACTIVE WITH FILM

Open Square Adjoining Seaman's Church Institute to be Equipped with Projection Machine and Screen for Summer Entertainment

DOWN at 25 South Street, New York City, where "the road to Jericho" leading from the docks to the Seaman's Church Institute is lined with crooked dice throwers, three-card monte fakers and others of that ilk, ready to fleece the returning seamen of their money, the motion picture film has proved itself worthy of its hire as an entertainer, a diversion rivaling at times the street attractions. Here during the past year seven feature films a week have been shown to the seamen in the auditorium of this immense institution, built thirteen stories above ground and three below, where the men of the sea find a clean bed and a good meal awaiting them at an infinitesimal cost. Owing to a lack of appropriation it is expected that the coming season will not be as well supplied with the necessary film article.

Looking from the top of the building, with the Titanic memorial tower stretching toward heaven quite another story above one's head, one can see far below in the square occupying the opening of Coenties Slip a busy group of men at work mixing cement, hauling broken stone, sand and other articles necessary for the work of covering the entire block, once a miserable imitation of what a park should be, with a clean covering of concrete. A platform is already erected, and the exact spot on which a motion picture booth is to be built has been spaced off, preparatory to making the square into a comfortable lounging place for vacationists from the sea when the next summer season is ushered in. Here the sailors can sit and talk, read, or look at pictures, and at the same time get the air of a warm summer's evening. This splendid idea was originated by Dr. A. R. Mansfield, superintendent of the Seaman's Church Institute.



The Federated Church, of Morris, Ill., recently screened "Miracle Money." The film shows the native life of China as influenced by the work of missionaries and was made for the Interchurch Movement by International Church Film Corporation.

Dr. Conde B. Pallen has withdrawn as editor of the Catholic Encyclopedia and will devote his time to literature, his lecture courses, and his interests in the Catholic Art Association, which is engaged in the production and distribution of Catholic photoplays.

WOMAN AND THE FILM

IMPORTANT ANNOUNCEMENT

THIS 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. Last month the subject under consideration was "How Women May Use Movies to Serve Education."

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.

MOVIES FOR KIDDIES—WHAT SHALL WE DO ABOUT IT?

How Clubwomen and Other Groups Can Solve the Problem—
Specially Prepared Children's Programs the Ideal Way

By MRS. WOODALLEN CHAPMAN

Chairman of Motion Pictures, General Federation of Women's Clubs

MOTION pictures—entertainment films—have become an increasingly absorbing subject of discussion for the clubwomen of our land. They are not talking, however, about the latest film and the enjoyment received from viewing it. They are discussing "The Problem of the Movies"—in other words, the effect of motion pictures upon boys and girls, the maturing young people of our great nation.

This is, indeed, a question of national importance. Whatever affects the thoughts and emotions of the children of today is helping to form the character of the citizens of the future. Every picture they see is helping to form their conception of life and its meaning, is giving them something to imitate. These pictures stir their emotions, and this calling the emotions into activity strengthens them.

It is, therefore, of the utmost importance that some thought be given to the kind of ideas concerning life that are being imparted to the children; what it is they are being encouraged to imitate; just what kind of emotions are being strengthened and made permanent. When pictures of violence and crime are shown in the theaters, it is no wonder that a cry goes up for censorship. Portraying the criminal as a man to be admired for his originality and daring is not the way to train future citizens to lives of probity and righteousness.

BIG PRODUCERS GIVING THEIR BEST

Although there are men in the motion picture field, as in every other line of industry, who can only be kept within the bounds of moral decency through the operation of restraining laws, in the main the big producing companies have shown a praiseworthy desire to give the public the very best. In mentally reviewing the great productions of the past twelve months, all fair-minded people must be impressed with the idealism of the men back of them. "Earthbound," "Way Down East," "Humoresque," "The Jack Knife Man," "Jes' Call Me Jim," "Pollyanna,"—all are pictures that inspire and uplift as well as amuse, and the list is not completed by far. For such pictures no censor is needed.

Such producers deserve the active cooperation of all right-minded people, for the only sure way of driving out the undesirable is to replace it with that which is both commendable and enjoyable. The encouraging thing in connection with these pictures has been the immediate response of the public given so heartily as to make these acceptable films a splendid financial success, thus proving once more that the American public wants and will pay for the best in every sense of that word.

SELECTION—NOT CENSORSHIP

If censorship is needed to suppress the undesirable film, surely a corresponding effort should be made to make known the desirable. Several organizations exist at the present time, which send out monthly bulletins of films which they can recommend. Among these might be mentioned the Indiana Board of Indorsers of Photoplays, composed in large degree of the clubwomen of the state, and most successful in what it has undertaken to do. In these lists the films suitable for children are classified by themselves. With such a list to depend upon the local people can

do much to change the character of the pictures being shown in their community, if they go about it in the right way.

The first step for the local chairman of motion pictures is to make the personal acquaintance of the owners of the local motion picture theaters—not as one who wishes to criticize, nor even, it may be, to commend, but rather as a friend and neighbor who has a sincere interest in the motion picture industry.

The next step is for her to get the clubwomen interested in helping her bring to their community the very best motion pictures to be had. They must first of all be willing to go to the theater when a good picture is put on, and to make a point of always speaking to someone connected with the theater as they come out, expressing their appreciation of the picture shown and announcing their intention to advise their friends to see it. They will thus build up in the consciousness of the owner a realization that his work in the community is really considered of value.

If they ask to have a film from a list of recommended pictures put on, let them make it a gala occasion and see to it that a large number of their friends are present. This will help him to meet their wishes by making it financially possible for him to do so.

"WHEN A FELLOW NEEDS A FRIEND"

If he should put on a picture deserving of condemnation, then let the chairman of motion pictures go to him, still as a friend, and point out to him how bad it is for his business and, therefore, the attendance of themselves and their friends.

Talking to him as a friend, she may learn what some of his difficulties are in this matter. The local exhibitor is often the victim of circumstances over which he has, at present, almost no control. In order to secure pictures featuring certain stars it is necessary for him to sign up for all the pictures in which those stars are to appear. Some of the pictures may be good and some may be bad. The exhibitor has no way of knowing beforehand—and what can he do when the bad ones come? If he is a conscientious man, he will put the film—for which he has already paid—away on his shelf and pay for another one to take its place. But he cannot afford to do this often.

But there are many pictures which are all right for adults to look at but are not suitable for children. Children should not be depressed with too great tragedy; they should not see scenes of horror; they should be protected, not only from every scene that is indecent and suggestive but also from all that is common and sordid and from every title that is vulgar or profane. More than all, children should be kept during these early years from any knowledge of the "eternal triangle" and the innumerable problems that result from its existence. Normally they would not even be interested in the emotional love story and, ideally, they should be left in this condition.

Even some of the most beautiful pictures, from an artistic viewpoint, with big lessons for adults, touch directly or indirectly upon themes that should not be allowed to enter the child's consciousness. Yet these pictures cannot justly be condemned and suppressed.

What, then, are we to do?

(Continued on page 20)



REVIEWS OF FILMS



By GLADYS BOLLMAN

"THE JUDGMENT OF THE DEEP"

A PICTURE poem of astonishing beauty and originality is this remarkable screen elaboration by Marcel l'Herbier of a sketch by Balzac, writes a reviewer in the London *Bioscope*.

Like so many recent French pictures, the production is characterized by its imaginative qualities both in conception and in execution. It represents an effort not merely to illustrate a story nor to devise a conventional photodrama, but rather to *adumbrate an abstract theme in picture scenes in the same way that a composer interprets the emotional aspects of a subject in the changing movements of a symphonic poem.*

The purification of human passions by the sea is the theme of the film. The hot-house life of the town with its soul-destroying lusts lures Michel to degeneration till his sailor father, obeying a blind instinct, delivers him forcibly to the judgment of the deep. The cleansing force of the stormy elements reforms Michel's character, and develops his deep-down manliness, thus justifying his father's unerring faith in the strength and wisdom of Nature.

In handling this subject *M. l'Herbier has sought primarily to express in glowing pictures the emotional contrast between the stern, clean call of the sea and the sensual enchantment of unhealthy, artificial pleasures.* In a new and striking form, that is to say, he presents the age-long drama of the conflict between soul and body.

Regarded purely on its face value as a sincere and powerful human drama, the picture is as striking as it is unusual. The action passes on the coast of Brittany, of which there are many extraordinarily beautiful screen studies, besides delightful glimpses of the picturesque local life and the quaint customs at a *pardon* or religious festival. The fact that the story is developed somewhat slowly is compensated by the interest of these incidents and character types. The photography alone is of great technical interest. By the use of novel symbolical vignettes, the producer quietly emphasizes the underlying significance of a scene or a character without laboring his point or impeding his story.

For a full year Nolf, a Breton fisherman, has observed his vow of silence, made as the result of a tragedy in his past life. Formerly, Nolf lived happily with his wife, his daughter, Djenna, and his son, Michel. Contrary to his father's hopes, Michel detested the sea and became involved with bad companions in the town. Then the boy fell a prey to the wiles of a dancing girl, Lia, for whose sake he stabbed a man during a brawl, while his mother lay dying, and was imprisoned. Instead of being reformed by his experience, Michel degenerated still further, and at last robbed his sister, Djenna, of money bequeathed her by their mother. Convinced that his beloved son was beyond all ordinary means of redemption, Nolf seized Michel, roped him in an open boat which he sent out on the tide to sea—and then took his vow of silence.

Meditating on this sad story, Nolf is disturbed by Djenna, who, in grief at her brother's loss, is about to take the veil. But Djenna is now overjoyed, for she has had a letter from Michel, describing how he was rescued from the open boat and became a sailor. Instead of being dead, as they had supposed, he is returning to them. His happiness restored, Nolf bids Djenna leave the convent and find her sailor sweetheart, while he proudly awaits Michel.

The Judgment of the Deep. Produced by Gaumont, Paris, France. Distributed by Fine Art Films, London, England. 5 reels.

"A TRIP TO MARS"

BY DOLPH EASTMAN

TITLES are misleading, and if one were to judge by the title alone this picture might be classed as melodramatic, pseudo-scientific, improbable. But, happily, here is a film which lives down its name and instead of being spectacular only, possesses ethical and spiritual quality. There is a big thought and a big message running like an irresistible undertow throughout these reels, and the spectator cannot forget it if he would. This supermotif is that civilization must needs be many thousands of years older than now exists on Earth, as is thought to be the case on Mars, before human nature can transform the acid of bitterness and hate to the milk of kindness and love. To overcome this apparent note of pessimism, however, there are two compensating thoughts: one, that within the inner soul of each human creature, even as at present constituted, there is the possibility of making one's self unto these godlike Martians; and the other, that science may find the way within the comparatively near future to communicate with our planetary neighbors and to receive communications from them, which may serve as our guide to higher things.

The conventional portions of the film, covering the scenes in the astronomer's observatory, his home, and on the airship, move forward swiftly and are directed more or less in the conventional manner. The remainder of the picture, on the contrary, showing the scenes on the planet Mars, is quite unconventional and the contrast between the conditions prevailing on Earth and on Mars, 50,000,000 miles apart, is ingeniously visualized. Under the former existence we are shown professional jealousy, cynicism, doubt, hate, and war in the soul and between man and man; under the Martian existence there is individual contentment and world-wide peace, happiness, and brotherly love because in their advanced state of civilization war in the soul and between brothers is simply unthinkable. As the noble High Chief of the vast assemblage quietly declares to the strangers from Earth, "We abolished war ages ago." Only the arts and crafts which thrive under a peaceful and constructive civilization could possibly exist in the Martian life. Surely a magnificent model for Earth-peoples!

Non-theatrical optiences will not miss this note of spiritual power, this rising to the heights of character, symbolized by the attire, the manner, the majestic stride of the men, the eerie grace of the women, especially in the dance; nor is temporal power absent, as witness the simple administration of justice, the ability of the inhabitants to signal to Earth, and the huge classic structures symbolizing beauty, art, love, and peace. The author of this photoplay, fortunately, did not attempt the impossible but adhered to the plausible; no wildly imaginary pseudo-scientific theories are exploited. But he did succeed in presenting an allegory in novel form—one whose message alone would make this picture valuable, at all events to



STRIKING SCENES FROM "A TRIP TO MARS"

the non-theatrical field, and justify the American distributors in bringing it from Denmark, the land of its birth.

The acting, the photography, and the technical handling are up to the standard of the average American production and better than most European features brought over here.

In the Martian "mob" scenes several thousand persons are said to have participated. But aside from its spectacular features "A Trip to Mars" is essentially spiritual and uplifting. The drinking scenes on the airship might be found objectionable by some, and they are unimpor-

tant. The important thing is that this picture is intended to and ought to take the insular conceit out of millions of Earth's inhabitants and show them how far they have to go along civilization's rocky road before they as a people can attain to the sublime perfect state of the millions on Mars.

The story, shorn of its exquisite symbolism, is as follows:

"A Trip to Mars" is the outcome of scientific jealousy. An eminent astronomer has declared that the Martians have been seeking to establish communication with the Earth. His contentions are so bitterly assailed by a rival scientist that the old man's son, an aviator and inventor of a new type of aircraft, determines to make an attempt to reach the planet and establish the truth of his father's theory. He is accompanied by his sister's fiancé and a crew of volunteers whose mutiny very nearly prevents his success.

The arrival of the airship is welcomed by the Martians and the earth visitors are delighted to find that the air is the same as our own and the common language of the soul is understandable by all.

The hero shoots a bird of wonderful plumage and the sudden anger of the Martians at this needless bloodshed leads him to shoot at a man who he supposes has threatened his life. For this he is doomed to punishment, but is saved by the intervention of the daughter of the chief ruler, whose love the hero wins.

On the earth the old scientist has been expelled from the learned societies and is threatened with criminal prosecution for encouraging such a foolhardy venture, but the return of the aerial argonauts with the Martian bride completely reverses public opinion and the detractor throws himself from a cliff in his chagrin.

A Trip to Mars. Distributed by the Tower Film Corporation, 71 W. 23rd Street, New York City. 5 reels.



"DINTY"

ONE of the best pictures ever made is *Dinty*. Wesley Barry, that freckle-faced real boy, is Dinty, the son of a brave Irish father and mother who are separated first by the ocean and the width of the new country, and then by death. Dinty, as soon as he is able, becomes the loving defender of his mother, whose efforts to support him have made her very ill. Dinty's delightful mechanical devices for doing everything possible to do mechanically are amusing as well as pathetic. We feel sure he will grow into a great engineer!

Dinty is also a business man and a politician. His newspaper-selling is menaced by a gang-leader "Muggsy," whose methods are those of a bully. Dinty enlists some of the other newsboys who have been "frozen out" by this trust, and with the help of the police they succeed in keeping their rights. This is the best thing in the film, revealing a sympathetic appreciation of boys. Dinty gets his organization well under way and rejoices that he has enough money to bring her a few little delicacies now and then. He gives "entertainments" for her benefit, bringing his friends to their poor garret. But, just as Dinty, through a friend whom he made by returning a pocket-book, is able to place her in a hospital, his mother dies. Under this severe test, Dinty is bruised but not broken. He wanders lonely about the wharves until he is discovered by one of his "business associates."

From then on, Dinty's story unites with that of the sub-plot, a story of an honest judge whose daughter is menaced as a revenge for an honest decision. Dinty is the means of rescue, and the story ends with the inference that he will be adopted by the judge and carefully watched over by the daughter and her fiancé, who is an old-time admirer of Dinty's.

This story, except for one or two touches of sensationalism in the sub-plot, is ideal for the non-theatrical optience, and these touches are far outweighed by the value of the picture.

Dinty. Produced by Marshal Neilan. Distributed by First National. 7 reels.



"CONRAD IN QUEST OF HIS YOUTH"

JUDGING the screen version of *Conrad in Quest of His Youth* on its own merits, without regard to its truth to Leonard Merrick's novel, it is one of the few pictures which will appeal to a really sophisticated audience. What if a commercial reviewer does insist that it "lacks real incident" and does not "get to the point of real satisfaction"? That is a matter of taste. Possibly to the jaded palate of one who recommends serial thrillers it may seem tame, but to anyone whose sense of humor is developed beyond the appreciation of horseplay, it is thoroughly enjoyable.

The story is of a young man of thirty who returns from India with the feeling that life has passed him by, and whose efforts to recover his lost youth are unsuccessful so long as they are conscious. Success comes when he chances to meet a stranded theatrical troupe and helps them out. An especially attractive member turns out to be a charming and titled widow, and the lady of his heart.

Non-theatrical optiences may wish to cut the incident of the pocket-flask in the first reel. The attempts to renew the joys of youth furnish most delicate and delightful humor in Merrick's accustomed vein, and make a recreational picture of exceptional merit.

Conrad in Quest of His Youth. Produced and distributed by Famous Players-Lasky. 6 reels.



"DOMBEY AND SON"

FLORENCE Dombey, in the film as in Dickens' novel, makes the life of *Dombey and Son*. She is ideal in her interpretation of the part. Much of the novel is necessarily omitted, but among the old favorites we see Captain Cuttle, "Wale" and his inimitable uncle, Susan Knipper, Joe Bagstock in full glory, Dombey and his proud wife, Mr. Carker, and little Paul. The characterization throughout is commendable with the possible exception of Mr. Carker, who is not quite suave enough, and that of Mr. Dombey who is not sufficiently the gentleman. We regret the absence of Polly the nurse, and that of Harriet Carker, and Mr. Marven, and the terrible old ragwoman and her daughter. But there is a vast amount of material to crowd in and even as it is, the film seems crowded. These omissions make occasional discrepancies in the story and the readaptation is not particularly happy, but all of the classics screened seem to suffer from that.

The art titles deserve commendation with the exception in the first reel denoting approaching death. The settings are not such as could be produced with this year's equipment, nor is the story as unified as one might wish, but as a sign of the movement toward "better films" and the choice of subjects from the classics, this production will meet with approval of church groups.

Dombey and Son. Produced by Triagle. Distributed by International Church Film Corporation. 6 reels.

"SOCIAL HYGIENE FOR WOMEN"

THIS film, made by the American Social Hygiene Association, is designed for illustrative use only, and is always to be accompanied by a lecture. It is to be shown only to women and girls over the age of sixteen. The first reel is an explanation by animated drawings of the physiology of the reproductive organs, birth, etc. The second reel explains disease dangers, the symptoms, course, and effects of these, especially to children born of diseased parents.

The film ends with the following appeal:

Venereal Diseases Are Preventable! Every man and woman can aid in combating them. But in combined effort lies the greatest promise of success. The unit of society is the family. It must be protected from moral and physical hazards by the community. To aid in doing this, a well-founded program has been adopted, which consists of these measures:

1. Provision of recreation and entertainment.
2. Education in social hygiene.
3. Enforcement of laws against prostitution.
4. Medical care for infected persons.

These two reels are admirably adapted to teaching purposes. The first reel gives a dignified, scientific treatment of the origin of life, contains no suggestion of the abnormal or the unhealthy, and is an excellent presentation of the subject, clear and easily understood. The purpose of the second reel is naturally somewhat different and it is open to question whether the two reels should be shown at the same time. The association now has this matter under consideration.

Social Hygiene for Women. Produced and Distributed by American Social Hygiene Association. 2 reels.

"SUNRISE FOR THE MONO"

THE Mono Indians in the remote mountains of California blossomed forth as movie players on Thanksgiving Day, in a picture called "Sunrise for the Mono," taken at Auberry, California, for the Stereopticon Department of the Baptist General Board of Promotion.

The tribe, an old and big one, retains some of its most primitive customs, such as the pounding of acorns between flat stones for acorn mush, while figuring as a highly modernized labor factor in central California. Through the efforts of their missionary, J. E. Brendel, these Indians practically monopolize grape and hop picking and wood hauling in their section. The picture shows the Monos in their daily life, and at work in their mountain homes. The scenario was written by Coe Hayne of the American Baptist Home Mission Society.

"A MODERN RUTH"

AN International Church Film Corporation two-reel picture, *A Modern Ruth*, gives the story of an American girl whose devotion to her relief work in France kept her there after the war was over. She met and married a French aviator. After his death she went to the home of his mother where she learned to take his people to her heart, indeed, giving up an opportunity for literary distinction in her own country to do so. The story is a simple one, simply worked out, but it contains several dramatic moments. The story of Ruth, recalling itself to her memory, as she is packing her Bible for her contemplated return home, is what turns her decision, and the story is very successfully portrayed on the screen titled by the Biblical words.

A Modern Ruth. Produced and distributed by the International Church Film Corporation. 2 reels.

PROGRAMS

COMMUNITY CENTER

THE SPENDERS—*Metro* 5 reels
(A story of giving.)

COMMUNITY CENTER

THE EGG CRATE WALLOP—*Famous Players* 5 reels
(A boy who has taken another man's crime on his shoulders wins out by a fine "egg-crate wallop" on the jaw of his enemy.)

COMMUNITY CENTER

ERSTWHILE SUSAN—*Realart* 5 reels
(The story of a little girl who progressed from a state of drudgery to the state of matrimony.)

INDUSTRIAL WELFARE

NEWS WEEKLY—*Pathe* 1 reel

FOOT FOLLY—*Carlisle Ellis* 2 reels
(A picture which educates one to take proper care of the feet, and to wear foot-shaped shoes.)

NEXT AISLE OVER—*Pathe* 2 reels
(Harold Lloyd makes comedy in a shoe store.)

INDUSTRIAL WELFARE

NEWS WEEKLY—*Educational Film Corp.* 1 reel

BRUCE SCENIC—*Educational Film Corp.* 1 reel

WHEN WOMEN WORK—*Carlisle Ellis* 2 reels

(That working women should have fair standards of hours, wages, and working conditions is brought out in this story.)

A MODEL HUSBAND—*Universal* 1 reel
(A Lyons-Moran Comedy.)

INDUSTRIAL WELFARE

DOUBLE SPEED—*Famous Players* 5 reels
(Wallace Reid in a swiftly moving comedy drama.)

PATRIOTIC PROGRAM

WASHINGTON SKY PATROL—*Educational Film Corp.* 1 reel
(A view of our national Capital from the air.)

OUR PRESIDENTS—*Goldwyn (Ford)* 1 reel
(Pictures of the men who have guided our nation.)

LAND OF OPPORTUNITY—*Select* 2 reels
(A patriotic picture based upon an incident in the life of Lincoln.)

PATRIOTIC PROGRAM

NEWS WEEKLY 1 reel

WHAT UNCLE SAM DOES FOR TWO CENTS
—(*Goldwyn-Ford*) 1 reel

THE EAGLE AND THE FAUN—*Educational Film Corp.* 1 reel
(An Indian love story, enacted by Indians in Northern Wyoming.)

MUTT AND JEFF CARTOON—*Fox* 1 reel

PATRIOTIC PROGRAM

SCREEN MAGAZINE—*Famous Players-Lasky* 1 reel

SCHOOL DAYS—*Goldwyn (Ford)* 1 reel

(The advantages of the public school education given free to every child in America are realized after seeing this picture.)

AMERICA JUNIOR 2 reels
(A plea for the "helping hand.")

CHILDREN'S PROGRAM

PATHE REVIEW NO. 70—*Pathe* 1 reel

(Four-legged detectives; Mr. Flip Flop, an expert in twirling a stick; Grecian festival dance; Sunshine berries; the Song of the Sea.)

EDGAR CAMPS OUT—*Goldwyn* 2 reels
(A Booth Tarkington boy comedy.)

"THE LAST OF THE MOHICANS"

A NEW photoplay release of intense interest to schools and colleges is "The Last of the Mohicans" made by Maurice Tourneur from J. Fenimore Cooper's immortal classic for Associated Producers, Inc. It is said that neither time nor expense has been spared to make this production one of the greatest of screen stories. Many of the scenes were made in the Big Bear country of California. In addition to Barbara Bedford, Wallace Beery and Albert Roscoe, who played the principal Indian roles, several hundred genuine redskins are said to have participated in this noteworthy production.

MOVIES FOR KIDDIES—WHAT SHALL WE DO ABOUT IT?

(Continued from page 15)

THE IDEAL SOLUTION

Some of the communities in the neighborhood of New York City have found a successful solution for this problem. For a number of years the active women of the town have formed a committee which has entire charge of putting on programs, carefully selected and censored for children, in the auditorium of the high school. These women have not only paid for the entire equipment needed, but they are now clearing from \$100 to \$150 a night. This means that for years the children in these localities have had splendid entertainment and have seen only the best, cleanest, and most suitable pictures. Not only that, but the community itself has had the benefit of the profits accruing from these entertainments and, in addition, the school is equipped for using motion pictures in the school work.

This plan is one that is gradually gaining in favor. In New York City fathers and mothers of the well-to-do class have banded themselves together in the Junior Cinema Club which is giving a series of most carefully censored programs in one of the largest theaters of the city to the children of its members. At the same time, in one of the largest high schools, a similar series is being given free to the children of the seventh, eighth and ninth grades by the Director of Visual Instruction of the New York City schools.

Such specially prepared programs for children put on as a community service seems to be the ideal solution of "The Problem of the Movies." That there are obstacles to overcome is to be expected, but through cooperation they can surely be removed.

As a first step toward that cooperation let every club, or other group of women, who would like to see this work inaugurated in their own community and would be glad to undertake it send a letter to the writer giving expression to their desire and making known something of their local conditions. Every such letter will help in the work of overcoming the obstacles.



ARISTOCRAT OF THE FLOWER WORLD IN PICTOGRAPH 7056

THE picture shows some remarkable and interesting facts about the orchid—facts which disclose the truth about this mysterious and remarkable plant. It proves that the orchid is not, as is commonly believed a parasit, but, on the contrary, an independent plant which lives entirely upon light and air and which, although it attaches itself to the shrubs and trees of the tropics does not draw its sustenance from them.

The picture shows how cross pollenization produces many new specimens; how the seeds (maturing after many months of patient care), are planted on a simple preparation of moss, peat, and charcoal. It shows how the plant conserves moisture in its own little private reservoir against dry days to come and how the maturing bud is guarded by a thick sheath from accident or harm. The picture brings information to the layman and delight to the horticulturist.

URBAN INSTITUTE

Charles Urban, Educational Film Pioneer, Purchases Former Home of Cosmopolitan Magazine at Irvington-on-the-Hudson, N. Y.

AN indication of the growing importance and commercial possibilities of the non-theatrical motion picture field was evidenced recently in the purchase by Charles Urban, president of Kineto Company of America, Inc., and Urban Motion Picture Industries, Inc., of the building formerly occupied by the Cosmopolitan Magazine at Irvington-on-the-Hudson, N. Y. Mr. Urban has within the past twenty years demonstrated his abiding faith in the future of the educational motion picture by investing large sums in the accumulation of valuable negatives. As a fitting climax to his years of effort and outlay as an educational



THE beautiful classic structure at Irvington-on-the-Hudson, N. Y., which may stand as a monument to the life work of Charles Urban as an educational film pioneer.

GRAPHOSCOPE'S OWN FILM SERVICE

THE Graphoscope Company, manufacturers of motion picture projectors, have an interesting plan for developing a film distribution service which will be of great value both to producers of non-theatrical pictures and to the many schools, churches and community centers which are looking for this service. In each of their twenty-six service companies they are developing this service which includes the projection of films for exhibitors. These films are supplied by the Red Cross, Y. M. C. A., National



THE well equipped projection room of the Graphoscope Service Company, Washington, D. C. Here films are screened and booked for owners of Graphoscope projectors—an important new development in the non-theatrical field.

Catholic Council, industrial producers, and other organizations. Five of these offices are already in operation and it is hoped that within the next two or three months the service will make it possible for non-theatrical users to select films in their county centers.

In Washington alone 700 reels a month are being distributed by this service, and twenty-seven churches besides schools and community centers are being assisted to select films by this organization.



Rev. E. C. Horn, formerly of Redwood Falls, Minn., is now pastor of the Methodist Church at Fairmont, Minn. He is an enthusiast on the subject of motion pictures in churches and through his efforts at a recent Sunday morning service in Fairmont nearly \$1,000 were subscribed by the congregation for the purchase of up-to-date projection equipment and operating expenses.

film pioneer he has effected the purchase of this splendid classic structure designed by the late Stanford White. Those who know and love Charles Urban and admire him for the wonderful pioneer work he has done during the past two decades will hope that Urban Institute, the name he has given to this former shrine of literature, may prove to be his monument. May it not also prove a Mecca for Pilgrims seeking the light in visual education?

Urban Institute, it is announced, is to be the future home of the Movie Chat, the Kineto Review, the Science Series, the World Travel Series and other short subjects which eventually are to comprise "The Living Book of Knowledge," a world encyclopedia in motion picture form. At Urban Institute also are to be manufactured the Spirograph, a miniature home, school, and sales projector using a film disc, and the Kinechron, a new color process. It is understood that in one wing of the building will be housed the Scientific Film Company, directed by Charles F. Herm, who specializes in micro-cinematography.

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Personnel of Its Editors

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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

LADY DIANA MANNERS, one of the most beautiful women in Great Britain and a daughter of the Duke of Rutland, has signed a contract with J. Stuart Blackton, American film producer, to become a movie star. Is this another example of the American invasion of Europe?

A new motion picture trade journal has appeared in Berlin, called *The Film Express*. It is printed in three languages: English, French and Spanish.

A film showing the origin and effect of social diseases was shown to 1500 negro men at a meeting at Bailey's Theater, Atlanta, Ga., recently, under the auspices of the Atlanta Urban League. Doctors Burton and Stewart of the U. S. Public Health Service addressed the men.

Two reels showing the progress of business methods from the earliest days to the present, leading up to the typewriter, the telephone and modern adding and bookkeeping machines, were screened at the Chamber of Commerce, Port Huron, Mich., with Arthur Witt Ramsdell of the Burroughs Adding Machine Company as lecturer.

Dr. Samuel G. Grant, of New York City, spoke recently before the Bergen County Medical Society at the Union League Club in Hackensack, N. J., on "The Surgical Treatment of Chronic Diarrhoea" and "The Technique of Ano-Rectal Operations." His talk was illustrated.

A travelers' aid film, to acquaint the public with the work and needs of the Travelers' Aid representatives, was shown recently for two days at the Crystal Theater, Little Rock, Ark., with the cooperation of the local Y. M. C. A.

The Grammar School of Newark, Calif., has purchased modern motion picture equipment with a fund of \$500, of which \$300 was supplied by the Woman's Improvement Club.

Marguerite Clark, in "Widow by Proxy," was screened the afternoon and evening of December 1 and 2 by the Woman's Literary Club of Holland, Mich.

World War veterans in the hospitals of Portland, Ore., are to be entertained with movies of their own choosing.

"A Trip To Mars," a feature film produced in Denmark, which depicts a planet that abolished war ages ago, was shown recently at the 57th Street Y.M.C.A., New York City, in connection with a lecture by Frances S. Onderdonk on "How To Fight Soul Famine." He also used colored lantern slides describing social conditions in mid-Europe and the Near East.

At the meeting of the Brooklyn Women's Clubs, Dr. F. Marion Tucker, President of the Drama League of New York, spoke on "The Educational Side of Motion Pictures as They Apply to Children." The speaker doubted the value of the corner movie and suggested the organization of neighborhood groups to work in cooperation with the National Board of Review.

The Bay City, Mich., Community Board has purchased two motion picture projection machines and has arranged bookings for local organizations. The films are carefully selected and are designed especially for viewing by parents and children.

W. F. Woodward, Director of High Schools, Portland, Ore., has laid before the school board of that city a plan to film the work of the children in the Benson Polytechnic and other local high schools. Estimates of \$800 to \$2,000 were submitted on the cost of filming. The pictures are to be exhibited in local theaters.

Motion pictures made by the Loyal Order of Moose at their institute in Mooseheart, Ill., were recently shown at the Illinois Theater in Macon, Ill., with Dr. B. Martin Weiss, district deputy supervisor, as lecturer. The pictures describe how this generous fraternal organization trains the children of deceased members for a life career.

The Pennsylvania State Board of Censors has placed a ban on films which glorify crime or offer on the screen criminal careers or adventures of a fascinating or alluring character. No pictures will be passed in which criminals are shown as heroes of education and refinement, who live in luxury and persistently defy and elude the authorities by their superior wit, resources and audacity, even though in the end the law catches them.

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THE EDUCATIONAL FILM IN GERMANY

By PAUL P. FOSTER

(Conclusion)

THIS Bavarian organization intends to make a systematic study of existing pictorial material, both films and lantern slides; it hopes to suggest and effect improvements in new subjects, and to advise and help teachers in the proper use of pictures in school courses. Among its other ambitions are the promotion of social welfare by the use of pictures and the establishment of an official information bureau and archive for accredited educational subjects, both films and lantern slides.

The motion picture has aroused the interest of sociologists and educators in several other parts of Germany as well. In many places such persons have formed organizations to bring about an improvement in the average German film drama and comedy, most of which would not be tolerated by self-respecting Anglo-Saxons. In several towns where their efforts to induce the theater proprietor to secure better films were unsuccessful, such societies now run their own picture shows. One of the most successful organizations of this sort is the Bilderbühnerbund, with headquarters in Stettin, which, from small beginnings in the city of Stettin, now serve thirty or forty smaller towns in northern Germany. This society has done much to popularize the educational film and has succeeded in installing motion picture courses in several school centers. Its promoters have recently formed a company, called the Reform Film Gesellschaft, whose object is to produce educational pictures to meet the increasing demands of the growing circle of members of the Bilderbühnerbund.

Through the concerted efforts of such organizations as this Germany has recently established a government censorship of films which may eventually bring about some improvement in their present low moral standard. That the Germans themselves realize that the average film drama and comedy is unfit for young people to see is shown by the fact that persons under eighteen years of age, whether accompanied by their parents or not, are not allowed to enter a motion picture theater; this law is strictly enforced. Children are allowed to attend special exhibitions of educational subjects, however, and in many German cities such exhibitions are given regularly on Saturday mornings or afternoons throughout the year. The increasing demand for good material for these programs has undoubtedly done much to induce the leading German film companies to undertake the systematic production of educational subjects.

Up in Crookston, Minn., educational motion pictures have been shown weekly at the local schoolhouse.

The official film record of H. M. S. Renown's World Tour carrying the Prince of Wales and his staff, entitled "50,000 Miles with the Prince of Wales," is being distributed by the Film Booking Offices, Ltd., of London. Captain William Barker was the cinematographer of the tour. Every class of British subject—Australian settler, Maori, Fijian, Samoan and New Zealander—is shown greeting the heir to the British throne.

Guazonni's impressive historical spectacle "The Sack of Rome" was recently shown at the Alhambra in London by the Phillips Film Company. The big scenes, said to be founded upon historical events, are linked together by an absorbing love story. The film deals with the bitter rivalry existing early in the Sixteenth Century between Cardinal Colloni and Pope Clement VII.

The board of education of Arkansas, Kan., has installed a motion picture projector in each of the city schools, to show films of educational value.

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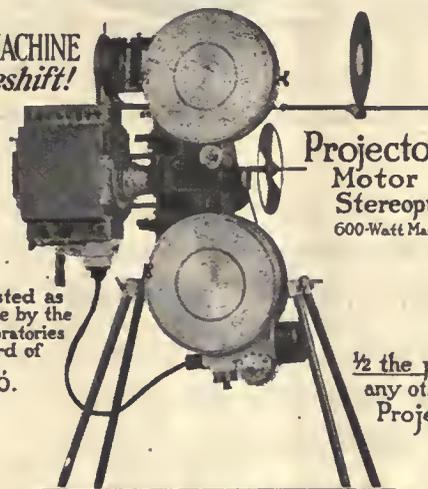
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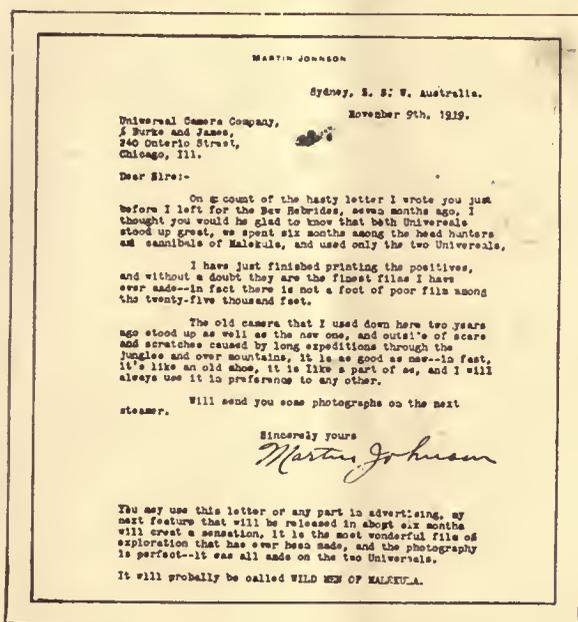
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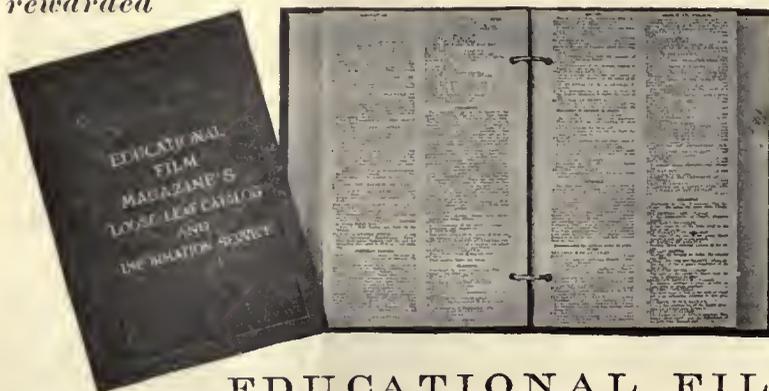
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EDUCATIONAL FILM MAGAZINE

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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No. 2

THE CHURCH AS A FILM PRODUCER

AN article in the Religious Department of this issue tells of the entry of the Methodist and Episcopalian official church boards into the business of seriously providing thousands of churches of these two denominations with motion picture programs. In the case of the Methodists actual production of films is under way. That the movement will spread to take in the Presbyterians, the Baptists, the Lutherans, the Congregationalists and other Protestant organizations there is no doubt. The Catholics are already deeply absorbed in the problem of competing with neighborhood movie theaters and are giving creditable entertainments.

What does all this mean?

It means simply that the Church as an institution has thrown off the dark and dusty cloak of tradition and has come forth into the world of men and women, the world of everyday thought and action, prepared to serve the insistent needs of mankind. We said on this page nearly two years ago that the Church would have to do this very thing and utilize the power of the motion picture, and here it is. The movement in this direction was inevitable if religion was to survive among men and the Church remain as one of the steadying forces of civilization.

The reaction of the masses to church film campaigns ably conducted can be gauged fairly accurately, and their influence will be all for good. Two other forward movements will probably be greatly stimulated by this progressive movement within the Church: visual education in schools and colleges will be brought appreciably nearer to actuality, and the general character of entertainment film productions will undergo a change for the better. It is inconceivable that educational authorities many of whom are church members and trustees will withhold approval and appropriations for teaching films after being convinced by visual demonstrations in the churches. Similarly it is inconceivable that producers

of dramas and comedies for the screen will not be persuaded by the always effective argument of the box office that only those films pay which the eager millions wish to see; and even now thousands of regular patrons do not desire any more drivel, rough house, sex or crime stuff—even now, before the church and the school have entered upon their movie campaigns except in a primitive and partial way. Long before those movements have reached their crest millions of movie viewers in America, including the fans and the personality-worshippers, will have undergone a complete change of heart towards the screen and its fleeting shadows.



VISUAL EDUCATION ON A SOUND BASIS

LAST month we published a preparatory article by Dr. Groszmann on certain phases of visual education as they concern the child mind, and this month we are opening a new Department of Pedagogical Research in Visual Education, under his editorship, which promises much fruitful effort in this field. Already Dr. Groszmann has won the interest and cooperation of several of the country's leading educators who realize the need and the importance of intensive research work in this direction, and they have agreed to serve as active members of a Committee of Research under our auspices.

It is our earnest hope that out of the labors of these able educators will come results fraught with the very greatest significance and practical value to the educational field. We shall delve deeply into all of the pedagogical possibilities of both the motion and the still picture methods. We shall institute tests, make comparisons, prepare charts and tables, and endeavor to arrive at definite conclusions in a thoroughly exhaustive and scientific manner. All preconceived notions on the subject of visual education will be thrust aside and this committee of investigators will start with a clean slate. Months may be required before they will be ready to submit even a preliminary report of their findings.

A QUESTIONNAIRE ON FILM TEACHING

Views of a School Superintendent Based Upon Two Years' Use of Motion Pictures

BY A. G. BALCOM

Assistant Superintendent of Public Schools, Newark, N. J.

TO crystallize the subject and present it in the form of specific questions and answers for the benefit of educators who are using motion picture films as a means of instruction and those who are thinking of doing so, I have compiled the following series of questions and answers which I hope will be found of some practical value to the thousands who are perhaps asking themselves these very questions:

1. To what extent will the film supplant present methods of teaching?

My answers to these questions are based on two years' experience in trying to link up the film to the school program. No one can tell to what extent the film will supplant present methods of teaching. That it will become an important factor as a means of instruction I do not question. The fundamental principles of human activity do not change but the means of bringing things to pass are constantly changing. In transportation the fundamental principle "To convey from one place to another" is the same now as a thousand years ago, but there has been a great evolution in the methods employed. The fundamental principles of teaching are the same today as they were in the days of Pestalozzi, but there have been changes in subject matter and methods since that time.

2. Will the use of the film enable children to get an education with comparatively little effort?

My direct answer to this would be an emphatic *No!* A wise use of the film may make the path more attractive and give a joyous zeal in surmounting the difficulties but the fact remains that the work involved must be done by the individual who is in the process of getting an education. We make our bodies and minds stronger by exercising them. The men and women who have attained success in their chosen fields have done so by hard work. The good teacher is the one who inspires the pupils to do their work, guiding them here and suggesting there. If the film is rightly used and the proper reaction be developed after its showing, it will lead to greater activity on the part of the pupils through a greater interest in the subject.

3. Are we likely to go to extremes in the use of the film in attempting to teach some things that can be more effectively and economically taught in other ways?

I fear that this very thing will occur. Only a few days ago I talked with a principal who is most enthusiastic regarding the possibilities of the film as a means of instruction. He thought the time would come when the film would be used extensively in teaching all subjects and illustrated how he thought it might help in teaching the mechanics of arithmetic. Those processes of education requiring

repetition and drill can only be learned by doing them many times. Therefore I cannot see how the film would render very much aid along this line. I know of no teacher who has as yet exhausted all of the resources of visual aids, such as the map, chart, graph, exhibit, picture stereograph, and slide. There are numberless things that may be better taught through the use of one or a combination of the above mentioned aids than the film, in my judgment, and certainly more economically.

4. As a whole, have educators been ultra conservative toward the film?

I think this is true. We have had too much the attitude of "The man from Missouri—you'll have to show me." While the teachers and preachers have been waiting "to be shown" the commercial interests of the country have monopolized the film for entertainment purposes only. The industry has grown by leaps and bounds until it has reached the position of third among the great industries of the country. The film has become the popular medium of entertainment. The non-theatrical demand for films, until recently, has been so meager that producers have not found it worth while to give much thought to it. When a sufficient number of educators



A. G. BALCOM

throughout the country have a vision as to the possibilities of the film to supplement and vitalize classroom instruction and influence boards of education to appropriate money for the rental and purchase of films the same as textbooks and other school equipment are supplied, then there will be another angle to the situation and producers will sit up and take notice. It is not beyond the realm of possibility for boards of education to take a hand in production.

5. In supplying films for educational use will there be a tendency to make them too pedantic?

Very few films, so far, have been produced primarily for school use. There is a cry far and near for this type of film. Are we sure we know just what we want, and in supplying this need will there be a tendency to include in the titles and pictures all of the points involved in teaching the subject illustrated by the film, or do we want the type where the pictures and titles flow along in a perfectly human way?

It is assumed that the film is only one of many sources of information to be used in taking up a subject and that it will supplement and vitalize the textbook. In my judgment, the use to which a film may be put depends more upon the vision of the teacher than the character of the film itself. For some time I have made a practice of reviewing all films and assembling their titles in what I call a "digest" and sending this digest to the schools two

or three days before the films are shown. In addition to the titles the digest gives the length of the film, approximate time of showing, what subject or subjects it links up to and six or more suggestive questions. I realize that each film will appeal differently to each teacher viewing it, and that some teachers in their classroom reaction on the film will frame up a set of questions very much better than those contained in the digest. The principal of the school keeps on file in his office the digest and supplies his teachers with as many copies as they need.

I have watched with a great deal of interest the development of teachers in charge of auditoriums in our alternating schools. In these schools comparatively few teachers outside of those having charge of the auditoriums see the films. So it rests upon the auditorium teacher to create the most favorable atmosphere for the film showing. Some teachers equally successful in apparent results do it one way and some another, and some are more successful than others who work along the same lines. I have always been skeptical of a textbook that set apart so many lessons for this chapter and so many for that, and one that gave too much detail to the steps to be followed by the teacher. This type of textbook may be necessary for some teachers but certainly not for the great majority. The skilled teacher organizes her subject matter and is by no means confined to one source of information or one textbook and presents this matter in such a way that nothing is told a pupil that he can find out for himself with reasonable effort.

Now the film if rightly used will constitute but one source of information. The subject matter of the film must be assimilated by a proper classroom reaction. This will require thinking, both on the part of the teacher and pupil. After seeing the film the pupil will be able to read into the text something he had not before. The best films for educational work will be those that stimulate the greatest amount of thinking. The educational film must be good in photography as applied to both pictures and titles. The titles should be the guide-posts of the film, turning the traveler here and there to the road that leads to the destination. Along with the film there should be available for the teacher a digest or pamphlet containing the titles, the teaching aims, and suggestions how best these aims may be realized. Opinions will differ as to what constitutes a good film for instruction. Those who are at work in trying to supply the schools with films that link up to the subject matter of the curriculum are entitled to the support and co-operation of educators whether we agree with them in all points or not.

6. Will the film prove to be a panacea for many of our educational ills?

There are many extravagant claims made as to what will be accomplished through the use of the film in education. First of all we must master our tools. We have the problem of training our teachers how to use the films in their classrooms. I want to emphasize this point. This training cannot be done in a day. It requires vision, experience, and growth on the part of the teacher. There are those who claim the film will reduce retardation to a minimum in our schools. Others claim its use will shorten the course for elementary and secondary schools at least two years. I appreciate the fact that it requires optimism and enthusiasm

A. G. Balcom One of the Country's Leaders in Visual Instruction Work

BORN and reared on a farm in Central New York, A. G. Balcom has gone far since those early days when he was the star pupil at the Union Free School in Hartwick, a village three miles from his home. He taught for two years, graduating from the Albany Normal School in 1887. For two years he was principal of the largest school in Kearny, N. J., where he remained for six years during the last year of which he was made local superintendent. He was principal of Franklin School, Newark, N. J., for twenty-three years. This school he supplied with slides, stercographs and other visual aids.

For seven years, while principal of Franklin School, Mr. Balcom was in charge of the Newark evening schools. He organized the system of free public lectures for the people which has become very popular and has grown in ten years from six centers to thirty, with a yearly attendance of 200,000. Extensive use of the slide and the film has been made with various types of audiences.

In 1918, Mr. Balcom was appointed assistant superintendent of public schools of Newark. He organized a system of visual instruction in addition to supervising the work of twenty schools. He gave to this task optimism, faith in his fellow-workers, tact and judgment, willingness to compromise individual opinion when important issues were at stake; desire to get opinions from associates before definite policies were fixed; ability to organize; initiative to get things started and persistence to carry them to a finish.

Mr. Balcom has made a study of the physical side of visual instruction—projection equipment. He believes all of the factors that constitute high class projection must be reckoned with. He has no sympathy with the idea, "Any equipment is good enough for the schools."

to carry out any plan, and particularly this plan of harnessing the film for educational use, but let us not allow our enthusiasm and optimism to warp our judgment, so that our expectations reach beyond the bounds of reason. Let us keep in mind that the film, if used aright, will become an efficient aid in the school, that it will bring to our pupils the atmosphere of distant people through picturing their habits and customs, and that it is already a powerful medium for propaganda work in health and Americanization. It gives a touch of reality to many of our great industrial processes and shows the wonders and beauties of nature in animal and plant life.



DEPARTMENT OF SUPERINTENDENCE PROGRAM

RURAL education will receive special consideration at the meeting of the department of superintendence of the National Education Association, which is to be held at Atlantic City, N. J., February 26 to March 3, 1921. One session will be given over to a discussion of the probable future of education in the United States and the policies and programs needed to insure that future. Special addresses will be made by Sir Auckland Geddes, ambassador from Great Britain; Congressman H. M. Towner, of Iowa, who introduced into the House of Representatives the bill to create a Federal Department of Education; President Nicholas Murray Butler, of Columbia University; Dr. John H. Finley, commissioner of education for the State of New York; Dr. Henry Van Dyke, of Princeton University; and Dr. P. P. Claxton, United States Commissioner of Education.

VISUAL EDUCATION FOR EVERY SCHOOL EVERYWHERE

That Is Henry Ford's Aim in Building Up the Ford

Educational Library—40 Subjects Available—

Low Rentals for Weekly Runs

BY BEATRICE BARRETT

MOTION pictures in every schoolroom in the country have for some time been the dream of all educators, and there is no question which has been more widely and more thoroughly discussed than this one of motion pictures which would be practical for use in the schoolroom, not to supplant textbooks but to supplement them.

In many localities the Board of Education has realized the great benefit of visual education, but has been unable to install it in the schools because there were not enough films of the right sort to be obtained, and the price was prohibitive on most of the films which could be obtained.

It was to counteract these two factors working against the good which could be done by visual education that Henry Ford conceived the idea of having films made which could be used in the classrooms as a supplement to textbooks. And with the same idea which rules all his activities Henry Ford decided that these films must be given to the schools of the country at a price which would make it possible for every school from the smallest to the largest to have motion pictures.

In creating the Ford Educational Library the plan was not to gather a few films on heterogeneous subjects which would be used sporadically for the general edification of the school as a whole gathered in an assembly Hall, but to establish the foundation for a reference library of motion picture films to be used by the schools just as they use their reference library of books. For example, when the teacher was ready to present to her class some special period in history she would look in her catalog of reference films and order from the motion picture library that film which covered the subject she was presenting, and use this film in her classroom in connection with the teaching of the subject to her group of scholars.

HAS THE DREAM COME TRUE?

This plan may seem almost like a dream to the teachers who have long struggled to make inadequate words describe some subject which it seems almost impossible for the student to understand. But the dream has now come true. The teacher is no longer hampered by lack of the proper equipment. In a few minutes as the subject is unfolded on the screen before him the pupil will get a better idea, a clearer understanding of the subject than he ever could get from a verbal or a written description.

The films which make up the current series of the Ford Educational Library have been prepared by leading professors of the universities of the United States. Each of the professors chosen for this work has had wide practical experience in visual education in the schools and in in-

structing teachers how to get the best from visual education in their schoolrooms, and each professor handles special subject for the library.

The Ford library is building for the future, and each film is prepared with great care with the idea that it is to form one of the units in a permanent motion picture reference library. Forty subjects have been prepared for the first year. They cover history, civics, agriculture, regional and industrial geography. These will be added to as fast as the films can be prepared and made ready in the laboratory and every year will see the library growing larger to cover the subjects which educators demand.

The plan was to give to the pedagogic world a production which would be within the reach of all, and Fitzpatrick and McElroy of Chicago have kept this in mind while working out their plan of distribution. The plan as worked out makes every educational distributing center a headquarters for the Ford Educational Library. They are to be the custodians of the films and can distribute them to the schools as they see fit. The centers may buy the film outright and then distribute it free to the schools. To enable them to become the center of this educational movement the price has been made five cents a foot, and as the reels run about one thousand feet in length this means that for fifty dollars the state can have this film for its own and send it from one school to another as it sees fit.

FIFTY CENTS A DAY RENTAL

For the convenience of the schools for whom the educational distributing centers are not easily accessible, commercial headquarters have been established where the film can be rented for fifty cents a day, or \$2.50 for the school week of five days. For this small sum the film is the property of the school for the entire school week. It can be shown to every class in the school if desired. It can be run again and again for the pupils until its subject matter is indelibly graven upon their minds.

But the making of authoritative films and placing them in centers where they are within reach of all, and making the price so low that the slimmest pocketbook can cover it, is not the end of the service. There is one more difficulty to be met. Many teachers have not yet used motion pictures in their classrooms. They do not know how to use them so as to get the highest advantage from them. But this point has not been forgotten in the plan of the library. When the professor makes the outline for the film he at the same time plans a synopsis to go with the film for the use of the teacher. In this synopsis is given a thorough outline of the subject treated; aids are suggested for the presentation of the film; and a list of reference books on the subject which will help to make the instructor thoroughly conversant with the subject before presenting it to the pupils. Also a list of the titles just as they appear on the film is given so that the teacher knows just what points are brought out in the picture.

CITIES EVERYWHERE BARRING CRIME FILMS

City Officials, Judges, Clergymen, and Social Workers Urge
Drastic Measures to Abolish the
Menace

MINNEAPOLIS, Denver, Newark (N. J.), Bridgeport (Conn.), Atlanta, Duluth, Superior (Wis.), and Chicago are a few of the many American cities whose inhabitants are up in arms against crime film. The menace to child welfare and the obvious stimulation of the crime wave which such pictures evoke have called down on the heads of the producers, distributors and exhibitors the wrath of the good folk of these communities. It now looks as though some of the edicts will be put into execution and no films in which crime appears, in any form, can be shown hereafter on the screens of those cities.

"Half the motion pictures shown are utterly destructive to the moral integrity of our youth," declared United States District Judge Robert E. Lewis, of Denver, in sentencing a dealer in narcotic drugs to ten years' imprisonment in the federal penitentiary. He cited instances of trading scenes and pictures of notorious persons, saying that these form ideas in the minds of young people. "Children are imitative," he added. "Certain films create an immediate desire to do the things depicted."

The Hennepin county grand jury has been looking into the situation in Minneapolis. Miss Genevieve Stone, principal of the Minnehaha school, told the members of the grand jury how the movies affected her pupils in their attitude towards crime. Mayor Meyers of Minneapolis asked the mayors of other Minnesota cities to bar movies in which crime is glorified.

The father of two young men who were sentenced to imprisonment for murder said his boys got the idea of holding up a grocer from the cheap movies. "Why, go along the streets and see little boys and girls with guns playing hold-up," he said. "The cheap movies are responsible."

"I'VE SEEN IT IN THE MOVIES," SAYS SCHOOLBOY

"When I say stop, you stick up your hands!" A lad even with a toy pistol greeted a woman in this fashion in Minneapolis street. At a local picture theater the pictures of the James brothers were being shown on the screen. Of course this boy had been there and the suggestion sank deeply into his impressionable brain. Another boy in a fourth grade class, when the principal tried to show him that criminals get the worst of it, declared: "Oh, I don't know. They get lots of money, and then they go off and have a good time. And lots of 'em don't get caught. I've seen it in the movies, too."

Clergymen of all creeds in Bridgeport, Conn., have denounced crime movies and several have urged a drastic law to regulate matters. In Duluth, Minn., the ordinance provides that no picture may be shown which is detrimental to the morals and training of any citizen, regardless of age. Pictures illustrating any scene which passes ridicule or contempt of religion, law, or the marriage state, or of any lewd or lascivious act are forbidden. Newark, N. J., Director of Public Safety Brennan has ordered all picture exhibitors that no film depicting crime and criminals at work would be permitted.

Another phase of the problem has cropped up in Albany, N. Y., where the state department of charities has declared a ban on films depicting cruel treatment of children under institutional care. Pictures of this kind, they maintain, are not true to life and constitute a grossly unfair criticism of those who labor in the charities and corrections fields. State legislation may be asked to put a stop to pictures of this character.



NAT'L EDUCATION BILL FAVORABLY REPORTED

THE Smith-Towner bill creating a National Department of Education in Washington, D. C., and providing federal aid to the states for the promotion of education, was favorably reported on January 11 by the House committee on education.

One amendment provides that the existing Bureau of Education shall be transferred at once to the new department of education and that other boards, bureaus and government branches shall later be transferred to the department.

Another amendment provides that courses of study, plans and methods for carrying out the purposes and provisions of the act within a state shall be determined by the state and local educational authorities. The Secretary of Education is denied the right to exercise any authority whatever with respect to the administration of education within the states, his power being limited to seeing that appropriations for particular purposes shall be expended for the purposes for which they are appropriated.

It is understood that if the bill becomes a law, a certain amount of the annual federal appropriation which is tentatively set at \$100,000,000 will be used for visual education; that is to say, any state which provides certain funds for visual education in the schools of that state will probably receive a proportionate amount out of the \$100,000,000 annual appropriation of the department.



FILMS IN ILLINOIS GUARDSMEN COURSE

FILMS to be shown the national guardsmen of Illinois, during the educational course from December through March, furnished by the Society for Visual Education, include:

- "The Meaning of Liberty," with films of French-Indian and revolutionary wars;
- "The Factors of Production," with films on the settling of the Ohio valley and central states;
- "The Use of Capital;"
- "The Division of Labor," with films on the Louisiana purchase, the Lewis and Clark expedition and the great plains of the west;
- "Communication," with films on the trans-Mississippi settlements and the railways of the United States;
- "Interdependence;"
- "Exchange Co-Operation," with films on the Rockies and the Pacific coast;
- "Thrift," with films on the canals of the United States and conservation;
- "The Worth of a Man," with films on industrial revolution and safety first;
- "Specialization;"
- "Americanization," with films on the steamboat and emigration;
- "The Price of Ignorance;" also the growth of cities and waste;
- "Productive Government;" the citizen and his relation to the government;
- "Keeping Trade at Home;"
- "The Meaning of Loyalty," the government and representative democracy.

6,400 SCHOOLS EQUIPPED FOR MOVIES

Interesting Figures Gathered by the United States Bureau of Education—Standard Width, Non-Inflammable Film Essential

BY R. F. EGNER

At least 6,400 schools in the United States are equipped with machines for projecting motion pictures. About 3,720 of them are elementary schools and 2,680 are high schools, normal schools, colleges, etc. This estimate is based on a recent investigation by the Bureau of Education which covered 5,500 elementary schools and 4,500 institutions of higher grade.

Of the 10,000 schools included in the investigation, 1,000 have standard size projection machines, 484 have made or will make arrangements to install machines immediately, and 2,025 schools have arranged to show the pupils educational films outside the school buildings. Of the latter group 62 per cent use theaters, 30 per cent use city, community, lodge, or club halls, and 8 per cent use churches. Of the remaining 6,491 schools, which have no projection machines, 67 per cent have electricity and have halls with an average seating capacity of more than 300 each, suitable for the exhibition of films. Twenty-five per cent of the schools do not have electricity in or near the school buildings, although facilities for exhibiting motion pictures could be arranged. Eight per cent of the schools could obtain electricity near the school buildings.

SOURCE OF FUNDS FOR SECURING FILMS

A summary of the information received from the 1,000 schools which have installed projection machines, as to the source of available funds for securing films, shows that money is received as follows:

Twenty-one per cent is raised by subscriptions among the pupils.

Twenty per cent is raised by charging admission to community gatherings.

Eighteen per cent is appropriated by the State, the county, the city, or the school board.

Seventeen per cent is derived from various private school funds.

Seventeen per cent is received from miscellaneous sources, such as parent-teacher associations, school improvement associations, entertainments, various institutions, and advance sales of tickets.

Seven per cent is received from personal contributions.

Commercial film companies and exchanges furnish films to 55 per cent of the schools which show pictures. Thirty-six per cent receive films from Government departments and altruistic organizations, and 9 per cent from industrial manufacturing concerns. A large percentage of the schools receive films from more than one source.

Appropriations of money to schools for visual education are usually small, although several schools have received appropriations of \$500 each. According to the information received, initial appropriations and increases depend largely upon the availability of purely educational films, such as supplement textbooks, and are suitable for classroom instruction.

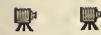
STANDARD WIDTH NON-FLAM FILM ESSENTIAL

Schools equipped with projection machines in which standard-size films cannot be used have difficulty in procuring films to fit their machines, and in many cases desire to exchange them for machines which will run standard size film.

The use of the standard-size film all over the world is therefore essential to the success of visual education, and the introduction of non-inflammable film equal to inflammable film in price, quality, and endurance will greatly promote visual education.

Some schools have had difficulty in providing booths for the projection machines. It is gratifying to know, however, that in several sections the stringent laws governing the use of the film have been relaxed.

The investigation shows that the use of motion pictures in the schools is increasing in popularity and that the method is regarded by many school officials as one of the greatest aids in education.



FILMING HISTORIC TOWNS OF BRITAIN

An extraordinarily interesting series of pictures is produced by the Stella Muir Productions, to be distributed by the Lionel Phillips Company, of London, England.

The series is to deal with historic towns of Britain, and each subject will be dealt with not merely from the architectural, but from the human standpoint as well. The idea is first to illustrate the history and growth of each town from the earliest records that can be discovered, and by presenting these historic objects and buildings in chronological order to trace clearly the development both of the architecture and the industry of the town itself. Having reached the present century, the film will proceed to give an intimate picture of local life with picturesque details of any events or customs peculiar to the locality.

A splendid start has already been made with a film depicting the ancient cathedral city of Canterbury, which has not only been the scene of some of the most stirring events in British history but also contains many fascinating records of the past, often in an almost perfect state of preservation. With its quaint waterways, so reminiscent in many ways of Venice, and old-world atmosphere, the beautiful city, which every year attracts countless thousands of visitors from every part of the world, should make a picture of unique interest that will be acceptable to opticians far beyond the borders of this country. Other cities to be dealt with in this series are York, Winchester, Salisbury, Ely, etc.

A special set of ten chapters will depict London under various aspects and a wonderful series of scenes of London by night taken by a new and beautiful process.



4000 PLAYERS IN GERMAN FILM

That film producers will have to keep an eye upon Germany if they do not wish to be outdone in spectacular effects is evident from a Berlin telegram announcing that Germany's biggest film effort was made the other day when the Coronet scene in "Anne Boleyn" was filmed in the presence of President Ebert and 100 members of the Reichstag. Four thousand persons took part in the scene, for the purpose of which a full reproduction of Westminster Abbey and other historical buildings has been erected.



PEDAGOGICAL RESEARCH

IN VISUAL EDUCATION



Edited by MAXIMILIAN P. E. GROSZMANN, Ph. D.

Educational Director of the National Association for the Study and Education of Exceptional Children

INTRODUCTORY ARTICLE

THOSE who take a sincere interest in the wholesome and sane development of children—parents, teachers, psychologists, sociologists—will readily appreciate the efforts of the editor of EDUCATIONAL FILM MAGAZINE to follow a policy of earnest study and research in the matter of understanding the underlying facts of the problem of visual education. In spite of all the clamor for truly educational films, we really know very little of the inwardness of the problem. We have been theorizing and speculating, mostly from more or less preconceived premises without actual knowledge of what has been going on in the children's minds.

There is a general feeling that we need the motion picture in the education of our young, and that we should militate against the evil influences which present opportunities are supposed to exert upon the juvenile mind. Cases of delinquency, waywardness, and crime have been thought to be the direct result of the indiscriminate attendance of children at the commercialized movies. The Chief of Police of Chicago has issued an order forbidding the presentation of any films which illustrate crime, even though the development of the story would lead to its punishment. A similar step has been taken in Newark, N. J. Director of Public Safety William J. Brennan has notified the motion picture exhibitors of that city that hereafter no films depicting crime or criminals at work would be permitted. "During the past few months a most careful investigation has been made into causes of the crime wave, especially concerning crimes of a spectacular nature," he says, "and my deduction has been that photo-plays and stage productions have in a measure been a source of inspiration to those criminally inclined. Personal interviews with criminals have positively borne out these facts."

It is interesting to note that Commissioner Brennan includes stage productions in his condemnation, so that movies do not bear the brunt of the accusation. Again, that he does not speak specifically of children attending motion pictures and play houses, but of all those who are "criminally inclined," in a general way. Whether the police, or any other public agency of like character, has the opportunity of scientific investigation and deduction remains to be seen. The *New York Times* does not seem to be quite ready to concede such powers and opportunities. We read:

"Out in Chicago, it seems, the chief of police has taken the rather large responsibility incidental to forbidding the exhibition of any film that shows the commission of a criminal act, even though the swift following of punishment is also shown. Another thoroughgoing condemnation of moving pictures was made by the president of Fordham University who sees them 'as a dangerous menace to the future moral welfare of the nation.'"

If a university president expresses such an opinion, it

deserves earnest consideration. Yet, it is merely an opinion, we venture to say, and opinions differ. We have no exact data, one way or another, such as can form a basis for truly scientific deductions.

* *

As against these condemnations, the *Times*, in the same editorial says:

"Evidently realizing that the moving pictures have come to stay and hopeless of abolishing them, all of their critics content themselves with demanding the banishment from the screen of what each considers immorality, vulgarity or futility, and the substitution therefor of the uplifting, the enlightening, the reformative. To none of these advocates of change and betterment, apparently, has it occurred that, no matter how 'good' the pictures may be made, they always will, and must, have one influence on the young that is perhaps the worst they do or can exert.

"It is sometimes asserted—with far more plausibility than truth, probably—that this or that crime was committed in emulation or imitation of a vicious achievement shown on the screen. What is not asserted, but should be, is that more than often—somewhere near to usually—the influence exerted is the reverse of this and even more deplorable, especially on boys. These, if normal, all have a thirst for adventure—for getting out into the world and doing and seeing things for themselves. This most commendable 'urge,' upon the natural and actual cultivation and satisfaction of which the welfare of the world and its inhabitants very largely depends, the movies divert and distort into complete sterility. The boy that spends much of his leisure time in the movie theaters contents himself with the adventures he sees on the screen, instead of finding adventures for himself and taking part in them, as he should. He watches the game instead of playing it.

"This is depravity of a most terrible kind, and not one of the professional moralists has said a word about it!"

* *

So there!

This is precisely where the trouble lies: we adult moralists are trying to figure out things from the standpoint of our own sophisticated self-consciousness, and forget to realize that the child is a growing thing, which may need all kinds of food in the building up of its mental and moral tissues. We are only beginning to understand that children are not small grown-ups, but quite different beings whose nature we must study, and while studying them we must lay aside all our adult notions and prejudices, and be quite observant in an impartial way.

The adult frog needs neither the gills nor the tail the tadpole is endowed with. But if you surmise that you can hasten the development of the tadpole into a frog by cutting off its tail, you are quite mistaken. The tailless tadpole will grow, yes, but into a bigger tadpole only; it will never be a frog.

* *

The fact is: we do not really know what the actual effect of motion pictures as now presented is upon the child. The purpose of this new department of EDUCATIONAL FILM MAGAZINE is to make an impartial and truly scientific examination of the factors entering into the psychological reaction of the child to the motion pictures he sees, and of the pedagogical demands in regard to what the motion picture should really mean in child education.

We are endeavoring to enlist the co-operation of lead-

ing educators, psychologists, child students, social workers, and all those who can assist in collecting *reliable and valuable data*, without fear or favor. We also appeal to parents who can record and report observations on their own children.

Some of the questions to be discussed, in addition to the points mentioned in the preceding paragraphs, are:

What is the effect of so-called sex physiology pictures? To what extent can, or should, screen pictures, still or moving, be utilized in instruction, to replace pictures in books and on the wall, or actual observation of processes, laboratory work, visits to factories chemical plants, the country, historical places, etc.?

Apart from purely instructional purposes, to what extent can the moving picture assist in forming the child's ideals and inspiration; his moral, ethical; religious, social and civic conceptions?

Should the moving pictures be used only in schools, or should there be special children's show-houses, or both?

What about the children's moving picture machines used in the home?

To what extent will the child's power of imagination, of visualizing the unseen by his own constructive fancy, be affected by supplying motion pictures in its stead unduly?

In particular, how should the fairy tale, and works of fiction, be handled in this respect?

Is it correct to speak of "children's pictures" in a general sense, or should we discriminate between pictures for different ages and grades of maturity, for different types of mind and experience, for boys and girls, etc.?

These are only a few questions which will invite research and discussion. What we need is not opinions, but *observations and facts*.

We have received helpful encouragement from a number of interested persons some of whom will eventually be asked to form a permanent committee of research.

Prof. ADOLF MEYER, Chief of the Phipps Psychiatric Clinic, Johns Hopkins University, writes: "The enterprise which you announce is undoubtedly very interesting. . . . The questions which you raise naturally ought to be straightened out by concrete experiments wherever possible."

Prof. JAMES E. LOVOIE, Dean, Extramural Division, New York University: "The plans for the new department of the E. F. M. . . . are extremely interesting to me, and I hope that it may be possible for me to do some research work along the lines suggested."

Dr. ERNEST L. CRANDALL, Director of Lectures and Visual Education, New York Board of Education: "I am much interested in your proposal . . . and I shall be glad to help."

Prof. F. M. McMURRY, of the Teachers College, Columbia University: "I shall be much interested in your work, and shall be glad to follow it. I agree with you that our knowledge of this field is little developed and also that there is high need that it be better developed."

A. G. BALCOM, Assistant Superintendent of Schools, Newark, N. J.: "I shall be glad to co-operate with you in every way possible. In fact, we are trying to answer some of these questions in Newark."

Dr. A. M. RABINER, Brooklyn: "It is unnecessary for me to write you to say that I am interested in that field . . . My limited knowledge of this subject is at your command, and you may call on me at any time, and be sure I will do my utmost."

Prof. LAWRENCE A. AVEHILL, Editor, The American Journal of School Hygiene, Massachusetts State Normal School, Worcester, Mass.: "I shall be glad to be of any assistance I can in the furthering of this project. I know of no topic of psychological import more needful to be investigated than this . . . If a comprehensive study could be soon undertaken to determine exactly what the effect of such stimuli as are ordinarily offered by public motion picture films is upon child nature, it would serve a very great need and would be gratefully received, I feel sure, by a great number of laymen who are waiting patiently for just that information. As for the other aspects of the proposed new department, they are equally interesting and important to investigate. I wish for the new department of EDUCATIONAL FILM MAGAZINE, under your editorship, a most successful and profitable place in our educational journalism. If my services or advice are of any value to you please feel quite free to call upon me at any time. This is a field of investigation in which I have been long interested."

These are only a few of the messages which we have received from people who know. Constructive sugges-

tions are invited from others whose experiences and ideas may be found helpful in arriving at definite conclusions.

RED CROSS SOCIETIES PRODUCING FILMS
"The Will to Live," Drama on Tuberculosis, a Child Welfare Photoplay, and Pasteur Institute Film Scheduled for Early Release.

IN a letter to the editor of EDUCATIONAL FILM MAGAZINE Edward Stuart, Chief of the Department of Popular Health Instruction, League of Red Cross Societies, 9 Cour de Saint-Pierre, Geneva, Switzerland, writes:

"I have found it advisable to go into the production of films to some extent and have recently produced a film through a combination between the Rockefeller Tuberculosis Commission and a French company, a drama dealing with tuberculosis called "The Will to Live," which has met with marked success in Europe both as a theatrical and a public health film. Copies of it have already been sent to the Rockefeller Foundation in New York. I have just completed a contract with the American Red Cross, the Rockefeller Tuberculosis Commission, and a French company for the production of a drama on child welfare, which will cost about one-quarter million francs. I am also interested in the production of a film on the work of the Pasteur Institute in Paris.

"There is an increasing interest in films of this kind in Europe and I have just had a conference with the Minister of Public Health in Serbia where they have an appropriation of more than a million francs for health propaganda, to include a large amount of film production."

The League of Red Cross Societies is an international organization of which the American Red Cross, the British Red Cross, La Croix-Rouge Francaise, Le Croce Rossa Italiana, and La Croix-Rouge Japonaise are members. Sir David Henderson is director general of the league.

Mr. Stuart as chief of the department of popular health instruction is making excellent use of motion pictures and is purchasing health subjects in Europe and America to some extent. Commenting upon this in his letter, he says:

"At the present time we are not making any large purchases as we have only just recently created this bureau and we are making a specialty of securing only those films which are particularly good, scientifically accurate, and suitable for our purpose of having them shown at lectures. I have found in connection with similar work which I have been doing for the Rockefeller Foundation that a very large portion of the existing films on public health have many defects and are quite worthless for our purpose.

"We are, therefore, at the present time only securing information regarding what films are available, where they may be obtained, and at what prices, and we are only purchasing those which we have reason to believe are good enough for our purpose. We subscribe to EDUCATIONAL FILM MAGAZINE and are able to get a certain amount of useful information from it."

In view of the valuable welfare work which the Red Cross is doing all over the world, the editor would appreciate any assistance or suggestions which our readers will be able to send direct to Mr. Stuart or through this office.

UNIVERSITY MAKES GOVERNMENT FILMS
WORKING out the system of visual education at the

University of Oklahoma, motion pictures have been taken of state departments by J. W. Shepherd, head of the visual education department at the university. Beginning with the opening session of the state legislature in January, pictures illustrating the passage of a bill up to the time it receives the governor's signature were made.

This film will be the first of a series to compose three scenarios on the branches of government legislative, executive and judicial. The scenarios will be used in teaching civics and government in high schools. At present few such films can be obtained and Mr. Shepherd says that so far as he knows there has been only one other attempt to film the branches of government for school use in the United States.

RELIGIOUS

METHODIST AND EPISCOPALIAN CHURCHES ENTER THE FILM BUSINESS

Both Organizations Actively Engaged Through Their Executive Councils—Methodists Open Studio in Chicago and Will Produce Pictures—Pennsylvania First Movie Field for the Episcopalians

BOTH the Methodist Episcopal Church and the Protestant Episcopal Church, through their executive councils, have entered the motion picture business. Both have given their official endorsement to the project, and the Methodists have gone so far as to open a studio in Chicago, and through the International Church Film Corporation, which is making films for them, has arranged for a nation-wide distributing organization.

The Episcopalians at present are confining their movie work to the Diocese of Pennsylvania and to the use of films for disseminating knowledge of the Bible, missionary propaganda and church publicity. Bishop Rhinelander thoroughly approves of the plan to make each local Episcopal church in the state a popular center in the community. He is watching the success of the experiment at the Church of the Incarnation, in Meadville, Pa., of which Rev. Seaver M. Holden is rector. Here entertainment films are being screened very Wednesday night, as a sample of what the church proposes to do all over Pennsylvania.

Rev. R. J. Wade, secretary of the board of conservation and advance of the Methodist Episcopal Church, is in charge of the motion picture plans in the Chicago area. Movie headquarters are being transferred to the western city from New York. A four story factory structure on West Erie street, Chicago, has been engaged as a studio for the production of religious and missionary slides and films for church, Sunday school, and community center

work. Players, directors, and camera men have been arranged for through the International and other film producers to carry on the work actively. Many film producers in both the theatrical and non-theatrical fields have been asked to submit pictures for the official approval of the Church.

A "White List" of approved films has been issued by the Chicago office of the Methodists. It is surprising to find Griffith's "Way Down East" in the list, unless it is meant that the picture is to be shown with judicious cutting of several objectionable scenes. It is reported that Griffith is to make a special production for the use of Methodist churches. Mr. Griffith's mother was a pious and staunch Methodist, it is said, and he feels that he owes this to her memory and for the good of the cause.

Among pictures to receive whole or partial indorsement in the latest "White List" are the following: "The Greatest Thing in Life"; "Alarm Clock Andy"; "Something to Think About"; "Homer Comes Home"; "The Toll Gate"; "The Love Flower"; "Shepherd of the Hills"; "Excuse My Dust"; "Over the Hill"; "Old-Fashioned Boy"; "Sweet Lavender"; "Girl of My Heart"; "Eyes of the Heart"; "Jack Straw"; "Easy to Get"; "Behold My Wife"; "Always Audacious"; "All of a Sudden Peggy"; "It Pays to Advertise"; "The Life of the Party (Arbuckle)"; "Red Hot Dollars"; "Paris Green"; "Heliotrope"; "Guile and Women"; "The Courtship of Miles Standish"; "The Sin That Was His."

HOW A CINCINNATI CHURCH USES FILMS

BY REV. RAYMOND G. CLAPP

Pastor Walnut Hills Congregational Church, Cincinnati, Ohio.

AS our church had no evening services for fifteen years because of the scattered location of its congregation it was decided in opening up a service not to have one of a conventional type already being maintained by other churches in the neighborhood, but to introduce new features in the hope of interesting people who had not been attending before.

Our morning congregation averages 125. The first evening service drew 175. We are hoping for a capacity congregation of 325, or 425 if we use the balcony. The balcony cannot be opened up under our building laws without erecting a second balcony stairway.

We instituted a Friday evening family entertainment on November 5 with a nominal admission charge to help us meet the expense of equipment.

We are cooperating with the Saturday morning children's matinees at the Orpheum theater (mentioned in EDUCATIONAL FILM MAGAZINE last year) by advertising their features and having some joint committee meetings with the representatives of the mothers' clubs and business men's associations, which are sponsoring the matinees.

We are using a Powers 6-A projector in a new metal

booth with a 900 watt mazda lamp for a 75 foot throw to a 12x12 aluminum screen. The screen is on a spring roller set in a box between the organist's bench and the seats of the quartet in the choir loft, and is pulled up toward the ceiling by ropes which are detached and draped around the corner of the organ when not in use.



MOVIES AT OTTAWA, ILL., LIBRARY

The children's program of library movies at Ottawa, Illinois, continues as usual this season. The fairy play, "Rumpelstiltskin," was shown December 4, and was one of the best children's films shown at the library. "The Magic Toymaker" was also greatly liked by the kiddies. Besides the movies there were Christmas stories and Christmas records.

The programs arranged so far are as follows:

Dec. 18—"Magic Toymaker."

Jan. 8—Gospel stories. "World War," "A Children's Comedy."

Jan. 22—"Bridge of Fancy," featuring little Mary McAllister. "Peak of Paradise," a travelog.

Feb. 5—"Childhood of Moses." "Moses Leading the Israelites." "Musty B," Young comedy.

Feb. 19—"A Place in the Sun," Mary McAllister. "A Bit of God's Country," a travelog.



AGRICULTURAL



FARM MARKETING PROBLEMS IN FILM

Nation-Wide Propaganda of Agricultural Organizations
Supported by Bankers in Big Trade
Expansion Plan

THE farmers are going into the movies. This is part of a nation-wide movement to help solve one of the greatest problems of the day, the farm marketing problem.

Announcement was made yesterday that a great educational movement, to embrace all the United States, reaching not only city dwellers but the rural crossroads, will be started this week. The Farmers' Film corporation, with offices at 910 Michigan boulevard, has been organized with William E. Skinner, secretary of the National Dairy Association, as secretary.

The marketing problems will be brought directly to the people by means of films. The production of the nation's food will be filmed from the sowing of the seed to the consumption by the ultimate buyer. The films will not seek to draw conclusions, but will lay the facts before the public, and the latter will be asked "to take such steps as their good sense points out."

BILLION DOLLAR PROPAGANDA

Part of the plan will be propaganda to help the American Bankers' Association raise the proposed billion dollar trade expansion fund, known as the Foreign Trade Financing Corporation.

According to its prospectus, the new company has the cooperation of the United States department of agriculture, state agricultural departments and colleges, the American Farm Bureau Federation, the Grange movement, and co-operative farming and marketing associations, as well as the National Dairy Association.

"The pictures will be shown in theaters, churches and schools, and it is believed they will do much to reduce prices by explaining the need of co-operation between city and farm and thus bringing about better relations between the two," the announcement continues.

The initial work has been undertaken by the Waukesha County corporation, a farm organization of Wisconsin, which has agreed to bear the preliminary expenses.

Harry E. Aitken, organizer of the Triangle Film Corporation, who was responsible for "The Birth of a Nation," will be associated with the new company. Mr. Aitken and his brother, R. E. Aitken, own the Meadow Brook farm, near Waukesha, Wis.

"This is exclusively an agricultural movement in behalf of the American farmer and consumer," Mr. Skinner said. "It will seek to reduce production costs, raise production values, and lower food costs.

"It will seek to eliminate the improper and useless 'in-betweeners.'"



WISCONSIN UNIVERSITY OWNS 3600 REELS

MORE than 3,600 reels of motion picture films are owned by the visual instruction bureau of Wisconsin University extension division and are available to the people of the state, according to a report just prepared by the director. Included in recent additions are 350 reels received from the government, 65 reels of Ford Educational films, and 45 purchased by the bureau.

AGRICULTURAL DEPT. FILM WORK

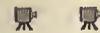
By F. W. PERKINS

Assistant in Charge, Motion Picture Activities, U. S. Department
of Agriculture

MOTION pictures for use in making common property of the knowledge developed by the investigations of the United States Department of Agriculture and in acquainting the public with the methods and significance of important lines of work carried on by the department are being used with increasing frequency in all sections of the country. The best proof of this is that the demand for these films has doubled in the past four months. At the present time the requests for loans of these pictures is greater than the supply. It would be possible right now to make good use of twice the supply that is available.

Motion pictures are going to the farmer principally through the portable projector—the small machine, about the size of a suit case, that can be transported easily from place to place and hooked on to a convenient lamp socket. Should there be no lamp socket—as is the case in most rural communities—the users of agricultural "movies" are using portable generators that can be operated on automobile engines or carried along in an automobile. In two or three states the agricultural extension organizations have equipped motor trucks with projectors, films, and a screen. The trucks are sent through a territory which has been placarded in advance. Arriving at the community where the pictures are to be shown, the projector is trained from the truck to the screen and the show begins as soon as darkness falls. Or, wiring may be run from the truck to the projector indoors, and the show may be given under cover in bad weather.

The motion pictures produced by the Department of Agriculture now include 120 subjects. Many of the pictures should be of great interest to the city dweller as well as to the farmer, for the scope of activities of the Department of Agriculture is so great that some of its work, at least, is of vital importance to every man, woman, and child in the country. New subjects are constantly being produced. In all the pictures every effort is made to make them as interesting as possible and at the same time to retain the accuracy of statement that is demanded in Government productions.



NEW YORK FOOD MARKETS IN FILM

A FILM showing how New York City gets its food supply has been produced by Community Productions, Inc., under direction of the New York State Division of Foods and Markets. It is intended to give farmers and city folk an idea of the channels of transportation and distribution through which fresh fruits and vegetables pass before they reach the consumer. Those who see the film realize for the first time what an immense volume of foodstuffs is moved through the congested market section of lower Manhattan a few hours after midnight in order that the vast population of the city and environs may be fed each day. The rushing to and fro of longshoremen unloading freight cars on floats, the crowd of jobbers and storekeepers pushing in to the railroad pier building as the doors open at 3:30 A. M., the hurrying of trucks and wagons to take the goods away half an hour later, are realistically shown.

COMMUNITY

"CHILDREN'S PLEASURE HOUSE" MOVIES

BY MARY A. BRADER

Graduate Secretary, Service League, Connecticut College,
New London, Conn.

THE Children's Pleasure House, (name submitted by Max Lipps of the sixth grade, which won the prize in the name contest conducted through the public schools of New London) is conducted as a part of the inter-racial program which the Service League promotes in New London, Conn.

The sociology students made a survey of the local theaters in reference to their appeal to children and also got in touch with the various national boards for better films supplying much needed materials.

The Children's Pleasure House has met six times with an attendance averaging between 500 and 600 each time. The following films have been shown: *Cinderella*, *Ali Baba and the Forty Thieves*, *Snow White*, *Tom Sawyer*, *Seven Swans*, and *Huck and Tom*. The meetings seem like big informal parties, the children responding splendidly to supervised play before the theater is opened and to community singing between reels. Community spirit and co-operation is probably best illustrated by the offer of music by the children's orchestra directed by a self-styled "executive". The following is quoted from an article which appeared in the *Survey* last spring.

"The applause of the children that greets the dwarfs at the moment they save Snow White from the poisoned comb or the Seven Swans when they rush down the river to the aid of their sister at the burning stake far exceeds any given over the Midnight Man when he saves Helen Holmes from the lion's claws." The reaction affords as much pleasure to the college girls who act as "guardians" as the pictures do to the children.

The college also receives the cooperation of the art department in this venture. The students of this department supply attractive posters which are placed in the public schools advertising each performance.

This year we plan to run a show every two weeks if we can get suitable films. On October 30 *Treasure Island* was shown at the Children's Pleasure House; admission five cents.

So far no attempt has been made to show pictures other than the best fairy tales we can procure. Our children seem to be exceedingly proud of a theater all their own. We have had no purely educational films.

NEW CAMERA TO GIVE DEPTH?

A CAMERA that "sees with two eyes" and makes pictures as a person would see them, with depth, is claimed as the invention of two Chicago men, P. John Berggren, a Swedish physicist, and George K. Spoor, owner of the Essanay Film Manufacturing Company.

Heretofore photographs have been made as a one-eyed person would see them—the perspective distorted and the figures out of focus when seen from any angle other than that at which the picture was taken, and without depth. When the new machine is applied to moving pictures, the inventors assert, patrons who sit in a corner or under the sheet or off to one side will see the pictures in the same way as those seated in good seats, and all will seem to be looking through a window at actual figures and scenes. The inventors claim they have added the third dimension, depth, to photography, which scientists have contended is an impossibility.

MOVIE SHOWS ON VIRGINIA FARM

John Armstrong Chaloner, Whose Phrase "Who's Looney Now?" Became Famous, Tries to Solve Farm Labor Problem

JOHN ARMSTRONG CHALONER, eccentric millionaire, whose telegraphic inquiry to his brother some years ago, "Who's looney now?," became famous, is trying to solve the problem of "How to Keep Labor on the Farm," by the establishment of a movie theater at his place, Merry Mills, two miles from Cobham, Albemarle County, Virginia.

The theater represents the reincarnation of a former cow-barn, with a spacious interior and wooden seats, comfortably heated and well supplied with accessories for showing the films. Each program is presented two evenings a week, on Wednesdays for colored people and on Saturdays for white folks. At a recent Saturday's performance more than 250 were present, representing twenty-one different localities. Many came from Charlottesville and as far away as the neighboring county of Fluvanna.

The majority traveled in automobiles, old-time family two-horse carriages and buggies. Some appeared in true Virginia fashion on horseback, and many others came afoot, generally accompanied by a flock of small children.

At each performance a good historical picture or melodrama of several reels is given, with a couple of excellent comedies.



CLEAN COMMUNITY MOVIE SHOWS WIN

So-Called "Legitimate" Commercial Shows Cannot Compete With Church Entertainment Programs

A SPECIAL dispatch to *Wid's Daily* from Minneapolis is enlightening and significant of the new conditions movie theaters are compelled to face in many communities:

In a complaint lodged with the United Theatrical League the Colonial theater of Watertown, S. D., states that the Watertown "legitimate" picture business is being ruined by so-called free shows, community films, and church entertainments given by the Methodist Church in that place. Various feature films have been shown, with no admission fee save a voluntary offering, and these have drawn the greater part of the attendance from the picture theaters, the complaint says. W. A. Steffes, president of the league, says that the league is taking firm steps to prevent release of films to churches unless previously shown at theaters, or unless they are strictly educational films.

And here is another case in point cited from the *Northwestern Christian Advocate*:

Parkdale, Ore., is a little town of about 1,000 people with a dearth of wholesome amusement. The social side of life was almost entirely neglected with the result that life was tawdry and often tempted sorely to the vicious. The Forum, a class of men in the Parkdale United Church, began to have some prickings of the conscience on the subject and determined to see what could be done in providing happy and sane amusement. A complete motion picture equipment was purchased and installed in the village hall. It was understood that no private gain was to be made out of the venture. The owner of the hall provided the building a very nominal cost. The newspapers advertised the showings free. The public was admitted at a price only large enough to actually cover the expense. Programs are shown every Wednesday evening, two hours in length. Church services are announced on the screens through the use of stereopticon slides. The "Forum Entertainment Bureau" has been able to completely master the situation and has so completely enlisted the interest and cooperation of the community that it is impossible for a regular commercial house to enter the field.



REVIEWS OF FILMS



By GLADYS BOLLMAN

"OVER THE HILL"

A PRODUCTION which is sure to please many non-theatrical audiences as well as theatrical ones is *Over the Hill*. The following extracts from the producer's introduction sets the by-note for the performance and *Over the Hill* is indeed what Mr. Fox represents it to be:

"Will Carleton, upon whose two poems, 'Over the Hill to the Poor-House,' and 'Over the Hill from the Poor-House,' this production is based, is known as the 'Farm



MOTHER, as interpreted by Mrs. Mary Carr in the Fox picturization of Will Carleton's "Over the Hill to the Poor-House," is one of the few genuine character portrayals on the screen which will endure. It would have been so easy to succumb to the temptation to make her a highly sentimentalized victim of misfortune, but Mrs. Carr was too much of an artist to fall into such a fatal trap.

Poet.' He sang of the homely things of life—the things with which you and I are intimately familiar. Nor has any poet ever revealed a keener knowledge of the inner workings of the hearts and minds of just Pain Folks."

In *Over the Hill* and its companion piece he touched upon the same subject which caused Absalom to break the heart of his father, David, King of Israel, and which evoked from King Lear his immortal plaint, "How Sharper than a serpent's tooth it is to have a thankless child." It is a subject which will wrest songs from poets of all the generations yet to come.

This play is the story of a mother whose heart never faltered in the performance of her loving care of her six children. Through the years of childhood she tried to deal justly with them, shielding always Johnny, "the wild one," who needed especial understanding and support. The father of the family was a wrenking, and added to her other burdens was his inadequate support. Her days were long and arduous. Childhood passed and twenty years later Mother is a burden. Johnny, who has served a prison sentence in order to shield his father who has stolen horses, provides for her financial support, but his money finds its way instead to a rascally brother's pocket. The various forms of ungrateful treatment offered to Mother and her patience under them end when Johnny returns from the West and straightens out matters.

The acting and direction of this picture are to be most highly praised. Mary Carr, who plays Mother, has created a very genuine, sympathetic mother whose virtue is that

she is the typical mother of thousands of everyday homes. Her interpretation is not overdrawn and not idealized; she is just an ordinary woman of the poorer classes, one of those "ordinary" women who are so extraordinary, and so plentiful. The direction also is most excellent and restrained with one or two exceptions. One continually expects poor Mother to have a shock after submitting to the boisterous affection of her Johnny, but she no doubt was rightly considered a sturdy old lady. And the dragging of the villainous brother is reminiscent of the earlier days of the photoplay. But that is only one scene among many better ones.

Over the Hill is a sad picture because it is a true picture. But we are more optimistic than Mr. Fox and hope that there will not be so many generations from which poets will "wrest" songs on this subject. For we hope that Mother will have a better chance in the future. Surely if all the Dads present and future could see this picture and take heed, the Mothers might have a better chance from the start. And if all the children could see it the Mothers who didn't get a fair start would at least get their share of gratitude for what they did do.

Over the Hill. Produced and distributed by Fox Film Corp., 130 West 46th Street, New York, and branches in most large cities. Not available for the non-theatrical field at present. 8 reels.



"BUNTY PULLS THE STRINGS"

LEATRICE JOY is just the lass to play Bunty—a wee bit managing and more than a wee bit wheedling, a lass who can put her arms akimbo and look fetching in a checkered apron.

For clean entertainment Bunty will fill the bill. Bunty



THAT pillow fight in the prolog to *Over the Hill* was a joyous riot of youth. How well the director Harry Millarde understood boyish delight in sleeping late in a warm bed, the sudden awakening, the brief but fierce encounter of the pillows, and the feathers—oh, the millions of feathers.

pulls enough strings to keep her people acting every minute, and their ignorance of the fact that they are Bunty's puppets keeps one in a quiet glow of amusement.

Bunty is the daughter of a stern Scotchman, Tam Biggar. She keeps house for him and softens his tyranny over the younger

"THE LAST OF THE MOHICANS"

son lest it drive him away as it did the older son. One evening the older son comes home in distress because he has taken money which did not belong to him. The father, who "banks" for the widow Simpson who aspires to the widower's heart and hand, takes her money to meet the emergency, intending to pay it back later. The plot thickens when Elen Dunlop, whom Tam jilted years before, comes to his house and reveals the fact that he, too, was not free from youthful follies. From then on we are permitted to see the sad plight of Tam, whose troubles grow more and more acute until Buntly, by weeding her bashful sweetheart Weelum, and searching out a mystery of many year's standing, brings everything to a happy conclusion.

The atmosphere of the little Scotch village, the ceremony of holding the plate at the kirk, which Weelum had to forego because of an accident to his Sunday clothes, the astonishment of the villagers in the kirk at the strange "goings-on," and the excellent character work of the players make this a humorous and enjoyable entertainment.

Buntly Pulls the Strings. Produced and distributed by Goldwyn Distributing Corp., 729 Seventh Avenue, New York, and branches in most large cities. 6 reels.

"NUMBER PLEASE"

WE wish that there were *any number* of comedies like this! Please, Producers, do make some more! Even the most particular person could not take exception to the experiences of this unfortunate wight who lost and lost again the affections of his lady love through misfortunes of the most amazing and amusing type.

Harold sees an opportunity to regain his lady's favor, by rescuing her poodle, but fate balks him at the very moment of triumph. He tries again, but the many vicissitudes of the telephone experience (which are as funny as can be imagined) cheat him once more. He tries to get rid of an incriminating bit of evidence which has no place in his innocent career and again is unsuccessful—and he ends in a worse plight than he began.

The comedy business is as clever as any on the screen and Harold Lloyd, as always, is irresistible. The scene is at a seaside resort (minus the bathing girls) with the merry-go-round, the freak mirrors, the penny-a-shot men, the hot-dog stand, the shoot-the-chutes, and many other familiar amusements as sources of humor. Apropos of the title, anyone who has ever tried to telephone will appreciate Harold's difficulties—which insures universal appreciation.

Number Please. Produced and distributed by Pathe Exchange, Inc., 1600 Broadway, New York, and branches in most large cities. 2 reels.

"HEIDI"

THE familiar and well beloved story of Heidi has been given to the screen by Prizma, in colors. Madge Evans takes the part of the little mountain girl who by her simple faith and love undergoes so much, and achieves so much for her dear ones. The picture carries a strong message and is particularly suited for the better type of programs.

Heidi. Produced and distributed by Prizma, Inc., 71 West 23rd Street, New York. 2 reels.

BATHING IN A DEWDROP

A LIVELY bathing scene in which the pool is a dewdrop and the bathers are creatures too small for the naked eye, is shown in one of the recent motion picture releases by the United States department of agriculture. The new film, known as "A Plant Disease and How It Spreads," was photographed under the supervision of scientists in the Bureau of Plant Industry, United States Department of Agriculture.

The pictures, most of which were taken through a microscope, deal with the organisms that cause rhubarb blight and result in heavy loss in truck farming sections. Field scenes also are included. Symptoms showing the existence of the blight, the extent of damage wrought, and methods of eradication are depicted in the film, which will be distributed through department channels.

WHY do my brothers mourn! Why do my daughters weep! that a young man has gone to the happy hunting grounds; that a chief has filled his time with honor! . . . The Manitou has need of such a warrior and He has called him away!

And yet over the story of a warrior beloved of the great Spirit the trail of the serial has passed, and the story has been touched with cheap thrills. This is very disappointing. The director may argue that he has heightened the dramatic values. He has heightened them only for an optience who will respond to nothing but cave-man stuff. The most notable instance is the death of Cora and Uncas. In the story Cora is in the hands of two Indians who at Magua's direction drag her along to another hiding place. As she is being hurried along she comes to a precipice and threatens to jump if she is made to go any further. Magua threatens her. At this point Uncas leaps into the fight and directs Magua's attention, but Magua's evil wish is carried out by one of the Indians who kills Cora. Magua stabs Uncas, but the Mohican, rising from the blow, uses the last of his failing strength to kill Cora's murderer. Magua then meets his end from Hawkeye's rifle and falls into the depths below.

See now how the film version runs. Magua flies with Cora alone to his wigwam. She rushes to the precipice and says "One step nearer and I throw myself off." Night falls. She sits watching, but sleep finally overpowers her. The Indian steals closer, grasps her hand. Now approaches Uncas, but too late to do more than meet an insoluble situation. Magua holds Cora over the edge. Magua's death means Cora's. While Uncas stands helpless for a moment Magua cuts Cora's hold and she falls hundreds of feet to the rocks below. Now comes a breathtaking tussle on the edge of the precipice, followed by a chase and scramble through the forest, followed by a struggle at the edge of a water fall. Splash goes Magua, and then, at last, Uncas fatally stabbed dies by the body of Cora.

Thus, instead of the story of the protection of woman, the long struggle between mad savage cruelty and the finer of the human emotions, and the loyalty of noble men whose "gifts of colours may be different but who have been so placed by God as to journey in the same path," instead of an ending as full of fine significance as a forest we have the cruel pride of the hero, the villain, and "the woman." The fine balance between savage and civilized man is tipped by the humane qualities of the latter.

We have Uncas, to make us sympathize with the passing of the red man. But the red man did not pass because he was *all* bad. At the burial of Cora, as Cooper tells it, the ceremonies of the Indian girls, beautiful as they were, lacked the light of intelligent hope which marked the prayers of the preacher, and therefore they passed—they were not enough. It is just this finer meaning of the whole story, the real rightness of the tragedy, which has been lost in the screen version. Instead of being a tragedy of the passing of the Indian and of the narrow margin by which the white man was superior to the red, it has been turned into a whoop-la melodrama.

Of course *The Last of the Mohicans* is far superior to the average screen production. It is a good film for the purpose of teaching the history of the days of 1757, the

perils of our pioneer ancestors and their courage, the life and habits of the Indians. It is a good theatrical picture, but it is not Cooper. It lacks the fineness which distinguishes a work of art from a mere story. And it is to be regretted that it will be seen in other countries as an American interpretation of American literature.

The Last of the Mohicans. Produced by Maurice Tourneur. Distributed by Associated Producers, Inc., 720 Seventh Avenue, New York. 7 reels.



THE SIGNING OF THE CONSTITUTION

WE the People" is a short reel, which partially records a pageant presented by the Constitutional League of America, "devoted to the education of the people in the principles underlying the Constitution and the distribution of the People's Edition of the Constitution to twenty million homes in America." This film records the choosing of George Washington for president of the body which drew up the constitution and presents in a graphic manner various members of the assembly, and the difficulties they found. Such a picture affords a vivid idea of the significance of the constitution and its importance as a living document.

We the People. Produced by Selznick for the Constitutional League of America. Distributed by Select. 1 reel.



SPECTACULAR HUNTING AND FISHING FILMS

BETWEEN 400 and 500 Syracuse sportsmen saw a series of films on outdoor life recently taken at hunting and fishing grounds, at Assembly Hall in the Syracuse, N. Y., Court House by the Anglers' Association of Onondaga County Monday night. The pictures cost upwards of \$10,000 and portray sportsmen in the act of shooting game or landing unusual fish. In addition to the pictures Dr. Charles Adams of the New York State College of Forestry lectured.

First was shown the decoying of Canadian geese. This is one of the most remarkable pictures ever taken of wild geese. Hunters are located in pits in a cornfield and hundreds of geese are caught by the camera, some within a range of 10 feet.

Swordfishing at Catalina follows. A complete story of the killing of a Marlin swordfish is pictured. This release is spectacular, showing the strike, the fight and killing of a 240-pound swordfish, with several shots where he leaps clean of the water six or eight feet.

Hunting the wariest game bird that flies, the turkey, is also pictured. There is a remarkable "shot" of a drove of wild turkeys with a six-inch lens—as big as in real life. A wild turkey in flight is caught with a "scatter gun" in the camera.

A beautiful film, directed by Hyman S. Watson, editor of *Field and Stream*, shows bass fishing on the Potomac River in Virginia.

To anyone who loves the big woods the next film is interesting and exciting, showing a moose hunt from a canoe in New Brunswick, several moose in the water at close range, and bringing in the trophy.

A duck hunt at Curles Neck, Va., is portrayed, giving a complete story with live stool and hundreds of ducks coming in to the decoys—some shots ten to fifteen feet away from the camera.

POPULAR ASTRONOMY

WILLIAM PARK, of the Scientific Educational Film Corporation, has revised his reels on popular astronomy which he screened privately some months ago, and has greatly improved them from a popular if not from a pedagogical viewpoint. The individual scenes showing the earth, the sun, the planets and the stars are more effective perhaps than they formerly were; they seem clearer, and certainly the explanatory subtitles are more specific and have more "punch" than in the previous version. There are too many exclamation points in the captions but for a theater optician these may add to the thrill of seeing the sun and the planets whirl around. Optically, the effect serves the purpose of describing the rudiments of elementary astronomy



SATURN, her rings, and her moons, as revealed in the new film on elementary astronomy produced by William Park, of Brooklyn, N. Y. The animation of the movements of the planets in their orbits around the sun and of the moons in their own orbits is ingeniously done, and the lighting is particularly effective.

in moving pictorial form; technically and pedagogically, the result is sometimes crude and confused although the effort is commendable and worthy of encouragement. As an indication of film possibilities in the teaching of certain sciences these reels are interesting, and as technical facilities improve this producer and others will perhaps give to the educational world motion pictures of superlative instructional value.

Mr. Park has also completed a film showing in animated drawings how the Nile river valley in Egypt has become fertile in the midst of a sandy desert. In an instructive manner it is demonstrated how the evaporated waters of the Indian ocean are wafted westward to the mountains, cooled and condensed there, and carried as a swift, broad stream down the river to the delta of the Nile.



MOVIES OF MARINE LIFE

A STORY of dredging the deep seas around the island of Antigua, near South America, was told by Prof. C. C. Nutting of the University of Iowa at the second of his group of lectures under the auspices of the Davenport, Iowa, Academy of Sciences, held Friday evening, December 10, at Trinity parish house.

Motion pictures disclosed many views of English harbor, an historic spot in the Lesser Antilles, activities of the exploring party dredging the sea for tropical fauna, and the dashing of huge waves on the Pillars of Hercules. There were several reels showing the ways of serpent stars, sea urchins, holothurians, crabs, turtles, and porpoises. A big anemone was seen devouring crabs. One film showed a sugar mill in operation, scenes in St. John's, the capital, and quaint rural scenes. There was also a series of lantern slides.

BOOK REVIEWS

By GLADYS BOLLMAN

"FATIGUE STUDY"

FATIGUE STUDY" is a book to make one sigh with envy. If all the holidays, chairs, foot-rests, rest-periods, home-reading boxes, pencil racks and ventilation systems suggested here were put into use among workers, how near the millennium would be! We should all go to work in factories and come forth at the day's end singing like the lark.

"Fatigue Study" tells in the first place the relation of fatigue to motion study, the problems and methods of fatigue study, and how to make a fatigue survey. This is of interest since the photograph is recommended as one of the most satisfactory survey records:

"Micromotion study is the name we have given to our method of recording motions and their surrounding conditions by means of a cinematograph and one of our special clocks which registers extremely small intervals of time, smaller than the elapsed time between any two pictures of the cinematograph film. The micromotion method enables us to record easily motions down to less than a ten-thousandth of a minute.

"By attaching lights to the moving parts of the body or machine, a path of light which resembles a white wire is seen on the developed film representing the path of the motion. Other devices for studying the relation of time, speed and distance assist in further analysis.

"These methods of applying motion study have been patented, but have been for years freely at the disposal of the colleges, which have begun to use them as means for recording accurately scientific data of various kinds. They have justified themselves as more accurate than ordinary records of activity and have within recent times been put on a basis which makes their cost compare favorably with less accurate methods of measurement."

The authors, with this research as a basis, suggest various methods and devices by which unnecessary fatigue may be eliminated, and rest from necessary fatigue may be provided.

The book is particularly of interest to industrial managers and social workers, and much of the descriptive material which has no relation to the use of the motion picture will prove helpful to them. The use of the film as an investigating medium is a subject worthy of further study and one of its possibilities is well treated here.

Fatigue Study: Frank B. Gilbreth, Lillian M. Gilbreth; Macmillan 1919.



THE UNIVERSITY EXTENSION MOVEMENT

FIVE million people, it is estimated, are being reached through motion pictures and slides sent out by the extension services. The extension departments of state universities and various state organizations are the channels through which these films are distributed. The pictures are sent free and must be shown free. Practically every subject of educational interest is represented in these films. This in brief, summarizes the contents of Bulletin No. 84, issued by the Bureau of Education, Department of the Interior. The details of this service, together with a directory of the centers offering extension service, and a list of extension publications will prove helpful to those wishing to use this service. A copy of this bulletin may be procured from the Superintendent of Documents, Government Printing Office, Washington, D. C.

The University Extension Movement: W. S. Bittner, Bulletin No. 84, Dept. of the Interior, Bureau of Education. Government Printing Office.

PROGRAMS

GENERAL RECREATION

THE WILLOW TREE—*Metro* 5 reels
(A beautiful and unusual Japanese romance.)

RELIGIOUS PROGRAM

THE ETERNAL LIGHT—*Catholic Art Association* 8 reels
(The story of the Life of Christ especially suited to Catholic audiences.)

COMMUNITY PROGRAM

NEWS WEEKLY—*Pathe* 1 reel
THE WOMAN WHO WORKS—*Y. W. C. A.* 3 reels
(How women have worked in past times; "Her safeguard and Ours,"—the better conditions today; "Her wages,"—and how they must be added to:—a splendid study for a community gathering.)
COMPANY—*Famous Players (Briggs)* 1 reel
(The bane of boyhood's existence but a fine subject for comedy.)

JUVENILE

CHUMMING WITH CHIPMUNKS—*Goldwyn* 1 reel
PATHE REVIEW No. 79—*Pathe* 1 reel
(Topics for entertainment and instruction including "The Making of Dolls," and "Queer Boarders at the Zoo.")
MOTOY COMEDY—*Educational Films Corp.* 1 reel
(A story acted entirely by dolls.)

JUVENILE—BOYS

BUSINESS OF CAMPING—*Educational Film Corp.* 1 reel
(Old methods and new—of interest to all boys.)
WARDS OF THE NATION—*Goldwyn (Ford)* 1 reel
(Life on an Indian reservation.)
EDGAR CAMPS OUT—*Goldwyn* 2 reels
(Before dark and after dark are two different matters—as Edgar found out.)

COMMUNITY PROGRAM

HIT THE TRAIL HOLIDAY—*Famous Players* 5 reels
(A law-enforcement drama—not without comedy, but carrying the message straight home.)

RELIGIOUS PROGRAM

A PALESTINE PILGRIMAGE—*Educational Film Magazine* 1 reel
(Scenes in the Holy Land.)
A MODERN RUTH—*International Church Film Corp.* 2 reels
(A story of a girl who followed the Ruth of the Bible story in sacrificing her homeland to serve others.)



EDUCATIONAL ADVERTISING

IF we are to be confronted with advertising at every waking glance, we must at least be glad that occasionally it is good. The Cunard Line puts out a "Geography Painting Book" in which children can color pictures (after a model) of Rheims Cathedral, The Tower of London, Gallipoli, Gibraltar, Vesuvius, the Colloseum, the Sphinx of Gizeh, the Pyramids, Jerusalem and the skyline of New York City. Two or three sentences of descriptive and historical information accompany each picture. Occasionally a tactful exhortation to obtain further information from teacher is inserted. This is undeniably "visual education," and is worth recognition by educators.

Around the World. A Geography Painting Book for Children. Cunard Steamship Co., Ltd.



TUBERCULOSIS FILM IN CANADA

ONE of the most interesting meetings of the Halifax Medical Society ever held took place recently, the feature of the meeting being the presentation of the film "Diagnosis of Tuberculosis," which was shown in Canada for the first time, through the efforts of the Massachusetts Health Commission. The film was explained by Dr. Miller, of the Kentville Sanatorium and Dr. Craig of the Health Commission. It portrayed a new method of diagnosing the disease. Dr. H. K. MacDonald, Vice-President of the society, presided and the Public Health Nurses were guests at the meeting.



WOMAN AND THE FILM



LET WOMEN'S CLUBS "CLEAN UP" THE MOVIES

Menace of Crime Films to Child Minds—Motion Picture
Survey by Washington State Women—25 Free
Yearly Subscriptions to This Magazine
Offered for Film Criticisms

BY MRS. WOODALLEN CHAPMAN

Chairman of Motion Pictures, General Federation of Women's Clubs

FROM all parts of the United States come letters indicating the deep interest women take in the subject of better motion pictures. Many groups are eager to undertake providing the children of their communities with programs of the best films, but do not know what pictures to select.

HOW YOU MAY GET A YEAR'S SUBSCRIPTION FREE.

As a means of stimulating those who attend motion picture theaters to keep a record of pictures suitable for children, the publisher of EDUCATIONAL FILM MAGAZINE offers a year's subscription to the magazine free to be given writers of the first twenty-five letters received by us, giving the title of what they consider to be the best film for children viewed by them during the past six months. In addition to the title of the film, we would like to know why it seems particularly suitable to the child-mind together with a record of any scenes or titles which would better be eliminated.

Extracts from these letters will be given in future numbers of the magazine, and the discussion which will follow will prove very stimulating to us all, leading us to consider more carefully than before just what elements go to make up the ideal motion picture for children.

MOVIES AND THE "CRIME WAVE"

The importance of improving the character of pictures shown to children is brought home to us with increasing emphasis as the days go by. The country is suffering from a "crime wave," and while we cannot hold motion pictures responsible for all of this wrong-doing, there are plenty of indications that the detailed depiction of criminal deeds does oftentimes act as a positive suggestion to certain types of minds. The Syracuse, N. Y., papers of January 17 present a startling example of the readiness of children's minds to respond to that sort of a suggestion.

Four little boys, from nine to twelve years of age, as they approached the railroad track on their way home from the movies, conceived the idea that it would be thrilling to see in real life just such a train wreck as they had witnessed in the motion picture theater.

From the picture they had learned just how to go about getting the kind of excitement they craved. Selecting a spot near the boulevard bridge, where an obstruction would precipitate the cars to the river below, they proceeded to drag heavy timbers and other material and pile it on the track over which an express train would soon be passing at the highest rate of speed. Fortunately, the conductor of a passing freight train observed the boys, felt sure they were up to some mischief, side-tracked his train, and reached

the spot in time to drag the obstructions away just before the western express, with its sixteen Pullman cars, came thundering by.

The frequency of such reports emphasizes in the minds of all thinking people the danger that comes to the nation's life through allowing motion pictures to give in detail the method of carrying out any wrong or criminal intention. It may be necessary, in order to have the conflict so essential to a drama, to have some wrong-doing in the picture, but it is not in the least necessary to show just how the criminal action was performed. Such depiction too often becomes a lesson in crime, and no producer can afford to carry the responsibility on his shoulders of having incited the young of our nation to criminal actions. The producers themselves should be the first to take action in this matter, and thus do away with one of the strongest arguments that exists today in favor of censorship.

MOTION PICTURE SURVEY OF WASHINGTON STATE

The Washington State Federation is planning to make a survey of the state as regards motion pictures in the near future. It is a plan which all states might well follow, for one of the first steps to take in attempting to improve conditions is first to learn just what are those conditions.

The state chairman sent in a request for assistance in preparing a questionnaire. The questions suggested may prove to be helpful to others planning to do the same work, and they are therefore given herewith. These questions will also suggest others, and it would be appreciated if all those who plan to make such a survey would send in the list of questions they finally decide to use. Each town is asked to send in the following information:

1. Name of the superintendent of schools.
2. Names of principals of high schools.
3. Names of schools equipped with motion picture projection machines.
4. Are films used in connection with classroom work?
5. Are they arranged in courses of study? If so, what courses?
6. Are entertainments given in the school building? If so, how often? Under whose management? With what success?
7. How many motion picture theaters are there in town?
8. What class of pictures are shown in each theater?
9. What efforts have been made by the women to influence the character of the pictures shown?
10. What do the women feel to be the especial need of their community?

LET WOMEN'S CLUBS MAKE MOVIES POWER FOR GOOD

From Chicago comes this interesting message: "The clubs of Chicago have been doing some work in the way of supervision but far too little. The managers of theaters in outlying districts are finding out the value of cooperation with the clubs, but in some congested centers it is much harder to accomplish results.

"I am working with young boys from nine to fifteen years of age and find that the money formerly spent for schoolbooks is now devoted to seeing absolutely pernicious movies, and the books have to be furnished by the school.

"What is most needed on the face of the earth is the arousing of the civic conscience as regards our next generation. A child spends a smaller portion of time in the home—in many cases the child is locked out of the home for the three hours between the closing of school and the return of the parents from work, and they go to the movies as the least objectionable thing to do.

"Think what an opportunity this would be for giving these children the right standards of life in the films that they see at this time. The 'movie' can be a power for good, and in the women's clubs we have the organization that can do the work."



RECENT PICTOGRAPH SUBJECTS

PICTOGRAPH 7060 deals with the adventures of a bear cub found by Irene and William L. Finley during one of their hikes through the Cascade mountains. The picture shows the cub at various stages of his growth; how he made friends with an old watch dog; how he taught the dog bear-boxing; and how he finally grew up and learned to make weather predictions from the tree-tops. The boxing match between the cub and the dog is very amusing.

Part of **Pictograph 7069** shows by motion technical drawings the inner and outer workings of the automatic riveter; and the latter part of the reel deals with the narrow gauge railroad up Mount Tamalpais in California, "the crookedest railroad on earth."

Pictograph 7070 deals with "The Human Voice in animated drawings, and the Finleys' studies of owls under the title "Hoot Mon!"

No. 7071 takes one for a trip down the Orinoco river in Brazil. There are cocoanut groves, plantations, ships loading with dyewoods and mahogany, street fiestas, and Arawak Indians.

"Gypsy Scientists" is the title of No. 7072. Glimpses of elk, deer, Rocky Mountain sheep, the hoary marmot and the snowshoe rabbit are seen, also the catching of rainbow trout. The Finleys made this picture for the Audubon Society.

One of the finest of the Finley nature studies is the hummingbird, in **Pictograph 7074**. This little winged jewel of birdland is shown gathering insects and honey on the wing and later feeding its babies in a tiny nest.

NEW FORD WEEKLIES INSTRUCTIVE

THE new series of Ford Educational Weeklies being distributed by the Federated Film Exchanges of America, Inc., under a contract with Fitzpatrick & McElroy, of Chicago, promises to be the most valuable of all from an educational and non-theatrical viewpoint.

No. 1 is called "A Fairyland" and shows scenes, tinted in sepia, of the Canadian Rockies. The "shots" are magnificent and the photography superb.

"The Message," No. 2, tells pictorially the history of the transmission of messages from the Indian runner to the radiophone. How telegrams are sent, received, sorted, routed, delivered, and the training of operators are shown.

No. 3 deal with "Democracy in Education." It takes the viewer through the public school system and shows how young America is taught those things which make for democracy and the spirit of free institutions; how the pupil is instructed in government, science, art, literature and music.

"In a Palace of Honey," No. 4 of the new series, pictures the work and life of the honey-bee and calls to mind the marvelous studies of this insect made by Fabre and Maeterlinck. Close-ups of the workers, the drones, and the queen bee are given. A swarm of flying bees following their leader and the killing of the drones by the worker-bees are features of the film.



SCHOOLS OBSERVE HEALTH DAY

HEALTH day was observed in the elementary schools of New York City on November 9, and on that day the teachers devoted their entire time to the physical examination of the school children. The defects observed were noted on specially prepared charts, which were sent to the office of the medical examiner of the department of health, by whom the defective children were examined. If his findings verified those of the teachers he suggested a remedy. The teaching staff were then expected to lend its support in urging the children and their parents to comply with the doctor's directions.

* * *

"Through Life's Windows," a moving picture analysis of the human eye made by P. D. Hugon for the American Optical Company, was shown recently at the Hippodrome, Portland, Ore.

ANNOUNCEMENT

☞ **THE FILM LIBRARY SERVICE** is prepared to distribute motion pictures through the outright sale of prints to non-theatrical users.

☞ Motion pictures for teaching should be owned—not rented. The text-book is owned by the school, not borrowed or rented. The film, to be used year in and year out, should also be owned by the user.

☞ **THE FILM LIBRARY SERVICE** offers for sale reels on almost any subject.

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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

AMERICANIZATION and educational work being performed at the Recruit Educational Center, Camp Upton New York, is shown in a two-reel film recently completed by the War Department, to be used by recruiting officers all over the country. The film shows the recruits at classes and on the playgrounds, where they demonstrate the supervised recreational activities of the new soldier.

* *

"How Life Begins" was shown on a recent Tuesday afternoon to 150 high school and grade pupils of Saranac, Mich. Following the showing George Plews of the State Department of Health and Miss Melita Hutzel lectured on social hygiene to high school boys and girls. In the evening Mr. Plews spoke to adults on "The Parents' Part in the Sexual Education of Their Children." The pictures and the lecturers were brought to this section by Roy R. LeValley, County Secretary of the Y. M. C. A.

* *

"Some Fakirs I Have Known" was the unique subject of a talk by Owen O. Wiard, a detective, at the Summerdale Congregational Church, in Ravenswood, Ill. Films and colored slides illustrated the lecture. The attendance is said to have been four times the usual one. The pastor of the church is arranging for an entire week of crime prevention lectures illustrated with movies and slides.

* *

According to A. C. Ringsred of the Duluth Public Schools, the state fire marshall of Minnesota has notified the local board of education that fireproof booths, complying strictly with the regulations, must be used in all of the schools where motion picture apparatus is installed. The building and grounds committee of the board has authorized the installation of such booths.

* *

On a recent Wednesday evening the Jefferson Avenue M. E. Church of Saginaw, Mich., presented an International program as follows: Drama, "By Their Fruits;" comedy, "The Ragged Girl of Oz;" "A Study in Tempo," illustrating the work of the high speed camera, a travelog, and a Bible picture. The program made a deep impression upon the optience.

* *

The First Christian Church of Houston Heights, Texas, has purchased a motion picture projector and will show Bible films frequently. The church plans to erect a new building in 1921 and will have modern picture equipment. Rev. T. F. Weaver, the pastor, is enthusiastic over the idea of teaching the Bible via the motion picture screen.

* *

E. D. Ackerman, chairman of the Americanization Committee of Milwaukee, has received films dealing with United States history and citizenship, which he has arranged to have shown at American Legion posts, clubs, social centers, and other local organizations. In some instances speakers will talk in conjunction with the films.

* *

The First Presbyterian Church, DePere, Wisconsin, featured a prohibition film recently. Screen productions will be seen every Sunday night after services.

"Miracle Money," a Ford Educational Weekly, and other films were recently on view at the Canton, Illinois, Y. M. C. A.

* *

At a recent Sunday afternoon meeting at the Rock Island, Ill., Y. M. C. A., Dr. W. C. Sensibaugh of the International Church Film Corporation explained the motives animating that company in the production of Bible films, two reels of which were shown locally. The Y members were keenly interested in what he had to say.

* *

Through the cooperation of public, parochial, and private schools of Brooklyn and Queens a course of health instruction was inaugurated under the auspices of the Committee on the prevention of Tuberculosis in Brooklyn, and the new Queens County Tuberculosis Association. Meetings were held at the Polytechnic Institute and at Public School 85, Long Island City. The program consisted of health talks and films.

Six motion picture theaters in Washington, D. C., were recently offered to the president of the Board of Education for use by the district schools. It was understood that the theaters might be used freely up to 2 p. m.

* *

Educational movies were shown recently for the children of Sioux City, Iowa in the morning at the Plaza Theater, and in the afternoon for the members of the women's clubs at the First Unitarian Church. No admission charge was made. Dean W. A. Russell of the University of Iowa supplied the pictures.

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The Milwaukee Public Museum is presenting a series of ten Saturday afternoon lectures illustrated by films and slides. Dr. L. D. Peaslee recently gave an illustrated talk on "Stock Raising and Meat Packing." One film pictured the life of the cowboys and another meat-packing processes. Dr. Peaslee's subject on December 11 was "Egypt and the Story of the Pyramids." The second lecture of the series was attended by 1200 Milwaukee school children.

* *

The heads of various departments of the University of Michigan are said to be seriously considering the use of educational films to supplement courses in geology, civics, history, and political economy.

* *

There was an illustrated lecture on social hygiene for women and girls over the age of fourteen, under the auspices of the Woman's Club of Beardstown, Ill., on December 2, at the Princess Theater in that city. The lecturer was Dr. R. S. Yartos, Educational Supervisor of the Illinois State Department of Public Health. The film shown was "The End of the Road."

* *

Films produced by the Society for Visual Education, covering history, geography, geology, astronomy, and botany, were seen recently by the members of the Lake Forest Women's Club, at Chicago, and the Federated Women's Clubs of Knox County, at Galesburg, Ill.

* *

The life of the Arapahoe and Shoshone Indians and the work the church is doing among them were revealed in an interesting film at the Parish House, Cheyenne, Wyoming. Bishop Thomas delivered a short address introducing the picture.

* *

On a recent Monday afternoon at the high school auditorium in Santa Cruz, California, a two reel picture on power farming was shown. The film is owned by the visual education department of the University of California.

* *

"American Catholics in War and Reconstruction" was the film shown recently at the Creighton Auditorium in Omaha, Neb., under the auspices of the Omaha Council of Catholic Women.

"Louisiana," a film starring Vivian Martin, was seen at the juvenile motion picture show in the Vermont Street Methodist Church, Quincy, Ill.

* *

The Women's Civic League of Baltimore, Md., is entertaining hopes of having motion picture machines placed in each of the city schools. The educational committee of the league is working to reform commercialized movies.

* *

The people of Muskegon, Michigan, saw themselves in movies at the Majestic Theater in that city. A film was made by the Tisdale Industrial Film Corporation of Chicago, showing churches, schools, large mercantile establishments, manufacturing plants, and city officials.

* *

A special cameraman from the educational department of the Pathé Exchange, Inc., has been in Pensacola, Florida, taking pictures of historical places to be used in a series of history films based on the historic spots of America, which are being compiled by Pathé.

The first presentation of the film "The Canonization of Joan of Arc," which is the only motion picture ever taken of the inside ceremonies of the Vatican, was given its first production at the Hotel Plaza, New York, on December 18, at the Christmas Festival and Mistletoe Dance held there to raise funds for the College of New Rochelle, N. Y.

* *

The Salt Lake City Home and School League recently had on its program Charles Ray in "The Nine O'Clock Town" and Fatty Arbuckle in "The Sheriff;" also Enid Bennett in "Fuss and Feathers" and a DeHaven comedy, "Springtime." The ushers and chaperons were Columbus and McKinley school teachers, with music by a saxophonist of the former school.

* *

A copy of the Pathé Gazette showing the memorial celebration of Armistice Day in London, England, has been presented to the Imperial War Museum, where it has been carefully put away in the archives for the benefit of future generations. A permanent museum for the preservation of films of national historical value should unquestionably be established in every land, and will be in the course of years.

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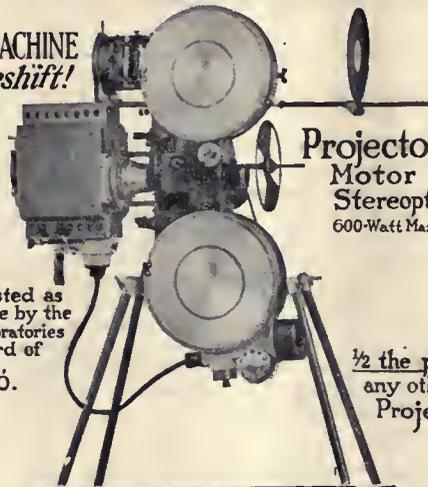
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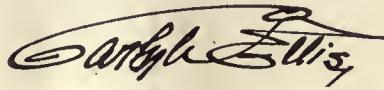
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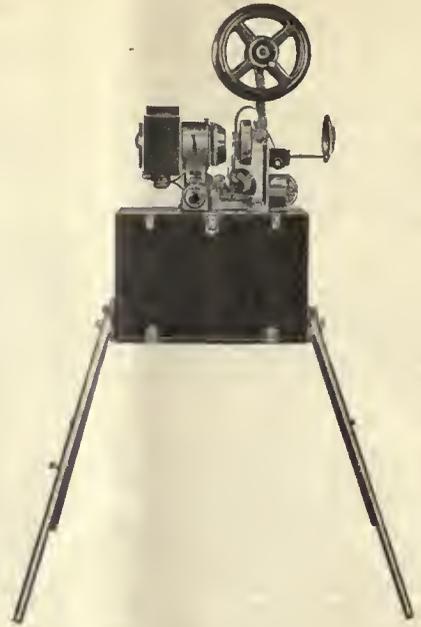
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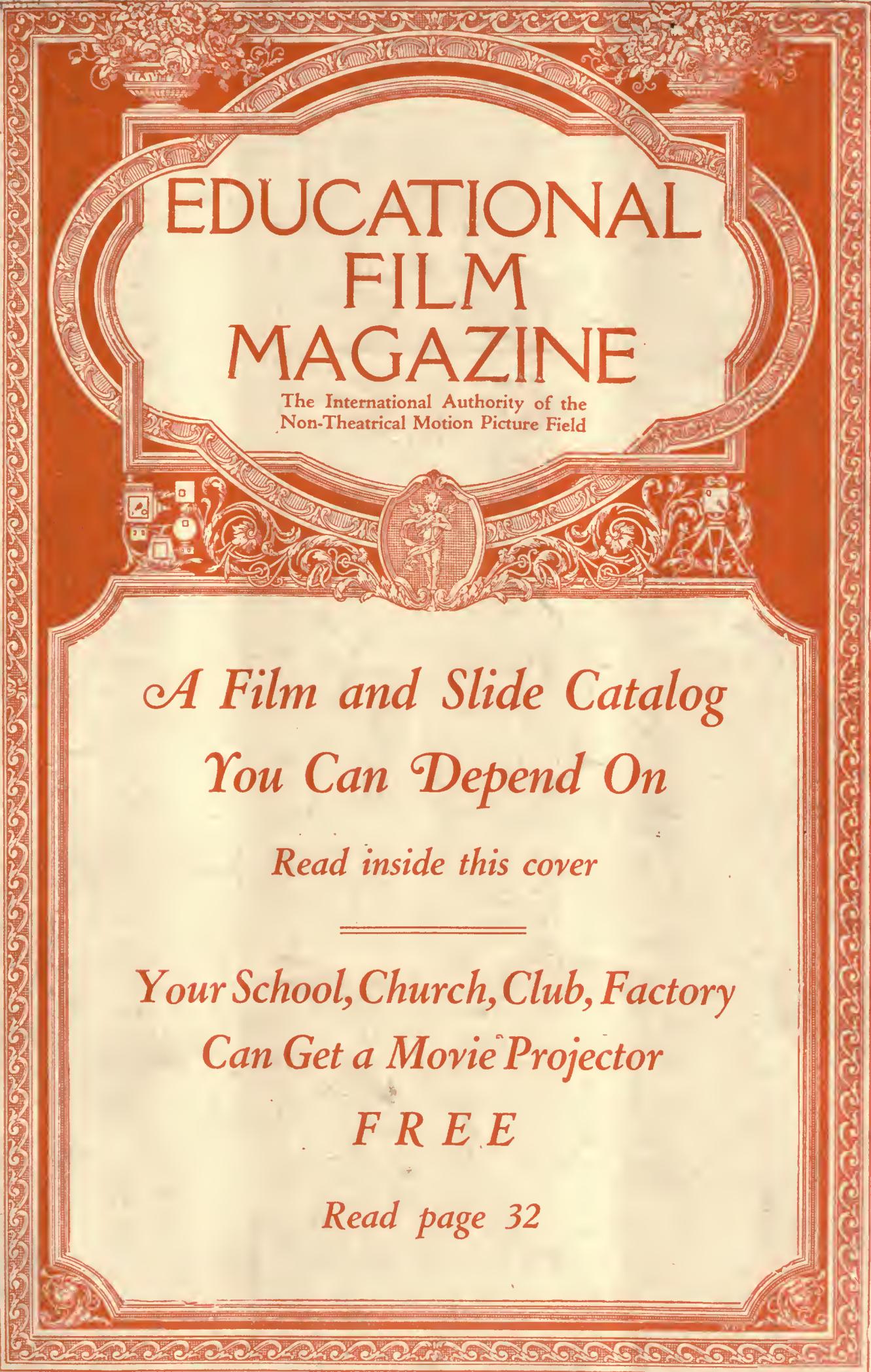
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F R E E

Read page 32

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DOLPH EASTMAN, Editor and Publisher

GLADYS BOLLMAN, Assistant Editor

Vol. V.

MARCH, 1921

No. 3

THE FILM A PANACEA FOR SOCIAL UNREST

IF ignorance of basic conditions and absence of mutual understanding and respect, to say naught of mutual affection, are the fundamental causes of wars, whether within or between nations and individuals, it might appear easy to some enthusiasts to write after this simple diagnosis a remedy for a cure: "Take the motion picture in large doses, and take it often."

Unhappily, however, there are other reasons for the state of social unrest which has existed externally with little change since the days of the Athenian oligarchy but which in its internal manifestations has recently undergone profound changes. The tremendous social and economic upheaval produced by the late war seems to have brought matters into clearer juxtaposition insofar as the upper, middle, and lower classes of mankind are concerned than any other world event since the founding of Christianity. Too long have ruling powers of the earth put off the reckoning. In the judgment of many sane thinkers the time has come to face the facts and adjust society to meet the changing conditions of life on this planet.



Before the war of 1914-1918 labor in the United States and other countries, if not entirely satisfied with its lot, if restless and ambitious inwardly, at least outwardly was comparatively peaceful and harmless. This is not to say that it had no grievances, that it was at the time or ever had been fairly treated by capital. That labor throughout the world had been shamelessly exploited by capital and government, yea, even by the church, for centuries is hardly open to question. But it required the enormous sacrifices of the war in men, material, money, and physical energy to bring home to the workers a bitter realization of the historic inequities and injustices, yea, cruelties, to which labor had been subjected since the earliest times. The reaction of the working classes

to this awakening has been violent, and still startles a world accustomed to the pre-war status.

Religious bigotry and intolerance too has raised its ugly head in Ireland where the fight is not so much for a free republic as for the domination of the Catholic group in the southern part of the country. Upon this sensitive chord bolshevik propaganda is playing in the Near and the Far East—a fact which is causing the British and French governing powers grave concern.



When we recall the statements made by those who visited Russia and by serious students of the Russian problem that the film might have saved that unhappy country to civilization had it been applied intelligently and in time, we will have some appreciation of what the motion picture can do to appease social unrest everywhere and to break down the barriers of ignorance, misunderstanding, prejudice, and hate and in their place establish bonds of knowledge, mutual understanding, sympathetic feeling, respect, and love. If the screen could do only an infinitesimal part of these things, it should be welcomed and utilized by all races, creeds, and colors of humanity. But, properly directed, it can do them all and should be prized today as man's most priceless gift to the future peace, prosperity, and happiness of earth's inhabitants and, who knows, to those of distant spheres.

Limitations of space do not permit detailing the many ways in which motion pictures can be applied to solve, or help solve, social and humanistic problems of all kinds; but these practical applications will be studied, tested and made workable by competent specialists. Even now a beginning has been made by several welfare organizations, with beneficent results increasing as the work expands and the workers in this limitless field increase in numbers and in personal efficiency.

MOTION PICTURES OF SOUND WAVES

Propagation, Interference, and Reflection of Waves
Ingeniously Filmed

By F. R. WATSON, M. Sc.

Professor of Experimental Physics, University of Illinois, and
Expert in Acoustics

MOTION pictures of sound waves! It sounds interesting even to the layman. How much more so to the specialist in physics and acoustics will appear from this article which is a more detailed description than the abstract of our investigation, which was presented before the American Physical Society in Chicago on December 28 last.

My scientific work has been almost entirely in the subject of acoustics. In 1909 I was assigned the problem of correcting the acoustics of the auditorium at the University of Illinois, a project which took about seven years for its successful completion. A number of papers by the author were published, describing the theory and practice of "Acoustics of Auditoriums."

In 1916 an apparatus was developed for showing wave motion, this subject being fundamental in the science of acoustics. The waves were generated on a water surface and made visible by a "stroboscopic" method.* A stream of compressed air was interrupted by a rotating wheel with a series of holes in it so that intermittent puffs of air could be blown against a water surface. The resulting waves were made



PHOTOGRAPH to illustrate the pattern of sound waves set up in an auditorium when music is produced.

visible by flashes of light that passed upward through the glass bottom of the tank containing the water and cast shadows of the waves

FILMING PHENOMENA OF WAVE MOTION

Motion pictures were obtained by arranging to have the flashes of light fewer in number than the puffs of air generating the waves. This resulted in a slow motion of the shadows of the waves on the frosted glass, that is, the waves appeared to move. The shadows were really composites of a considerable number of waves which by the



PROFESSOR WATSON was born in Lawrence, Kansas, in 1872. In 1876 his family moved to Los Angeles, California, where he attended the grade and the Normal Schools. Later, he studied at the University of California and Cornell University. In 1902 he accepted a position in the Physics Department of the University of Illinois and has remained there since in various positions, being advanced to Professor of Experimental Physics in 1917.

arrangement of the flashes of light were made visible when in the same position. Since they were really waves and not drawings, they presented the actual phenomena of wave motion.

By this procedure films have been obtained showing propagation, interference, and reflection of waves. One feature of the film consists in pictures of waves to imitate the action of sound in auditoriums. For this purpose, a miniature, vertical cross-section model of the auditorium was laid on the glass bottom of the tank containing the water. Waves were then generated by puffs of air that struck the water in the position occupied by an orchestra in front of the stage. The accompanying photograph shows one position of the resulting waves.

It is quite desirable in securing acceptable acoustics in a room to know how the sound waves act;

how they are propagated, and how after reflection they interfere with other waves. This knowledge allows an intel-



PHOTOGRAPH showing interference of two sets of waves. Taken by Prof. Eldredge of the University of Illinois.

ligent application of sound absorbing materials and an effective modification of objectionable surfaces to secure desirable acoustical conditions.

FURTHER FILM STUDIES NEEDED

It is planned to secure additional motion pictures of various phases of wave motion that will serve to illustrate in an effective way with actual waves just how the action takes

*"A Study of Ripple Wave Motion", *Physical Review*, Vol. 7, p. 226, 1916.

place. Many phenomena are known in a general way from the theory of the subject but detailed knowledge in some instances will be valuable. In the case of megaphones and phonograph horns there is a demand for accurate information; also, in the case of mechanical aids for deafness, there is a further need for data. Then, for educational purposes, it is desirable to exhibit the waves in motion.

The extension of the investigation to include motion pictures was due to repeated suggestions by Professor A. G. Eldredge, in charge of the Department of Photography, that such pictures would be of value. The photographs were taken by Professor Eldredge.

VISUAL EDUCATION AT N. E. A. MEETING Papers Read at Single Session of a Theoretical Trend— Commercial Exhibit Attracts Crowds

SO far as visual education is concerned the annual gathering of the Department of Superintendence of the National Education Association, which took place at Atlantic City, New Jersey, February 24 to March 3, officially was much like its predecessors—given over largely to theory and academic discussion and fruitful of no real, practical results for the schools and colleges of the country. Some of those in attendance deplored this tendency on the part of educators to talk and await developments rather than initiate forward steps and accomplish something definite. As one man put it:

"The way we are doing it will take fifty years to make visual instruction a power in the schools; what I want is to see it in general use in the schools within three to five years. The time has come to stop talking and begin taking action. Colleges and school boards and state educational authorities should get busy and make appropriations. Research work now going on in visual education will show the necessity for funds not only for the wide employment of motion pictures but other visual aids as well."

Wednesday afternoon, March 2, the only visual education conference of the meeting was held at the Hotel Traymore. There was a paper by John A. Hollinger, director of the visual department, Pittsburgh public schools; "Shall We Harness the Motion Picture?" by J. W. Shepherd, director of visual education, University of Oklahoma; "Material and Its Arrangement for Educational Motion Pictures" by W. M. Gregory, School of Education, Cleveland public schools. There was to have been a round table discussion but the lateness of the hour made this impracticable. Mr. Shepherd in his talk put forth a suggestion for unified constructive research work, showing that little real knowledge of pedagogical principles, effects and methods in visual instruction is in the possession of educators at the present time. Mr. Gregory outlined a formula for a model film production plant and standards for acceptable educational films.

The breakfast conference of the National Child Welfare Association at the Blackstone Hotel on the morning of March 2 was announced to take in visual education, but the only visual references were to the interesting posters of the association which are tacked up in the schools.

The commercial exhibits on the Million Dollar Pier were well displayed and attracted large crowds daily. Many concerns interested in selling visual equipment and material to the schools were represented.

The general meeting of the N. E. A. will take place at Des Moines, Iowa, July 4 to 9, 1921.

FILMS WILL SHORTEN AND ENRICH COURSES

By R. G. JONES

Superintendent of Schools, Cleveland, Ohio

THE educational film, as an agent in visual education, has rare possibilities which we pray will experience the least possible delay in consummation. The schools have been so busy in the exercise and development of routine abstract training that waste of children's time has been given scant consideration. Pupils have been both lectured and questioned beyond all reason, but if reason there be, it is because it is the easier way for those who have failed to exercise imagination and acquire a vision of ways and means less laborious and more effective. Geography, history, literature, civics, sociology easily lend themselves to filmland.

The Cleveland Public Schools have organized a bureau of visual education to secure and provide educational films for some twenty centers where motion machines are installed.

The study of industry and commerce has supplemented work in geography, and the allied fields in social sciences have profited as well. The larger high schools show films during the noon hour every school day, and to the educational films many amusement films have been added.

We eagerly await a more varied selection of films and expect to economize the time of students by shortening courses as well as enriching them.

SLOW MOTION FILMS TRAIN ATHLETES

Form Is One of the Hardest Things To Teach, Says Noted Coach, But the Cinema Has Proved Its Value In Training.

LAWSON ROBERTSON, noted coach at the University of Pennsylvania, and Coach Smathers at Emory College in Georgia have recently expressed themselves strongly in favor of using the motion picture in the more effective training of college athletes. A projection machine has been installed at the latter institution for this purpose.

Coach Robertson says he is amazed at the teaching possibilities of slow motion films in the training of athletes, and that within the next five years the use of the cinema for this purpose will be general. In France, Sweden and other European countries motion pictures have been used for some time past in the effort to bring athletics to a higher state.

One of the most difficult things to teach the aspiring track and field star, is form. Sprinters must recognize form, otherwise they handicap themselves in getting away from the tape. Weight men must observe the rules of form, otherwise they are handicapped, and so it goes through the entire gamut of track and field events.

Mr. Robertson says with the use of the cinematograph, it will be possible to take the picture of some noted athlete who has the proper form, then throw the picture on the screen slowly, giving those interested a chance to study every move.

Movies of some of the contests at the last Olympic meet at Antwerp will prove especially valuable for presentation to prospective track and field candidates. In the jumping events, for instance, every move of the jumper from start to finish is shown clearly. In the pole vault the pictures are especially interesting because they show the proper form in going over the cross bar, a form that is quite difficult for most novices to attain.

WORLD-WIDE COOPERATION FOR BETTER FILMS

International Federation of Better Film Societies, Known
as Saniga Cinema, to Act as a Clearing House and
Guide for All Good Pictures and Spread the Light
of Love and Knowledge Everywhere

By F. S. ONDERDONK, JR.

Organizing Secretary of Saniga Cinema
(The Film Light Crusade)

WHY duplication?" was asked in the January editorial of EDUCATIONAL FILM MAGAZINE with regard to producing educational films in America. Why limit this question to our country? The motion picture is essentially international; by translating subtitles one produced in Chicago can serve Berlin and Peking schools; another produced by a Paris surgeon can instruct physicians in Argentine and Sweden. The Society for World Culture in Vienna is making ethnographical and historical films, some on the human race, some even on America; perhaps exactly the same subjects are being produced in America. To avoid duplication an international clearing house which gives information to the various national producers and societies is needed.

"A Trip to Mars," reviewed in the January issue of this magazine, was seen by the author in Vienna theaters in November, 1918; after three inquiries to the Nordisk Film Company in Copenhagen, finally information arrived, stating that it was available at the Tower Film Corporation, New York. It has been released only by exchanges in New England and Michigan. A good, elevating film produced three years ago in Denmark is yet hidden to the majority of Americans! Four other films of equally high standard and beauty produced by the same company previous to 1918 have not yet even reached this continent!

This slow system of circulation is good enough for mediocre films which at best are a business proposition. But good photoplays which hundreds of communities, churches, and schools are in need of all over the world deserve quick spreading. This can be achieved only by an International Federation of Better Film Societies whose correspondents in all countries would notify headquarters of exceptional or objectionable films they see; this information would be passed on to the affiliated national societies who could induce national exchanges to procure the good foreign films or themselves act as exchanges. An International Federation, Saniga* Cinema, has been suggested to the following European better film movements and has been favorably considered by several of them. Exchange of film lists and literature between these national groups as suggested by Saniga Cinema has already begun.

EUROPEAN BETTER FILM MOVEMENTS

ENGLAND. The Cinema Re-Creative Circle (C. R. C.) was founded by Mary C. Horne and dates from the spring of 1917. "Re-Creative" suggests first the idea of the true end of all amusement, and with regard to the prospective developments of this infant prodigy, the new creative force which will find new methods, new effects, and new ways of presenting old truths and new wonders. It is an all-British movement, supported and encouraged by the sympathy and co-operation of thirty-five well-known and influential societies engaged in religious and educational

work. On its advisory council are duly appointed members of these societies, and a special viewing committee guides its choice of films. Its professed aim is "to unite in a definite and concerted effort, on practical lines, all clergy, teachers, and social welfare workers, in order to harness the unbounded force of the cinema in the interests of right thinking and noble living." The Cinema Re-Creative Circle, in response to invitations aims at establishing branches in Canada, America, South Africa, New South Wales, India and Siberia and through the co-operation of missionaries, in Persia, China and Singapore.

A second organization of more recent date, which is characteristic of the nation that produced the Salvation Army and the Bible Society, is the Kinema Mission Movement (K. M. M.). It desires not so much to take the film into the churches but to take the Gospel, by means of the film, to the 80 per cent outside the influence of the church. In view of the present scarcity of suitable religious films, the production of a number of special films will be the first work of the K. M. M. for which they are collecting £50,000.

FRANCE. The Catholic Society *Maison de la Bonne Presse* is the promoter of a French Federation of Good Cinemas; 230 assenting replies have been received from French clergymen, which is not so insignificant as there exist only 1,800 commercial motion picture theaters in France; 18 favorable answers came from foreign countries, and a similar plan is being carried out in Nicaragua. *La Bonne Presse* equips the above *Bons Cinemas* with projectors and conducts a film exchange which in the last year added 150,000 meters of film to their former stock; only a small percentage is religious; the rest are reviewed and cut films of a general kind. Their monthly *Le Fascinateur* gives information on the better film movement in various countries.

Lack of cooperation is especially remarkable in France. A small Protestant group *Le Bon Cinema*, which organizes exhibitions of educational and moral films, was unknown to the Y. M. C. A. cinema department and it took an American passing through Paris en route for New York from Vienna to make them acquainted. Likewise the Protestant group had never been heard of by the Catholic *Bonne Presse* and all three are not cooperating with the *Cinema a la Campagne* which, started during the war with patriotic aims, is now road showing with four *cinema-automobiles* agricultural, prohibition, and anti-tuberculosis films.

SWITZERLAND. The Swiss Commission for Cinema Reform was organized in 1919 in Zurich by several professors; their program is similar to that of the better film movements in other countries and they encounter the same difficulty in finding suitable films.

As formerly in history, Geneva again leads by forming an interdenominational committee which organizes evangelistic meetings where motion pictures dominate.

ITALY. The National Institute Minerva, devoted to edu-

* Saniga: Esperanto: Sane-making.

educational lantern slides and films, was founded in 1914 and has regular performances in Rome, Milan, and Naples. Its director is a deputy of the Italian parliament and warmly welcomed the suggested International Federation.

According to *Le Fascinateur*, the report that the Pope had put his ban on the Bible film produced in Italy is quite incorrect; in reality, high standing Roman Catholic persons have given expression of their approval. This remarkable film produced by Dr. A. P. Gariazzo shows the Old Testament in 26 episodes; six episodes were shown in Rome and received unanimous applause. The report adds that it is up-to-date technically, shows good taste and beauty, and is full of action.

SPAIN, FRANCE, BELGIUM. Several cities are promoting the use of educational films for school children with funds appropriated by the municipal authorities.*

HOLLAND. Three cities besides the Hague have recently installed motion picture theaters devoted exclusively to school children and forty-five other Dutch towns are preparing to follow this example.*

NORWAY. So far the only country (Russia excepted) where motion picture theaters have been nationalized; the government gives the former owners 5 per cent interest and the remaining profits are used to support hospitals and other welfare agencies.*

GERMANY. In Dr. E. Ackerknechts *Handbuch für Lichtspielreformer* (Handbook for Motion Picture Reformers) the appendix listing the German literature on motion picture problems occupies 40 pages. This list includes 138 books and pamphlets; fourteen periodicals (of which four no longer are published); and 521 articles printed in magazines not devoted to films. This deluge was mostly theory as lack of unity paralyzed the various societies formed to promote educational and better films. Progress was made when in 1917 a conference of reformers and teachers was held at Stettin and the *Bilderbühnenbund* was organized; about thirty German cities have municipally owned motion picture theaters which run a reform program of morally unobjectionable photoplays and educational films, and these have now formed a federation, the *Bilderbühnenbund*. The *Filmliga* (Berlin) encourages the production of artistic and high grade photoplays by reviewing films and recommending the good ones. The *Ufa*, the largest German film company, has a special culture department which produces educational films, some of which are already circulating in Scandinavia and South America. One of them treating social hygiene received a large silver medal for the best educational film exhibited at the International Motion Picture Exposition held at Amsterdam last year. *Ufa's* new film for instructing the deaf and deaf-dumb has been made by Professor Flatau of Berlin University. The difficulty of teaching deaf people is that they can only learn to read words off the lips of persons who are specially trained and gifted; such teachers are only in institutions where this kind of instruction is given for years. The motion picture's unlimited possibilities of repetition and transport will herein introduce a new era. A deaf lady on seeing this film for the first time was easily able to read sentence after sentence from the lips of the screened persons.

* *Le Fascinateur*

The recognition that educational films have received is shown by the fact that one is being made as a supplement to a thesis for attaining the degree of doctor at Berlin University; it depicts phenomena newly discovered in muscles of paralyzed persons.**

In the German speaking districts of Czechoslovakia motion picture theater owners have organized a Culture Federation and a corresponding Czech society is planned. The government of Czechoslovakia will make it conditional in issuing new licenses for establishing motion picture theaters that these will regularly give matinees for school children.

AUSTRIA. A promising society for visual instruction, *Kastalia*, showed films to school children in the years preceding the war but the bud was blighted in the upheaval. After the revolution the government of the new German-Austrian Republic organized a State Film Office to produce films devoted to public welfare and education; it has already made a film depicting Vienna famine conditions that was helpful in procuring aid from foreign countries. In March, 1920, a conference of Austrian reformers and teachers interested in film problems convened in Vienna. The author had opportunity to tell of the efforts made in America and his suggestion for world-wide cooperation for better films was heartily applauded. As a result of his lecture a *Saniga Cinema* committee was formed as the Austrian branch of the planned International Federation.

SERBIA. As was told in the February issue of this magazine, the Minister of Public Health has an appropriation of more than a million francs for health propaganda, to include a large amount of film production. The government is interested in the growing movement to teach through the motion picture.

ROUMANIA. The Minister of Public Education has recently made inquiries of American film producers and publications with a view to installing cinema equipment and screening films regularly in the public schools of Roumania. A considerable appropriation has been given for this purpose.

INTERNATIONAL COOPERATION ESSENTIAL

All the above better film movements are confronted by the difficulty of procuring suitable motion pictures and thus world-wide cooperation becomes a necessity. In the same year that the Old Testament is being filmed in Italy, an American company is producing reels dealing with the Creation and the Garden of Eden. While six reels of popular science films ("The Mystery of Space," "The Earth and the Moon," etc.) are being distributed in America, the French release a big astronomical film in five parts: The Earth; the Moon; the Fixed Stars; the Planets; the Sun. Of necessity this implies partial duplication. Can we doubt that each of the above four series (Old Testament, Creation, Popular Science, and the Astronomical) would have attained heightened significance and use when produced according to a prearranged, co-ordinated plan, so that one would supplement the other?

According to Flammarion, whose books popularizing astronomy are famous, the astronomical film composed by Louis Forest is a "grand film d'éducation à la française."* In one reel the earth appears as a lighted spot which grows

(Continued on page 12)

** *Korrespondenz für Wissenschaft und Technik im Film*



PEDAGOGICAL RESEARCH

IN VISUAL EDUCATION



Edited by MAXIMILIAN P. E. GROZSMANN, Ph. D.
Educational Director of the National Association for the Study and
Education of Exceptional Children

RESEARCH COMMITTEE BEGINS ITS WORK

Dr. Kempf, Prof. Lough, and other Members Offer Suggestions—Tentative Questionnaires for Parents and Teachers—Dr. Claxton Cooperating

TRAINING OF THE EMOTIONS

The fundamental emotions, like love, fear, anger, jealousy, are as much in need of training as are the so-called mental faculties, as reasoning, memory, abstraction, etc. In fact, they are the mainsprings of conduct and character. From them also spring those psychoses which lead to the insane asylum. This was pointed out very strongly by Dr. Kempf at the meeting of our Research Committee, and he is preparing definite suggestions how the motion picture may be used in this field. He showed how some of the pictures now presented are apt to pervert these emotions, and how we can use material from the world's best literature in the training of children in this respect.

HISTORICAL AND LITERATURE FILMS

Much of what is presented now is neither history nor literature. Scenario writers take great liberties with the historical and literary material they use. Prof. Lough reported how confused the pupils of a certain high school in New York City were when they saw, on suggestion of their literature teacher, a film production of Scott's "Ivanhoe" and contrasted it with the poet's masterpiece which they were then studying in class. Similar discrepancies can be discovered in historical presentations. We may have to allow the scenario writer the same leeway which we allow the author of an historical novel or the dramatist, in arranging the facts so that they express the spirit of the period even if they are not altogether chronologically exact. Neither Shakespeare, nor Scott, nor Goethe, nor Schiller, nor Ebers, nor Wells, is a historian; they have used the "licentia poetica" to the limit. But they have given us historical inspiration without falsifying the spirit of the period. The scenario writer must follow their example, and not that of the journalist who writes for effect and places the spectacular above the artistic and the true. The committee is prepared to investigate along this line of presentation. Prof. Lough plans to make arrangements to have pictures shown at New York University in a regular students' course, for study and comment.

DIDACTIC FILMS

Another line of study will be directed towards solving the problem of how a subject must be presented to meet the needs of different grades in school. Just as the prevailing sets of textbooks, said Dr. Galloway, are unpsychological, so are the films which are supposed to illustrate didactic elements. The field of investigation along this line alone is very wide. We must learn to understand the workings of the child mind at each developmental period, and must adjust our methods of presenting material for

Preliminary List of Members of the

COMMITTEE ON PEDAGOGICAL RESEARCH IN VISUAL EDUCATION

Working under the auspices of
EDUCATIONAL FILM MAGAZINE

- Maximilian P. E. Groszmann, Pd. D., Chairman, 107 West 87th Street, New York
- Lawrence Augustus Averill, Ph. D., Prof. Mass. State Normal School, Worcester, Mass.
- A. G. Balcom, Assistant Supt. of Schools, Newark, N. J.
- Dr. A. A. Brill, 1 West 70th Street, New York
- Mrs. Woodallen Chapman, Chairman Comm. Community Service on Motion Pictures, Gen'l Federation of Women's Clubs, 220 West 42nd Street, New York
- Ernest L. Crandall, Director of Lectures and Visual Instruction, Board of Education, 157 East 67th Street, New York
- Dr. T. W. Galloway, Associate Director, Dept. of Educational Activities, The Am. Social Hygiene Ass'n, 105 West 40th Street, New York
- Charles F. Herm, Harrison, N. Y.
- Dr. Edward J. Kempf, 100 West 59th Street, New York
- Prof. James E. Lough, Extramural Division, New York University, Washington Square, New York
- Everett Dean Martin, Director, Cooper Union Forum of the People's Institute; Chairman, The National Bd. of Review, 70 Fifth Avenue, New York
- Prof. J. L. Meriam, University of Missouri, Columbia, Mo.
- Geo. E. O'Dell, Ethical Society, All Souls Church, Grand Rapids, Mich.
- Dr. A. M. Rabiner, 354 So. Third St., Brooklyn, N. Y.
- Rowland Rogers, Vice-Pres. Picture Service, Inc., Chairman Curriculum Committee, N. Y. Visual Instruction Ass'n, 51 East 42nd Street, New York
- Dr. Alfred H. Saunders, The Educator's Cinematograph Co., 70 Fifth Avenue, New York
- David R. Sumstine, Ph. D., Principal Peabody High School, Pittsburg, Pa.
- J. W. Shepherd, Director of Visual Instruction, University of Oklahoma, Norman, Okla.
- Joseph J. Weber, 195 Claremont Avenue, New York.

IN order to place the work represented by this department on a firm scientific basis, a Research Committee is being organized which is to suggest and conduct definite lines of investigation. The first meeting of this committee took place on Thursday, February 10. Its preliminary organization is as given above.

The discussion led to several important suggestions, and the work of inaugurating active research was at once started.

assimilation to the child's own method of thinking and feeling.

FAIRY TALES AND STORIES

Strong criticism was expressed in regard to the manner in which some producers have handled the children's favorite tales. They have taken with them even more liberties than the historical scenario writers have done with the facts of history. And yet it is well to remember that a child is very impatient with arbitrary variations of the stories he loves best; he wants to have them told, or read to him, in the same form over and over again.

Some stories, those with a symbolic and mythological background, are difficult to illustrate; many a break may be made in presenting *Beauty and the Beast*, or *Red Riding Hood*. A very elaborate film, sensationally elaborated, was the production of *Jack, the Giant Killer*. It had to be rejected because it violated the integrity of the story by combining several independent tales in one, in order to give opportunity for more than one reel and for sensational pictures; and also because it portrayed violent scenes so gruesomely that not only children but even grown-up women were made hysterical. The recent filming of "*Black Beauty*" was likewise criticized for the introduction of matter which was foreign to the simple story, and which was objectionable further for the reason that it pictured a nauseating crime.

ILLUSTRATIVE FILMS

If illustrations, by motion pictures, of laboratory experiments, of the work done in factories and plants, and similar constructive elements in the teaching process, are to be really fruitful, they must be organically connected with first hand experience. Three stages may be distinguished:

- (1) Preparation: the film is used to give the student the right idea of what he must look for in his experiment, or visit, etc.
- (2) The experiment, or visit, itself.
- (3) Development and expansion of the experience through the film, *after* the experiment, or visit, which latter could cover only a small field of actual observation or try-out.

THE FILM IN THE EDUCATION OF EXCEPTIONAL CHILDREN

It is evident that a systematic development of the use of film pictures will have its special significance in the teaching of deaf and of hard-of-hearing children, of those who learn slowly and painfully, of backward children, and naturally of those who, like cripples and invalids, have difficulties in gathering first-hand experience. Furthermore, the motion picture will be a valuable adjunct in the teaching of chronically incapacitated children, in hospitals and sanitoriums.

RETENTION OF FACTS LEARNED

Principal Dr. Sumstine, of the Peabody High School, Pittsburgh, suggests the following experiment which we herewith submit to our readers, to be tried by all who have the opportunity, results to be reported to this department:

A film and a printed story of the film. Present the film to one group of children, and let another group read the story. Test both groups with the same questions at intervals of 24

hours, 10 days, and 3 months. Compare the two groups at the different periods in respect to facts learned and retained. Care to be taken that the two groups do not exchange memories. See Dr. Sumstine's article in *EDUCATIONAL FILM MAGAZINE* of February 1919.

The following tentative questionnaires are submitted for use by parents and teachers:

TENTATIVE QUESTIONNAIRE FOR THE USE OF PARENTS

- (1) Of what age are the children you have taken to the movies?
- (2) Have you accompanied them, or did they go alone, or in what company?
- (3) How often have your children attended the movies? Are they attending regularly, or at what intervals?
- (4) Have you made a selection of pictures for them? If so, what principles have guided you in making a selection?
- (5) Have you aided your children in the understanding of the pictures seen by them? In what manner?
- (6) Have your children seen crime pictures, sex or triangle pictures, high life pictures, and other pictures produced mainly for adults? State details as far as you can.
- (7) What have been the actual effects of the pictures seen upon the children?
 - (A) Distinguish between the effect of:
 - (a) Blood-and-thunder stories and adventures;
 - (b) Criminal acts and their punishments;
 - (c) Comic pictures; illustrated puns and jokes;
 - (d) Sex information pictures;
 - (e) Fairy tales, and reproduction of stories and classic literature.
 - (f) Travel and geographical pictures;
 - (g) Industrial pictures;
 - (h) Historical dramatizations;
 - (i) Scientific demonstrations:
(including movies used in school and Sunday school)
 - (B) Consider:
 - (a) Do the children talk much to you or among themselves about the scenes portrayed?
 - (b) Do they reproduce scenes in their play and games?
 - (c) How far do they seem to understand what they have seen?
 - (d) What seems to be their favorite type of scene or theme to talk about, or to reproduce in some form?
 - (e) What seems to be repulsive to them?
 - (f) Do they remember their film experience for a long time, or do they readily forget? Or do the memories re-appear in their consciousness, or in their conduct, after a lapse of time?
 - (g) How are their states of mind, of temperament, of fatigue or restlessness, their sleep, their dreams affected?
 - (h) Does their conduct seem to be affected by the scenes they have witnessed? In what manner? Temporarily or with any degree of permanence?
 - (i) Are they stimulated in their studies and general attitude?
 - (j) Are they satisfied with the opportunities you and the school give them to see pictures or are they craving to see more, and tempted to satisfy this craving by illegitimate methods?
 - (k) Does the impression produced by the moving picture seem clearer and more lasting than that made by books, textbooks, illustrations, etc.?

SUGGESTIONS TO PARENTS

NOTE: Do not allow your adult conception of the value of a picture to interfere with an unbiased statement of actual observation. Your own idea of the effect of a picture may be quite wrong. Do not rely merely on answers your children may give you to direct questions by which you intend to elicit information from them; the children may give the answers which they think you want, and not tell what they actually feel or think. Observe them and record their seemingly unobserved, unguarded, spontaneous, unsolicited reactions. Put aside all your own prejudices and preconceived ideas. What we must learn to know is the fact of the case, and the truth behind the fact. We must approach the child as scientific observers, not as professional moralists, if we desire to obtain these facts and the truths they imply, or hide. What may shock our adult conscience and consciousness may be entirely harmless, or entirely overlooked, or even distinctly necessary in the development of the child mind.

Record in every case the age of the child, its mental maturity, its mental type, its previous experience, its sex, its environmental conditions. All these factors affect the reaction of a child to a certain stimulus. A child from the tenement districts will see things quite differently from one who has been brought up sheltered from contact with environmental problems. A child that has come from Italy will be differently impressed from a child

born and raised in the Balkans and then transplanted to the United States.

Send answers to Maximilian P. E. Groszmann, Ph.D., Chairman Committee on Pedagogical Research in Visual Education, 107 West 87th St., New York City.

TENTATIVE QUESTIONNAIRE FOR THE USE OF TEACHERS

- (1) To what extent are you using pictures (moving or still) in connection with your instructional work? What subjects do you illustrate thus?
- (2) If you had both still and moving pictures at your disposal, what principles and experiences would determine your course in choosing one or the other form of presentation?
- (3) Along what lines would you wish to be able to use the motion picture altho circumstances so far prevented this course?
- (4) Do you encourage pupils to visit regular movies for the purpose of supplementing your work by their seeing certain pictures which you think would be helpful? What pictures do you select?
- (5) What have you found to be the effect of the moving picture illustrations of your subjects upon the child?
 - (a) As to impressions made in comparison with those produced by books, oral instruction, printed and other illustrations, other visual didactic material, direct observation, laboratory work, visits to museums, factories, workshops, zoological gardens, the country, etc.?
 - (b) As to educational influences in regard to constructive imagination, moral standards, scholarship, retention of information, interest in study, aspirations, general conduct, specific conduct reactions, etc.?
(Pictures including science—biology, sex instruction, botany, zoology, physics, chemistry, geography, etc.—history, literature, stories incl. fairy tales, mythology, etc.)
- (6) What limitations would you wish to set to the use of the moving pictures on the basis of your observations as to their effect upon the pupil's constructive imagination, their following the lines of least resistance, self-active interest in research, general activity, etc.?
- (7) What percentage of your pupils attend commercialized movies regularly or occasionally? What effect do you notice their attendance has upon their standing in school, their general mentality, their activities and conduct, in school and out of school?
- (8) Have you observed differences in the impressions made by the movies upon the different ages and grades of maturity among your pupils, the different types of mind and experience (mental and environmental types), the two sexes, etc.?

SUGGESTIONS TO TEACHERS

NOTE: Answers to questions should not be in the form of general opinions, but must be based upon actual observation and record, through overhearing children's conversations, watching their plays and conduct, reports from home, compositions unsuspected by the pupils to be records of their thoughts), etc.

Send answers to Dept. of Pedagogical Research in Visual Education, Maximilian P. E. Groszmann, Ph.D., Chairman of Committee, 107 West 87th St., New York.

DR. CLAXTON COOPERATING WITH COMMITTEE

AMONG the helpful letters received by the editor of this department was this from Dr. Philander P. Claxton, United States Commissioner of Education, Washington, D. C.:

"I am delighted to know that you are undertaking this new research as to the value of the motion pictures in the education and instruction of the child. So far as I can find none of us knows much about it. I would hesitate to venture any definite assertion. I believe that the motion picture can be very valuable as a means of instruction if proper kinds of film are used in the right way. I believe it can also be valuable in forming character, but this will be more difficult still. As the motion pictures are now used, no doubt they accomplish some good, but there is danger that this good may be more than balanced by evil effects. I wish you would write me from time to time just what you are doing in this work."

CALIFORNIA PUPILS SEE SAFETY FILMS

OVER 4900 children of Los Angeles schools have been reached so far by the safety campaign of the Los Angeles railway and the Pacific Electric, in which safety films are being shown before schools under the supervision of Superintendent Dorsey. More than 1200 Long Beach high school students have also viewed the film and heard the accompanying lecture by H. H. Matthieson, a member of the national safety council.

MAINE HEALTH DEPT. USING FILMS

ACCORDING to a letter received by Dr. Leverett D. Bristol, State commissioner of health, from Prof. C. E. Turner of the Massachusetts Institute of Technology, motion picture films on subjects pertaining to health and sanitation are now available to health officers and health workers in Maine, to be used as a part of the State's educational program in such matters.

Through the Society for Visual Education of Chicago, the films are offered for use in this field. Prof. Turner is secretary of the committee on health and sanitation of this organization and states that under the direction of Dr. Victor C. Vaughan, dean of the Medical College of the University of Michigan, the health films are rapidly being prepared. Three one-reel subjects are available: "Getting Acquainted with Bacteria," "Conquering the Diphtheria Germ," and "Waste Disposal in Cities."

Transportation charges to and from Chicago are to be borne by the exhibitor. For one day a reel can be secured for \$3.50; two days to one week for \$3.25 per day per reel; for more than a week \$3 per reel per day; and for a year \$175 per reel.



WORLD-WIDE COOPERATION FOR BETTER FILMS

(Continued from page 9)

larger and larger as if nearing the onlooker until the continents and oceans can be seen; the revolution of the globe and the sequence of day and night are discerned. Likewise the other reels show the application of trick methods, some of which are apparently complicated and necessitated the invention of special devices.

Cooperation is needed to achieve the best results: a combination of educational and religious features with the dramatic will be the ideal film. Parts of the above astronomical film would surely fit in wonderfully into "A Trip to Mars," making it more realistic and thrilling; at the same time hundreds would thus learn of astronomy who would never go to see an educational film.

A POSER FOR THE SUNDAY SCHOOL TEACHER

What will the Sunday school teacher, who has shown the first episodes of the Italian Bible film to the class, answer when a pupil says: "At school we saw the popular science films and the world was explained quite differently"? The textbook and Bible reading may leave a hazy impression; but the film is too realistic to allow vagueness or insincerity.

We cannot yet grasp the future significance of the film for mankind's progress. It presents the biggest task ever yet presented but it must be tackled, and America will lead. For this purpose the Committee of the Film Light Crusade is being organized. It aims not at promoting better films in the theaters (like the National Committee for Better Films), nor to introduce films in school (like the Society for Visual Education), nor to produce Bible films (like the International Church Film Corporation). It will use the film as a means of spreading the Light of Love and Tolerance and Knowledge to fight famine of body and soul, racial and class hatred, in theaters, schools, churches, parks—everywhere this light shedding machine will shine forth the message of the New Age.*

* Readers who wish to help this work are requested to write to the Editor.

AMERICAN LEGION HAS 53 WAR FILMS

FIFTY-THREE war films have been released to the American Legion of Arkansas, according to announcement made in the office of the Secretary yesterday, and are available for distribution to churches, schools, legion posts and other organizations throughout the state. Requests should be made to the executive secretary, American Legion, state capitol, Little Rock. The titles of the pictures, most of which are one-reel films, are as follows:

"Iron Duke Flagship," "French Aviation," "Italian Reinforcement," "General Petain Decorating a Regiment in Blerancourt," "Repair of Asphalt Roads," "Arrival at Bordeaux of Motor Guns," "Battle of Neuve Chappelle," "Fighting at Home," "Battle of Baupaume," "War in Flanders (Belgium)," "The Big Show," "Mr. and Mrs. Sidney Drew in 'The Patriot,'" "H. R. H. the Duke of Connaught Visits the Western Front," "French Army," "Belgian Participation in Effort With the Allies," "Fighting America Awakens to the Realization of Her Automobile Resources," "His Best Gift," "Eyes of the Army," "Good-bye, Old New York," "Russian Campaign in the Caucasus," "Rally 'Round the Flag, Boys," "On Belgium Front," "British and Canadian Soldiers at the Front," "European Armies in Action," "Kitchener Visits the French Armies," "French Activities," "French Envoys Greeted by Millions on Reaching New York," "Electric Models," "War Map," "Bringing Up the Equipment," "President Wilson Asks Silence as the Highest Form of Patriotism," "Official Review of Belgium Armored Cars," "The Belgian King at the Front," "Underground Life With French Troops," "Eight Shells," "French Big Guns," "Canadian Army," "Bataille de Cambrai (Battle of Cambrai)," "King Visits Great Advance," "King and Queen of Belgium Visit the Fighting Fliers," "Food Control Pictures," "Britain Prepared," "Canadian Victory at Courcellette," "Allied Armies of the Orient," "Big Guns of the French Front," "Belgian Army," "British Army in France," "Daughter of Liberty," "Turning the Wheel of Industry," "King Confers Medals," "Army Women in Camp," "General Foch Decorates the Belgium Heroes."



MOVIES AND BOY BANDITS

THERE seems, from all accounts, to be a connection between the deed of those three boy bandits who killed a Minneapolis storekeeper and ideas the lads got out of gunplay and swift action in certain motion pictures, declares an editorial in the Duluth Herald.

That's why municipal authorities are up in arms against that type of movie, and the fact that a number of movie proprietors have agreed to eliminate the type shows that they must have some consciousness of the likelihood that in the past they have been purveying the wrong kind of nourishment.

Of course if there is a kind of motion picture that makes boys go out and commit hold-ups with incidental murder, then that kind of motion picture must go. And if the motion picture industry is wise, it will extinguish them itself, and not make it necessary to expand the censorship idea. Censorships are usually stupid. It seems almost impossible to get censors who will use good sense always, and it is virtually impossible in a law or ordinance to work out a general rule that will cover what is needed without covering too much. If the law says that movies shall not teach crime, that entails having somebody to decide whether a given movie does teach crime, and that means censorship.

Movies that surround crime and gunplay with a halo of interest and romance, that turn the boy's natural spirit of adventure and enterprise into depravity—these seem to be the kind that do the mischief. If the motion picture industry will of its own accord do away with movies like that, it will be doing good and saving itself, perhaps, a good deal of annoyance.

The old "dime novel"—which usually sold for a nickel—in its day was blamed for crime, too. Probably it caused some, but probably not so much as it was blamed for. It seldom gave crime an attractive glamor, and usually the good triumphed and the bad fell victim to their own snares in a way that ought to have had a great moral effect. The cheap movie seems to be the successor of the dime novel, and perhaps those who make the screen thrillers are not so observant of the moralities as the writers of dime novels used to be.

If there are movies, "serials" or not, that teach boys to go out with ambitions to be burglars and hold-up men, they are certainly bad business and will have to be stopped. If the movie people won't stop them, the law will have to even if it involves risking the stupidities of more censorships.

VIRGINIA'S "BETTER ROADS" PROPAGANDA

MUD roads that block traffic and retard progress were shown in the role of villains in good roads films exhibited in Tidewater and Piedmont, Virginia, by the Virginia Good Roads Association, to arouse all to the need of improved highways. Good roads movies will be carried into every part of the Old Dominion. Motor trucks will be equipped with projectors, electric power generators and portable screens. Pictures on highway construction and maintenance as well as entertainment films will be shown.

Field secretaries of the Virginia Good Roads Association will be in charge of the trucks. They will come into a community, secure the use of a building, back up the truck, set up the projector, make electrical connections, and presto!—a real movie show. In fair weather, outdoor showings will be made.

Addition of 75,000 members is necessary, however, before the association can carry out the educational road program in which the exhibition of movies from trucks is one of the features. The money from the memberships will make the purchase of the trucks possible and open the way to the spreading of the gospel of good roads by motion pictures.



CHILEAN GOVERNMENT FILM IN 'FRISCO

THROUGH arrangements made by Superintendent of Schools Alfred Roncovieri, and by courtesy of the Chilean government, the pupils and teachers of the San Francisco high schools had an opportunity during January to witness representations of striking features of life and economic progress in different sections of South America.

The presentation included the exhibition of more than 5000 feet of film secured by the Chilean government, which is to be shown throughout the important cities of the United States under direction of Richard Barrows, commercial commissioner for Chile.

"A Trip Across the Andes and Through Chile," is the title of the film, which shows the nitrate mining industry of Chile, its schools and universities, and the personnel of its government. The picture was shown, with accompanying addresses, at the following schools:

Mission High School, January 10, 9 a. m.; Girls' High School, January 10, 1 p. m.; Lowell High School, January 11, 9 a. m.; High School of Commerce, at Mission High School, January 11, 1 p. m.; Polytechnic High School, January 12, 9 a. m.



URBAN BUYS DITMARS' ANIMAL NEGATIVE

CHARLES URBAN, president of the Kineto Company of America, Inc., has purchased considerable motion picture negative from Raymond L. Ditmars, curator of New York's Zoological Park. Mr. Ditmars has long been a notable figure in the film world because of his fascinating animal studies in motion pictures.

One series purchased is entitled "Modern Truth from Old Fables," illustrating fables which children have been reading for generations. The action is all with animals that Mr. Ditmars understands so well. These fables will be incorporated into Urban's "Movie Chats."

Another noteworthy series is the "Four Seasons." Each season is depicted in plant and animal life in one reel. This series will be made part of the Kineto Reviews, "The Living Book of Knowledge."

An arrangement has been entered into whereby the Kineto Company has first choice on all new Ditmars subjects.

WILL THE CINEMA KEEP US OUT OF WAR?

EDOUARD BELIN'S device for sending photographs by wire is merely one more of the inevitable steps toward the consolidation of the peoples of the earth into one great international fraternity. Not a fraternity, so far, with common customs and beliefs—in these respects we continue hopelessly dissimilar—but one of common knowledge concerning contemporary events. When the moving picture follows the single photograph over the cables, as M. Belin assures us it will, and the moving picture theater takes the place of other amusements in every land, as it appears to be bent on doing, we shall all find out the superficial aspects of our neighbors and understand them the better for having seen them. Culturally it is probably an evil thing to spread a sort of universal canned knowledge which is so much cheaper than the home-made product that nobody can afford to be without it. It is sad to envision the cinema supplanting bull fighting in Spain, native drama in China, the art theater in Russia, the opera in Germany, the fakir in India. It is hard to look on calmly while it swallows the thing we used to call drama in New York. But we may as well concede its destiny. It will cut into all indigenous activities and give all nations, in place of them, a glimpse of what is going on half the world away.

In the day, and it seems all too imminent, when scenes of a flood in China will be flashed before us on Broadway within twenty-four hours of its happening, and a revolution in Mexico will be witnessed in detail by the citizens of Hong Kong, Chicago, and South Africa before it has got fairly started, it will be difficult to amuse even the Patagonians with purely local affairs. At first the startled denizens of the provinces and the backwoods (and they are neither negligible nor few in number) will be appalled and bewildered by the strangeness of the earth and its extraordinary inhabitants. But they will be interested and will learn slowly, though more rapidly than would be possible by any other method, the large facts of ethnology and geography, of comparative religion and related humanity. We are free to blame the moving picture all we like for its degradation of the arts, for the part it has taken there is unmistakable, but what it may do to introduce alien races that have never met and never wanted to meet except in battle, and what it may do to abolish the childish misconceptions that lie at the roots of wars, we are in no position to judge.

There would be poetic irony in it with a vengeance if the moving picture, reviled and despised of men, should turn the tables by quietly making further wars inconceivable and thus preventing them.—*New York Globe*.



SCHOOL PROGRAMS IN STUTTGART, ARK.

THE Stuttgart, Arkansas, Public Schools operating under a modified Work-Study-Play school program, have during the past two years been providing regular film programs for one day each week in connection with their auditorium work. A varied program is presented with a Burton Holmes Travelog, a Bray Pietograph and a Ford Weekly one week, and Pathe News, Pathe Iterview and a Robertson-Cole Scenic the next week.

Special feature programs are introduced from time to time exhibiting such productions as "Rebecca of Sunny Brook Farm," "The Copperhead," "Huckleberry Finn," "The Miracle Man," "Dr. Jekyll and Mr. Hyde," "Treasure Island," "At the Bottom of the World." These feature programs are presented to the children free of charge during the regular day school, but the programs are shown at night when admissions are charged to the patrons.

MORE MOVIES FOR NEW YORK SCHOOLS

THE New York Visual Instruction Association is enlarging its field of usefulness. Plans for using additional motion picture films to supplement the teacher's work in the classroom have been completed. Already the films now in use in history and geography are proving their value. In order to determine which additional subjects are directly available in the classroom, sub-committees have been appointed to investigate and report on various courses. The sub-committees include English, history, civics, domestic science, physical education and science. The duties of the Curriculum Committee are to classify the existing films on the various topics, determine by actual inspection which are suitable and which must be re-edited for classroom instruction, and recommend the production of new films wherever needed to make the course complete.

Dr. Rowland Rogers, chairman of the committee, speaking of its work said:

"Motion pictures used in the classroom are genuine instruction pictures and not mere entertainment films. They are proving a great aid by taking some of the drudgery out of teaching. They enable the teacher to get across his good ideas effectively. As the most efficient visual aid they supplement the teacher's work. The teacher enjoys using this new tool because pictures gain and hold the attention and interest of the pupil, arouse his desire for more knowledge, and make an impression which is vivid, uniform, and lasting. Members of the committee believe that because of the appeal through the eye, the motion picture is the most powerful approach to the mind. The 'seeing eye' looking at the picture receives a clear and standardized impression, while the 'reading eye' reports to a mind which must create or visualize its own pictures.

"Tests on pupils, made to learn the value of motion pictures compared with oral or printed methods, conclusively prove that the film as an aid to the teacher ranks very high.



THE MOVIE AS A RECORD OF HISTORY

RECENTLY a film company, specializing in pictures of events, observed its tenth anniversary with a revival of old pictures. Though only a few years have passed since the events thus illustrated occurred, the pictures already had the flavor of history and the pathos of glorious memories.

But this movie did more than merely record history. It made history live. Before the rapt gaze of the spectators there appeared on the screen the living image of the dead Roosevelt. Projected on a beam of light, he lived again, gesturing with shoulder blows; hurtling sharp words from snapping jaws; smiling the toothful smile.

There appeared, also, the unbroken Wilson of two years ago; the strong, youthful Wilson landing at Brest, France, to fight for the peace that is not yet won.

Thus does the movie, still in its youth, already demonstrate its inspiring function as a teacher of history. Its value as such increases with the years. It is handing down to posterity an accurate, living presentment of our customs and manners, as well as of the big and little figures of our time, of whom the movie is giving a new sort of immortality.

A realistic George Washington, preserved in movies, would mean more to us than a marble statue; and a Lincoln filmized, walking, smiling, sitting and otherwise behaving like folks, would have been saved for posterity as the very human being he was and liked to be, instead of the sculptured demigod into which time is transforming him.

Lawrence, Mass., *Tribune*.



COMMUNITY



MOTION picture matinees for children on Saturday afternoons at the St. Paul Institute, St. Paul, Minn., have proved so popular that it has been necessary to have admission by ticket only. The first Saturday, January 15, more than 2,000 children were present. A system has been provided whereby the principals of the various schools may obtain tickets without charge for their pupils. Each Saturday children from different schools are admitted to the movie matinees. D. A. Leonard, manager of the Community Picture Service of the institute, says:

"Our pictures are mostly of an educational nature and are designed to tie up with the museum and our other activities of the institute. For instance, last Saturday, our films were on corals and fish, and after viewing the pictures the different groups of children are taken through the museum and shown the specimens of these various types. Next Saturday we shall have a program on our native birds. We shall use a series of lantern slides showing birds in colors, together with Victrola records giving the various bird calls and a lecture or talk on birds supplemented by films such as the following: *Bird Life Studies, Tom-tit and Robin Red Breast, Study in Pelicans.*

"After this exhibition the classes will be taken through the museum and shown our exhibits in taxidermy, etc. This I think will give you a very good idea of our method of procedure.

"Our present course for the next few weeks is devoted especially to Natural History. Following that we are planning to give a series of films designed to be of service in vocational guidance."

The program for the month of February was as follows:

February 5— "Birth, Life and Death of Flowers." "Insect Eating Plants." "A Plant with Nerves." "In the Garden."	February 19— "The House Fly." "The Mosquito." "Insect Mimiery." "Washington the Father of His Country."
February 12— "A Dog Show." "The Otter." "Monkey Hunt." "New England Historic Scenes." "Across the Great Lakes."	February 26— "Carrot Caterpillar." "Silk Industry." "Ants." "How Did You Get That Hat?" "Niagara Falls."

80 COMMUNITIES SERVED BY KANSAS SCHOOL
THE department of visual education in the Kansas State Normal School was organized in 1918 by Prof. M. L. Smith, who was the first to use films in the Kansas schools. The department of visual education is the distributing point for twenty-two industrial centers and the Bureau of Commercial Economics, a private distributing concern at Washington, D. C. The department has a film library of 250,000 feet, covering every part of the United States, its insular possessions, Canada, Cuba, South America, and a part of Europe and the South Sea Islands. At present the department serves 80 Kansas communities. This service goes to schools, churches, county fairs, and clubs. The department has a collection of 5,000 slides, stereographs and charts.

PROGRAMS

RECREATION

PATHE REVIEW—Pathe	1 reel
A screen magazine, full of facts both instructive and entertaining.	
HONEST HUTCH—Goldwyn	5 reels
Will Rogers in a new version of the old tale of the man who found his wealth by tilling the soil.	
EDGAR THE EXPLORER—Goldwyn	2 reels
Booth Tarkington's "Edgar" dreams of life in Africa, enacts it in the back yard, and ends in disgrace.	

RECREATION

INDIAN SUMMER—Selznick (Prizma)	1 reel
A color film which shows Indian life in the wilds.	
THE CHARM SCHOOL—Famous Players	5 reels
Wallace Reid in the story of a young man who inherits and reorganizes a girls' school.	
MUTT AND JEFF: HYPNOTIST—Fox	½ reel

RECREATION

NEWS WEEKLY	1 reel
ANCESTORS OF THE HORSE—Educa. Film Corp.	½ reel
A scientific study of rare types which illustrate the origin and ancestry of the domestic horse.	
BLACK BEAUTY—Vitagraph	7 reels
With the story of Black Beauty are interwoven incidents in the lives of his friends.	
AFTER THE CIRCUS—Famous Players	1 reel
A Brigg's Comedy of child-life.	

RECREATION

THE CLOUD—Famous Players	1 reel
A screen poem.	
BOBBY BUMPS CARTOON—Famous Players	1 reel
HELIOTROPE—Famous Players	6 reels
The story of a father's love for his young daughter.	

RECREATION

NEWS WEEKLY	1 reel
SAND—Famous Players	6 reels
William Hart in a strong man's story.	
PAPA BY PROXY—First National	1 reel
Two borrowed children and five dogs furnish fun.	

RELIGIOUS

THE VICAR OF WAKEFIELD—International Church Film Corp.	6 reels
Goldsmith's story of family life beautifully filmed.	

JUVENILE

URBAN MOVIE CHAT No. 27—Kineto	1 reel
Swiss Boy Scouts doing rescue work; the capture of an albatross; and a study of the Praying Mantis are the subjects of this interesting reel.	
THE COURTSHIP OF MILES STANDISH—Argonaut	5 reels
Longfellow's poem on the screen is particularly suited for young people.	
BAREFOOT BOY—Famous Players	1 reel
The wise dog who greets you cordially from the screen is worth following through his adventures with a boy companion.	

SCHOOL PROGRAM

THE STEAMBOAT IN U. S. HISTORY	1 reel
This film emphasizes the importance of transportation in the development of our country.	
MISSISSIPPI TRAILS—Society for Visual Education	1 reel
RAILROADS IN U. S. HISTORY	1 reel

DR. MERIAM WOULD FILM ONLY LIFE ACTIVITIES

University of Missouri—School of Education
Columbia, Mo.

Editor EDUCATIONAL FILM MAGAZINE, New York
Sir:— Let me express my appreciation of your article on "School Laggards and Motion Pictures", appearing in the December number of your magazine. You have given a very excellent review of my book. I might have said much more than I did relative to motion pictures, had I taken the time to discuss modern methods of school work. I devoted only one short chapter to methods and intended to minimize that topic, so far as that particular book is concerned. My reference to motion pictures was entirely as an illustration of the tendency to objectify instruction and choose subject matter of more practical importance. This you have noted in your article.

I am exceedingly glad the motion picture has found a place in our public schools and, since writing the paragraph to which you refer, we have installed in our own school a motion picture machine. In discussing this matter with some advocate of visual instruction at the University of Wisconsin last summer, I expressed the only fear I have for this innovation in school work. I am afraid that ere long the motion picture will be used as a device for teaching the formal 3 Rs. As soon as this takes place, we shall have the uninteresting made interesting, but I sincerely hope the film will confine itself to presenting to our young people the life activities that mean so much to their development.

J. L. MERIAM



NEW BIBLICAL FILMS RELEASED

International Church Film Corporation Rapidly Producing
One Reel Subjects for Sermon and Sunday School Use

BY HILDA D. JACKSON

EIGHT new Biblical pictures have been completed by The International Church Film Corporation, 920 Broadway, New York, and soon will be shown in local churches using this service. The new films are "The Temple Builders," "The Beam in Thine Eye," "The Struggle," "The Price," "Who Loseth His Life," "The Widow's Mite," "His Birthright," "Pharisee and Publican." Each tells a dramatic modern story to which color and force is given by cutbacks of the original Bible story providing the theme.

"The Temple Builders" is typical. It is the story of an educator whose life dream has been to found a college. The opportunity apparently comes, but with it there is a restriction which would mean the sacrifice of certain ideals. Rather than violate his cherished principles, the educator relinquishes his hope. His son, however, like Solomon, the son of David, is chosen to materialize the long-planned dream. The cut-back in this picture shows Nathan, the prophet, telling David the vision of the Lord who said, "I will raise up thy seed after thee. . . He will build me an house, and I will establish his throne forever."

"The Beam in Thine Eye," a touching little picture of small town life, comes from Luke, 6:41—"And why beholdest thou the mote that is in thy brother's eye, but perceivest not the beam that is in thine own eye?"

"The Struggle" is from the 32nd Chapter of Genesis, "And Jacob was left alone and there wrestled a man with him until the breaking of the day. . . . And he said, I will not let thee go except thou bless me."

"The Price" is based upon the fifth chapter of the Acts, the story of Ananias and Sapphira.

"Who Loseth His Life" is a modern story drawn from Matthew, 10:39—"He that findeth his life shall lose it, and he that loseth his life for my sake shall find it.

The incident of "The Widow's Mite" is one of the most widely quoted—the poor woman who of her penury "hath cast in all the living that she hath," and the picture based on it is convincing.

"Pharisee and Publican" is a modern parallel to the story of the man who exalted himself before the Lord and the one, who with downcast eyes cried, "God be merciful to me, a sinner." The picture shows two young men, one boastful and overconfident, the other quiet and unassuming, both suitors for the hand of the same girl.

"His Birthright" is the old story of Esau and Jacob who sold his birthright for a mess of pottage. In modern settings, it discloses two brothers, one of whom gives up his big opportunity in his father's business to his younger brother for a few pieces of gold.

In all the Biblical cut-backs great care has been taken in the costuming of the old historical characters. The robes and settings are the result of much research and study.

SUNDAY MOVIES

BY REV. JAMES ADDERLEY
London, England

RELIGIOUS people should aim at being able to cooperate with the cinema. A great deal of our ordinary church work would be much better done by cinema. Far better sermons than are preached from our pulpits could be preached from a screen. In my own parish it would be quite easy to observe all the rules of the church as to worship on Sunday, and yet to end the day with a visit to Covent Garden Theater to see that excellent moral film "Earthbound." I should like to see the old miracle plays well acted by a first-rate company, and then put on the screens and sent round all villages and towns of England for Sunday performances.

I think that a strong representation should be made to the Pope to allow the Oberammergau play to be filmed so that it could be performed all over the world every Sunday. What possible objection could even a Middlesex County councillor have to the reproduction of that performance on a Sunday in Twickenham or Harrow? Really it is about time we showed a little common sense in these matters and reflected on the extraordinary failure we have made of our old-fashioned Sunday.



MOVIES WIN CONVERTS AT REVIVALS

WHEN it comes to conducting revival meetings that are out of the ordinary, Rev. F. L. Artley, pastor of the Methodist Church at Millville, near Bloomsburg, Pa., believes in up-to-date methods. He uses motion pictures as a part of the service, and is getting unusual crowds. "Othello," a five-reel Shakespearean drama, was shown, one reel a night on the nights when penitents were called. The pastor's sermon on those nights was on "The Fruit of Jealousy," the theme of the drama.

The preacher is enthusiastic over the use of movies in the church, and uses his machine in the country churches as well, hooking his car to the projection machine to furnish the power in the country districts where no electricity is available.

"Here in Millville," he said, "we had fifty accessions to the church, and it is interesting to note that most of them occurred on nights when the movies were shown." Every revival service he conducts in the future will be featured with movies, he declares.



SCREEN SERMONETTES

FOUR film sermonettes written by Rev. Bertram Willoughby, former pastor of the First Congregational Church, of Osage, Iowa, and produced by the Monarch Film Company, are now exclusively distributed by New Era Films, 21 East Seventh Street, Chicago, Ill. Mr. Willoughby is now religious director of this concern after a successful experience in the Iowa town using motion pictures on Sunday nights in connection with the church service. He built up a congregation from less than 100 to 1,200, largely through carefully selected film programs.

The titles of the screen sermonettes are: *The Lost Christ*, *The Gospel of Another Chance*, *The Light of the World*, and *The Book in Which All Write*. These pictures are said to have been shown in churches of six denominations in all parts of the United States.

The service department of New Era Films states that it is prepared to answer all questions and to render a complete motion picture service in the non-theatrical field.

SUNDAY MOVIE SERVICES IN CHURCH

REV. J. C. Justice, pastor of Union Congregational Church of East Braintree, Mass., is holding special services Sunday evening which are of an original character and new to New England churches. They are called "motion picture services." In many churches films have been introduced and are exhibited Sunday evenings. Instead of a sermon the pictures have been shown on the screen, and their meaning and character explained by the pastor.

Mr. Justice's method of conducting "motion picture services" is different from others. He always delivers a sermon, after which pictures illustrative of the points presented in his sermon are shown on the screen and explained by him. These services have aroused much interest among the residents of East Braintree and Weymouth Landing, crowding the church to the doors. The attendance at the morning service has also been largely increased.

In an interview the minister mentioned that in some instances motion pictures have been introduced into the church in order to entertain the congregation. "I have no desire," he said, "to entertain people at a religious service; in fact, I have no sympathy with any such method in conducting a religious service. My aim is to preach the Gospel as I understand it. The Christian church is now undergoing a process of reconstruction. In fact, the whole world is going through such a process. The work of the church especially has got to be conducted on different lines than heretofore; the day of controversial theology is a thing of the past. The mission of the church is to bring people into it."



SUNDAY MOVIES IN THEATER

North Carolina Episcopalian Rector Says They "Soothe the Yearnings of the Human Heart"

THE church of God must, of necessity, do something to soothe the yearnings of the human heart for clean, wholesome amusement, as well as minister to their souls' spiritual needs," declared Rev. Bertram Brown, rector of Calvary Episcopal church of Tarboro, North Carolina. Mr. Brown has a story which relates to a precedent in religious circles in North Carolina. He said:

"One Sunday night out of every month is devoted by our congregation to an amusement feature. Coupled with it, however, is a religious service.

"We go, on the Sunday night designated in each month, to the local motion picture house in Tarboro. It seats about 600 people. I conduct evening prayer, illustrated with lantern slides, after which we put on a five or six reel picture, which is often preceded by an explanatory talk.

"We endeavor to get a film in each instance that is wholly or partly religious. We have two sources of supply. In January we put on a reel dealing with the life of St. Patrick. Although it is gotten out by a Roman Catholic concern, it is liberally interpreted and adapted to use by Protestants.

"A purely commercial film has never been used by us. As a matter of fact many of the commercial films of this day are not fit to be seen in the week, much less on Sunday evenings by a religious congregation. I do not mean all commercial films, of course.

"I have found that the people have gotten both pleasure and profit by the method we use. Although the picture house seats only 600 persons, there are often 100 present in addition to this number. That is all the law will allow and on many Sunday nights several hundred persons have been turned away.

"While the service and pictures are free, only a free will offering being taken to defray actual expenses, we invite only those who otherwise would not attend religious worship. We do not wish to draw on other congregations."

THREE PICTURES FOR CHURCHES

M*Y Shepherd* is a pictorial interpretation of the twenty-third psalm. The shepherd leads the sheep through pastures, by the streams and into the fold, binds up their wounds and cares for them tenderly. The titles follow the words of the psalm, and the picture would afford variety to a religious program.

My Shepherd. Produced by Church and School Film Co. Distributed by International Church Film Corporation. 1 reel.



H*E that Loseth His Life.* This story is of a young doctor who gives up a chance to exhibit his serum for sleeping sickness in order to save the life of a child. He leaves the field clear to his professional rival by so doing. However, he has won something more precious than fame—the appreciation of those whom he has helped. He feels that he chose the right course and is satisfied. Then he discovers that the other serum has failed and that he still has an opportunity to receive the credit for his discovery.

The reviewer does not know whether the professional jealousy exhibited here would make this unacceptable to members of the medical profession or not, but as a man's problem this situation is undoubtedly true, and the lesson will appeal to a church optience.

He that Loseth His Life. Produced by Church and School Film Co. Distributed by International Church Film Corporation. 1 reel.



T*HE Widow's Mite.* The poor scrubwoman whose last dollar is needed to save her sewing machine from going the way of all poor persons' possessions gives, and, by her giving, shames the society leader into giving. The familiar picture of the widow dropping her mite into the box while Christ points out her gift to the rich men who stand by, is used as a background for one of the important moments in the action. This picture revivifies the statement that the gift without the giver is bare, and shows the loyalty that comes from sympathetic giving. It is a good illustration, although not a novel one, of the truth.

The Widow's Mite. Produced by Church and School Film Co. Distributed by International Church Film Corporation. 1 reel.



"THE GOOD SAMARITAN" IN JAPAN

B*BIBLICAL* and ethical motion pictures will find an excellent field in Japan. The Japanese are great lovers of the movies but the majority of films shown in the land of the cherry blossoms are the blood and thunder type, reeking with red-hot excitement," said Dr. Samuel D. Price, who has returned from Japan where he represented the World's Sunday School Association at its convention last October. During the convention "The Good Samaritan," was shown before a huge optience, including thousands of Japanese. Dr. Price declared that the natives watched the picture in tense silence. The deep impression made could easily be read in their reverent expressions. The picture was shown at extension meetings before 33,000 people where the same effect was evident.

"The negative of the 'Good Samaritan' is the property of Bishop Herbert Welch of Seoul, Korea," said Dr. Price. "He is using it in his work with telling results. More pictures of this type are needed in our work of spreading the light of Christianity. I am quite sure it will not be long before every missionary will be equipped with a motion picture outfit and films of this sort.



REVIEWS OF FILMS



By GLADYS BOLLMAN

"THE INSIDE OF THE CUP"

THE *Inside of the Cup* is a refutation of some of the slurring remarks often cast by reformers at the "commercial" producers. It is worthy of the best appreciation.

The story, as probably many church people well know, tells of John Hodder who after a while opens his eyes to the fact that he is the blind tool of a group of men who believe in never letting their right hands know what their left hands do. Alison Parr, the daughter of Eldon Parr, who, like the son, has left the parental home because of Parr's injustice to themselves and others, says the word that begins the awakening. Hodder learns that Parr has sent out of town the girl whom his son wished to marry; that he has driven his son away from home by his deception of the girl; that he has evaded his responsibility in a stock proposition and turned away a man in his employ who knows his part in it; that he is responsible for much of the misery in "Dalton Street", the city slum. Hodder is forced to a decision at the time when a crowd of men up in arms because of their oppression threaten him at the very doors of the church. Hodder decides to be "God's man" instead of "Parr's man", and preaches a sermon on Matthew 23.

The son returns and the girl he had hoped to marry is brought back to a normal life of happiness. Parr is shot by a man he has wronged and dies forgiven by his children.

The acting is sincere and suitable for this purposeful picture. The part of the clergyman, John Hodder, is taken by a man who neither lifts his hands in prayer every other moment nor breaks his neck trying to show that a clergyman can be "red-blooded". Eldon Parr, the influential and wealthy man who controls the church, is represented by a man

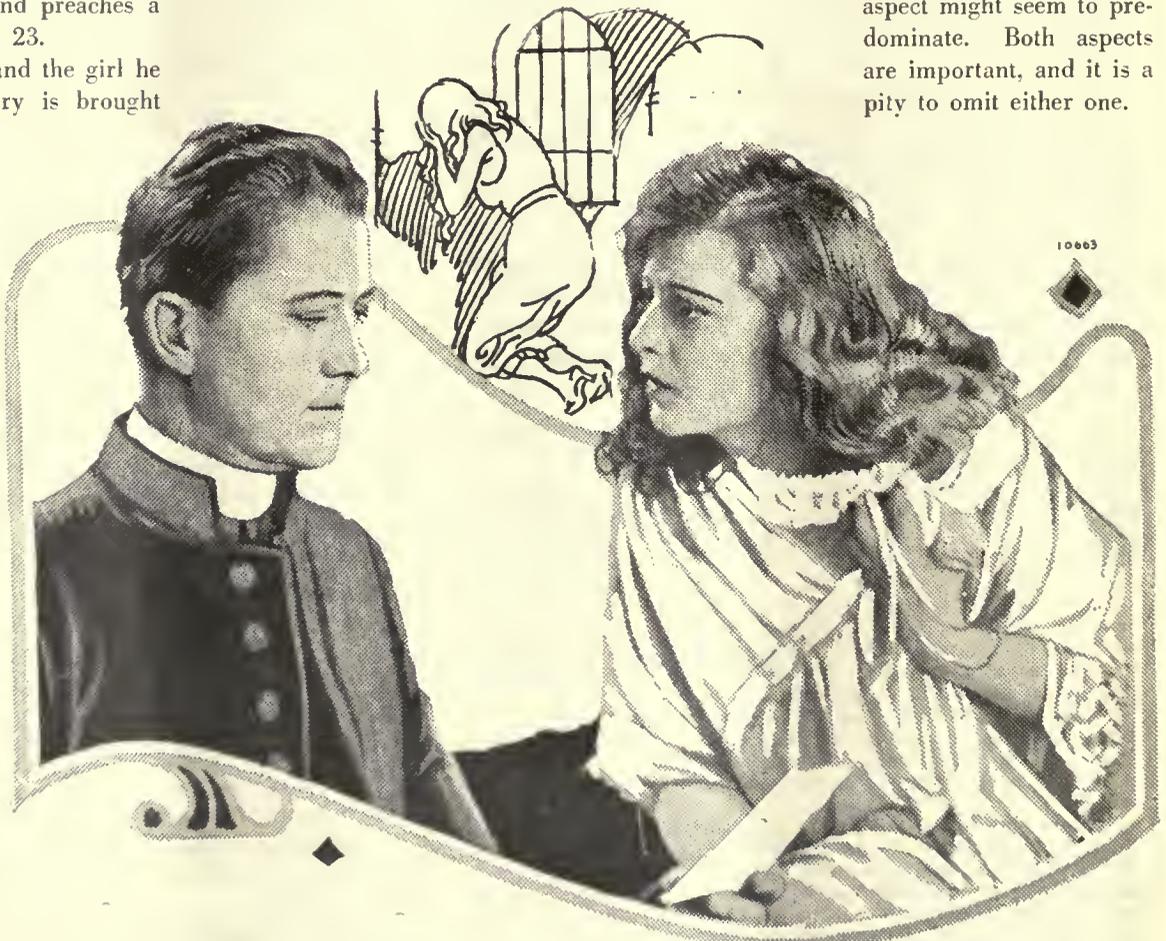
who portrays the force of character and the genuine good qualities of such a man as well as his "streak" of selfish injustice—that "streak" which is strangely enough a thing apart from his other qualities.

The teaching of the story is that of the verse quoted for everyone, not only for the Eldon Parrs of society. Those who shut their eyes to the Eldon Parrs, who look only at the exterior of the whited sepulchers, who condemn the younger generation for not going to church, instead of living their religion seven days of the week so devotedly that young people will feel that there is more honesty, charity, Christian love, and zeal for the Kingdom of God on earth among churchgoers than among themselves, should heed the lesson imparted by this picture.

The Inside of the Cup. Produced by Cosmopolitan Productions. Distributed by Famous Players. 8 Reels.

"OVER THE HILL" AGAIN

LAST month the review of *Over the Hill* was criticized as being cold and unappreciative. This was not the reviewer's attitude. *Over the Hill* on that particular day happened to look more like a preachment against ungrateful husbands and children than like a glorification of mothers. On another day, or to another person, the second aspect might seem to predominate. Both aspects are important, and it is a pity to omit either one.



William P. Carleton and Marguerite Clayton in the Cosmopolitan Production "The Inside of the Cup".....A Paramount Picture

Over the Hill is most decidedly a tribute to mother as well as a sermon directed at all who fail in their duty to her. Unfailing love, patience, and courage dominate every act of the mother in this picture, from her first appearance when she is shown waking up the canary, happily courageous at the beginning of a new day, to her last, when her forgiving spirit dictates a reconciliation between her good son and her cruel one. The many times when "mother understands" are genuinely affecting and make one profoundly thankful for the good mothers of the world, particularly one's own. The difference between the childish dependence upon a mother's love and help and the later years when the son or daughter can regulate his or her own life is very poignantly expressed.

The point which seemed especially emphatic to the reviewer was that something should be done about mother—that mother should not be so deprived of her life and health and strength by the demands of her early years, as to become the victim of circumstances in her later years. The reviewer was fairly seething with ideas about legislation, which should provide proper compensation and opportunity for the homemaker, after seeing *Over the Hill*. Mother should be paid in love, but she should also be paid in the material expression of that love and appreciation—she should have justice, at least. To be sure, the film makes one want to go home with gifts and the tenderest thoughts for one's own mother—but that is not enough. We must think also of our kinship with and duty to *all* mothers and do something about it.



WHEN WOMEN WORK

I CAN do anything you can do, Smarty," says the little girl who has proved that she can drive nails straighter than her little brother. And so she can—even ten years later, when they are working side by side in the same factory, drawing the same salary, and helping support the family.

Rosa, another girl, whose brother has been injured in a factory, is not so fortunate. While Molly and Jimmy, the brother and sister, work in a modern, convenient factory, Rosa, "sixteen and frightened," has taken the first position offered, which is in an unsanitary and uncomfortable place, and then another of the same sort, only worse. Long hours, uncomfortable chairs and lights, no dispensary, and cold lunches brought from home make work a hardship of almost unendurable difficulty. Molly, on the other hand, enjoys the privileges of a rest room, a lunch room, a dispensary, all sorts of fatigue eliminating and safety devices, and short hours.

When we see Rosa finally a member of the up-to-date factory family, we have become convinced of the value of fair play for women in industry. Their wages should be based "on job, not sex." And since "America will be as strong as her women," it is the vital concern of every citizen that working conditions for women should be made right.

This is an excellent film, well arranged and interesting. Every "shot" goes to the point, and the message is clear and definite. This may be highly recommended to all interested in welfare work.

When Women Work. Produced and distributed by Carlisle Ellis.
2 reels.

AS a picture in itself, this Fox production of Mark Twain's "Connecticut Yankee at King Arthur's Court" is clever and amusing. The original story of the man who woke up in the year 528 and betook himself to many towered Camelot is furnished with a prolog and epilog. Martin Cavendish, the son of a Connecticut gentleman (Mark Twain made him the son of a blacksmith), is in love with his mother's social secretary, but engaged to marry Lady Betty Gordon. As the day approaches his interest in the marriage decreases alarmingly, and finally vanishes altogether. He becomes absorbed in Mark Twain's book and while he is sitting up very late to finish it, he encounters a thief who has come to rob the house, and is knocked out in the combat. He wakes up in Arthur's England, and his experiences furnish the main story. The epilog tells how he decided to marry the secretary, who was the lady of his heart in the days of Arthur, and shows their elopement.

Martin's adventures in the sixth century are titled in the most up-to-date slang of the third decade of the twentieth. In this version they run something as follows:

Martin wakes up under a tree with the knight Sir Sagramor standing over him. He is conducted more or less forcibly to the King's castle. He is about to be executed when he recollects "what most of us do not," that there was—is—an eclipse of the sun at noon of that day. He claims to be a powerful magician and threatens to blot out the sun if he is put to the stake. The eclipse comes on as scheduled, just in time to save him, and he is proclaimed "Sir Boss," the magician to the king and second in power. He proceeds to make use of it by establishing factories (with time clocks), a telephone system and other improvements. He tries his "magical" strength with Morgan Le Fay, and wins, by such devices as gunpowder and other things of which he has never known. He releases the damsel Alisande from the dungeon of Morgan Le Fay. (It seems a pity to miss the real Mark Twain incident of rescuing the noble ladies held in duress vile who turned out to be swine, to the "clack-clack" of Sandy's tongue.)

In the last adventure, he is imprisoned in the castle of Morgan Le Fay, and he escapes by the arrival of his knights, not on bicycles, but on motorcycles with a "flivver" in the lead. He blows up the castle of Morgan Le Fay.

The story has been "adapted" indeed. Dramatic unity has undoubtedly been given to it, especially with the prolog and epilog as they are. It delighted a large optience at its first showing. It is beautifully staged and some of the parts are well done, the best piece of acting being that of Morgan Le Fay. It is not to be criticized except by a question of artistic ethics, but it is vastly different from Mark Twain's story. The depth of feeling which underlies the book is absent from the film, as is much of the historic comparison of social conditions. It may be termed a comedy, a fantasy, but it is not the genuine reproduction of life which Mark Twain gave in *A Connecticut Yankee*; yet it is an enjoyable comedy for all that.

A Connecticut Yankee at King Arthur's Court. Produced and distributed by Fox Film Corp.

How to get a new motion picture projector Absolutely Free! Read page 32—then write our Subscription Department for particulars.

"IN THE DAYS OF SAINT PATRICK"

A FILM suitable for Roman Catholic optiences is *In the Days of Saint Patrick*, describing the life and works of Ireland's patron saint.

The picture begins with the baptism of the saint by a hermit of Gaul, where he was born in 373. Patrick performed his first miracle at the age of ten, by transforming ice into firewood for the foster parents with whom he was placed. Several years later he was captured, with his sister Lupita, by a pirate, and sold to the King of North Ulster as a slave. He worked as a laborer for some years, until the Angel Victor appeared to him, telling him that the time was now come when he could be free. He escaped to the coast where a ship was waiting on Killala strand, and was taken aboard, as one of the sailors felt that it would be a bad omen to refuse him passage.

After his arrival in Gaul, he entered the monastery of Marmoutiers, where was his aged kinsman, the Bishop of Tours. In course of time, he had a vision which called him to help the people of Ireland, where he had lived as a slave, and he went to Rome to be ordained as a bishop. This ceremony is shown in detail, and is rather impressively worked out.

In the year 432, he went to Ireland with three disciples, and immediately began to make converts and work miracles. His first chapel is shown—a barn in Ulster. The saint's experiences in Ireland are well illustrated in the picture, and the scene in which he explains how the shamrock typifies the Holy Trinity is particularly impressive. Various miracles are shown, and the film ends with the saint's passing on at the age of 120.

The costumes are a bit stagy at times, but this is practically the only criticism to be made. The picture is made from a religious point of view, and for such use it is well adapted.

In the Days of Saint Patrick. Produced and distributed by Killester Film Corporation, New York.



A LITTLE NONSENSE NOW AND THEN

SURELY the best of men may at times seek mere entertainment, and for such a quest *Brewster's Millions*, played by Roscoe Arbuckle, is a worthy objective.

The story adapted from the book and play is of a young man blessed with two wealthy grandfathers. Disagreeing about his upbringing, they do nothing at all for him until he has attained his majority, when one gives him two million dollars and the other promises ten more if he spends the two and complies with various other conditions.

The various devices by which Brewster tries to get rid of his two millions are of course not needed by most of us, but they are very amusing to contemplate. The subject matter is irresistibly funny, and it has been treated in a masterly way; one laugh is barely begun, when another funny scene follows, and there is not a dragging moment in the picture.

Technically speaking, the picture is unusually good. There are several uses of double exposure which will set the audience gasping, and Arbuckle affords much merriment by the personification of Brewster at the tender age of one year.

Brewster's Millions. Produced and distributed by Famous Players. 5 reels.

"THE MYSTERIES OF THE HEAVENS"

AT the Cirque d'Hiver in Paris, France, a French educational film "The Mysteries of the Heavens," by Louis Forest, was recently given a private showing. The film has been treated from a popular angle and therefore is rather elemental. It shows the surface of the moon, eclipses of various kinds, imaginary views of the planets and comets, and the rudiments of astronomy. A novel feature of the picture is the insertion of pictorial episodes of the lives of famous men of science, astronomers, philosophers, and others. While there are crudities present, an inevitable accompaniment of such pioneer work, the film has decided instructional value.



"A CITY THAT NEVER SLEEPS"—PICTOGRAPH 477

THIS is a complete thousand foot travel study photographed by John L. Hawkinson during the recent Powell Expedition to the Far East.

"A City That Never Sleeps" is Canton, China, a city of 2,000,000 inhabitants living in an area no larger than Hoboken, N. J. These people are crowded together in such close quarters that the roofs of the houses in which they live overlap above the narrow streets. The entire area is encircled by a wall eight feet thick and twenty-five feet high.

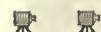
The life, occupations, and social habits of the peoples of this strange community are faithfully depicted, there being no effort to dramatize any detail of the daily routine, but merely to show the Cantonese as they really are at home. The titles are by Marguerite Gove, whose life in China gave her command of interesting facts of Oriental life.



"JUST PRINCETON"—FIVE REELS

THE picture gives a complete representation of Princeton University in all its varied activities, ranging from the researches of its professors in the laboratories and the gathering of students in classroom and in chapel, to the relaxations afforded by Lake Carnegie, the university tennis courts and the athletic fields.

Crammed into its 5,000 feet of film are glimpses of the 85 buildings on the Princeton campus (including an airplane view of the Grover Cleveland Memorial tower and the Graduate college in which this former president felt so deep an interest); a historic record of the awarding of honorary degrees to such notable personages as Cardinal Mercier, Robert Lansing and Herbert Hoover; scenes from intercollegiate contests in water-polo, soccer, rowing, track, baseball and football—even a sideline view of last fall's football game with Yale in Palmer stadium;



"GOOD BYE, BOLL WEEVIL"

GOOD BYE, BOLL WEEVIL," is an entertaining, instructive two-reel film recently released by the United States Department of Agriculture. Mr. Boll Weevil, destroyer of American crops to the extent of many million dollars a year, is the "heavy" villain. The hero is Mr. Calcium Arsenate. "Cal" descends upon Mr. Weevil from a battery of horse-drawn machines, of which forty are shown in one spectacular scene. The department's laboratories in Tullulah, La., and Washington, D. C., are pictured. An interesting feature is the laboratory work by which bogus weevil exterminators are detected. The second reel shows thousands of acres of snowy cotton fields and negro cotton pickers. Contrasts are shown between fields where calcium arsenate dust has been applied and adjoining rows which were neglected.



"THE SCREEN," NEW WEEKLY PUBLICATION

THIS office is in receipt of the first issue of *The Screen*, a new weekly "journal of motion pictures for business, school, and church." According to the announcement of the editor and publisher, George Blaisdell, the publication aims to supply the central point of contact for the non-theatrical field of motion pictures. As there is no editorial pronouncement it is impossible to determine what the policy of the paper is to be, but judging solely by the treatment of material in this first number it is to be a sort of modified trade journal edited from the viewpoint of the industry rather than from that of the educational, religious and institutional world. The feature article is a two-page questionnaire interview with Thomas A. Edison in which he largely repeats what he said in *EDUCATIONAL FILM MAGAZINE* in January, 1919. There is little of a constructive or original character in the remainder of the pages.

'NEATH POLAND'S HARVEST SKIES

POLAND in a state of peace is a condition hard to realize since war has been an almost constant visitor at her doors for several years past. And yet in the remote regions of the country, according to a series of film views sent home to America by Ernest B. Schoedsack, a Red Cross cameraman, Polish peasants till the soil, gather in the harvest, and pursue their usual labors and pleasures unperturbed.

This series of views is not alone interesting in subject matter but has been splendidly photographed, beautifully tinted, and assembled with care. The subtitles, too, are helpful in emphasizing the peaceful atmosphere of the picture, which is one of many such that are arriving at intervals at the motion picture department of the American Red Cross.

The film presents harvest scenes, showing masculine and feminine workers, a Polish wedding and dance, home scenes of the Polish peasants, and an amusing custom which the women follow of going barefoot to within a stone's throw of the town for the purpose of saving their shoe leather.

“REEL FACTS NO. 2”

UNDER the general title of “Reel Facts” the International Church Film Corporation and its subsidiary companies throughout the country are putting out a periodical release consisting of scenics, travel subjects, industrial topics, welfare, and various magazine and current event features. The No. 2 shown recently, composed of “The Wonder Falls of Pennsylvania” and “Our Industrial Blind,” forms the introduction to the second unit program booked for the churches during November.

The first half of the reel shows the Appalachian Mountains, the Glen above Bushkill Falls, the Gorge below Bushkill Falls, Buttermilk Falls, Marshall's Falls, Winona Falls, Cherry Valley and McMichael's Falls, all beautifully toned and tinted. “Our Industrial Blind” covers the Weaving Room, Caning of Chairs, Basket Weaving, and Stenography and Typewriting. It is astonishing to note the dexterity and technical perfection which these blind men and women have attained in the operations mentioned. There is an interesting close-up of a blind girl stenographer making raised notes on a roll of paper and rapidly transcribing these notes on the typewriter by running her sensitive fingers over them.

“THE ISLAND OF THE MIST”

PICTOGRAPH 7063 shows the first picture taken by Major Alexander Powell, the noted author and traveler, during his recent trip to the far corners of the earth. The picture is called “The Island of the Mist,” which means Hongkong, China. The film shows interestingly the curious cosmopolitan life of this Paris of the Orient. The picture begins with the approach of an ocean liner through the harbor toward the island and ends with a view of the island and harbor together, from the peak.

Interspersed between the beginning and the end of the picture are scenes taken through the English settlements and the Chinese quarter, showing how a dozen nations of the earth live in kaleidoscopic but harmonious proximity in a district which is said by experienced travelers to be the most cosmopolitan community in the world.

“A VISIT TO MORGAN PARK”

A VISIT TO MORGAN PARK,” a film of 3345 feet made in the late summer months, depicting Morgan Park, a suburb of Duluth, Minn., was shown for the first time at the Morgan Park Clubhouse recently.

The simple plot is laid about the visit of two or three persons, who, presumably having to wait for a train, decide to call on a friend in the park in the interim. Only one of the visitors has been here before, when Morgan Park was five years younger and less populous. The first few feet are devoted to the journey from the station to the park, with views, as recalled by one, of the earlier period. Arriving here, the visitors find their friend, who takes them on an automobile trip through the village. On this ride, the activities of the community and the natural surroundings are shown. The garage on North Boulevard is therefore one of the first points of interest, which is followed by a visit to the Lake View Store, where a number of the departments are shown. The Park State Bank is examined by the automobilists and then, the day being pleasant, they enjoy a ride in the northern part of the village, which finally brings them to the picnic grounds on East Boulevard. Here there is a picnic in progress, with its usual accompaniment of a ball game, refreshments, races, and band concert, the visitors enjoying the fun from the automobile. Of course the backyard gardens come in for their share of the attention, some of the better ones being displayed in the film.

Guided by the friend, the out-of-town guests drive by the Morgan Park Clubhouse—stopping here to make a tour of the interior—and a little later by the Administration Building and the Nenovan Club. The gardens and lawn are so pretty that the visitors desire to ride about the residential portion of the community a bit longer, which affords some excellent views of the Park. The chauffeur takes them to the Universal Portland Cement Company plant, on the return passing by the Morgan Park School, with the plant of the Minnesota Steel Company in the background. The construction work is vividly portrayed at this juncture, the film showing the actual building operations necessary in building new houses and in arranging the many details necessary in so large a construction program.

In the third reel of the picture, the visitors spend a share of their time in Block 33, visiting the different departments of the Neighborhood House and watching the children at play. A short journey is taken to the hospital, wherein is shown some of the more interesting rooms. From this point, a large part of the film is devoted to the children, the drive taking the visitors past the infant playgrounds and out to the Boat Club, where the boys and girls of the Park are having a picnic. The Boy Scouts in the picnic give a demonstration of their work, such as knot-tying, signalling, and with the assistance of the other picnickers, life-saving demonstrations. Back in the park again the visitors see the summer work of the Scouts of Troop 3, the opening of the trail through the surrounding woods. As time is passing and the train nearly due, one last look at homes, woods, and garages is taken and visitors flee to a convenient street car, bound, after four reels of sightseeing, to a distant city.

TWO REMARKABLE STUDIES OF BIRD LIFE

INTIMATE studies of birds at home in their tree-top nests are contained in these two remarkable nature pictures. Infinite patience must have been required to secure the views of young herons and young hawks at various stages of their existence from birth onwards. In a series of wonderful close-ups—photographed at a distance of a few yards from a specially-built observation post in a neighboring tree—we see exactly how the lively youngsters are fed and educated, until at last they are able to use their wings and forage for themselves.

“The Story of the Heron” opens with general views of the Kentish heronry where the films were made last summer. Captain C. W. R. Knight, M. C., F.R.P.S., the cinematographer, is seen climbing a lofty oak and preparing a “nest” of saeking for himself and his camera. The art of disgorging food after it has been swallowed is an important accomplishment for the young heron, which, by thus reducing its weight, is able to increase its wing-speed at times of emergency. Great joy prevails in the heron home at supper time when the father brings back the supper. The struggles of the hungry family to secure the biggest share, provide many delightful moments of natural comedy.

“The Story of the Kestrel” gives a detailed and intimate picture of the habits and home-life of this well-known British hawk. In a unique series of scenes we watch the parent-bird drop from mid-air upon a tiny field mouse, and carry its struggling prey back to its nest in the tree-tops. A close-up of a young hawk stuffing a lark's leg is another episode of gruesome interest. Perhaps the most fascinating of all these scenes, however, is a wonderful study of a hawk at dinner. A large thrush is swallowed whole, the feathered body being gradually absorbed by the voracious kestrel, till even the tail-tip disappears. Then the kestrel shuts its eyes, gives two great sighs of satisfaction, and positively smiles. So vivid a glimpse of bird character has seldom been seen on the screen.



WOMAN AND THE FILM



HOW TO ORGANIZE A VISUAL INSTRUCTION ASSOCIATION IN YOUR CITY

BY MRS. WOODALLEN CHAPMAN

Chairman of Motion Pictures, General Federation of Women's Clubs

THE many letters received, not only from all over our own land but from other lands as well, asking as to the origin, purposes and methods of procedure of the Visual Instruction Association of New York City, seem to indicate that this new organization is destined to meet a very real need now being recognized by educators and thinking people generally.

The use of motion pictures for educational purposes can never be brought about by any one group of persons working at the problem independently. It is so new an undertaking that much pioneer work must be done in many directions before it has become accepted as a practical form of education for which the taxpaying public is willing to see its good money appropriated.

For a time it appeared as though all progress was blocked by a series of obstacles which seemed to form an unsurmountable barrier.

In order to convince the public of the value of motion pictures as an educational medium, only educational pictures were needed. These would not be produced in any numbers until the producers could be assured that the schools would purchase them at a price that would return the money invested. The schools could not secure money for such purposes until the general public was convinced that motion pictures were worth such an investment and would authorize the school boards to make the necessary appropriations. Thus everything seemed at a standstill.

This was the situation when Dr. Ernest L. Crandall, newly appointed Director of Visual Instruction of New York City, decided to see what he could do to break the deadlock. At his invitation, the teachers and principals already interested in visual instruction and desirous of seeing motion pictures used as an aid in instruction, met with the motion picture producers of New York City who had done anything that could, by any stretch of the imagination, be called educational.

The cooperation thus secured resulted finally in films being selected and arranged in three series, correlated with three courses of study. Only a very small proportion of these films had been made for educational purposes and were, therefore, really suited to the classroom. But they made possible the attempt to use motion pictures in connection with regular school courses.

It then became evident that another element was needed in the cooperation. When the time came for the Board of Estimate to make its appropriations for school work, who was there to go before them as representing the taxpaying public to ask for the amount needed to carry the plans so carefully prepared?

Then it became apparent that the fullest cooperation of parents and teachers and the public generally was needed

to put through successfully the plan to make motion pictures an active adjunct to education.

Other communities feel the need of a Visual Instruction Association and are writing in to ask just what steps to take in forming one.

The steps to be taken in organizing a Visual Instruction Association will vary somewhat with local conditions, but the groups to be interested are practically the same.

First there are the school authorities. The Director of Visual Instruction, where there is one, will be glad to welcome the formation of an organization working for the enlargement and better equipment of his department. He will readily be a prime mover in the whole undertaking.

The interest and active cooperation of the superintendent of schools and the principals of the high schools should also be secured.

The Parent-Teachers Association will also be ready to take an active part in the formation of this new organization, as will also members of the women's clubs.

From these various groups a committee can be formed whose work it shall be to direct the preliminaries of organization. Before issuing the call for the first meeting, let this committee find the person best fitted to present in a telling speech the value of visual instruction, the efficacy of motion pictures as an aid to visual instruction, and the need of an organization to assist in equipping the schools for this work. It would also be well to discuss the persons best suited for the first officers of the new organization.

Thus, when the first meeting is called, matters will run along fairly smoothly. The opening address will stimulate thought and open the way for discussion. There will be those present ready to move the formation of the organization and to nominate its officers.

Since the purposes of these various Visual Instruction Associations will be so nearly identical, it might be helpful to give herewith the simple constitution adopted by the New York City Association, which can easily be modified to suit local conditions.

Since the great work of this association is to be convincing the public of the educational value of motion pictures, its first step will be a public showing of pictures of that kind. The New York Association gave such a demonstration soon after its formation in the Rivoli Theater before an audience of over five hundred.

One immediate result was a marked increase in membership. The films shown were selected from the courses being given in connection with the school curriculum and were as follows:

Geography—"The Panama Canal" (Kineto Co). Literature—"The Courtship of Miles Standish" (one reel). Biology—"The Living World" (Carter Cinema Co.).

It is the intention of this organization to give at least two public demonstrations each year, thus repeatedly calling the attention of the general public to the work of the Association, enlisting new members, and showing the improvement which is bound to come in the production of educational motion pictures.

In addition to these general meetings, there are meetings of committees and of the Association as a whole, to consider various problems that arise which call for the joint consideration of teachers, film people and the general public.

It is encouraging to know that in every school where motion pictures have been used in connection with the courses of study, principals and teachers are unanimous in their opinion that they have proven highly satisfactory aids to efficient teaching.

This is due in part to the fact that at least a week before each picture is shown the teacher receives a synopsis of the film which enables her to make her teaching prepare the minds of her pupils to receive the greatest amount of good from what they see.

It is now proposed, for the coming term's work, that the teachers be allowed to see the films beforehand, thus being

equipped to make even more thorough class preparation. It is also suggested that the pupils be allowed to see each picture a second time, after a thorough discussion of the first showing. This will enable each child consciously to note the important points in each picture and will fasten these points more securely in the mind.

Just how much benefit is gained through the use of motion pictures in the school room no one is at present prepared to say. We shall not always be in this state of ignorance, however. Even now a Columbia student is making careful psychological tests by the very latest scientific methods to ascertain just what evaluation may be put upon the schoolroom use of the motion picture.

The formation of many Visual Instruction Associations over the United States would eventuate in giving great impetus to the production of the right kind of education motion pictures and their increasingly effective use in the schoolroom, especially if these Associations keep in close contact with one another, comparing expenses and making helpful suggestions, thus eventually bringing into existence a true understanding of the real function of the educational motion picture and of its marvelous possibilities, which we have as yet hardly begun to grasp.

CONSTITUTION AND BY-LAWS OF NEW YORK VISUAL INSTRUCTION ASSOCIATION

Article I

Name

The name of this organization shall be the Visual Instruction Association of New York.

Article II

Purpose

The purpose of the Visual Instruction Association of New York shall be to bring together persons interested in the use of films, slides, and other visual aids to education and to promote their use by such means as may seem from time to time expedient.

Article III

Members

There shall be the following classes of members: Active, associates, non-resident and honorary.

Article IV

Officers

Section 1—The officers shall be a president, 5 vice-presidents, one for each borough, recording secretary, corresponding secretary, and a treasurer.

Section 2—The officers shall be elected by ballot at the annual meeting.

Article V

Meetings

Section 1—There shall be an annual meeting of the association on the first Saturday in October in each year.

Section 2—Monthly meetings shall be held from October to June, inclusive.

Section 3—Special meetings may be called by the president and shall be called on the written request of twenty-five members of the association.

Article VI

Amendments

This constitution may be amended by a two-thirds vote of the members present at any meeting, provided the proposed amendment shall have been sent in writing to each member fifteen days before the meeting.

BY-LAWS

By-Law I

Membership

Section 1—Active members shall be those actively engaged in the use of films, slides, and other aids to visual education and those who have no active professional or business interest in the production of visual aids but are interested in the extension of their use. This class of members shall be unlimited in number.

Section 2—Associate members shall be those actively engaged in production of films, slides and other aids to

visual education and who are also actively interested in their use as aids to instruction. This class of membership shall not exceed one-third of the total membership of the association at any time.

Section 3—Non-resident members shall be those who do not have a residence or place of business in Greater New York.

Section 4—The rights and privileges of all classes of members shall be the same, except that non-resident members shall not vote at elections of the association.

Section 5—Applications for admission shall be made to the Membership Committee who shall report their list of admissions at each regular meeting of the association.

Section 6—Candidates elected to membership in the association shall become members of the association upon payment within 60 days after due notice from the treasurer of the dues of the current fiscal year.

Section 7—A member wishing to resign shall offer his or her resignation to the secretary of the association, and such resignation shall not be accepted unless ratified by the action of the executive committee.

By-Law II

Dues

Section 1—All classes of members except honorary members, shall pay \$1.00 annual dues.

Section 2—All dues shall be payable annually in advance on October 1st.

By-Law III

Committees

Section 1—The executive committee shall consist of the officers and chairmen of standing committees.

Section 2—There shall be the following standing committees: Membership, Publicity, Co-operation, Program.

By-Law IV

Quorum

A quorum of the board of directors shall be seven. A quorum of the association shall be fifty.

By-Law V

Amendments

These by-laws may be amended by a two-thirds vote at any meeting regularly called, provided a copy of the proposed amendment shall be sent out with the notice of meeting. Without such notice the by-laws may be amended at such meeting by unanimous vote, provided a quorum is present.

By-Law VI

Manual

Robert's Rules of Order, latest edition, shall govern the proceedings of the association.



Covering Industrial Motion Pictures of Educational Value
Edited by LEONA BLOCK

"THE PORCELAIN LAMP"

THE *Porcelain Lamp* is an unusually interesting educational drama in five reels visualizing the history of land travel from the early days of Egyptian civilization to modern times. The story is told by an engineer, Grayson Whitney, who is a collector of curios, to a group of friends, about an old porcelain lamp which is part of his collection. He explains that it was formerly owned by Anton Daimier, a Frenchman, who discovered that gasoline could be used as a liquid fuel.

Whitney gives his guests a short history of Daimier and his struggle with poverty. One night as the Frenchman worked by the light of the lamp he fell asleep from exhaustion and dreamed that Mercury, the god of travel, appeared and showed him the achievements of the past in land transportation and a vision of the future. The picturization of this vision is interesting and of real educational value, as pack animals and various types of carrying devices and vehicles are shown in historical sequence. The sled used by Egyptians to transport large blocks of stone for the Pyramids; the Indian travois; the development of the wheel; the jinriksha of Japan; horse-drawn vehicles; and all the early power-producing machines, including the gun powder, gas, and steam engines.

When the sleeper awakened the room was dark, for the kerosene had burned out of the lamp; and in his confusion he picked up the wrong bottle to refill it, touched a light to the wick, and the lamp exploded. He had accidentally filled it with an unused by-product of kerosene called gasoline. By this accident he discovered a new liquid fuel and eventually invented a one cylinder engine, the forerunner of the gasoline motor of today.

The film story then cuts back to Whitney telling his guests about the evolution of the motor industry from the Daimier invention to the modern automobile. Early models of the horseless carriage and the first automobiles with solid tires are shown. Some delightful comedy is intro-

duced by scenes of the experiences of automobilists twenty years ago. Various stages in the development of the motor car and many types of modern cars are depicted. By means of animated mechanigraphs the operation of the motor is explained; the tire pump, the vacuum feed tank, the intake and outlet manifolds, and the piston action are stripped of their outer casings and shown in operation with explanatory labels.

The Porcelain Lamp is an educational picture which will interest mature or juvenile opticians. The titles are descriptive and the continuity of the story carefully developed. Herbert Hyman of the Cole Motor Car Company is responsible for the scenario, Don Carlos Ellis did the research work, and the film was produced by the Harry Levey Service Corporation of New York.

PILLARS OF THE SKY

PILLARS of the Sky is one of a series of six western pictures, featuring the gathering, treating, manufacturing, and distribution of northern white cedar poles, western red cedar poles, and Mount Ranier fir crossarms, produced under the direction of Charles W. Barrell for the Western Electric Company. It is a one reel scenic of Mount Rainer

and the gigantic fir trees of the northwest, which were well grown when Charlemagne ruled middle Europe. Many of them are 230 feet high and six feet in diameter. The film shows graphically the risks taken by lumberjacks in cutting down these big trees. In many cases they climb to 180 feet, in order to saw off the tree top.

One of the most interesting scenes shows the method of dragging the trees to the edge of the forest by stout steel cables. The progress of the trip from the forest by rail and water to the mill pond and the work of the big saws in the lumber mill make one realize how much labor and risk of human life is necessary to produce the crossarms and conduits of the telephone system.



THIS scene from "The Porcelain Lamp", showing a Chinaman and a primitive wheelbarrow, is one of the links in the evolution of modern transportation, the story of which makes up the film. The picture is of an educational and historical character and was produced for the Cole Motor Car Company by the Harry Levey Service Corporation. It had its premiere showing at the Strand Theater, New York, on January 12 last, under the sponsorship of the National Automobile Chamber of Commerce.

MOVIES TEACH RETAIL SALESMANSHIP

Film Activities of the National Retail Dry Goods Association
—Standard Width Non-Flam Stock Used—Review
Board Passes on Each Film

THE progressive department stores of the United States have made another stride forward in the educational training of their employees in teaching salesmanship with the aid of motion pictures. The Research and Information Department of the National Retail Dry Goods Association of 200 Fifth Avenue, New York City has established a motion picture service and are distributing pictures to the members of the association, to be used for educational training of the employees of the dry goods stores throughout the country.

To facilitate the distribution of this library of films the United States has been divided into six zones and a picture is circuited throughout each zone before it is forwarded to the next zone. A store that is a member of the association may keep a film a week and then send it to the next applicant in his district. To minimize the fire risks involved in this work the reels supplied are on standard width non-inflammable stock and an asbestos booth is used. A portable pro-



THE evolution of the wheel showing how the natural log developed into an axle and how the crude triangular boards developed into spokes as we know them today. Scenes from the new industrial-educational feature "The Porcelain Lamp."

jecting machine taking standard width film is the type of projector generally used. Arthur Weisenberger is manager of the Motion Picture Service of the National Retail Dry Goods Association and before a film is accepted it is viewed by a Board of Review consisting of the Training and Educational Directors of five of the large department stores. This board is composed of Arthur Weisenberger, National Retail Dry Goods Association; A. S. Donaldson, R. H. Macy & Co., New York; C. M. King, Best & Co., New York; Mrs. Isabella Brandow, Lord & Taylor, New York; Mrs. Laura Harter, Bamberger & Co., Newark, N. J.; Miss Florence Hall, Stern Bros., New York.

A film is exhibited to an audience composed of the employees of a store and a complete history of the merchandise that is the subject of the picture is given by the Director

of Training and by the aid of the film, visualizes the source of supply, gathering the raw product, transportation and the manufacturing process of the merchandise.

Such subjects as shoes, woollens, cottons, hats, silks, veils, electrical appliances, and various food products are the titles of the illustrated lectures that consume about half an hour of the salesperson's time and are given at an hour that will not interfere with the work of the department. The films are usually exhibited to small groups of the employees who sell that particular type of merchandise which is the subject of the lecture and by the aid of this instruction, the salesperson returns to her department with a better understanding of the stock sold over the counter and can talk intelligently to a customer about the subject.

Some of the prominent stores that are successfully using the motion picture service of the association are Charles H. Stevens, Chicago; Halle Bros., Cleveland; La Salle & Cook, Toledo; G. M. McKelvey Co., Youngstown; D. H. Holmes, New Orleans; Mass Bros., Tampa; Ville de Paris, Los Angeles; Emporium, San Francisco; and the Spokane Dry Goods Co., Spokane.

INDUSTRIAL FILM NOTES

JUDGING from the attendance at the motion picture theater at the Marine Exposition held at the Grand Central Palace, New York City, January 24 to 29, a large portion of the public was more interested in the industrial pictures than in the exhibits. The films shown were loaned by the National Life Preserver Company, Submarine Boat Corporation, Babcock & Wilcox Company, General Electric Company, Columbia Rope Company, Sperry Gyroscope Company, Baltimore Dry Dock & Ship Building Company, International Mercantile Marine Company, Submarine Signal Company, Mitchel Ship Salvage Company, and the Plymouth Cordage Company.

* *

Charles A. Schieren Company of New York are showing a four reel picture illustrating the manufacture of leather belting, "from pasture to pulley" to the master mechanics, superintendents, and shop foremen of the large industrial plants.

* *

"Wood Preservation" is the subject of a lecture, illustrated by two reels of motion pictures, which K. C. Barth of the Barrett Company of Chicago is presenting to engineering societies and clubs of the middle west. The films show the method of preserving wood by surface treatment, spraying, or the immersion process which consists of a hot bath quickly followed by a cold bath of creosote oil.

* *

Moving pictures showing methods of wood preservation were a feature at the convention of the Wisconsin Retail Lumberman's Association February 15 at the Hotel Pfister, Milwaukee, Wis.

* *

The importance of the motion picture as a feature of industrial education was demonstrated at the International Silk Exposition held at the Grand Central Palace, February 7 to 12, in New York City. Films showing the entire silk industry, from the cocoon to the finished fabrics, attracted large optiences each afternoon and evening. The pictures exhibited were "Silk Reeling in Italy" loaned by A. P. Villa & Sons, New York; "Ribbonology," loaned by Johnson Cowdin Company; "From Cocoon To My Lady's Dress," loaned by Sidney Blumenthal & Co.; "From Cocoon to Spool" loaned by Corticelli Silk Mills; and films showing the manufacture of silks loaned by H. R. Mallinson & Co., and Belding Bros.

* *

Petroleum has become such a vital factor in civilization's progress and the oil industry is such a fascinating pursuit, that the story of its magic development has been picturized by the United States Bureau of Mines in co-operation with the Sinclair Consolidated Oil Corp. A four reel picture "The Story of Petroleum"

shows the production, transportation, refining, and distribution of oil. There are a few scenes taken at the Harlan plant of the Bethlehem Shipbuilding Corporation, Limited, during a launching of one of the big Sinclair tank ships.

* *

"From Grass to Glass" is a picture portraying sanitary dairy methods. It was recently exhibited at the Classic Theater, Watertown, Wis., under the auspices of the National Anti-Tuberculosis Association.

* *

"Why the Magneto?" is a two reel instructional film which visualizes the major operations that enter into the manufacture of high tension magnetos, and, by the use of animated technical drawings, the generation of the current, its distribution to the plugs, and the firing of the mixture in the cylinders.

* *

The cherry industry is the subject of a motion picture distributed by the International Harvester Company of Chicago, Ill.

* *

A six reel picture entitled "Getting the Most Out of Retailing" is being shown to merchants and their employees under the auspices of many Chambers of Commerce in the middle west by representatives of the National Cash Register Company of Dayton, Ohio. The film tells the story of a merchant who is on the verge of failure and the reasons for his lack of success become apparent as the picture progresses. Poor arrangement of merchandise in store and window and old-fashioned business methods contributed their quota of loss. At the critical moment of his business career he adopts modern methods of merchandising, remodels his store, installs a modern system of accounting, increases his advertising, and becomes a successful merchant and a useful citizen. This picture was produced by the Bray Studios.

* *

A motion picture entitled "When Women Work" and distributed by the Women's Bureau of the United States Department of Labor was shown February 11 at the conference and report on an investigation by the Vocational Guidance Association of Minneapolis. This film is a two reel drama produced by Carlyle Ellis and shows good and bad working conditions for women in industrial plants.

* *

The Rexall Drug Company are calling meetings in every state to increase the efficiency of salesmen in Rexall Drug Stores. Expert Salesmen address the meetings and motion pictures are used to demonstrate manufacturing processes, from the raw material to the finished product, of many nationally known articles sold in the Rexall stores.

* *

Members of the Douglas County Road and Bridge Commission attended the annual road school under the auspices of the Wisconsin Highway Commission, from January 31 to February 4, at Madison, Wis. Lectures were delivered by commissioners and professors of the university on construction and maintenance of state roads, illustrated with motion pictures of highway construction and road building machinery in operation.

* *

The Maxwell Motor Company of Detroit are distributing a five reel motion picture entitled "Something New" with Nell Shipman in the stellar role. The scenes of the story were taken in Mexico and the Maxwell car played an important role in the drama by taking the hero up rocky hills, fording streams and jumping gullies to safety.

* *

Requests from the United States commercial attaché at Peking and the Y. M. C. A. in China for industrial pictures showing American manufacturing processes and business methods are constantly being received. American manufacturers could develop a larger Chinese market for their products by using films with Chinese sub-titles to explain industrial activities.

* *

The Associated Metal Lath Manufacturers are exhibiting a film at conventions of architects, builders, material dealers, and at technical schools, showing various uses of metal laths in the construction of buildings.



Model S-S-One

COSMOGRAPH

For use with SAFETY STANDARD FILM and LANTERN SLIDES

MODEL SS-1 is designed for use with Safety Standard non-inflammable film and accommodates either Pathoscope or Eastman perforation.

IS EQUIPPED WITH STEREOPTICON LANTERN SLIDE attachment and will accommodate any Standard 3 1/4 x 4 inch glass, paper or mica slides.

THIS MACHINE is ideal for Church or Class Room work and can be furnished with or without adjustable legs. Is regularly equipped with 400 watt Mazda special filament lamp. If desired 600 watt lamp and lamphouse can be furnished for exceptionally long throws and where a larger picture is wanted for a slight additional cost.

CONVENIENT TO CARRY. When the machine is packed in Carrying Case it condenses down to a size of about (12x18 inches). This case also acts as a housing for the lower takeup reel when in operation. The feed reel being on top of the mechanism allows the film to travel in a straight line and simplifies the threading. The weight of this machine is about 32 pounds.

OTHER ADVANTAGES. Can be used anywhere without the use of a Fireproof booth.

WE MANUFACTURE other model Portable Projectors and would be pleased to send more additional information, also our terms and prices and dealer's proposition.

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The Cosmograph Motion Picture Machine Co. Inc.

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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 Messrs. Bulman of London, England, originators of daylight motion pictures in that country have been giving exhibitions of educational films in the parks of various English cities.

A list of recommended pictures suitable for the use of schools, churches, women's clubs and social agencies is being sent out by the Better Films Committee of the Chicago Women's Aid. The pictures have been carefully reviewed by the committee members. This list may be obtained free of charge by writing to Mrs. Fred Michael, chairman, 5325 Indiana Avenue, Chicago, Ill.

"Milk the Perfect Food", prepared in cooperation with H. H. Hempling, A. W. Hopkins, and G. H. Bencendorf of the University of Wisconsin, was recently shown afternoon and evening at Trousdale Church, Madison, Wis. The picture covers the various uses of milk and one part shows Prof. Babcock at work in the University laboratory. On the same program were "The Open Track" and "By Might of His Right", a Drew comedy. The same program was repeated at the East End Tabernacle, in Madison.

A health picture, "Byways of Life" was shown on February 15 at the Y. W. C. A. in Moline, Ill. Dr. Phoebe Pearsall gave a health talk to the women and girls in connection with the film.

At the recent meeting of the Ohio Federation of Women's Clubs in Columbus, Ohio, as a part of its "educational creed" visual education was listed as number eight among the important items on the program.

Films on agricultural topics filled in the intervals between talks and discussions at the recent meeting of the Mount Hope Township Farm Bureau, in Bloomington, Ill.

Movies of pygmies taken in Central Africa by Dr. L. J. Vandenberg were recently screened before the members of the National Geographic Society of Washington, D. C. These pictures, released by Famous Players, will soon be available to non-theatrical users.

"Our Daily Bread" is the newest General Electric film in one reel. Human power, animal power, and finally mechanical power are depicted, reaching a climax in the electric drive of the great flour mills.

Films illustrating the scientific work done by the United States Department of Agriculture on its farm at Arlington, Va., were exhibited at the Coliseum in Chicago on the occasion of the recent American Good Road Congress and National Good Road Show, under the auspices of the American Road Builders Association.

The Minneapolis Chapters of the Daughters of the American Revolution gave a benefit movie show for the encouragement of patriotic educational work at the Lagoon theater in that city recently.

"Alice in Wonderland" was given recently in Minneapolis by the League of Women Voters in their drive for funds. Mostly children were present.

Dr. Paul B. Magnusen, an orthopaedic specialist of Chicago, recently exhibited a remarkable series of films of himself performing operations on patients, at the monthly meeting of the Galesbury, Ill., Medical Society. He also showed lantern slides of operations.

"The Red Viper", an Americanization and anti-bolshevik movie, was screened before the members of the Lincoln club at Minneapolis. The picture shows the workings of terrorists in the East, and how Russian newsboys thwarted their plans. The film is said to have the endorsement of Vice-President Coolidge, the late Theodore Roosevelt, and the governors of several states.

At a recent meeting of the Parent-

Teachers Association in Hibbing, Minn., Mrs. H. S. Sherman spoke on "Child Culture through Motion Pictures" and C. E. Everett, probation officer, talked on "The Influence Movies Have on Children".

"The Palm Fete" at Miami, Florida, has been filmed and released to motion picture theaters.

Educational reels on Samoa and films of a scientific and humorous character were shown recently at the Congregational Chapter in Brandon, Vt. Miss Carrie Ormsby gave a talk on Samoa.

The High School of St. Joseph, Mich., had a series of six movie shows, the proceeds from which were used to pay for a projector. Charles Ray in "The Pinch Hitter", "Les Miserables", comedies, and films on history, geography, travel, science, and industry were used.

In his talk to the members of the Chicago Woman's Aid Society recently Prof. William F. Russell, dean of the College of Education, University of Iowa, declared that the Japanese had been more ready to accept visual equipment for teaching of their school children than have the educational authorities of the United States.

The pupils of St. Stephen's Sunday School gave a picture show recently in Racine, Wis.

The Kinetograph picture showing how British Boy Scouts captured German spies during the late war was shown on a recent Saturday evening at the Methodist Church in Wheaton, Ill. As a result of seeing the picture a new scout troop was organized.

The Immanuel Lutheran Educational Society gave a program of two reels on a recent Sunday night in the school auditorium in Milwaukee, Wis.

"Twenty-three-and-a-half Hours' Leave", the Mary Roberts Rinehart story in five reels, was recently given by the Sunday School of the Neighborhood Church in Pasadena, Cal.

Policemen, detectives, and newspaper men were guests of the Division of Social Hygiene of the Illinois Department of Public Health and the United States Public Health Service at a special showing of films on social diseases. The pictures were in connection with the establishment of a local clinic in Peoria, Ill., for the treatment of such cases.

A recent news film of interest to college men and women was that made by Pathe at Northwestern University, Evanston, Ill. A close-up of President Walter Dill Scott appears in the film.

The use of motion pictures on a large scale is under consideration by the Association of Life Agency Officers which held its annual meeting recently in Chicago.

The Geographical Feature Film Corporation of Los Angeles, Cal., has announced that it will produce films on geography, zoology, vegetation, and kindred subjects. F. G. Huber is general manager.

The Presbyterian Church of Tracy, Cal., has been using the Biblical pictures of the International Church Film Corporation, as well as other productions. The program includes 1, a half hour devotional singing service, Bible reading and prayer; 2, a half hour of motion pictures showing world and life activities; 3, another half hour of pictures portraying Biblical stories and showing the needs and work of the church.

The High School of Athens, Ill., has a new movie projector and is showing entertainment and educational films on Tuesday evenings.

The Methodist Church of Elkhorn, Wis., is using films on Sunday evenings in connection with the service and during the week for church entertainment and socials.

Movies of the fishing industry at Oconto, Wis., have been made.

The cinema has been installed in the Victoria School of Wellingborough, England, for teaching purposes and the Northampton Education Committee have appropriated funds for the up-keep of machine and films.

The Minnesota State Department of Immigration is using motion pictures in Iowa to convey information on land values in the former state. The pictures are used in conjunction with an information train containing exhibits of produce from northern Minnesota.

One of the pioneers in Cinema photography died recently at Asnelles, near Paris, France, in the person of Felicien Trewey, who with Lumiere perfected and showed the first motion picture in England in 1896 at the Polytechnic in London. M. Trewey was also renowned as a magician and inventor of magical apparatus.

"From the Manger to the Cross" was shown on a recent Sunday evening at the First Presbyterian Church, Clinton, Iowa.

Free movie matinees for children are being given at the Old Mill Theater in Dallas, Texas, under the auspices of the Teachers Association and *Motherhood Magazine*. "Great Expectations" with Jack Pickford as Pip and "Little Red Riding Hood" were on a recent program.

Officials of the Church of England have under consideration the showing of motion pictures in St. Paul's Cathedral in London, which next to Westminster Abbey is one of the most celebrated churches in all Europe. If they decide favorably the pictures exhibited will be of a sacred character and used in conjunction with church services.

A film describing Mt. Ranier National Park was screened at the Division Street Y. M. C. A. in Chicago through the courtesy of the Education Bureau, Passenger Department, Chicago, Milwaukee & St. Paul Railway.

Movies taken during the war on board German submarines were shown the members of the North End Men's Club at Lincolnwood School, Evanston, Ill., recently. The pictures were also shown to 600 members of the Union League Club in Chicago.

The Church of the Redeemer, Minneapolis, had "The Stream of Life" run off on a recent Sunday evening. The purchase of new motion picture equipment has been decided on.

Under the direction of W. W. Sullivan of the extension department, University of Kansas, pupils in the Americanization classes in the public schools of Kansas City, Kansas, have been studying motion pictures.

"The Cinderella Man" was recently shown at the West Riverside School, Jacksonville, Fla., under the auspices of the Parent-Teachers Association, the proceeds to be devoted to child welfare work.

Pupils of the public schools of Cincinnati are studying the various industries on the motion picture screen. They are also visiting industrial plants in small groups.

The Methodist Church of DeKalb, Ill., showed bird and animal movies recently, for the benefit of children of the community.

The Idaho Y. M. C. A. is making good use of educational films supplied by the extension division of the University of Oregon. Charles W. Koyl is in charge of the Y's movie work at Fayette, Idaho.

"From Prison to Prime Minister", scenes in the life of Joseph, was a film recently enjoyed by the congregation of the First Congregational Church, Kalamazoo, Mich., in conjunction with the Sunday evening ser-

vice. The pastor spoke on the subject.

Mabel Normand in "Jinks" and a comedy "Four Times Foiled" made up the program at the Pryor Street School, Atlanta, Ga., recently, under the direction of the Parent-Teachers Association. The admission for children was 10 cents, adults 15 cents. The funds go into the school treasury.

Dr. O. H. Check, Georgia Health Commissioner, is showing health films to children and adults in the schools of Laurens County, in that state.

Movies for kiddies are being given every other Saturday afternoon at Washington Irving High School, New York City, under the auspices of the Department of Lectures and Visual Instruction, Board of Education. Two thousand public school pupils attend.

"When Women Work" was shown on a recent Sunday afternoon at a meeting of the Women's Trade Union League of Chicago.

The School League of Phoebus, Va., ran off several welfare reels in the local playhouse recently.

Lawrence D. Kitchell, of the Northern Railway Company of Los Angeles, gave a lecture on "The Glacier National Park", illustrated with motion pictures, at the Mission Inn, Riverside, Cal.

Henry C. Oppenheimer, a former patient at the Bridgeport Hospital, Bridgeport, Conn., in gratitude for the treatment and attention he received at this institution, donated to the directors complete motion picture equipment and movies are being shown to the patients every Friday evening.

Farmington, Conn., is giving community movies every Wednesday night in the Town Hall. Recently the program consisted of "The Mutiny of the Elsinore", a Buster Keaton comedy, and a travelog in color. Winchell Smith, the playwright, is one of the leading spirits in the movement.

Richard Barrows, special commercial commissioner for the Chilean government in the United States, exhibited motion pictures of Chilean life in the Wheeler Auditorium, Berkeley, Cal., early in February.

Movies form an important part of the work of the Methodist Church, Rochelle, Ind. On Monday evening recently two reels, one a comedy, the other a drama, were screened, and at the Epworth League meeting on Sunday evening 200 people saw a film entitled "The Conversion of John Bunyan."

A D. W. Griffith production "The Mother and the Law" was shown on a recent Sunday evening at the Methodist Church, Kaukauna, Wis.

The senior class of Hampshire Township High School, Hampshire, Ill., presented "The Poor Little Rich Girl", starring Mary Pickford, at a local hall.

Movies for the Burmese! That is the idea of Rev. Ray F. Spear, of Colman, S. D., who is on his way to Rangoon, Burma, as a missionary of the Methodist Episcopal Church. He purchased a motion picture projector in Chicago on his way East.

Visual education played an active part at the recent three-day state convention of the Oklahoma Educational Association held in Oklahoma City.

Films showing the work of army engineer units in France were shown recently in Engineering Hall at the University in Champaign, Ill.

Motion picture lectures on personal hygiene are being given by medical officers in the army camps of the state of Washington.

FLASHES ON THE WORLD'S SCREEN

Paul J. Rainey's "Heart of the African Jungle" was shown for seven days during February in the auditorium of the Main Avenue High School, San Antonio, Texas, for the benefit of the 3,500,000 starving children of Europe. The admission price was 28 cents which included 3 cents war tax.

Score another bull's eye for the movies! St. Stanislaus' Church of Stevens Point, Wis., cleared more than \$800 by showing "From the Manger to the Cross" at the Majestic Theater in that city. The money goes toward the erection of a new school building.

Evan J. Ross, principal of Joseph Howe School of Halifax, N. S., Canada, has introduced motion pictures as part of the curriculum.

Rev. Robert Nelson has been showing social hygiene films recently in the theaters of Petersburg and other Virginia cities and delivering lectures on the subject.

At a recent showing of movies by the Y. M. C. A. boys' department at Cedar Rapids, Iowa, pictures of Norway and Sweden and a visit to Minneapolis were on the program. The boys' orchestra furnished the music.

Mrs. R. B. Gregory of Chicago used motion pictures in connection with her lecture on India in St. Paul's Church, Peoria, Ill.

The First Presbyterian Church, Helena, Mont., of which Rev. N. H. Burdick is pastor, has purchased a motion picture projector in order that it may use the film service of the International Church Film Corporation.

The activities of local Y. M. C. A.'s in Gary, Ind., Dayton, Ohio., Aurora, Ill., and other cities in the middle west have been filmed by an industrial motion picture concern.

Recent films shown by the Methodist Church of Delavan, Wis., were "The Bottom of the World", "The White Heather", "String Beans" starring Charles Itay, "Other Men's Shoes", "The Panama Canal" and "Flight of the NC-4 Across the Atlantic".

A six reel film of activities at the Tuberculosis Sanitarium and Superannuated Home of the International Printing Pressmen and Assistants Union of North America, which is located at Pressmen's Home, Tenn., was shown lately at the Labor Temple, Atlanta, Ga.

The First M. E. Church of Blue Island, Ill., is showing community movies.

Movies are being used in connection with the drive of the Methodist Episcopal Church, South, to raise \$35,000,000 for educational purposes.

The Methodist Church of Plankinton, S. D., screened "The Man Without a Country" in six reels on a recent Tuesday evening. A free-will offering was taken to defray expenses.

"The Serpent's Tooth" and a Pictograph were shown on a recent Friday afternoon to the students in the assembly hall of the John Muir School, Pasadena, Cal.

"How Life Begins" was shown at the High School in Vassar, Mich., early in January in connection with a health campaign of the Tuscola County Red Cross in cooperation with the State Department of Health.

"By Their Fruits" and "The Good Samaritan" were screened recently at the First Presbyterian Church, Oshkosh, Wis. Rev. J. W. McLaughlin delivered a sermon on "What Is Worth While?"

The Churchwomen's Club, composed of women from the Episcopal churches

of Missouri, gave four Saturday afternoon movie shows recently, the proceeds to be used for relief work among the poor children of Episcopal missions. The shows were given in the Delmar Theater and the price of a season's ticket was one dollar.

"Little Red Riding Hood" was shown to primary grade pupils at Central High School, Oklahoma City, Okla., on a recent Saturday afternoon.

In order to give a lesson in carefulness to its members the safety first committee of the Shiawassee Auto Club of Owosso, Mich., showed Safety First films on a Sunday afternoon and evening recently.

"The Problems of Pin Hole Parish" was made a special program at the Presbyterian Church of DePere, Wis., on a recent Sunday evening.

The growth of plant and animal life and a film showing the manufacture of Uneeda Biscuit were used on a recent program of the Community Picture Show in Bloomington, Ill., at the State Normal University. Music was interspersed between the reels.

Social hygiene films were shown to the members of Kiwanis Club, Tampa, Fla., at their weekly luncheon.

A state health film was shown at the Lyceum, Deer River, Minn., recently.

Movies attracted a large crowd on a recent Sunday evening at the Methodist Church, Sadorus, Ill.

"In the Days of St. Patrick", a six reel biographic film depicting the life of St. Patrick, was exhibited at St. Francis Parish Hall, Milwaukee, Wis., on a recent Sunday afternoon and evening and was well received.

"Billy and The Big Stick" was the movie seen at the Y. M. C. A., Beloit, Wis. Orchestral music was provided.

A film showing activities in a modern newspaper plant was recently screened at the Y. M. C. A., Springfield, Ill.

Oral health work among children was demonstrated by lecture and motion picture to the Minnesota State Dental Association at a recent meeting in St. Paul, Minn.

"Satan's Scheme" in seven reels was shown on a recent Sunday evening by Rev. Dr. J. Morrison Thomas at the Ravenswood Congregational Church, Chicago, Ill. On a previous Sunday "From the Manger to the Cross" was screened.

A one reeler has been made at the Battle Creek, Mich., Sanitarium. It portrays the activities of students in three schools—The Training School for Nurses, School of Home Economics, and the Normal School of Physical Education.

A recent program at the Johnson School, Lexington, Ky., consisted of a reel on the New York Zoo, the cut glass industry, a comedy "Bobby Bumps at the Dentist's", and a Baby Osborne story.

Instructional films have been used on the new projector presented to the public schools of Stockport, Iowa by the class of 1921.

Rev. Dr. C. M. Stuart, president of Garret Biblical Institute, is chairman of a committee on the use of motion pictures in the Sunday Schools of the Methodist Episcopal Church. Official approval of their use has been given by this great church organization.

By obtaining subscriptions to *The Country Gentleman* the citizens of Elkhart Township, Wawaka, Ind., have secured a motion picture projector for the North School of that district.

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FLASHES ON THE WORLD'S SCREEN

The First M. E. Church of Paris, Ill., has purchased a movie projector mainly for the purpose of grappling with the boy problem.

The sum of \$491 has been appropriated by the Irvington Home and School League, Newark, N. J., for the purchase of a movie projector. Films of an industrial, educational, and agricultural nature, also entertainment programs, are being regularly shown in the Irvington schools.

Rev. Dr. Elijah A. Hanley, pastor of First Baptist Church, Rochester, N. Y., in a recent sermon on "Children" said "the screen emphasizes the physical side of marriage to such an extent that the sanctity of marital relations is lost". He said that most of the movies are lacking in spiritual appeal and that parents should be careful to select only the kind of picture which is fit for their children to see.

The public school teachers of Grand Rapids, Mich., attended a special showing of "The Last of the Mohicans" at the Majestic Gardens in that city. The teachers were asked if the film was of any value to children. Their answers have not been recorded.

Five reels describing Jewish life in Palestine were used by Dr. A. A. Freedlander of Chicago who spoke at a recent Zionist meeting at Mendelssohn Hall, Rockford, Ill.

A three reel film "Foot Folly", produced by Carlyle Ellis for the Y. W. C. A., was recently shown in Pittsburg, Kan., under the auspices of the Normal Y. W. C. A. and the Women's Athletic Association.

At the Y. M. C. A. Sunday Afternoon Club, Evanston, Ill., Sam Atkinson, president of the Allied Amusement Association, spoke on "Service and the Labor Problem" and illustrated his talk with the feature picture "The World Aflame".

A plea for the wider use of motion pictures in the schools as an incentive

to reading was made by Inspector of Public Schools Dowsley of Brockville, Ontario, Canada.

The Y. M. C. A. of Springfield, Mo., has loaned its portable projector to the Pythian Home and other local institutions to show entertainment and educational films.

At the New Year's service at First Presbyterian Church, Flint, Mich., Rev. George Emerson Barnes illustrated his sermon with a film called "The Earth and the Worlds Beyond".

Under the auspices of the Berrien County Red Cross, with local churches cooperating, the well known biological film "How Life Begins" was shown on a recent Sunday evening at the town hall, Berrien Springs, Mich.

Movies were used in conjunction with church services and Sunday school work by Rev. Frank Tucker, pastor of Fifth Street Methodist Church, St. Charles, Mo.

Dr. J. H. Worst, head of the state emigration department of North Dakota, has fifteen films embodying various activities of the State which he lends to institutions and organizations.

At a recent meeting of the Jackson County Medical Society at Murphysboro, Ill., films describing different diseases of the body were exhibited to the members.

"The Chosen Prince", a picturization of the Biblical story of David and Jonathan, was presented on a recent Wednesday evening in Ottawa, Ill., under the auspices of the First Congregational Church Sunday School.

"The Bottom of the World", describing Sir Ernest Shackleton's Antarctic Expedition, was screened recently at the Second Presbyterian Church, Patterson, N. J., for the school children of the city.

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FLASHES ON THE WORLD'S SCREEN

"What Henry Ford Is Doing In Dearborn" was shown in the high school auditorium at Howell, Michigan, a few weeks ago. The film deals with Detroit's newest and largest industrial development.

Eight hundred Baltimoreans were guests of the Seitz Auto Company at Montfaucon Hall. The party was entertained by a movie showing the process of automobile manufacture.

"The Story of Petroleum," a United States Government film loaned to the Utah Oil Refining Company, was shown recently at the Paramount-Empress Theater, Salt Lake City. The picture covers various stages from the oil well to the refinery.

"Modern clergymen are friendly to the theater," declared Rev. Dr. David Hugh Jones, pastor of the First Presbyterian Church, Evanston, Ill., to the Sunday Evening Club of that city. Dr. Jones says "Humoresque" is the most appealing photoplay he has ever seen.

In connection with "Health Week," in Elgin, Ill., November 1 to 6, during the meeting of the Nurses' Council of that city a health film was shown all week at a local theater. Health talks were given in the public schools.

The Committee of Patients at the Saratoga County Sanatorium of Schenectady, N. Y., are appealing for contributions to enable them to continue showing movies to the inmates every Saturday night. Through a previous campaign enough money was contributed to buy a projector and booth and rent a five reel feature, one reel comedy and one reel scenic weekly.

Paris cinemas have been paid 25,000 francs for screening the new "loan film" of the French government pointing out the advantages of the 6 per cent bond issue, and the Paris *Matin* has offered prizes of 150,000 francs in connection with the "loan film" competition.

Four films of the U. S. Department of Agriculture—"The Work of the Forest Ranger," "Lumbering," "Reforestation on the National Forests," and "Grazing on the National Forests"—have been received by the forest service offices at Portland, Oregon, and are available to any organization having motion picture equipment provided no admission charge is made.

The Junior Cinema Club is giving a series of Friday afternoon and Saturday morning film entertainments at the Broadhurst Theater, West 44th Street, New York City. The first program shown December 3 and 4 consisted of a travelog on Japan, "Chumming with Chipmunks," a Bray cartoon and the Famous Players production of Robert Louis Stevenson's "Treasure Island," directed by Maurice Tourneur. Douglas Fairbanks in "The Mollycoddle" was given the following week. The admission charge was a dollar and the attendance seemed to be confined to children of well-to-do families.

"Every Woman's Problem," a Red Cross film, was shown at the Star Theater in Lincoln, Ill., recently. It tells the story of a woman who did not know how to care for her sick aunt, and the picture points out the solution.

Children's motion picture shows, under the auspices of the Service League of the Connecticut College for Women in New London, have begun again. "Treasure Island" was shown to about 450 boys and girls with singing between parts of the program led by college girls. At the second entertainment there were 650 children present, with supervised games before the doors were open, and fairy tales told between the reels.

A regular Tuesday night community program was on view at the Oakland California, Y. M. C. A. The entertainment consisted of educational and comedy pictures.

Movies of the Y. W. C. A. Blue Heron summer camp, made by the Juanita Film Company, were run recently at the Strand Theater in Tampa, Florida. The camps are shown at flag raising and outdoor sports are featured.

"No pulpit is so effective as, or reaches a larger congregation, continuously than the pulpit of the motion picture screen," declared Rev. Dr. Lincoln Caswell, pastor of the Crawford Memorial Church, New York City.

The Cincinnati Council for Better Motion Pictures has as its aim Saturday morning movie matinees for school children and Saturday night movie parties for families. Slapstick comedies are to be taboo.

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The Presbyterian Church of Three Rivers, Mich., has purchased a standard motion picture projection machine, fire-proof booth, and screen for use in the church auditorium. Good films will be shown evenings during the week and on Sundays.

The North Shore Hotel of Evanston, Ill., believes in keeping its guests in a happy frame of mind and on a recent Friday evening screened Constance Binney in "39 East," a Christie comedy, and "A Trip to Monte Carlo." The guests obtained their admission tickets from the hotel manager.

During the week of December 6, 35,000 members of the Peter Rabbit Club were invited to attend the third big movie jubilee arranged for them by the Chicago Evening American at Barbee's Loop Theater in that city. The show began each morning at 11 o'clock and continued without interruption until 6 p. m. Two feature pictures shown were: Johnny Jones in "Edgar, the Explorer," and Mabel Normand in "What Happened To Rosa." Refreshments and souvenirs were given to each of the boys and girls.

The good church folk of Springfield, Ill., were agreeably surprised on a recent evening at the First Christian Church in that city by a remarkable showing of Bible movies under the auspices of the International Church Film Corporation of Illinois. Among the films shown were "The Ninety and Nine," "The Child Samuel," "How the Great Guest Came," "David and Goliath," "The Lord Is My Shepherd," "Blind Bartimæus," "The Widow's Might," and "Luther."

Motion pictures of the street cleaning force and equipment of Akron, Ohio, together with suggestions for keeping the streets clean, were shown in local theaters as part of the clean-up drive of H. R. Russell, superintendent of the street cleaning department of that city. The film is said to have occupied several months in the making.

Louis William Chaude of Los Angeles has been giving private showings of films which he produced for the American Indian Film Company of Denver, Colo. He is synchronizing music and pictures, using as a basis for some of his work Cadman's Songs. Mrs. Chaude was formerly a member of the faculty of Maclean College of Music, Dramatic and Speech Arts.

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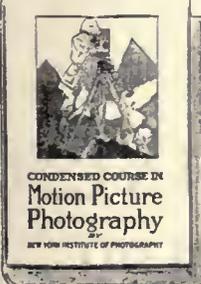
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EDUCATIONAL FILM MAGAZINE



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EDUCATIONAL FILM MAGAZINE

COVERING MOTION PICTURES IN THE FOLLOWING DEPARTMENTS:

<i>Agriculture</i>	<i>Community</i>	<i>Geography</i>	<i>Health and Sanitation</i>	<i>Religion</i>	<i>Scenic</i>	<i>Travel</i>
<i>Biography</i>	<i>Current Events</i>	<i>History</i>	<i>Industry</i>	<i>Pedagogy</i>	<i>Science</i>	<i>Welfare</i>
<i>Civics and Government</i>	<i>Cultural</i>	<i>Home Economics</i>	<i>Juvenile</i>	<i>Recreational</i>	<i>Sociology</i>	<i>Women</i>
	<i>Drama</i>	<i>Fine Arts</i>	<i>Literature</i>	<i>Technical</i>		<i>Topical</i>

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DOLPH EASTMAN, Editor and Publisher

Vol. V.

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NON-THEATRICAL EXHIBITORS—TAKE HEED!

COMPLAINTS are coming into this office from subscribers stating that film service is being refused them by many exchange managers in their section of the country. At the home offices of the producers in New York City and at the office of the National Association of the Motion Picture Industry nothing seems to be known of any unfavorable attitude on the part of local exchange men or theatrical exhibitors beyond what has always been the case, namely, a natural preference to serve motion picture theaters first and a desire to please theater managers in all matters relating to community or neighborhood film exhibitions.

Before a non-theatrical exhibitor has just cause to file a complaint against a local film exchange or neighborhood theater he or she should stop and take heed of the facts and factors entering into the situation. It must be remembered that the mainstay of the motion picture industry at the present time—and probably for some years to come—is the daily business of 13,000 or 14,000 places of amusement whose box offices are the retail counters over which millions of dimes and quarters pass. These large daily revenues make possible the production of pictures which by courtesy, and by courtesy alone, the schools, churches, clubs, industrial plants, and other local institutions and organizations are permitted to rent from the exchanges AFTER the theaters have either used or refused such subjects. This essential fact must always be borne in mind—that the non-theatrical exhibitor must and, indeed, should stand in line and await his turn when it comes to the booking of desirable films. It is primarily a theatrical business and naturally the showman must have first choice.

If the non-theatrical market for motion pictures were large enough or profitable enough, the exhibitor in that field would not be placed in the position of playing second fiddle to the theater man. But while economic conditions remain as they are, the school or the church or the insti-

tutional exhibitor must not complain if he or she is compelled to wait several months before a certain drama or comedy can be obtained from the local exchange, or if the print is not in new or flawless condition, or if the rental price seems high. One must be thankful that theatrical exchanges are willing to do business at all with non-theatrical people. In some instances the neighborhood school, church, club, or community center is in reality, if not ostensibly, competing with the picture theater in that section; and one can understand how the theater men of the town feel about it. This is only natural.

Some of the big producers tell us that they wish to encourage the upbuilding of a non-theatrical market for motion pictures, not to discourage it. They seem not to be antagonistic to school and church movie shows provided the element of competition does not enter and the interests of the theaters and exchanges are safeguarded—a very natural attitude. And, really, why should schools, churches, clubs, and other institutions and organizations of this character wish to compete with theaters? The former are not in the business of providing amusement for pay to the people of the community. Their business is primarily the mental, moral, physical, and spiritual education of the people of the community; there is plenty of entertainment, and in many cases clean and wholesome entertainment, to be found in theaters devoted to the stage and the screen.

There are, of course, non-theatrical exhibitors who demand films soon after their release, before the theaters of their section have finished showing them. Some of them want pictures at bargain prices; some have old machines which injure the films; some are slow and unbusinesslike in their dealings with the exchanges. There are other factors to be considered as well before we form hasty judgments in the matter. The real solution of the problem lies in production and distribution on a large scale especially and exclusively for the non-theatrical field.

Important Editorial Announcement

EDUCATIONAL FILM MAGAZINE from its initial issue in January 1919 has always had in mind the viewpoint of its readers and its ideals of service have been founded upon this editorial policy. To render even more valuable service, and to make EDUCATIONAL FILM MAGAZINE predominantly representative of the interests of all groups in the non-theatrical motion picture field, the editor announces an Advisory Board of Associate Editors to be composed of eight or ten outstanding national leaders in visual education representing these various groups. Prof. J. W. Shepherd, Director of Visual Education at the University of Oklahoma, has done us the honor to accept an appointment as chairman of this board which will function in the near future under the present chief editorship.

The editorial board as finally organized will direct the policy of the magazine and will be consulted and will advise on all matters of editorial importance and significance. On this board there will be able and nationally known representatives of the college and university group; the public school system; the churches; agricultural and industrial education; community and welfare organizations; women's organizations; and other groups. We hope soon to be in a position to announce the complete personnel of this board.

FEDERAL REGULATION OF MOVIES PLANNED

Dr. Wilbur F. Crafts and Other Reformers Will Ask Congress for National Board Similar to Federal Trade Commission

DR. WILBUR F. CRAFTS, superintendent of the International Reform Bureau, Canon William Sheafe Chase of Brooklyn, N. Y., and other leaders of the motion picture reform movement are planning to introduce a bill into congress providing for the national regulation of the motion picture industry through a high class federal board of six members similar to the Federal Trade Commission.

It is proposed to have the members, two of whom are to be women, appointed by the United States Bureau of Education or by the new Secretary of Education when that office becomes a part of the President's cabinet. The first two appointees are to serve three years each; the next two, two years each; and the last two, one year each. The annual salary may be fixed at \$10,000. Expenses of the board are to be met by a tax of \$6.25 on each reel of motion picture negative which is used in interstate commerce.

Pictures and themes forbidden in the bill drawn up by Dr. Crafts include those contained in the resolutions adopted by the National Association of the Motion Picture Industry, and others. Whether this bill has a chance to go through at the special session of congress is a question, but there is a prospect of a lively debate in committee or on the floor of the House or Senate either at the special session or at the regular session next December.

* * *

CHINESE TEACHERS WANT MOVIES

THE National Council of Education has received an urgent appeal from Chinese teachers in the northwestern section of China for special films titled in the native dialect, to aid in safeguarding the morals of Chinese young men and women. Both in China and Japan local police authorities exercise strict censorship over the screen.

NATIONAL MUSEUM TO FORM FILM ARCHIVES

THE collection of noteworthy motion picture films by the government is provided for in a resolution recently introduced in congress by Senator Phelan, of California. According to the phrasing of this resolution the librarian of congress would send to the director of the National Museum in Washington, D.C., one copy of each film registered, and if in the opinion of the director the film records "a historical or otherwise noteworthy event," it shall be stored away for future generations.



CANADIAN FILMS ATTRACT IMMIGRANTS

THE Canadian Government has been attracting a desirable class of immigrants by the use of the motion picture. Reels made in different parts of the Dominion are being shown in countries of Europe which are considered as offering a desirable class of people and the results have been very great. In Wales the film lectures have been enthusiastically attended by crowds of both sexes, and as a result many farm laborers, domestics and miners, among them many ex-service men, are desirous of leaving immediately for Canada. Nova Scotia asked for 500 miners; the number who offered themselves far exceeded this, and the first parties have left for their new homes. All are ex-soldiers and receive free passage for themselves and their families.



NEW LEGISLATIVE FILM IN UTAH

LEGISLATIVE scenes were re-enacted before the camera when F. W. Reynolds of the extension division of the University of Utah took motion pictures to show the process of enacting Utah's laws. Several lively scenes of debate, seemingly over the Southwick anti-cigarette measure, judging by the arguments presented, were staged. The progress of one bill was shown from the time of its introduction, through committee, on the calendar, final passage in both houses, the signatures of the president of the senate and the speaker of the house, and finally the governor's signature and approval.

The films were taken of the legislature by the Clawson Film Company of Salt Lake City for the use of the University of Utah extension division and will be shown in schools throughout the state as an educational film on civil government.

TRAINING EMBRYO TEACHERS VIA THE SCREEN

Important Pioneer Work in Visual Education Conducted for
Past Three Years at Oregon Normal School

BY MABEL G. WEST

Chairman of Entertainment Committee, Oregon Normal School, Monmouth, Oregon

THE Oregon Normal School has used motion pictures in various phases of the school work for nearly three years. While it is true that nothing particularly striking or unusual has been accomplished the facts are, perhaps, worth recording. At first, pictures made from literary masterpieces—e. g., *Peer Gynt*, *The Bluebird*—were occasionally secured and shown in the chapel on a borrowed machine as entertainment for the students. Later, however, an increased faith in pictures as a means of instruction, combined with the availability of a large number of films dealing with industries, travel, biology, and current events caused the faculty committee having the matter in charge to extend the scope of the work.

Though all the films used at the Normal are educational in the true sense of the word they may be divided into two classes for the purposes of this discussion. In the first class are the pictures selected because they are based on a novel or drama which has literary merit, and will, besides furnishing the necessary entertainment for the students—there is no theater or motion picture house nearer than Independence, two and a half miles away—help them to set up standards by which to aid in improving pictures in the communities into which they will go.

The films in the second class are purely instructive in the sense that they give information regarding agricultural and industrial processes essential to modern life; facts regarding the scope and activities of the United States government; proofs of the benefits of sanitary living; or accounts of great events in history and the reasons for them.

LINKING FILMS AND LESSONS

Last year on Friday mornings a chapel hour was used to show free pictures of this second class to pupils from the Training School as well as to the Normal students. Such pictures were selected to illustrate some phase of the children's work for the week in geography, history, civics, or agriculture; and were chosen from groups commercially known as travelogs, news items, weeklies, and reviews. Since these were nearly always used as a basis for composition lessons later, it was proved with a reasonable degree of accuracy that the pictures did aid in making very concrete and comprehensible to the children such phases of the subjects as were treated. Most of the available literature

stories for children, such as *Evangeline*, *Treasure Island*, *Little Women*, *Tom Sawyer*, *Little Orphan Annie*, have been shown. So far arrangements have been made to show *Heidi*, *Black Beauty*, and *Last of the Mohicans* this year. It is now planned to secure films of this type from the collection loaned by the University of Oregon and to use them in much the same way at the chapel hour. Of course such work is only a beginning but it is a step toward the securing of such material for each grade in the several subjects, a venture which may be managed some time.

For the Normal students themselves it has frequently been possible to secure such pictures as *How Life Begins* to illustrate the work being considered at that particular time in the department of physical training. Along the same line some efforts have been made to provide films made from literary masterpieces studied in the English courses, though these cannot always be secured at the particular time they are wanted. Types of present day drama have been illustrated by *Lady Windemere's Fan*, *Milestones*, *If I Were King*, *Doll's House*, and *Shore Acres*. The showing of these has generally been preceded by a short discussion at the chapel hour by a member of the English department, of the plot of the play and the particular characteristics of structure or the dramatic quality to be illustrated.

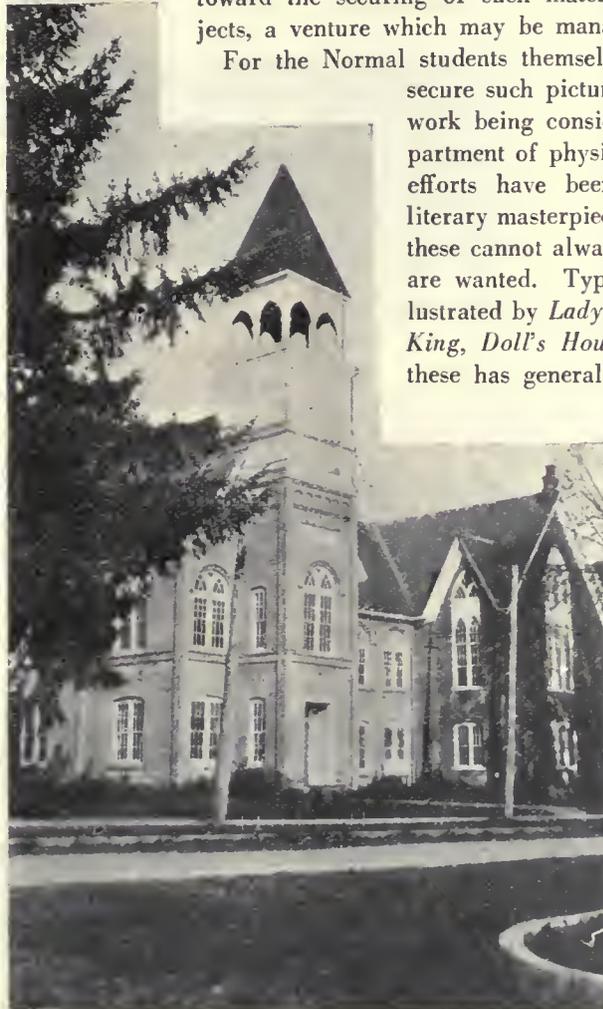
Pictures to which the students are charged a small admission fee are frequently given on Friday or Saturday evenings, never during the school week. Since these are intended as part of the necessary recreational activities of the young people the picture is sometimes preceded by appropriate songs, readings, or esthetic dances by the students themselves. To give only two: *Rio Grande* was embellished by a Spanish dance given by students in the physical training department, and *The Spell of the Yukon* and others of Service's poems were read by people from the public speaking

classes as a prelude to the picture *The Law of the Yukon*. Inasmuch as these entertainments are well patronized by people from the surrounding community as well as by the students, an excellent opportunity afforded for community singing. Frequently the songs selected have been appropriate for the particular picture, e. g., with *The Mark of Zorro* a group of Spanish songs, *Spanish Cavalier*, *Andalusia*, and *Juanita*.

COMMITTEE OF SIX SELECTS THE FILMS

The selection of these pictures is in the hands of a joint committee from the faculty and student body, composed of six members. They use as guides in making selections the selected lists of pictures published by the following:

National Board of Review, 70 Fifth Avenue, New York City.



THE Oregon Normal School at Monmouth, Oregon, where for three years past the students have had intensive visualized training via the screen in courses designed to fit them as teachers of youth and leaders of communities they will go forth to serve.

Lists are also published by the *Library Journal*, *Theater Magazine*, *Current Opinion*, and occasionally by the *English Journal*. The Committee has also found *Motion Picture News*, 729 Seventh Avenue, New York City, helpful in making selections. This is a trade weekly which prints lists, rather full write-ups, etc., of new pictures. They also use occasionally *Exhibitor's Herald* and *Moving Picture World*. Suggestions are often made by members of the faculty, student body, or townspeople who have seen a particularly good film which they think is especially adapted to presentation at the school.

All the pictures are rented through the Isis Theater at Independence, Oregon. The Normal is thus able to hire cheaply a single picture from a group—a thing which would not otherwise be possible—and to secure well-known or new pictures soon after they are released. The students pay \$1.00 each at the beginning of each term—twelve weeks—for which they receive eight pictures and one concert or lecture during the term.

EQUIPMENT PURCHASED FROM PICTURE PROCEEDS

When the school first began to show pictures three years ago there was no equipment whatever, in fact the first pictures were given on a borrowed machine. At present there are two Motio-graph machines—one de luxe—a mercury arc-rectifier, a spotlight, a lantern, and various other equipment. These have all been purchased and entirely paid for out of the proceeds of the pictures. In all this work the fundamental aim at the back of the minds of the members of the committee and indeed of all faculty members is to help the students to formulate judgment regarding pictures in general by showing them some of the most worthwhile material available, and thus to help them to set up standards by which to measure films in the Oregon communities into which they will go as teachers.

SUGGESTED LIST OF FEATURE PHOTOPLAYS

The following list is given in the hope that some other committee may find it helpful:

<i>Aladdin and the Wonderful Lamp</i>	<i>Milestones</i>
<i>Anne of Green Gables</i>	<i>Miracle Man</i>
<i>Checkers</i>	<i>Mother O' Mine</i>
<i>Cinderella Man</i>	<i>Nothing but the Truth</i>
<i>Come Out of the Kitchen</i>	<i>Nurse Marjorie</i>
<i>Daddy-Long-Legs</i>	<i>Passing of Third Floor Back</i>
<i>Doll's House</i>	<i>Raffles</i>
<i>Earthbound</i>	<i>Rainbow Trail</i>
<i>Erstwhile Susan</i>	<i>Rebecca of Sunnybrook Farm</i>
<i>Evangeline</i>	<i>Resurrection</i>
<i>Garden of Allah</i>	<i>Revelation</i>
<i>Heart of a Child</i>	<i>Riders of the Purple Sage</i>
<i>Heart of the Hills</i>	<i>Right of Way</i>
<i>His Majesty the American</i>	<i>Rio Grande</i>
<i>Humoresque</i>	<i>River's End</i>
<i>If I Were King</i>	<i>Seven Keys to Baldpate</i>
<i>In Old Kentucky</i>	<i>Shore Acres</i>
<i>Intolerance</i>	<i>Soldiers of Fortune</i>
<i>Joan the Woman</i>	<i>Son of Democracy</i>
<i>Lady of Shalott</i>	<i>Spoilers</i>
<i>Lady Windemere's Fan</i>	<i>Thais</i>
<i>Law of the Yukon</i>	<i>The Bluebird</i>
<i>Les Miserables</i>	<i>The Virginian</i>
<i>Little American</i>	<i>Treasure Island</i>
<i>Little Miss George Washington</i>	<i>Tom Sawyer</i>
<i>Little Orphan Annie</i>	<i>Twenty-Three and a Half Hour's Leave</i>
<i>Little Women</i>	<i>Willow Tree</i>
<i>Man Without a Country</i>	<i>Westerners</i>
<i>Mickey</i>	

THE American Museum of Natural History has purchased from Educational Films Corporation a print of "The Race of the Age," the dramatic camera record of the victory of Man o' War over Sir Barton. The film of the greatest race of all time will be preserved for posterity.



EDUCATIONAL FILM ORATORS IN JAP THEATERS

THE Japanese educational authorities are paying much attention to utilizing the motion picture theaters for the edification of the younger generation. Some of the American movie stars are as much Japanese favorites as they are American favorites. Charlie Chaplin is known even to the child who does not know the name of the Japanese premier. Every picture theater in Japan has its own orators who explain the films—especially the foreign ones—to the audience while the show is going on. Recently the authorities summoned all motion picture operators attached to the theaters in Tokyo and gave instructions regarding the practice of the profession of film orators. As a result of the meeting the authorities decided to give a regular course of lectures for the benefit of the film orators. The first of the series of lectures was held early this year and included such subjects as history and geography.



MOVIE LECTURES AT NEW YORK MUSEUM

FOUR courses of lectures, six in each course, are being given this spring for the public school children of New York City at the American Museum of Natural History, each lecture being illustrated with lantern slides or motion pictures, or both. One course covers natural history, a second the early history of America, a third geography, and a fourth industries. There is no admission charge, and teachers accompany their pupils. The work is under the direction of George H. Sherwood, curator of the department of public education. A complete list of the titles of the lectures follows:

Natural History: The Wonderful Work of Water, How Life Begins, The Marvelous Ways of Insects, Life Stories of Our Reptiles and Amphibians, The Flowers and Trees of Spring, The Arrival of the Birds.

Early History of America: Early History of New York, The Story of the Pilgrims, The Story of the Revolution, Growth and Development of New York, Indians of the Southwest, Methods of Transportation—Past and Present.

Geography: Mexico and Central America, France and Her Neighbors, Africa, South America, New Countries of South-eastern Europe, Russia in Europe.

Industries: The Panama Canal, Cotton, Flax, Silk and Wool, Our Forests and Their Uses, Our Waterways and Their Protection, Our Northern Neighbors, The Story of a Piece of Coal.



"RIDING THE GOAT" VIA MOVIES

MEMBERS of the Security Benefit Association of Reading, Pa., recently witnessed a unique motion picture initiatory service, given by the national president, J. M. Kirkpatrick, who initiated a class of 101 candidates at the lodge hall. Motion pictures as a means of conveying the lessons of fraternity is something new in fraternal work and this splendid method found its origination with the Security Benefit Association. In fact, it is one of the distinguishing features of the lodge work of that society.

GEOGRAPHY FILM TESTS ON GRADE PUPILS

Interesting Experiments in Northampton, England, Disclose Value of This Type of Picture in Supplying Information and Correcting Wrong or Ill-Formed Impressions*

THROUGH the agency of the Northampton, England, branch of the Geographical Association numbers of children from the secondary and elementary schools of Northampton have had opportunities during the last six months of seeing films in connection with their geographical work. The members of the branch feel that there is much to be gained by a correct use of cinematograph films for educational purposes.

It is not suggested that films should replace lanterns in teaching, for the advantage of a lantern is that a picture can be shown and explained for any length of time the teacher thinks best, while that of a film is that it is moving and consequently impressions obtained from it are more varied and real. The stereoscopic effect in films is often excellent.

Many processes which take a long time to describe and illustrate in lesson time can be illustrated completely and much more quickly by a film. In many cases the influence of geographical surroundings on man can be illustrated and brought home to children better by film than in any other way.

The main disadvantage of the film is expense. One film at a time shown in its place in the geographical scheme would be ideal, but the difficulty has been overcome by showing three or four films at one time to children from a number of schools. This assumes that unless information irrelevant to the work done is filmed, several schools will arrive at the same stage in similar schemes at the same time. The disadvantages of either alternative are obvious, but by careful planning and selection of films these can be reduced to a minimum.

It is dangerous to stop a film while it is being shown.† This renders all but short explanations at the time of showing impossible, but greater brevity is often desirable in present day teaching.

EXPERIENCED TEACHERS SHOULD SELECT FILMS

A present difficulty in this work in obtaining suitable films. Some are already on the market which are excellent for geographical work; with the majority there

is often unnecessary detail, attention to which leads the child to miss important points. This defect makes it necessary for films to be seen by experienced teachers before selecting them for showing. The remedy lies in the hands of teachers, for business men are always ready to meet the demands of customers, if these demands are made with sufficient force.

It will be seen from the above that the cinema should replace other methods of teaching in special cases, but that in general should supplement them.

The branch sub-committee has organized a series of tests in both secondary and elementary schools after each film exhibition, and for the benefit of others interested these are detailed as follows:

FILM ILLUSTRATING LUMBERING IN SIERRA NEVADA, U. S. A.

Ages 11 12

(a) Explanation of film given in class beforehand and a lesson on lumbering.

(b) No previous lesson, nor title of film known until time of showing.

(c) Did not see film, but lesson on lumbering given and description of typical scene read.

Descriptions were written in each case.

A. *Four days later.* All results were good; (a) being only slightly better than (b); (c) was as good as (a) or (b).

B. *Six weeks later.* Results were again good. (b) and (c) were equally good, but emphasized rather different points. (a) was better than either (b) or (c), and it was obvious from the answers that the children were relying on film impressions more than on class impressions, and details were remembered more clearly.

Allowing for the fact that in (a) the pupils were putting a mind picture into words (from which it was framed), and that in (b) the impressions of an actual picture were put into words, which the pupil had to supply entirely himself, yet it seems that pupils of this age are capable of getting quite satisfactory impressions by films only, or by description only, but that film impressions are more lasting.

ORANGE GROWING, CLEANING, SORTING AND PACKING

Similar tests were carried out as before.

(a) Age 12-13

Results similar to the previous ones were found, and also—

(1) Those who saw films with or without a lesson grasped more details than those who did not see them.

(2) The process by which orange groves were irrigated was understood better by those who had a lesson than by those who did not.

(b) Age 13-14

With no warning beforehand a description was written—

(1) by those who saw the film and had no lesson;

(2) by those who did not see the film and had no lesson.

Results of (2) were nearly as good as (1). In this case (1) and (2) were in the same class, so that information was obtained by (2) from (1) through sheer interest in some cases, or else from external sources, e.g., "The Children's Newspaper"; but



SCENE from the orange film on which classroom tests were made in Northampton, England.



SCENE from a forestry and lumbering film of which a similar one was used in the classroom tests at Northampton, England.

*From *The Geography Teacher*, organ of The Geographical Association, London, England.
†In the United States there are several types of portable projectors which permit the stopping of film both on inflammable and slow-burning stock, without danger. The advantages of such devices are obvious.

even allowing for this, it seems to show that once a child can form right impressions from maps, descriptions, books, etc., films are of value only occasionally and for purposes suited to special cases.

Many oral tests were carried out at different times on children younger than 11 years, and in all cases those who saw the films did better work than those who did not, and those who had a lesson before seeing the film did far better.

Four films all equally attractive were shown on the same occasion. In the subsequent tests the descriptions of the first film were always good, and those of the last poor.

GEOGRAPHY FILMS MOST VALUABLE TO YOUNGER CHILDREN

The film seems to be most valuable as a means of education—

- (1) to the younger children,
 - (a) supplying them with interesting information;
 - (b) by correcting wrong impressions and supplementing half-formed ones obtained by other means;
- (2) to the older children, when it can be made to substitute a lesson in suitable cases.

The members of the sub-committee appointed to consider the question of the exhibition of films are of the opinion that:—

- (1) The films shown should have a definite geographical aim and not be merely spectacular.
- (2) Such films are of most value shown to children between the ages of 8 and 14 years, and afterwards in special cases.
- (3) The films most likely to achieve the purpose intended are those representing tours, especially through the British Empire, and the leading industries of the empire.
- (4) Where no motion is necessary slides are more valuable than films since the rate at which the former are shown can be more adequately regulated.
- (5) The films should not take more than fifteen minutes each, and not more than two should be shown at one performance. One of these two films should be geographical and the other of general interest.

The committee believe that with careful choice of films and an intelligent use of the same a very valuable addition to the equipment of a teacher may be made.

It would be valuable to obtain opinions on the matter from other educational bodies. Until a concerted opinion is formed as to the most useful type of film, it will be impossible to ensure a supply of suitable ones.

May we suggest that cinema managers might be induced to consult local teachers in the arrangement of special programs for children's Saturday afternoon performances, and in this way help to eliminate a social danger?



NEW FRENCH COLOR PROCESS

PIERRE D'URVILLE, of Paris, France, is introducing a new system of natural color cinematography, the invention of M. Herault whose experiments covered a period of twenty years. The process consists of three color filters used in conjunction with special chemicals in the development of the film. It can be employed in connection with any camera or projector.

"The Villa of Flowers," a five reel comedy drama, as well as short subjects, have been made under the new color process, with remarkably successful results, it is reported. The invention is to be placed on the market in France and Great Britain.



A CORRECTION

THE article "Motion Pictures in the Teaching of Chemistry," by Dr. Annie Macleod, published in the September 1920 issue of EDUCATIONAL FILM MAGAZINE, should have been credited to *Visual Education*, of Chicago, to which the author originally contributed the article paper. The biographical material was supplied by the author especially for this magazine and the illustrations were furnished by this office.

BIRD FILMS SHOWN ILLINOIS AUDUBON SOCIETY
 T. GILBERT PEARSON, president of the National Association of Audubon Societies; Robert Cushman Murphy, of the American Museum of Natural History; and Norman McClintock, noted ornithologist, were lecturers on three successive Saturdays in March before the Illinois Audubon Society at the Hotel Sherman, Chicago. Motion pictures of bird life were screened in each instance.

Mr. Murphy's films of the birds and animals of the Peruvia coast and islands were secured during the recent expedition of the museum to that region. In no other place, it is said, is there such density of bird population as around these islands. These new pictures of colonies of cormorants, pelicans and gannets are considered by bird authorities as among the most beautiful and educationally valuable of natural history films.

Mr. McClintock's motion pictures show both domestic and wild American birds in their native haunts. These films are the result of years of painstaking effort and no little risk attended the camera work of many of these scenes. On one occasion Mr. McClintock had to wade through marshes where huge alligators and poisonous snakes abounded and his life was endangered. Among the birds he has filmed are herons, gallinules, a member of the rail family; least bitterns, Louisiana heron, green heron, bob-tail grackle, the snowy egret and the American egret.

(Cut this out and mail TO DAY)

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VISUAL EDUCATION CONFERENCE IN LONDON

Constructive Suggestions by British Educators on Classroom
Cinematography—Applications of the Industrial Film*

A LARGE gathering of teachers, school managers, headmasters, educationalists, and representatives of the Board of Education, India Office, educational bodies and local education authorities attended the recent visual education conference at Horticultural Hall in London, England.

S. H. Dainow, B.A., presided, and stated that in order to obtain the best value from the cinema it was necessary for qualified educationalists to state the conditions of its use.

Ralph Mollett, headmaster of the Oliver Goldsmith London County Council School, S.E., contributed a paper on "The Cinematograph as an Educational Instrument." He pointed out that there was a sound psychological basis for teaching by means of the cinema, because the child mind was always more interested in moving objects than in stationary ones. Precaution was, however, necessary in guiding the development of the cinema in teaching. The film was not necessary for all subjects, but could be necessary for such subjects as applied science, or the rarer and uncommon aspects of nature study. After enumerating the different school subjects for which the cinema would be useful, Mr. Mollet added that the ideal to which teachers should aim would be that the cinematograph machine be part of the classroom furniture. Such an ideal would mean that a cinematograph display would no longer be a treat for the boys; but on the other hand it would be as essential a part of the mechanism of teaching as a blackboard.

Morley Dainow, B.Sc., member of the Cinema Commission and lecturer on practical psychology and mental training under the London County Council, delivered an address entitled "The Cinematograph and the Day Continuation Schools." Before coming to his subject proper Mr. Dainow described an incident in his teaching experiences which caused him to devote attention to the educational possibility of the cinematograph. Some ten years ago Mr. Dainow was a schoolmaster in Soho in a school attended by pupils of many foreign nationalities. One of the most difficult lessons was oral composition. Stories were told to the children so as to enable them to express themselves in the telling. One day he reached the school with a sore throat, and told the boys that they would have to tell the stories and not he. Twelve boys came out and told stories, *but in each case the story was a cinema story.* The moving film was evidently developing the children's powers in oral composition in a more effective manner than the skilled teacher.

CLASSROOM AND INDUSTRIAL USES OF THE CINEMA

Turning to the day continuation school, Mr. Dainow pointed out that there were two aspects to the problem; firstly, there was the classroom aspect; and secondly, there was the corporate school aspect. The cinematograph in the classroom could be used for the presentation of facts and for the development of ideas. It was very important in dealing with boys and girls of the ages of fourteen to eighteen to make clear to them the interdependence of all knowledge.

At first, physical features of the British Isles would be shown—this was an important geographical fact; presently inland waterways would be shown—this was an industrial fact; later, image and communication would be shown—these were important commercial and transportation facts; and, still further, man workers and machinery would be shown—these were

important economical facts showing production, distribution and consuming.

Turning to the corporate aspect of the day continuation school, Mr. Dainow pointed out that each school would have a floating population. There must be some method of developing the school feeling or sentiment of community. This feeling or sentiment could only be developed by holding meetings of the whole school and addressing the group mind of the school. At such meetings the cinema film, of a classical literary kind, could be an effective means of developing a corporate spirit, so essential to citizenship.

A vigorous discussion took place in which keen interest was shown in the educational use of the cinematograph. After the conference an admirable display was given by Capt. C. E. Hodges, M.A., of the Community Motion Picture Bureau of Great Britain, Limited.

COMMUNITY MOVIES IN RURAL SCHOOL

IN the summer of 1919 a motion picture outfit, costing about \$830 and secured through stock subscriptions of patrons at the rate of \$10 each, was installed in the auditorium of Monroe Township Consolidated School, Preble County, Ohio. Weekly shows have since been given.

The present aim of this motion picture project is primarily community education and entertainment but some good is also derived by the school through objective teaching. The real value of the motion picture projector to the school will be fully realized as soon as the stock subscriptions are paid off and a fund maintained for objective teaching throughout the entire school. At the same time it will continue to serve the purpose of education and entertainment for the community.

CHILDREN'S MORNING MATINEES IN DETROIT

JOHN H. KUNSKY, a prominent Detroit exhibitor, is planning to inaugurate morning matinees in his theaters solely for children. Cooperating with Mr. Kunsky in this project, which is now in process of formation, is the National Board of Review, a number of women's clubs and the local Parent-Teachers' Association.

George W. Trendle, attorney and general manager for Mr. Kunsky, says:

"Mr. Kunsky's idea in starting a movement of this kind, not only in Detroit but throughout the country as well, is not only to provide the children with plays of special appeal, but also to do away, if possible, with the custom of children attending the motion picture theater during those regular hours the theater is open for the presentation of the customary attractions.

"The motion picture theater is not a place where children's entertainment is found. It does not, in the main, cater any more to the requirements of the young than does the dramatic theater housing the spoken drama and musical comedy nor the vaudeville theater.

"The picture theater is a commercial institution the same as the other classes of theaters named and it puts forth its appeal to the adult theater-goer, who furnishes it with its support.

"However, for the purpose of furnishing the form of motion picture entertainment that would appeal to the child and for the purpose of offering the wonderful advantages of the motion picture as an educational feature, we are going ahead with our plans steadily, and we confidently believe that the result will appeal to all the social and educational interests of Detroit."—*Moving Picture World.*

HENRY FORD GIVES \$5,000,000 FOR EDUCATIONAL FILMS

HENRY FORD is reported to have given 56,000 feet of films to the University of Oklahoma extension division, visual instruction department. These pictures are interesting stories, yet educational. He has agreed to furnish films of educational subjects at actual cost. He has the largest private film production plant in the United States and is said to have set aside \$5,000,000 to carry on this educational work.

*From the London Bioscope.

NORTH DAKOTA'S IMMIGRATION REELS

New Development Films in Great Demand, Says Commissioner of Immigration

NORTH DAKOTA, its farm life, its great natural resources of coal and clay, its rural school advantages, its happy community life and its charming scenic wonders are being shown to the world on the motion picture screen.

The North Dakota Department of Immigration, through the Publicity Film Co. of Bismarck, has just had completed an entirely new set of motion picture films. One of these, a two-reeler, is entitled *Rambles in North Dakota*. It shows a party of tourists entering the state at Fargo and making the trip around the entire state. They go over the Red Trail or National Parks highway as far as Dickinson, making many side trips on the way. They visit the Killdeer mountains and the Badlands, and then go to Williston and return east over the Theodore Roosevelt highway, making side trips to the Turtle Mountains, Des Lacs Lake, the Pembina mountains and spending some time at Devils Lake. They take in the annual fairs at both Grand Forks and Fargo.

Another reel is entitled *North Dakota, Natural Home for Livestock*, and shows the development of the livestock industry; another shows the methods of farming in North Dakota and is entitled *North Dakota, the Sunshine State, the Bread Basket of the World*. One film is devoted to *Community Life in North Dakota*; another to *Rural School Advantages in North Dakota* and the last is called *An Undeveloped Empire in Industry* and is devoted exclusively to the coal and clay resources of the state.

In addition the immigration department has received several copies each of new motion picture reels just completed by the company for several counties of the state. These counties are cooperating with the department which will circulate the films outside the state. The counties are Burleigh, Emmons, Hettinger, Foster, Wells, Ward, Mountrail and Williams.

"All of these films are in tremendous demand," says Dr. J. H. Worst, Commissioner of Immigration. "Our great problem is going to be to get enough copies to supply the demand for national circulation. We have had many copies of each film made but already find that we have not near enough to go around. Besides our field force, which has found the motion picture the best possible method of showing North Dakota's opportunities and advantages to prospective settlers, all of the immigration departments of the railroads that go across the state and several national organizations have requested reels.

"Our films are shown to representatives of the Soo line, Great Northern and Northern Pacific in St. Paul, and to the representatives of several national film distribution agencies in Chicago, and we were informed that ours were the best developed films that had ever been produced in the United States. In fact, we are told that no other state had ever attempted anything like the work we are doing with motion pictures."

A CITIZEN'S EDUCATIONAL CREED

I BELIEVE that education is the strong defense of a free nation, and that ignorance is a curse to any people. I believe that the free public-school system of the United States is the best guarantee of the rights vouchsafed to us by the Constitution. I believe, further, that the public schools of the land are the cradle of our democracy, and that in the classrooms and upon the playgrounds, where the sons and daughters of the street sweeper and railroad magnate, of day laborer and multimillionaire, meet upon an equal footing and stand upon their own individual merits, the lessons of democracy and fraternity are best taught. I believe that the hope of America is in her youth, and that the battle ground of the world is the heart of the child, and that Government falls at its source when it ceases to make ample provision for the development and nurture of its future citizens.
—Fred. L. Shaw, Superintendent of Public Instruction of South Dakota.

FIRST COMMUNITY RECREATIONAL FILMS

THE motion picture is being utilized in the education of people of the country to an appreciation of community recreation, through "Play and Be Happy" and "Keep 'Em Smiling," just released by Community Service, Incorporated.

The films, which are each 1,000 feet in length, are the first motion pictures dealing exclusively with the possibilities of community recreation. The organization is conducting a nationwide movement to organize communities for leisure-time recreation.

The productions go into detail on various programs in motion such as community centers for social gatherings, development of community music, pageants, drama, athletics, and the scene were taken all over the United States.

They will be distributed nationally, and may be secured through application to Community Service, Incorporated, One Madison Avenue, New York.

* *

NEW 7-REEL MONTANA FARM FILM

WHEN the Farm Bureau Came to Fairview," a motion picture combining comedy and drama to illustrate the educational value of farm organization, was shown at West Theater, Billings, Montana, March 29, under the direction of H. S. Brossard, county farm agent. This was one of three presentations given in this county under the auspices of the farm bureau. The first exhibition was at Broadview, March 28, and the last at Worden, March 30.

The picture was filmed at Bozeman, and deals exclusively with farm life and problems in Montana. It comprises seven reels. Among the actors or participants who appear in the picture are Lieutenant Governor Story and President Atkinson, of agricultural college. All the activities of the farm bureau are illustrated and a number of reels are devoted to farm work and farm community development. Wives of farmers and their children play prominent parts.

* *

SWEDISH CAMERAMEN IN AFRICA AND ASIA

THE Swedish Biograph Company, of Stockholm and New York, active at present in shooting unusual scenes in interesting parts of Africa and Asia. Recently Oscar Olsson with a party of hunters and natives of nearly 100 returned from a movie expedition through the African wilds, having started from Nairobi a year and a half ago. He brought back some remarkable pictures of bird and animal life, well as much footage covering tribal life and racial characteristics of the South Nassai Reserve of the Lumbwa and South Kaviroldo districts, four days' march from Victoria Nyanza. Some of the most extraordinary shots are of carrion birds feeding on the corpse of a hyena and fighting over it.

Mr. Olsson is making another film expedition through the heart of the African jungle with Prince William, son of King Gustav of Sweden. They also start from Nairobi and travel via Lake Victoria Nyanza to the Belgian Congo, then on to the Nile and Cairo. The Kirunga volcano is to be filmed.

Dr. Bergman and Dr. Malaise will lead Swedish camera parties to Kamchatka and China. A Swedish journalist recently returned with his movie camera from a five months' trip through the Arctic ocean on a Norwegian trawler. Axel Essen, another journalist, is making a film trip around the world for this company.

* *

PLANTATION LIFE IN CEYLON

A FILM has been made on the island of Ceylon showing the life of a planter and his wife. The scenes have been taken on various large estates. Planters and their wives and sisters are the players in this unique venture. The production is the work of the Ceylon Film Company of which A. Ellis is manager. A studio has been constructed at Bumbalapitiya and all of the developing and printing will be done at the local laboratory. The picture will be shown in London and other cities of the British Empire.

* *

A NEW religious film producing company is the Near East Film Corporation, recently incorporated in New York state with a capitalization of \$300,000. George H. Topakyan is president. An office has been opened at 500 Fifth Avenue, New York City. The first production is "The Anti-Christ."

Edited by MAXIMILIAN P. E. GROSZMANN, PH. D.

Educational Director of the National Association for the Study and Education of Exceptional Children

PROPOSED STANDARDS FOR EVALUATING EDUCATIONAL FILMS

BY JOSEPH J. WEBER

Readiness, Motive, Problem, Learning Effected, Social Value, and Mechanics Make Up 100 Points of Suggested Score Card

Preliminary List of Members of the

COMMITTEE ON PEDAGOGICAL RESEARCH IN VISUAL EDUCATION

Working under the auspices of
EDUCATIONAL FILM MAGAZINE

- Maximilian P. E. Groszmann, Ph. D., Chairman, 107 West 87th Street, New York.
- Lawrence Augustus Averill, Ph. D., Prof. Mass. State Normal School, Worcester, Mass.
- A. G. Balcom, Assistant Supt. of Schools, Newark, N. J.
- Dr. A. A. Brill, 1 West 70th Street, New York.
- Mrs. Woodallen Chapman, Chairman Comm. Community Service on Motion Pictures, General Federation of Women's Clubs, 220 West 42nd Street, New York.
- Ernest L. Crandall, Director of Lectures and Visual Instruction, Board of Education, 157 East 67th Street, New York.
- Dr. T. W. Galloway, Associate Director, Dept. of Educational Activity, The Am. Social Hygiene Ass'n, 105 West 40th Street, New York.
- Charles F. Herm, Harrison, N. Y.
- Dr. Edward J. Kempf, 100 West 59th Street, New York.
- Prof. James E. Lough, Extramural Division, New York University, Washington Square, New York.
- Everett Dean Martin, Director, Cooper Union Forum of the People's Institute; Chairman, The National Bd. of Review, 70 Fifth Avenue, New York.
- Prof. J. L. Meriam, University of Missouri, Columbia, Mo.
- Geo. E. O'Dell, Ethical Society, All Souls Church, Grand Rapids, Mich.
- Dr. A. M. Rabiner, 354 So. Third Street, Brooklyn, N. Y.
- Rowland Rogers, Vice-Pres., Picture Service Inc.; Chairman, Curriculum Committee, N. Y. Visual Instruction Ass'n, 51 East 42nd Street, New York.
- Dr. Alfred H. Saunders, The Educator's Cinematograph Co., 70 Fifth Avenue, New York.
- David R. Sumstine, Ph.D., Principal Peabody High School, Pittsburgh, Pa.
- J. W. Shepherd, Director of Visual Instruction, University of Oklahoma, Norman, Okla.
- Joseph J. Weber, 195 Claremont Avenue, New York.
- Dr. G. Clyde Fisher, Associate Curator, Am. Museum of Natural History, New York.
- Dr. Huber W. Hurt, Scout Executive, Boy Scouts of America, 203 South Dearborn Street, Chicago.

But one single standard would of necessity be too general to be of any specific use. There would be a lack of uniformity in its interpretation. What is really needed is a score card. But the science of film pedagogy is still too young to have produced such a measuring stick. In fact, before we can work out a score card, we must have some sort of agreement with respect to a few fundamental considerations.

It is with this need in view that I am proposing a number of standards, still rather general but more specific than the single standard mentioned above, and certainly better than the mere "general impression." Let me emphasize that these standards are tentative only. While they have been thought out with great care and discussed with professors and students at Teachers College, Columbia University, I consider them only a beginning—suggestions for constructive criticism.

The first of these proposed standards concerns the ease with which the film captures and holds the attention of school children. By this I mean the nature, variety, and extent of its appeals to their instincts, native interests, and capacities. The psychologist calls these native states of readiness. For example, does the film, by utilizing personification, youth, animals, clever and sensational behavior, take full advantage of the child's native sympathies?

The next standard follows logically. It concerns motive, purpose. Does the film generate a motive, inculcate a purpose, create a desire to learn more about the topic being shown? Does it fan the viewer's ambition for larger personal growth, for greater achievement, for a nobler life? Does it engender the ideal of living for others—service to humanity? Has the film that inspirational power which impels those who see it to carry out its message? Does it make a wholesome emotional appeal?

The third standard is a crucial one. It distinguishes the true educational film from the ordinary pictorial hash. It must be remembered that the so-called educational film of today is a mere conglomeration of snapshots reeled off before the optience with no attempt at creating a problem. No feature picture can succeed without a plot. Yet our educational pictures are dished out without one every day. Why not whet a boy's appetite before you feed him? Does the film present a main problem? Does it suggest subordinate problems? Does it solve them satisfyingly? Does it solve them in that order which best develops the main problem? Does it bring the main problem to a climax? Does the problem of the film become the child's problem? Unless the educational film creates and solves a vital problem it is not an educational film.

DOES THE FILM PRODUCE THINKING

The fourth standard in a way sums up all the foregoing. It concerns results. If full advantage of the native states of readiness has been taken by the film, if a purpose or motive has been aroused, if a problem has been solved, *learning must have been effected*. The fourth standard is therefore learning effected.

NOW that the moving picture is making its way into the school room, two problems arise. One of these is how to select educational films from the many pseudo-educational films available. The other problem is merely the counterpart of selection, namely, how to make the real educational film in the future.

We cannot select intelligently, nor can we produce the best films, without guiding standards. If we were to use only one standard for evaluating available educational films, it would very likely be worded as follows: *Does the film, in a satisfying and superior manner, effect learning that is worth while?*

Does the film produce cerebration—thinking? Does it create bonds? Does it give new facts, ideas, insights? Does it effect mental growth?

These four standards are the standards of the educational psychologist. From the standpoint of sociology another standard may be added. Does the topic filmed justify its place in the curriculum? Or can a better film be shown in its place? Is it worth the pupils' time, the teachers' efforts, and the community's expense? What is its determinable social value?

Still another standard may come at the end. It concerns itself with the mechanics of the film. Is the photography good? Is the arrangement of the pictorial detail such as to produce emphasis and eliminate distracting elements? Is each scene shown the proper length of time? Are the captions brief, pithy, clever, correct? Is there a happy balance between explanations and significant behavior depicted?

These six standards, I admit, are still very general. But they are a step in the right direction. They form the foundation for a score card. To some extent they can be used as such. I herewith submit the beginnings of a score card which any enterprising educator can readily adapt to guide him in the selection of educational films.

The numbers on the right indicate arbitrary values assigned to each topic on a basis of a hundred points. There is no reason why the standards should be considered equal in value. Other values may be assigned. In fact, one or two standards may be omitted altogether; and, certainly, new ones may be added, and probably will be in the near future.

TENTATIVE STANDARDS

READINESS	(15)
Personification, human beings, animals, young things. Mysterious, novel, familiar, sensational behavior, etc.	
MOTIVE	(15)
Create desire to learn more on topic? Fan ambition to grow, improve, achieve? Engender ideal of service to fellow man?	
PROBLEM	(20)
Main Problem—vital, gripping, interesting, whetting curiosity? Subordinate Problems — complicating? relevant to main problem? Development and Solution — satisfaction, suspense, climax? full solution?	
LEARNING EFFECTED.....	(20)
Picture memories? Facts, ideas, etc.? Suggestions for improving skills? Insights, understanding? Inferences, etc.?	
SOCIAL VALUE.....	(15)
Considering time required of pupils? Effort and expense of showing films? Is the topic worth its place in the curriculum?	
MECHANICS	(15)
Photography good? Arrangement for emphasis? Duration of scene elements? Captions brief, correct, etc.?	

We submit this interesting suggestion to our readers without comment. It offers a tentative plan somewhat in line with the psychological tests which have recently been developed to measure mental values. We may ask who is to evaluate the films under discussion in accordance with the proposed score card? Upon what observational basis? We invite our readers' criticism, and their cooperation in trying out the plan.—EDITOR.

EVALUATING FILMS AT COLUMBIA UNIVERSITY

Group of New York Educators Discuss Pedagogic Values in Motion Pictures after Seeing Them Screened

A GROUP of well known educators at Columbia University had presented to them, by the National Committee for Better Films, film subjects on geography, biology, industry, popular astronomy, and industrial education. These represented fairly the progress made with motion pictures in connection with class-room instruction. Among those present were: Drs. W. H. Kilpatrick, J. C. Bell, C. A. Perry, G. H. Chatfield, A. W. Edson, Wm. McAndrew, J. F. Reigart, M. T. Scudder, W. O. Ryan and J. L. Tildsley. The aim of the meeting was to discuss some educational principles involved through generalizing from the facts presented in individual pictures.

It was generally accepted that in all cases there should be proper organization of educational material: in other words, to have a definite object with each theme and make the picture develop and give point to it. Each subject should be a distinct entity, as free as possible from material which would draw from the subjects under discussion. In geographical films, for instance, it is unwise to introduce many historical or industrial facts or material dealing with manners and customs. There is a danger of making pictures too scrappy.

It appeared desirable, at least in geography, to have three types of treatment of a large subject, such as the details of United States geography, to meet the developing knowledge of grade pupils. It was understood that the progress would naturally be from the obvious things which attract the eye to the more complicated subjects interesting to pupils of the seventh and eighth grades.

FILM MATERIAL UNORGANIZED; LACKS PURPOSE

The common criticisms of most present day travel, scenic nature and scientific films were that they were lacking in purpose other than general entertainment, were too scrappy, were prepared for adults, and were poorly titled.

In all cases the attempt should be to present material as it would naturally attract the attention of the child. In this connection there were discussed the kinds of subjects which would attract the attention of the growing child at the seashore.

It was generally accepted that the films should supplement the verbal instruction of the teacher and the facts brought to the attention of the child through books. No generalization was made regarding the time when the film should be used in this process. In certain cases it was recognized that the instruction of the teacher should precede or follow the film or accompany it, emphasizing facts to be brought to the attention of the child.

The titles and sub-titles, or legends, should be studied with great care as to content, length and frequency. They should suggest points to be noted rather than contain descriptions of obvious facts and be in simple, accurate and attractive form.

VISUALIZE THE UNUSUAL

The ordinary facts easily grasped through discussion or the book should be treated in films only incidentally, the purpose of motion pictures being to indicate the unusual unique facts and those requiring considerable imagination. For example: It is unnecessary to give the general surroundings of an iron mine the important items being those which are beyond the experience of most children and impossible to visualize.

(Continued on page 18)

Joseph J. Weber is a student at Teachers College, Columbia University, New York City. He is working toward his doctor of philosophy degree, which he hopes to earn by next fall; and his work centers specifically upon experimental research—attempting to establish the educational motion picture as a valuable factor in education.

SOCIAL WELFARE

FILM WORK OF U. S. SOCIAL HYGIENE BOARD

Interesting Facts and Figures in Official Report for Fiscal Year
Ending June 30, 1920

THE official report of the Division of Educational Research and Development of the United States Interdepartmental Social Hygiene Board for the fiscal year ending June 30, 1920, which has just been published, gives some interesting facts and figures on the motion picture work of the board not only for that period but for the academic year 1920-21.

Among the allotments for the latter period for sociological and psychological researches there was one of \$10,000 to the American Social Hygiene Association for the development of three new films, one for use with policemen, one describing the protective social measures program that is being developed by the board, and one to be used in connection with other public health films. A supplementary allotment of \$7,500 has been made to complete the researches begun under the allotment for 1919-20.

Under the authority reposed in the board to allot money from the educational research and development fund to qualified institutions "for the purpose of making sociological and psychological researches" related to "more effective educational measures in the prevention of venereal diseases," two allotments were made for researches to be carried on during the fiscal year 1919-20. The character of these researches and the progress made in carrying them on are summarized below.

PSYCHOLOGICAL RESEARCH AT JOHNS HOPKINS

1. Psychological laboratory, Johns Hopkins University:

(1) Under date of June 6, 1919, an allotment of \$6,600 was made to the psychological laboratory of the Johns Hopkins University for the "purpose of investigating the informational and educative effect upon the public of certain motion-picture films used in various campaigns for the control, repression, and elimination of venereal diseases." This investigation was undertaken by Dr. John B. Watson, assisted by Dr. K. S. Lashley, under the general supervision of an advisory committee, approved by the Interdepartmental Social Hygiene Board. This committee consisted of Dr. Adolf Meyer, director of the Phipps Psychiatric Clinic, Baltimore, Md.; Dr. S. I. Franz, psychiatrist, Government Hospital for the Insane, Washington, D. C.; and Dr. Robert S. Woodworth, professor of psychology, Columbia University, New York.

The research was formulated and conducted with the specific object of securing data that would aid materially and reliably in answering four questions relative to the informational and educative effects of the pictures already in use:

- (a) The amount, kind, and accuracy of information they can give;
- (b) The emotions they arouse;
- (c) The transitory and permanent effects they produce in the behavior of those who see them;
- (d) The probable social effects of such permanent modifications in behavior as may be made.

The method of procedure included: A preliminary study of all films now in use for the purpose of selecting the film best adapted to the objects of the research; thorough analysis of the film selected, *Fit to Win*, with respect to its informational and emotional content and the relative distribution of time and emphasis to the different informational and emotional effects aimed at; showing of the film to many groups of individuals of various economic, social, and educational status, and investigation of the results of such showings by questionnaires, personal conferences, observation of audiences, and inquiries as to results in communities after a lapse of some months.

This main line of investigation was supplemented by an elaborate set of questions designed to "obtain, from medical men and women who have had most to do with problems in sex education and the actual treatment of venereal infections, judgments and opinions as to what it is wise and safe to present to the public."

STATUS OF RESEARCH WORK

(2) The status of this investigation up to June 30, inclusive, is reported by Dr. Watson as follows:

(a) A fairly elaborate questionnaire dealing with sex education, with facts that will assist us in evaluating the film *Fit to Win* and with those relevant to the construction of future films for venereal-disease propaganda, was sent to all members of the American Psychopathological Association, American Gynecological Society, and The American Association of Genito-Urinary Surgeons. The response to this questionnaire was very generous indeed and so far as I know it is the first serious attempt to gain a consensus of opinion of medical men on such problems. This material has been copied in its entirety and copies will be deposited with the United States, Interdepartmental Social Hygiene Board, American Social Hygiene Association, national committee



ONE of the many effective scenes from the motion picture "The End of the Road," designed for presentation to women and girls, to help combat the menace of venereal disease.



SECTION of animated diagram from the two-reel film "Venereal Diseases, Their Origin and Result," Board, American Social Hygiene Association, Phipps Psychiatric

FINDING FOLKS IN FILMS

How Little Four-Year-Old Sarkis in Far-Off Armenia was Restored to His Beloved Mother in America

THE film is devoted to scenes in the Near East. The house is very quiet, for in the story the screen tells of these victims of persecution there is nothing to cause a laugh.

Suddenly, out of the silence, there is a shrill cry, "Mother, it's Sarkis! Mother, did you see Sarkis? Oh, Mother, there, there! No," with a despairing wail, "he's gone out of the picture!"

Mother had seen Sarkis. Trust a mother to find her own when her eyes every waking hour are seeking the one who is lost. She later saw the manager; at her request he gave her the name of the place where that particular film was taken; she went to the Near East Relief, obtained the name of the manager of the orphanage in the picture; a cable was sent, and Sarkis was located!

SHE LOST SARKIS IN THE DESERT

She sent the money, and as quickly as possible Sarkis was sent to her. She had been driven from her home with four children, all small, and one a babe in arms. She was one of thousands who went into the desert, hoping, by walking across it, to find relief and shelter.

Two of her children died on the way. There was no time for burial; no one had the strength to dig a grave. She said a prayer and went on. Then one night, in a terrible storm that swept consternation over this brave little band, she lost Sarkis. He had strayed away in the blackness of the night, and though she called and called till her voice was lost, she could not make him hear. She hoped, in time, that a merciful God had taken him, for death is the kindest of friends in that country.

She reached a port of safety; her brother in America sent money for her and the last remaining child to come to him. Her husband had been killed; she was homeless, penniless, and heart-broken. She came to this country, and her brother, to beguile her from her grief had taken her to a movie show, telling her there were to be pictures of her beloved Armenia.

SARKIS SMILED AT HER FROM THE SCREEN

It was in one of these films that she saw a black-haired, laughing boy of four, standing in line with a soup bowl in his hand. He was no longer covered with filth and vermin; his face and form had rounded out. His clothing was neat and clean. He smiled, and though she had not seen that smile since the day they were driven from home, she knew it! It was Sarkis, restored to her!

This finding of lost relatives through pictures on the screen has happened many times, and, as in the case of Sarkis, has resulted in a reunited family. The film, in this way, becomes an agent of mercy in a way never expected.

The Near East Relief asks no further explanation of its work than the pictures of the people of Armenia, as they were, and as they are.

As they will be in a picture yet to be screened: through the efforts of the Near East Relief it will be a series of pictures showing a people finding comfort and strength in industry; in rebuilding both family and nation.

"GOLF" IN SLOW MOTION

Educational Films Corporation promises that the wealthy golf devotee will soon be using the motion picture camera to discover why he is "off his game," instead of relying on some expensive professional. It is releasing a slow motion picture entitled "Golf," which is said to show the greater portion of the common faults of the player, though it is intended for amusement rather than technical instruction.

Clinic. Most venereal disease propaganda are the conceptions and executions of a single individual or at most of a small group of individuals. This body of medical opinion should be consulted by every one engaged in venereal disease instruction. The complete document is so long that a summary, which will represent about 50 printed pages, is being prepared for the journal *Mental Hygiene*.

(b) The film has been shown to many groups of individuals. We may mention briefly, at Camp Holabird to 1,000 soldiers; at Wilmington to a body of Du Pont individuals, including superintendents, assistant superintendents, and personnel workers; before 500 individuals of the Brooklyn Rapid Transit Co. (the audience in this case was confined solely to motormen, conductors, and car-barn workers); before 500 sailors at the Seamen's Institute, New York. In all of these showings, many details bearing up the present film and all future films were observed. Furthermore, in all of these cases the questionnaire was filled out by the audience. On the basis of these results it is possible for us to obtain a good idea of the organization of the audience concerning venereal-disease matters before the film was shown, and their increased organization due to the showing of the film. The actual film showings and the filling out of the questionnaire together with our own observations on the effect of the film will represent the bulk of the report we are now preparing.

(c) In addition to this work where results can be controlled, we selected two towns in Maryland, Salisbury and Cambridge, for active propaganda work. These towns were circularized, posters were put up, newspaper notices were inserted, etc., and the films were shown for a whole week to both negroes and whites. Previous to our showing the films in these towns we had gained confidence of the physicians, druggists, and clergymen. Valuable material is collecting as a result of this work. It is collecting of course, in the form of opinions and judgments gathered by the physicians, druggists and clergymen from the conversation and actions of the citizens who saw the film.

(d) The complete report should be in the hands of the United States Interdepartmental Social Hygiene Board on or about September 1. This will be printed in full, but in what journal is not yet determined.

AM. SOCIAL HYGIENE ASS'N. FILM REPORT

Allotment was made July 25, 1919, to the American Social Hygiene Association for two series of practical investigations. For the preparation of a series of motion-picture films, \$15,000 was allotted. Progress in this project is set forth in the report by the general director of the American Social Hygiene Association, June 30, 1920, as follows:

During the fiscal year the American Social Hygiene Association has been engaged upon a series of enterprises involving educational research in the development of motion-picture films and new literature.

(1) Motion-picture films:

First, the film for the education of the physicians in the modern diagnosis and treatment of gonorrhoea has been completed and after approval by the board is doing excellent service in the field.

Second, the lecture film for women has been completed and after approval by the board is being carefully tested out before selected audiences in different parts of the country.

Third, the revision of the lecture film for men has been completed and after approval by the board is being circulated with constantly increasing influence throughout the country.

Fourth, the film for explaining the general social hygiene program which has come to be popularly spoken of as the American plan, has been completed but has not been presented to the board for final approval because various portions of it are not considered by the motion-picture committee of the association to be best adapted to the purpose. Experiments have been going forward for some months testing this film by showings to audiences in various parts of the country securing the comments of those present, and then modifying the film along lines indicated by the consensus of the opinions secured. It is expected shortly to have all the debatable points covered and to release this film for public use as soon as the board has approved it.

Fifth, the film for use in normal schools in instructing teachers has been practically completed, but has not been presented for final approval of the board, as it is likewise in the process of final testing.

Sixth, the film for adolescent boys has not been completed, but the photographic work has been done and the several parts of the film are now being tested out with various audiences in boys' departments of the Young Men's Christian Association, by Scout Clubs, schools, and other groupings of boys. As soon as these field researches are completed the film will be assembled and tested in final form prior to presentation to the board for formal approval.

PARAMOUNT MAGAZINE NOW ENTIRELY CARTOONS

PARAMOUNT MAGAZINE in future will be 500 feet in length, taken up entirely with a cartoon comedy. These comedies will be novel in form, introducing real characters who will carry along the comedy action with the cartoon figures. They will be written and executed by Earl Hurd, Pat Sullivan, Frank Moser and Henry D. Bailey. They will work in rotation, each employing the familiar cartoon characters, Mr. Hurd using "Bobby Bumps" as his central figure; Pat Sullivan, "Felix the Cat;" Frank Moser, "Bud and Susie," and Henry D. Bailey, "The Hoots." There will be one release each week.

RELIGIOUS

"HERE COMES THE BRIDE!"

Actual Marriage of Eight Year Old Girl to Man of Fifty—One
of the Many Instructive and Fascinating Films in the
Interchurch Collection Acquired by International

BY HILDA D. JACKSON

HERE comes the bride!" These four little words conjure up one of memory's sweetest pictures to American minds. The dim, religious atmosphere of the church, the air heavy with fragrance, the sonorous organ, the gleaming white bride crowned with orange blossoms, her bright-hued attendants, the dignified ushers, the minister's benediction, and finally the shower of rice and confetti to Godspeed the happy couple upon their new road.

But suppose it were—

"Here comes the bridegroom!" And suppose the little bride were entirely neglected, while attentions were heaped upon the groom. Suppose it were he alone who is feted and honored and showered with gifts; suppose he wore all the gay and luxurious finery, all the shining jewelry, suppose the orange blossoms rested upon his brow, and upon him only is cast the rice for good luck and happiness!

Wouldn't it seem like the Topsy Turvy Land of Alice's wonder dream?

INDIA—TOPSY TURVY LAND

Such a land does exist, however, and these customs, so at variance with Christian ideals and traditions, are still being observed.

It is India, mysterious India, swarming with copper-colored humanity, which is a real Topsy Turvy Land when it comes to marriage customs.

Although we have often been told outward show is of no particular importance in itself, it is of great importance as an indication of fundamental customs. And fundamental customs in India still include child marriage and place the wife in a most unenviable position in her husband's household.

For the first time it is now possible for Christian people everywhere actually to see conditions which they have long been trying to alleviate.

The Interchurch World Movement, in its commendable ambition to create a more sympathetic world brotherhood, turned to the motion picture. At various times four expeditions were dispatched to India and China; Central America; Northern Africa; Japan, Hawaii and the Federated Malay States. A remarkable series of films was taken portraying actual conditions in these lands: methods of work, of living, of play, of worship; reels of scenics, of educational content; of missionary effort; in fact—the films constitute one of the most sweeping pictorial surveys of non-Christian lands and races ever attempted.

63,000 FEET OF INTERCHURCH NEGATIVE

When the Interchurch Movement terminated the pictures were one of its most valuable assets. But, unclassified, untitled, the reels scattered over several continents, this splendid accumulation of material bade fair to become lost to civilization.

Recently, however, the International Church Film Corporation, an organization of churchmen who are producing and distributing motion pictures to churches, acquired the entire footage of the Interchurch production. This includes 51,000 feet of which 38,000 were taken in India and China; 7,000 in Northern Africa, and 6,000 in Central America. This is now being assembled, classified and titled in New York City and will soon be shown throughout the churches of America. An additional 12,000 feet of film taken in Japan, Hawaii, and the Malay States, sent to America through the French registered mail, has gone astray. It is being traced and when located will be added to the rest.

The pictures taken in India form one of the most interesting and illuminating series of the entire collection.



THE eight year old bride, the fifty year old bridegroom, and the high priest—principals in the queerest marriage ceremony India can boast. Scene from a new International release.

THE MARRIAGE OF MAY AND DECEMBER

An actual marriage is shown in which a tiny eight year old girl becomes the wife of a man of more than 50 years. The whole procedure, from the moment when the little girl walking with her mother meets with the approval of the man; the 'go-between' bargaining with the father; the settlement; the preparation, and finally the ceremony, is shown.

Frankness in India reaches heights unsuspected in America. Before the ceremony the friends of the bride's parents rejoice because the girl's father has at last found a husband for her.

Our sentimental "lover's knot" originated here. During the ceremony a portion of the bride's clothing is tied to the robes of her lord and master to indicate that she must follow him always; but later the knot is untied to signify that the husband is free to roam where he wills.

THE GROOM IS "IT"

The groom is the center of attraction always. The bride is an insignificant accessory to the fact, that is all. Care is taken

to shower only the groom with rice, for in India popular belief has it that to cast rice upon the bride is equal to "throwing it to the crows."

Unfortunate as is the status of the wife, it is nothing compared to the lot of the widow. The husband's death can only result from the wickedness of the wife, according to India's theory. Her head is shaven, her trinkets taken from her, and she is turned out into the streets, or handed over to a male relative to be conducted to the Temple.

The fate of the Temple Girls is notorious the world over. So soon as their attractiveness wanes they are cast out. India teems with these wretched homeless women.

Religious leaders believe that these pictures, secured after many months of effort, will prove a mighty force in helping Christianity to improve the status of women in India. International, through its fifteen branch offices in this country, is planning to give this new film library widest distribution to churches and schools.



PREACHING THE GOSPEL WITH PICTURES

How a Massachusetts Minister Selects and Manages His Film Programs and Puts Over His Religious Messages

REV. J. CALEB JUSTICE, of East Braintree, Mass., has a message for many ministers who are using pictures for religious purposes. He has consented to the quoting of excerpts from his letters to the National Committee for Better Films and his programs, to assist hundreds of ministers who use pictures for Sunday evening service.

"I have had many requests from ministers" says Mr. Justice, "as to my use of motion pictures as sermon material and thought it might be of interest to you to know how I construct these programs. One great mistake that ministers in churches make who adopt motion pictures is that they seem to think that the movies run themselves, and the worst mistake of all is that they put in the pictures primarily to draw the crowds. Much harm is being done to the use of pictures in the church by these wrong aims. Neither church nor minister can run long that way; the minister resigns; the pictures go out under a cloud.

FIRST AIM TO PREACH THE GOSPEL WITH PICTURES

"My first aim is to preach the Gospel and the religion that is in the hearts of men, and use motion pictures to illustrate my message burning hot into the conscience of the people. I have to dig everywhere to find the few films available, for there is not a publication, no bulletin, no exchange here from a preacher's standpoint; yet, at the same time, there is right at our hands the marvelous agency of motion pictures (living parables) to drive home the telling truths of religion. From the many letters of inquiry that come to me I know that ministers want to know of some source that will give that information as to what pictures to use for a given moral truth, and where to get the films. In their names I welcome your lists.

"The programs given below were worked up with song service, special music, orchestra, and usually with a beautiful nature scenic, or occasionally an educational picture at the conclusion. Frequently the entire program, except my sermon, which is the KEY, has been thrown upon the screen. The entire program is a unit; the ushers, operators, musicians, lights, everything, work in perfect harmony. Before the service, for half an hour, hot chocolate with crackers is served by a large committee that has the duty of welcoming people to make them feel perfectly at home. The audience leaves, feeling friendly to each other, and uplifted by the spiritual message for daily living that has been

given. Not entertainment, but the great message of the fatherhood of God and the brotherhood of all men, is the aim."

A partial program used by Rev. Mr. Justice in 1920 follows:

SUBJECT	FILMS
Life of Jesus (Easter)	"From the Manger to the Cross," <i>Vitagraph</i> ; also slides of Resurrection.
The Resurrected Life	"Day Resurgent" (O. Henry), <i>Vitagraph</i> , and scenic of nature.
Fighting for Right	"Knights of the Square Table," <i>New Era</i> , and <i>Ford</i> scenic, "Canada's Mt. of Tears."
Living for Others	"Church with Overshot Wheel" (O. Henry), <i>Vitagraph</i> , and scenic.
Martyrs to Faith	"Sign of the Cross," <i>Famous Players</i> .
Pilgrim Followers of the Gleam	40 Slides of "Story of Pilgrims," and 1 reel "Story of Plymouth Rock," <i>New Era</i> .
The Life of Good Cheer	"River Green and River Gray," <i>Federal</i> , and <i>Ford</i> Educational.
Mercy	"The Eternal Magdalene," <i>Goldwyn</i> . (Children under sixteen advised not to come.)
Turn About Face	"Shift the Gear, Freck," <i>Community</i> .
Take Your Choice	"The Dream" (O. Henry), <i>Vitagraph</i> ; 1 reel scenic, "Winter Scenes of Niagara."
By Their Fruits	"By Their Fruits," <i>International Church Film</i> , and scenic.
The Leadership of Service	"The Awakening of Cicely Anne," <i>Red Cross</i> , 1 reel; "Ruins of Rheims," <i>Ford</i> .
The Way of Life	"Street Called Straight," <i>Goldwyn</i> .
The Power of Heredity	"Heredity," first two reels, <i>Community</i> , and scenic.
The Power of Will	"Heredity," last three reels, <i>Community</i> , and scenic.
Good Samaritan	"Good Samaritan," <i>International Church Film</i> , "Golden Eaglet," <i>Girl Scouts</i> .
God in Nature	"Sundown," <i>Ford</i> scenic.
Building Lives	"Memories," <i>Prizma</i> .
Conscience	"The Accusing Toe," <i>Community</i> (with cut at end), and scenic.

"I have used with splendid results," continues Mr. Justice, "the cycle of 'The Son of Democracy' on Lincoln, (*Famous Players*). Last night not even standing room was left, the congregation of 500 filling every available space. With pipe organ, orchestra, including drums, a chorus choir, a most complete and harmonious program was presented."

Mr. Justice's plan is being duplicated by other ministers with initiative, courage and faith.



EUROPEAN BIBLE FILMS

A REPORT comes from Berlin, Germany, stating that an Italian production of Bible history from the Garden of Eden to the birth of Christ, in twenty-two reels, has been received in that city and will soon be placed on exhibition. The Pope is said to have prohibited Catholics from seeing these pictures, although Catholic dignitaries witnessed a private showing of the films and commended them. The statement attributed to the Pope has been denied on authority.

There is said to be in existence in Paris another series of Bible films, in negative form, which are available for purchase by Americans. The number of reels and the price have not been indicated.



EVALUATING FILMS AT COLUMBIA UNIVERSITY

(Continued from page 14)

As a practical question of the use of existing motion picture material in schools, it seemed to be the consensus of opinion that the best of this should be utilized, pending the time when more accurate films and film courses could be obtained.

The example of the film for industrial education—that of the construction and processes involved in the automobile — was highly recommended for older students. This was because of the organization of the material, the exclusion of outside subjects, the steady evolution from the simple to the complex, and the accuracy of sub-titles.

There was little discussion of industrial subjects made for publicity purposes by various companies, nor of films dealing with history and literature, nor was there any consideration of practical questions of machines, types of film, stock, or methods of furnishing pictures in large quantities to schools.

Have you facts and theories to add to these statements of tentative principles? If so, send them in to the editor.

SUNDAY MOVIE SERVICES IN ROCHELLE, ILL.

A Clear-Cut Presentation of the Non-Commercial Motives
Actuating the Showing of Films in Churches

WHAT seems to many people an unusual thing is occurring in Rochelle, Ill. Two of the churches have begun the use of motion pictures in connection with their Sunday evening services. And the impression is gaining headway that it is being done to draw the crowds. A statement was recently made by someone that the churches had been unable to get the crowds by the regular means, so they had resorted to the irregular method of motion pictures.

The person who made this statement is misinformed as to the purpose of the church and also misinformed as to the attendance at the churches, previous to the introduction of motion pictures. Naturally there has been an increase in attendance the last month since pictures have been used. But that is because of the novelty of the thing. The same thing was true when pianos and organs were first used in the churches. And a like situation prevailed when stereopticons were first introduced into a church service. The type of picture that is used is different from that of the commercial theater and that in itself is of interest to many who like a change.

But we need to know as a community the purpose that lies back of the use of motion pictures in the churches.

1. Their primary purpose is to illustrate the gospel. Or to promote world brotherhood. Or to educate. The least purpose being entertainment, though that feature for purposes of relaxation cannot be wholly objectionable.

2. They are to present truth through the eye. Most of the church work is carried on through the ear-gate alone.

3. There is expense attached to their use. There is the cost of a projector, and the rental of the film. Yet the churches advertise that admission is free. This is not done to run in competition to the commercial theater which charges admission. It means that a collection will be taken, if that is the custom of the church, but that the stronger financially will bear the burdens of the weaker. In other words those who can pay but a penny or no penny at all will still be given the privilege of seeing the truth of the picture presented. Those who can pay more will feel the privilege of making it possible for all to have the privileges of the picture.

4. The use of motion pictures in the churches is not to register an objection to the local picture theater. The field of the church picture is wholly without that of the theater providing the church does not lose its and adopt that type of film which would be all right in a theater but without purpose in a church whose primary object in using the film is to illustrate the gospel.

Misunderstandings are bound to occur. But this article is written with the purpose of helping to correct any false impressions. It is hoped that the churches will stick to their God-given program, "preach my gospel." If suitable films can be found to help do this, their use is proper. If they cannot be found the church will quickly give them up. For that church can prosper only as it sticks to its unique task for which it is founded.



JERUSALEM, THE HOLY CITY

STUDENTS of Bible history will appreciate this latest addition to Palestine scenics. The views include The Garden of Gethsemane, Via Dolorosa, Golgotha, The Church of the Holy Sepulcher and other spots hallowed by the footsteps of Jesus, or linked in history with the names of Old Testament characters.

Jerusalem, The Holy City. Paramount--Burton Holmes. 1 reel.

"OUT OF THE CHRISTIAN COLLEGE"

THE motion picture *Out of the Christian College* was the chief attraction at the First Methodist Church, Jacksonville, Fla., at the alumni rally of Methodist and Florida State Colleges in February. The pictures show from early American history that American ideals rest on Christian education. The beginnings of Methodism in England and America are visualized to illustrate the fact that Methodism has always been distinctly an educational agency. It is shown how, through student activities, study and various methods, the church produces civic and Christian leaders and in this way contributes to the stability of the south and the nation. One section of the picture deals with Immortal Monuments, and forcefully illustrates the fact that gifts made to Christian education immortalize the name of the benefactor and produce human dividends forever. The concluding scene shows former President Woodrow Wilson signing an endorsement of the Christian education movement, the program of which is now being carried out by the Methodist Episcopal Church, South, and a long flash showing a sea of faces of boys and girls now attending the institutions of the church.

* * *

ILLUSTRATED SACRED SONGS ON FILM

Many Helpful Uses Will Be Found for This Innovation in
Community Singing

CHURCHES, clubs, community centers, prisons, settlement houses and missions, the Ys and other welfare organizations will find in the new film idea put forth by the Sacred Film Productions Department of the Paragon Film Bureau, Chicago, called "Sacred Songs on Film," just what they have been looking for to arouse interest in community singing and stimulate the religious spirit. Up to this time no films of this character have been available, at least in short lengths, and institutions and organizations equipped with projectors, who wish to make their community songs a real success, should not hesitate to try this novel plan. Several pastors and Y. M. C. A. secretaries have been using these pictures in connection with hymn singing with excellent results.

Some of the following hymns have already been picturized and others are in preparation:

1. "Stand Up, Stand Up for Jesus"; 2. "Onward Christian Soldiers"; 3. "How Firm a Foundation"; 4. "Take the Name of Jesus With You"; 5. "Nearer My God to Thee"; 6. "When the Roll is Called Up Yonder"; 7. "Dare to Be a Daniel"; 8. "Wonderful Words of Life"; 9. "Rock of Ages"; 10. "Our King is Marching On"; 11. "I Will Sing the Wondrous Story"; 12. "I Love to Tell the Story"; 13. "All Hail the Power of Jesus' Name"; 14. "Blow Ye the Trumpet, Blow"; 15. "The Ninety and Nine"; 16. "My Hope is Built on Nothing Less"; 17. "He Leadeth Me, He Leadeth Me"; 18. "The Half was Never Told"; 19. "O Happy Day"; 20. "What a Friend We Have in Jesus"; 21. "The Light of the World is Jesus"; 22. "He Will Hide Me"; 23. "Where Are the Reapers"; 24. "God Be With You Till We Meet Again."

PATRIOTIC—25. "The Star Spangled Banner"; 26. "Columbia, the Gem of the Ocean"; 27. "America."

HOW TO USE THE SONG FILMS

Many ways may be devised for using these songs. One of them can be run at the conclusion of an exhibition of other films; or, two songs can be used, one at the opening and the other at the conclusion; or, if the program consists of more than one subject, an additional song or two can be interjected between the subjects.

As a general rule it will be well to have the entire congregation join in singing the hymn, because it makes them feel more at home, and they go away feeling that it has been a good service, because they took part. At other times, if there is a soloist in the audience, have the soloist render the song while the audience watch the words and illustrations, each illustration being especially applicable to the words running with it. This suggestion would apply equally to an instrumental solo, such as with cornet or violin.

Again, the soloist could sing the verses, and if there was a chorus to the song, the audience could be invited to join in the chorus.

Another plan is to have a Reel Illustrated Song Service, in which the entire evening could be given over to the singing of sacred songs. For this purpose, several songs could be used, and in between each song, while the house was still dark, the pastor, chairman, or other speaker could deliver a sermonette, of a few minutes, with reference to the song to follow, speaking of the author, the circumstances under which the hymn was written, the lesson taught by the song itself, etc.

REVIEWS OF FILMS

By GLADYS BOLLMAN

"THE WITCHING HOUR"

AUGUSTUS THOMAS' play dealing with one's responsibility for the thoughts of one's heart and the tremendous power of these thoughts has been well screened. For a religious service this picture has more than one spiritual message. "A guilty thought is almost as criminal as a guilty action." "We think things are calamities and trials and sorrows—only names. They are spiritual gymnastics and have an eternal value." "You're a child of the everlasting God and nothing on the earth or under it can harm you in the slightest degree."

The well-known story is of Jack Brookfield, a Kentucky gambler, who comes to realize his power of telepathy through acquaintance with Justice Prentice of the Federal Supreme Court who is interested in it. One evening Brookfield is entertaining his sister, his niece, Clay Whipple, engaged to his niece, and others. Young Clay is annoyed beyond reason by another, and in a sudden fit of morbid horror at a cat's eye scarf-pin which the other man thrusts in his face, strikes him fatally with a heavy paper-knife. The play concerns itself with the real responsibility for this murder—which in reality is only the tangible evidence of some deep-laid mistake in the thoughts of three generations, and with Jack Brookfield's own responsibility for another murder. Clay's life is saved by the testimony of Justice Prentice, who was in love with Clay's grandmother, and who testifies as to her almost insane aversion to a cat's eye. Brookfield also decides to expose the character of the prosecuting attorney, believing that the minds of the public will affect the decision of the jury—if it is discovered that the attorney is not to be believed, the jury too will lose confidence in his arguments. At the end, they "have all been through the fire and are the better for it."

In reel three are scenes of a negro ball which add nothing to the force of the story, and which might give offense to friends of the negro. The reviewer would recommend that these be cut out. There is also in reel four a brief scene of some little boys throwing dice.

The Witching Hour. Produced and distributed by Famous Players. 6 reels.

"THY SOUL SHALL BEAR WITNESS"

ONE of the most remarkable artistic screen creations recently produced in Europe is this picture version of a story by Dr. Selma Lagerlof, winner of the Nobel prize for literature. It was made by the Swedish Biograph Company, the interiors at the company's suburban studio at Rasunda, near Stockholm. Few films are said to equal it in human and spiritual appeal, and the moral lesson of the picture is overwhelming.

On New Year's eve David Holm, a drunken wreck, is knocked on the head by an intoxicated companion with whom he has been tippling in a graveyard. Some minutes later he is horrified to observe the approach of a ghostly form whom he recognizes as his dead friend, Geller. According to a legend the last man to die on New Year's eve has the duty of collecting the souls of those who pass away during the ensuing year. Geller explains that he must now hand over his task to Holm. Together the spirits of the two men visit the death chamber of Edith Larsson, a young Salvationist, who struggled hard to save Holm during his life despite the hard ingratitude with which he rejected her pure, spiritual love. Then they pass on to the hovel where Holm's wife is preparing in desperation to take the lives of herself and her starving children. In an agony of remorse at the ruin he has brought upon his innocent family, Holm endeavors uselessly to stay his wife's hand. Suddenly he awakes to find himself lying still alive in the churchyard. Remembering what he has seen, he rushes to his home and arrives in time to stop his wife's dreadful plan. With tears of repentance, he then begs forgiveness for the past.



DR. Selma Lagerlof's symbolical psychological study of a man's soul and spiritual growth has been exquisitely filmed. This scene is of the meeting of the departed spirits of David Holm, a derelict, and Edith Larsson, a Salvation Army worker.

The plot, which serves as a vehicle for Victor Seastrom's extraordinarily detailed and eloquent study of psychology, is curiously original in construction. The actual story passes in a period of not more than fifteen minutes, during which time a man's soul is completely regenerated. The memories and dreams which crowd his mind in this fateful interval drive him, passionately repentant, to seek the forgiveness of his wife. He reaches her just soon enough to prevent a dreadful tragedy.

The spiritual wanderings of David Holm, as he lies unconscious, and, as he believes, dead, in a churchyard, after a midnight orgie, convey to the spectator, episode by episode, his complete life-history. These retrospective scenes are introduced very deftly.

The thesis of the story is essentially a morality tale. David's spiritual sufferings in the hell of remorse do not merely point a grim warning to prepare for death. They also teach him the power of love as an active regenerating force. His reformation dates from the moment when, standing as a ghost beside the death-bed of Edith, the girl Salvationist, he realizes the self-less quality of her loyalty and love for him.

The picture is inspired throughout by the highest ethical motives, although it is in no sense religious or Salvationist propaganda. The acting, the settings, the lighting and the photography are superb. What defects appear are minor ones.

This work of screen art should certainly be brought to America and presented with appropriate music at the leading theaters as well as in church and community auditoriums.

Thy Soul Shall Bear Witness. Produced by Swedish Biograph Company. Distributed by General Film Renting Company, London. 6 reels.

KINETO REVIEWS FOR CHURCH USE

EXCELLENT material correlative to Bible Study is furnished in a special series of Kineto Reviews. The Egyptian Museum at Cairo built in 1901 as a repository for the recently excavated relics of ancient Egyptian Art and Life is adequately visualized. The next three films are entitled *Tribal Life in Palestine*, *Daily Life in Modern Jerusalem*, and *The Holy City*, each describing the special phase of the subjects indicated by the titles. In *The Holy City* the sub-titles are taken directly from the Bible and effectively heighten the reactional value of the subject.

"SAVING THE EYES OF YOUTH"

SAVING the *Eyes of Youth* is a one reel film message to the women who are frequently forced, for economic reasons, to depend upon the services of ignorant attendants, instead of a physician at child birth.

The film depicts the experience of a woman in humble surroundings, and her infant son, who develops sore eyes before he is a day old. The sympathy of the neighbors and their well-meant but useless advice, suggesting the use of warm milk, tea leaves, or linseed meal as a cure for inflamed eyes, are characteristic of uneducated women. The only logical advice comes from

the baby's sister, aged ten, who has been an attentive listener at the "health talks" given at her school and insists that a doctor or nurse should be sent to them from the Maternity Center. When the district nurse arrives and examines the baby she discovers that the former nurse had failed to cleanse the baby's eyes at birth with a solution of nitrate of silver; consequently they become diseased. The district nurse carries the child to the hospital and arrangements are made at the institution for the accommodation of the mother. Prompt attention and scientific



THE mother's neighbors, kindly but ignorantly, suggest everything for baby's eyes except the right thing. Scene from *Saving the Eyes of Youth*.

treatment administered by the surgeon save the baby's eyesight and the rejoicing mother and infant son return to their home at the end of two weeks.

The picture was produced for the National Committee for the Prevention of Blindness by the Worcester Film Corporation, to instruct men and women of community centers, where the struggle for life is greatest, in the prompt care of infants' eyes to prevent blindness. The story is told so graphically that even foreign women who are unable to read English can follow the pictures and understand the message. It had its premier showing

March 17 in the auditorium of the Russell Sage Foundation, New York City, to an invited group of optometrists, physicians, social workers, nurses, representatives of boards of health and associations for the blind. It is to be exhibited throughout the United States to intensify the campaign for the prevention of blindness by emphasizing the state regulation of the Boards of Health, urging the necessity of using a solution of nitrate of silver in the eyes of infants at birth.

Saving the Eyes of Youth. Distributed by National Committee for the Prevention of Blindness, New York City. 1 reel.

"AMERICA'S MERCHANT MARINE"

BY DOLPH EASTMAN

THE series of reels being produced for the Educational Department of the United States Shipping Board by Charles Raymond Thomas, Incorporated, of New York City, is an undertaking which every one hundred per cent. American should support. Lives there a loyal American who does not want to see Old Glory regain its former proud place as a mercantile power on the Seven Seas?

The films under the general title of *America's Merchant Marine*, at present comprising three reels and eventually to be twelve or more, are patriotic propaganda for the upbuilding and maintenance of a great mercantile fleet flying the American flag. Every good citizen can whole-heartedly support this campaign, for as Admiral Benson said after the screening of these pictures at the New York Press Club, the program for a permanent merchant marine necessarily touches every phase of American industrial and social life and will prove a strong factor in bringing about busy factories, productive farms, full employment, and the prosperity and happiness of the whole people. The films demonstrate the necessity of having an American merchant marine to care for the exporting of surplus products from this country and developing its foreign trade.

The producers of these pictures had a big task confronting them and they have done a creditable piece of work. The three reels which are ready for general exhibition were shown recently at the White House to President Harding and several members of his cabinet and to Admiral Benson, chairman of the Shipping Board, and met with unequivocal approval. They consist of pictorial and diagrammatic material which may be classed as historical, statistical, industrial, patriotic, and national welfare. Facts and figures are given from the time when American maritime records were first kept, showing the rise, the decline, and again the rise due to the late war—until at the present time the United States has the greatest mercantile tonnage and carries more sea trade in her own bottoms than at any previous period

in her history.

Types of American merchant vessels from the eighteenth century sailing ships up to the modern oil burners of the great Shipping Board fleet are depicted, and there are numerous pictures of harbors filled with shipping, piers loaded with goods, "bridges of ships," war scenes which are now history, and many charts and diagrams showing by comparative facts and figures the astonishing decline and more recently the far more astonishing rise and growth of America's merchant marine. Typical American seamen and the splendid way in which Uncle Sam takes care of these fine specimens of young manhood are interestingly portrayed. The explanatory titles arouse in the breast of every staunch American a feeling of pride in his country's achievements on the seas and a strong desire to perpetuate them and make the U. S. A. again a great maritime nation as it was a century ago.

America's Merchant Marine forms an invaluable motion picture record of the United States as a maritime and sea-trading power, will serve to consolidate American opinion in support of a great merchant flotilla to care for our growing exports and imports, and will be a constant impetus and inspiration to the present generation and future generations of progressive Americans.

America's Merchant Marine. Produced for the Educational Department of the United States Shipping Board and distributed by Charles Raymond Thomas, Inc., 347 Fifth Avenue, New York City. 3 reels.

"HELPING THE HELPLESS"

IT was in Canton that American missionaries started clinics for the blind who form so large a percentage of the native population of China. The film, one of a series of pictures on missionary accomplishments in the Far East, presents vividly the work being done for the sightless and visualizes the happy results thereof. The excellence of this missionary work has won the highest commendation of the Chinese government. The picture with its message from people sitting in darkness will appeal to church members, Sunday School pupils, missionary circles—in fact to any one loving his fellow-beings.

Helping The Helpless. International Church Film Corporation. 1 reel.

"BLACK BEAUTY"

BLACK BEAUTY, the horse, in this film tells his story from colthood on. More than that, the curtain is drawn and all that takes place inside the home of Black Beauty's kind master is revealed. The two parts of the story come together when Black Beauty is the instrument to bring the happy ending to all concerned. Excellent titles, costuming, and setting lend much to a story of the period; and as all of Black Beauty's story is titled from the original tale, the film is thoroughly enjoyable.

Black Beauty, as everybody knows, was born and brought up on the pleasant acres of a good farmer who treated him with great care. When he was grown up, he went to the Squire's, where he made the acquaintance of little Merrilegs, the pony, and Ginger, a high-spirited horse who had been brought up just as a horse should *not* be.

At the Squire's, the young daughter of the house was happy in the love of her parents and brothers and sisters, and in a dawning romance with George, the vicar's son. Then a rascally young neighbor came, stole some money and after the death of the brother, put the money in the dead man's pockets. In order to save her brother's honor, the girl promises to marry the real thief, much against her family's wishes. She is taken abroad to forget her seeming infatuation and Black Beauty goes into other hands for the time being, and has many experiences of all sorts. Just before the family returns, George learns the truth, and of course Black Beauty and George together in a breath-taking race reach the family before the faithless rival, and "all's well." Black Beauty has an especially good meal that night, and the promise of a good home with George and his bride in the future.

There are some unpleasant scenes where the dishonest lover kisses the heroine—these should be cut.

The general tone of the picture is unusually high and somehow very much *alive*. The loyalty of the daughter and sister, the kindly feeling between man and beast, and the high idealism and spirited ardor of youth leave one in a glow!

Black Beauty. Produced and distributed by Vitagraph. 7 reels.



"THE SCARECROW"

AN uproariously amusing comedy is *The Scarecrow* in which Buster Keaton, a young man with an anxiously good expression, stars. The situation is one beloved by many comedy makers—two helpers in love with the farmer's beautiful daughter. These rival suitors live together, and their bachelor menage is a quaint version of the ideal—with household duties reduced to a minimum. The hero, in order to escape pursuit, assumes the apparel and aspect of a scarecrow and it seems incredible that anything so grotesque can be human. There is a clever dog and other animals, and the action is rapid and novel.

This comedy is of unusually high order and is suitable almost anywhere.

The Scarecrow. Produced and distributed by Metro. 2 reels



INTERESTING NEW BOY SCOUT FILM

THE *Dustless Route* is a novel and interesting travel subject which will appeal to all Boy Scouts. The film is devoted to a geographic study from Rock Falls, Illinois, to Madison, Wisconsin, by two boy scouts who made the trip by canoe. There was but one mishap on the way—the canoe overturned and threw out the occupants in the Yahara Rapids. The picture is said to be carefully made throughout and covers 1030 feet. It is well adapted for use at children's gatherings in school, church or elsewhere for community programs.

The Dustless Route. Released April 11, 1921, and distributed by Daniel J. Goff, 3159 Indiana Avenue, Chicago, Ill.

"THE LOVE SPECIAL"

A MOST enjoyable, lively and constructive play is *The Love Special* in which Wallace Reid is the hero. He is a young engineer whose duties lead him from taming floods and rescuing imprisoned tunnel-workers to collecting money at a charity bazaar and picking up cushions for his sweetheart's aunt. He is appointed as a special guide to the railroad president who has come west to determine the location for a new cut. In the president's party are his daughter and the usual counter young man whose villainy in this case takes the form of an attempt to secure the president's option on this important cut land, said option to be exchanged for the daughter's hand. By a thrilling ride in an engine, during a terrific blizzard, the option is saved, and the daughter makes her own choice—for the engineer, of course.

The heroine is charming Agnes Ayres, and the hero makes his part convincingly heroic.

This story should appeal to boys, as well as their elders. There are several scenes (in the second and third reel) of a funny little man with a surreptitious whisky bottle, which should be cut.

The Love Special. Produced and distributed by Famous Players. 6 reels.



MODERN SWEDEN

A SERIES of motion pictures entitled *Sweden in Summer and Winter* had its premier showing at the Town Hall, New York City, on March 2. They were brought to this country to exhibit to Swedish-Americans; they show changes and developments in Sweden of recent years. Many of these pictures will appeal to Americans, particularly the winter sports—a reel devoted to skiing, curling, skating, ice boating, motorcycle contests in winter and horse racing on ice.

Pictorially the series is beautiful but would be more interesting if it showed "close-ups" and interiors of the old buildings and churches. Interiors of shops and factories, revealing more minutely the industrial activities of Sweden, would have informational value. This first series includes several reels of beautiful scenery, quaint folk dances, fishing on the Swedish coast, obsolete methods of spinning, rope-making, and a peasant wedding.

Sweden in Summer and Winter. Distributed by Palladium Film Company. Several reels.



"WILDERNESS FRIENDS"

THIS picture was made for the Conservation Commission of the State of New York, and besides being entertaining it gives one a comradely feeling for the animals shown. The loon, the moose (although he is "dreadful plain"), bears, ducks, mink, partridges, are all shown to have various appealing qualities. As for the deer they make friends with everyone, from the little girl whose pets they are, to "bossy, bereaved for the sake of a veal cutlet." A fastidious coon who plays with a hose is another acquaintance. This film is amusing to all, especially children.

Wilderness Friends. Produced and distributed by Educational Film Exchanges, Inc. 1 reel.



"THRILLS"

BOYS and girls will be interested in the comparative thrill value of the various sports here illustrated—shooting the chutes, skiing, skating, tobogganing, motorcycle broad-jump, shooting the rapids—to mention only a few. The picture is made up of the "big moments" of different kinds of sports, and furnishes wholesome vicarious adventure. The weak-kneed or weak-hearted are advised not to see it.

Thrills. Produced and distributed by Kineto Company. 1 reel.

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ALL AROUND WITH THE CAMERAMAN

THE everyday sights and scenes that meet the cameraman's eye, the legends of little-trod bypaths, the lore of maintravelled roads, jottings of science, industry and art—these compose the film *All Around With The Cameraman*, produced by Atlas Educational Film Company of Chicago with a studio at Oak Park, Illinois. The films are to be issued bi-monthly, each reel to include from five to ten subjects with the longest subject not more than 250 feet in length.

The first reel has five main headings: *In Our Travels; What Science Teaches; Around the Farm; Industrial Processes; and At the Garden Spots*. The first centers about the adventures of the cameraman in riding a log train. One sees stretches of heavily timbered woodland, of waterways, of bits of skyline. From the caboose the cameraman shoots typical scenes in logging camp regions of Tennessee.

"The foot is the most used and abused conveyance in the world. Can you name the twenty-six bones in your feet as easily as you do the parts of your car?" runs the introduction to the scientific series *Know Your Own Feet*. On a skeleton foot these bones are pointed out as astragalus, os calcis, cuboid, scaphoid, five metatarsals, and fourteen phalanges.

The pedigree of the perfect Ayrshire in *Around the Farm* is traced back one hundred years to old Scotland. How steel wheels for baby's buggy are made is told in *Industrial Processes*. A powerful punch press turns off circular blanks. These are cupped and the flanges formed to receive the rubber tires. Next come the spokes and the hubs, the wheels receive the tires, and they are ready for the assembly room.

At the Garden Spots reveal scenes in two Chicago parks; the interior of the chrysanthemum house at Lincoln Park with dissolves of the blooms, and the lily ponds in Garfield Park.

* *

VARIETY MARKS RECENT PICTOGRAPHS

NO. 475. A series of views showing chemical combinations seen under the microscope suggest to imaginative minds amusing and beautiful pictures. For example, some combinations appear to grow like plants; some, like forest fires; and some look like flights of aeroplanes. The second subject in the film consists of scenes on a California walnut farm, where the English walnut industry from planting to harvesting is visualized. The film concludes with a Jerry cartoon relating his adventures in the town of New Monia.

No. 476. How a safe combination works is explained to the lay mind by means of lucid cartoons, following which a visit is made to St. Thomas Island in the Lesser Antilles. Closing the reel, Crazy Kat and Ignatz furnish a characteristic cartoon diversion in their *Great Wireless Wire-Walking Act*.

No. 478. The education of a half-grown chimpanzee absorbs the attention of Dr. W. H. Furness of Philadelphia. The astounding intelligence evinced by the animal goes far to prove the doctor's thesis that it can be fully educated along the same lines pursued in the education of a growing child. One of Max Fleischer's *Out Of The Inkwell* cartoons concludes the reel and shows the agile little clown getting the best of Max and his sweetheart out motoring.

No. 479. The tongue of the house-fly; the combs with which the spider arranges its back hair; the scales that give the butterfly's wing its beauty are some of the scenes of microscope magic revealed by the young scientist, Arthur Carpenter.

No. 480. The entire 800 feet of this Pictograph is devoted to a study of song birds as citizens, which shows how valiantly the little creatures win their right to protection and life by destroying the insects that menace vegetation. These delightful scenes of bird-life were filmed in the deep woods of Oregon by those devoted bird-lovers, William L. and Irene Finley.

FORD EDUCATIONAL LIBRARY

THE following recent releases in this film library series have a high degree of entertainment and instructional value:

Colorado Plateau. An excellent supplement to geological study, this film includes views taken in, above, and across the Grand Canyon of the Colorado and illustrates the long history of transformations which have given this wonder of nature its present aspect. An animated explanatory diagram heightens the usefulness of the picture.

Where the Columbia River Rises. The winding, picturesque Columbia river is followed from its source high in the Canadian Rockies until it reaches the distant, placid valleys.

Iron and Steel. This is the story of iron ore from the time it is mined until it is converted into steel. The educative value of this film is heightened through the introduction of scenes showing steel construction on great bridges.

* *

FORD WEEKLIES OF RECENT RELEASE

DISTRIBUTED by the Federated Film Exchanges of America, Inc., the Ford Educational Weeklies continue to supply material at once instructive and recreational.

No. 5 is a safety first picture entitled *Hurry Slowly*, presenting an emphatic series of lessons for children, especially those whose playground is the street.

No. 6, *Tropical Sons*, carries the spectator to the picturesque ease of the Bahamas, Grantstown on New Providence Island being the objective point. The outdoor life of the natives, the sisal industry, fishing and stone-quarrying are features of this film.

PROGRAMS

Y. M. C. A. PROGRAM

NEWS WEEKLY—*Pathe* 1 reel
HONEST HUTCH—*Goldwyn* 6 reels
Will Rogers in a new version of an old theme—that man's wealth comes to him from the soil.
MUTT AND JEFF—*Fox* ½ reel
Cartoon comedy.

CHILDREN'S PROGRAM

PECULIAR PETS—*Kineto* 1 reel
Amusing animal friends.
DADDY NUMBER TWO—*Pathe* 2 reels
A story of and for children.

INDUSTRIAL (WELFARE DEPT.) PROGRAM

SKINNER'S DRESS SUIT—*Kremer (Essanay)* 5 reels
A clean and amusing comedy, with Bryant Washburn.
HURRY SLOWLY—*Federated Film Exchanges (Ford No. 5)* 1 reel
A lesson in safety.

PATHE NEWS 1 reel

INDUSTRIAL (WELFARE DEPT.) PROGRAM

LAND OF OPPORTUNITY—*Select* 2 reels
A touching episode in the life of Lincoln.
HAUNTED SPOOKS—*Pathe* 2 reels
Harold Lloyd comedy.

THE OUTLAW—*Liberty Mutual Insurance Co.,*
185 Devonshire Street, Boston. 1 reel

A lesson in safety and welfare.
KINOGRAM 1 reel

CHURCH PROGRAM

THE PASSING NIGHT—*Famous Players (Post)* 1 reel
A beautiful scenic.

THE WIDOW'S MITE—*International Church* 2 reels
The Bible story and a modern instance of the poor widow's generous spirit.

CHURCH PROGRAM (MID-WEEK)

LOVE'S HARVEST—*Fox* 5 reels
Shirley Mason in a wholesome drama suitable for a careful optience.

BURTON HOLMES TRAVELOG—*Famous Players* 1 reel

SCHOOL PROGRAM

MICROSCOPIC POND LIFE—*Beseler* ½ reel
INSECTS THAT MIMIC—*Beseler* ½ reel
BIRTH OF A FLOWER—*Beseler* ½ reel
How to understand the spring—some suggestions for the student.

MIDNIGHT RIDE OF PAUL REVERE—*Beseler* 2 reels
"The eighteenth of April '75."

SCHOOL PROGRAM

THE LIVING WORLD—*Carter Cinema Co.* 6 reels
Pictorial narratives of animal and vegetable life. May be used in one and two reel parts.

BURTON HOLMES TRAVELOG—*Famous Players* 1 reel

WOMEN'S CLUB PROGRAM

CHILDREN WELL AND HAPPY—*Beseler* 2 reels
A plea for teaching mothercraft to all girls, acted charmingly by a prize baby.

WHAT EVERY WOMAN KNOWS—*Famous Players* 6 reels
Barrie's play amusingly rendered on the screen.

EDGAR THE EXPLORER—*Goldwyn* 2 reels
A comedy which cannot fail to appeal to all who know small boys. Bring the boys to see it.

SCREEN AIDS WEEK-DAY RELIGIOUS INSTRUCTION

THE Protestant churches of the North Woodward Avenue section of Detroit have started a community school for week-day religious instruction. The Congregational Church is being used as school quarters. The teachers come from the cooperating churches and are equipped with public school experience and training in religious instruction. The school opened in February and will continue through the remainder of the public school year. Special teachers help the children in simple dramatizations of Bible stories in which the children themselves act out the parts. Stereopticon slides and motion pictures are used to illustrate Bible scenes.

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WOMAN AND THE FILM



CENSORSHIP BY THE PUBLIC THE BEST OF ALL

The Moral Sense of the Community Is the Keenest Judge of
Ethical Values in Motion Pictures

By MRS. WOODALLEN CHAPMAN

Chairman of Motion Pictures, General Federation of Women's Clubs

THE attitude of the General Federation of Women's Clubs upon the matter of state censorship of motion pictures has not always been understood.

In 1918 the Federation, at its biennial meeting in Hot Springs, Arkansas, passed a resolution favoring the extension of state censorship into all the states of the union. As a result of that resolution, much energetic work has been done by groups of women in various states, until today almost every state in the union either has or is considering some sort of censorship bill.

A difference of opinion will always exist as to the efficacy and wisdom of this form of control of motion pictures, causing inevitably a division into two groups—those in favor of and those against such legislation. Therefore, the present Chairman of Motion Pictures for the General Federation feels it the part of wisdom to endeavor to work out a plan of action which may be adopted by all groups, irrespective of their attitude upon the matter of censorship, and which may prove practical for communities in all states, whether governed by a censorship law or not.

The sort of censorship that springs spontaneously from the careful surveillance of the good people of the community will certainly get results in the long run. To many people, however, it seems a very slow process and one that calls for a great deal of effort, time and attention. They are apt to think that a censorship law will do away with the necessity of such effort.

To those who have held this belief, the report which has just been received from Mrs. John Wesley Brown, Chairman of the Education Committee of the Women's Civic League of Baltimore, will come as something of a surprise. Mrs. Brown writes as follows:

HOW THE WOMEN OF BALTIMORE WORK

"I have been asked to give you an account, somewhat in detail, of our motion picture work in Baltimore. The Women's Civic League has a membership of 1800 women. Its work is carried on through an Executive Committee and various other committees, such as the Education Committee, the American Citizenship Committee, etc.

"Since last October, the members of the Education Committee have been studying the motion picture situation in Baltimore and Maryland. The league has a city-wide organization with a chairman in each ward. Under her are various committee chairmen, corresponding to the committees of the organization.

"Our first piece of work was to endeavor to appoint in every ward of the city a motion picture chairman. We now have sixteen of these. The work of the motion picture chairman is twofold: 1, To build up in her ward a demand for better pictures by getting the people to approve and patronize the good pictures; and, 2, to boycott the bad.

"We have printed report blanks on which our chairmen and their workers make out their reports. These reports are returned to the office of the Women's Civic League, where they are classified. From this office they are sent to the Board of Motion Picture Censors.

"Our chairmen also endeavor to influence parents to keep their children out of the motion picture parlors.

"Until last autumn our Board of Censors worked with little or no support from the citizens of Baltimore and with no criticism. From 1916 to November 1920 the Board relied entirely on volunteer inspection; then one inspector a man, was engaged to work in Baltimore.

"We felt that the most constructive thing we could do was to give the Board of Censors another inspector, a woman. The Governor of Maryland consented to this and we now pay the salary of a woman inspector who works under the direction of the board. She makes a weekly report of her work to us. Our inspector is an intelligent and experienced woman with great tact, and we feel that she will do good work in helping to enforce the law.

"We are now attempting to get information from all sections of the

state as to the pictures shown, public opinion about them, whether there is volunteer inspection or not, etc.

"Censorship has not accomplished all that we hoped for because our law is inadequate and the appropriation under which the board works is too small. Censorship is difficult of enforcement, too, because Maryland is surrounded by territory which has no censorship—excepting Pennsylvania, of course."

COMMUNITY CENSORSHIP BEST OF ALL

We see from this report, therefore, that whether there is censorship or not, there is need for careful supervision of the motion picture theaters; and the best supervision is that which is carried on by the citizens of the community.

One great advantage of this method of censorship is that it educates the general public to a careful consideration of the real effect of the pictures thrown upon the screen, and what we need most of all is the elevation of the public taste.

Legal machinery already exists which will enable us to control the exhibition of motion pictures, if we will only learn how to make use of it. Every theater before it can open up in a city, must secure a license. In order to retain that license, it must conform to those laws or ordinances intended for its control. Every community, for example, has regulations which prohibit any exhibition which is salacious, suggestive, or which tends to corrupt the public morals, and the power of these regulations may be invoked by any citizen.

When once the women realize that they can set this legal machinery in motion by taking the necessary steps, they will begin to plan their campaign—a campaign very similar to the one conducted by the Women's Civic League of Baltimore when conducting volunteer inspection under the censorship law.

The city should be divided into districts, each district having so large a committee that every program of every theater in it may be viewed by some of its members without overtaxing any one individual.

The women must realize that the essential thing is to get FACTS. It is not enough for them to state that the picture was bad; they must have in writing a description of the scenes which they consider contrary to regulations. With these facts in their possession they can go to the chief of police, to the commissioner of licenses, to the commissioner of safety, or whoever has these matters in charge, and lay their complaint before him. It is his place, then, to investigate and, if the facts seem to him to warrant it, to take action accordingly.

If this official does not act upon their complaint, they can then go before a magistrate to complain against the officer. In almost every city public-spirited lawyers will be found ready to assist in pressing any such charges free of all expense.

As soon as officials discover that public opinion demands their activity in these matters, they will at once respond to the public pressure. Exhibitors will learn the importance of conforming more closely to the legal requirements, and the general public also will be receiving an education as to what should and should not be allowed upon the screen.

To many this will doubtless seem an enormous task, but we must all remember that not only is "eternal vigilance the price of freedom" but of moral safety as well.

INDUSTRIAL

Covering Industrial Motion Pictures of Educational Value

Edited by LEONA BLOCK

"OUR DAILY BREAD"

FROM the wheat in the field to the loaf on the table, the story of flour, is told in the newest General Electric film *Our Daily Bread*. It is a wonder tale of evolution. Human power, animal power, finally mechanical power reaching its climax in the marvelous electric drive of the great flour mills, succeed one another across the screen.

The span of many decades is witnessed in a few minutes of time, and great energies, of which few people think as they eat their daily bread, are seen at work.

The old-time method of swathing wheat with the cradle and raking and binding by hand is depicted in that section of the film illustrating the days of human power. Following this is shown the use of animal power when the horse-drawn reaper came into existence, followed by the McCormick binder, succeeded in turn by the age of mechanical power when great tractors, each hauling two binders, roll over the boundless stretches of farms that cover 20,000 acres. The spectacular scene during this part of the film is the big farm apparatus drawn by 32 horses which harvests a 20-foot



YOU can't beat mother's bread for purity, lightness, and flavor but the electric method of baking as shown in the General Electric film "Our Daily Bread" has superseded the good old home process.

swath of wheat in the twinkling of an eye.

The progress of human ingenuity in threshing is revealed in like manner, beginning with the antiquated flail method over which many a weary back was bent, to the use of horses to tread on the straw, then to the treadmill thresher obsolete for the last 30 years, down to the day of the tractor-thresher of the present.

The evolution of milling methods ranges from the time the old water-wheel driven mill to the great electrically equipped mills of the present time, with their marble walls and mosaic floors. The film shows both types in action.

The entire process of milling is summarized in picture form. From tanks where millions of bushels are stored, the wheat passes in conveyors to the mills, is then sifted, washed, put through a magnetic separator, ground, bolted and purified. Last of all it is bagged by machinery and passes out of the mill to the grocer without ever having been touched by the human hand.

The film continues the story down to the mixing of bread, first by hand, now by the electric mixer, from which has arisen the present-day trend of bread baked in quantity by electrically equipped bakeries and delivered to the homes by wagon. It is the successor of mother's bread-making and it reminds the hungry family around the dinner table of mother's bread, although made by means of which mothers a decade or two ago never dreamed.

TRACTOR MOVIES AT COLUMBUS SHOW

THE motion picture department of the National Tractor Show this year proved to be one of the real features of the show. Over 15,000 people attended the tractor movies and over 50,000 feet of film shown. Some of the films depicted the manufacture of accessories or tractors. Others were clever romances built around the sale of the tractor to the farmer. Still other pictures gave glimpses of a number of the big manufacturing institutions. The Timken "Tractoresques" furnished a large proportion of the comedy. Visitors could examine the machines on the main floors and then go up and see on the screen how they operated under various conditions and in all sections of the country. The films were exhibited on a regular schedule. Following is a list of the various pictures shown:

- The Beeman Tractor*, Beeman Tractor Co., Minneapolis, Minn.
- Climbing Pike's Peak*, Northwestern Logging, Holt Mfg. Co., Peoria, Ill.
- Bates Tractor in Action*, Bates Tractor & Machine Co., Joliet, Ill.
- Passing of Dub Wilson*, J. I. Case Plow Works Co., Racine, Wis.
- How E.-B. Tractors Are Made*, and *Power Farming*, Emerson-Brantingham Co., Rockford, Ill.
- Field and Factory Scenes*, Advance-Rumely Thresher Co., Laporte, Ind.
- The Tractor in the Making*, J. I. Case Threshing Machine Co.
- Adam Good Has a Good Idea*, Twin City Co., Minneapolis, Minn.
- Why the Magneta*, Eisemann Magneto Corporation, Brooklyn, N. Y.
- The Automotive Tractor*, Automotive Corporation, Toledo, O.
- Animated Tractor Cartoons*, Timken Roller Bearing Co., Canton, O.
- The Midwest Utilitor, the Baby of Them All*, Midwest Engine Co., Indianapolis, Ind.
- White Rose*, National Refining Co., Cleveland, O.
- The Once-Over Tiller*, Scientific Farming Machinery Co., Minneapolis, Minn.
- Making Gear Blanks*, Midvale Steel & Ordnance Co., Philadelphia, Pa.
- Southern Logging*, and *Road Building*, Holt Mfg. Co., Peoria, Ill.
- The Lauson Tractor*, John Lauson Mfg. Co., New Holstein, Wis.
- Moline System of Farming with Power*, Moline Plow Co., Moline, Ill.
- Tractorizing Dad*, Avery Co., Peoria, Ill.
- The Native Son*, C. L. Best Tractor Co., San Leandro, Cal.
- Soil Sense*, Dunham Co., Berea, O.
- The Cletrac Way Makes Farming Pay*, Cleveland Tractor Co., Cleveland, Ohio.
- Glimpses of the Oliver Plow Works*, Oliver Chilled Plow Works, South Bend, Ind.
- Operating, Care and Repair of Tractors*, Emerson-Brantingham Co., Rockford, Ill.
- C. L. Venard of the Venard Film Corporation, Peoria, Ill., managed the motion picture exhibition.

* * *

SOUTH AFRICAN INDUSTRIAL FILMS

THE African Film Productions of Johannesburg were organized four years ago to produce pictures of South African life, history and scenery. They are doing important work, visualizing South African industries and products in cooperation with government plans for advertising that region. The following industries have been filmed:

Gold mining and extraction (Johannesburg), sugar and by-products (Durban), iron and steel (Vereeniging), pottery and bricks (Vereeniging), coal bunkering at Durban.

In addition to these completed pictures considerable progress has been made in connection with the following, which have been authorized by the government: Tobacco growing and manufacturing, whaling, fruit growing for export, fruit drying and exporting, wine and brandy industry, dairying, cotton, forestry, and ranching.

The African Film Productions are placing their pictures on the market in the United Kingdom and America in exactly the same way as American and British companies are sending films to all parts of the world.

HOW A BIG DAILY NEWSPAPER GETS OUT AN "EXTRY"

A PUFF of smoke. Flames leaping from a factory building window. The tinkle of broken glass. An alarm of fire turned in. While fire apparatus thunders thru downtown street toward the burning structure in Cincinnati's factory district, a patrolman sees a skulking form dart from its hiding place near the building. He collars the man, who has waited just a minute too long to make a clean getaway. They struggle.

Meanwhile, as the alarm is registered on the fire tower "panel board" at City Hall, the box number is being tapped off on a bell in the editorial rooms of a newspaper. A reporter springs to the fire alarm card beside the bell and notes the box number and its location.

He is despatched by the city editor to "cover" the fire.

Back again at the scene of the fire, the patrolman pursues the man, who has evaded him. Cornered, the suspect surrenders. The reporter watches the fire's progress, talking to firemen, bystanders, factory employees and others who know facts about the blaze. He witnesses rescue of persons trapped on upper floors.

Then he phones his office, dictating from his notes to a man who transcribes the story on a typewriter. The city editor and his assistants whip the story into shape, altering a word here or there or cutting down its length to speed up typesetting.

Then, to be or not to be—an extra. The managing editor reads the fire story and decides the news isn't "big enough" to warrant an extra edition.

At detective headquarters the prisoner is questioned. He is identified as an arson fiend who has a police record. The reporter stationed at police headquarters phones the new development to the office immediately.

This time the story has a clear path. In the composing room the "copy" as the written story is called, is cut into sections so that several linotype operators may work on typesetting. Line by line, at a fast rate of speed, the story is "set," and soon it is ready to be placed in the "form" or metal frame in which type for an entire page is put.

Then the stereotypes get the form in which the type has been locked securely and matrices and casts are made. The huge presses are made ready for use, the semi-cylindrical metal casts locked on the big cylinders and "they're off," as the newsboys cry.

Twenty minutes after it all starts the people of a great city are reading about it. Such is modern newspaper speed and system.

All this happens in *The Newspaper* an educational motion picture, just completed for the Cincinnati Post by Romell Motion Picture Company, of Cincinnati.

Newspaper scenes were taken at *The Post's* big plant, Post Square and Elm Street, and real editors, reporters, advertising men, printers, pressmen, stereotypes and other employes were the actors. Newspapermen present at the first screening after the film was cut and edited, told Frank J. Romell, head of the producing company, it was the only faithful portrayal they had seen showing how a metropolitan daily is gotten out.

Mr. Romell believes the picture is superior to any other movie ever filmed in Cincinnati.

The Village Gossip, Mrs. Evans, Cartoonist Claude Shafer and others familiar to *Post* readers are in the movie. They are shown at their work.

The picture has been filmed for *The Post* so that newspaper readers may obtain an idea of all that goes into the making of the paper they take home with them every evening and in which, for a few cents, they have spread before them the news of the world, and are instructed, informed, amused and entertained.

Credit for able direction of the film goes to Richard P. Young, while photography, often difficult in the extreme, is by Edward Kiefer, Charles Grow and George Lachtrop.

The Newspaper will be released, free of charge by *The Post* to churches, schools, improvement associations, community and business men's clubs and like organizations. Those wishing to obtain the film should communicate with the Business Manager of *The Post*, Cincinnati, Ohio.



IMPRESSIONS of *The Newspaper*, the film made for *The Cincinnati Post*, by its staff artists. This picture is declared by *The Post*, Cincinnati, Ohio newspapermen to be the most realistic of the kind they have ever seen.

"ONE FLIGHT DOWN"

SO few clean, wholesome film comedies are produced these days that it is a genuine pleasure to discover one free from horse play, vulgar and suggestive situations, half-nude girls, and slangy and offensive subtitles. *One Flight Down*, a two reeler produced for the Filene department store of Boston by the Worcester Film Corporation, certainly belongs in the clean class, and, what is more, it is not only good light entertainment but it is one of those rare birds—a comedy film with a message. This message is never at any point crammed down the throats of the viewers, but is quite unobtrusive. Another point about this picture which is commendable is that although there are a number of opportunities to thrust the Filene name forward it is never done but it is always the story which occupies the foreground.

One Flight Down deals with the adventures of a good looking young man, manager of the basement shoe department, and a pretty young woman, employed in the delivery department of the same store. Both are ambitious to rise to better things. The man's chum is chauffeur for a wealthy broker, and when the latter's car is not in use by the family the chauffeur takes out his clerk friend for drives in a conspiracy to find him a wealthy society wife. Accidentally they meet while out driving the delivery department girl who could not resist the temptation to bedeck herself in fine raiment which she was keeping at home over Sunday because she could not make the delivery of the goods the day before. The girl's brother's butler to another man of means, and as there is nobody home he permits her to pose as the lady of the mansion who entertains the would-be owner of the car and several other imaginary symbols of wealth. Of course in the end the two imposters learn of the reciprocal fraud, and decide to continue the joke by getting married.

The lesson of the picture is obvious: Don't let high-falutin' notions of wealth and society and fine clothes run away with your common sense. Keep on working at your job, get a nice little home and family of your own, save if you can, and be happy. Surely a message worth while!

One Flight Down. Distributed by Worcester Film Corporation, 145 West 45th Street, New York City.

FLASHES ON WORLD'S SCREEN
"BUILD THY HOUSE," motion picture plea for the cause of labor, has been produced in England, with Henry Ainley in the role of Labor's champion.

The Tennessee State Board of Health gave a motion picture showing in the House of Representatives at the State Capitol in Nashville, to illustrate the department plans for the conservation of public health.

Farmers and farmers' wives residing in the vicinity of Buhl, Idaho, attended a two-day lecture course, which included films and slides, on March 15 and 16. Prof. P. G. Holden, Mrs. Ryan and Miss Zella Wigent were the speakers.

In connection with a tractor school for farmers in Centralia, Wash., films were shown at the Hotel Centralia. "Keep the Boy on the Farm," "Farming with a Fordson," and "Where and How Ford Cars Are Made" were some of them.

County farm bureaus are using movies to good advantage throughout the middle west. The McClean County bureau, at Bloomington, Ill., reports an attendance of 3084 at thirty-two township and school meetings.

INDUSTRIAL FILM NOTES

MEXICO has sent a delegation of influential business men and officials of the Confederated Chamber of Commerce of Mexico to the United States to visit twenty-six of the largest cities to promote a better understanding of trade relations between the two countries. Many reels covering Mexican industrial activities are included in this publicity campaign.

At a recent banquet given at Atlanta, Ga., to about 100 representatives of the Reo Motor Car Company, a five reel motion picture was shown of the Reo plant. The forging of parts and assembling the car were a revelation to many of the salesmen.

Through the courtesy of G. H. Mead Company, newsprint manufacturers, school children of the middle west can see on the screen how newsprint paper is made. The picture is being shown at local theaters. Eight reels describe growing spruce in the forest, transportation to the mill, converting into paper stock, and the finished product as it comes from the presses.

St. Paul Institute, St. Paul, Minn., is using industrial films in its vocational guidance department to assist pupils in choosing the proper vocation. This is one of the greatest fields of usefulness in which industrial pictures are employed. By means of the film it is possible to bring the factory, the office, and the farm into the schoolroom for study and discussion.

The University of California is distributing a motion picture entitled *The Hand of Fate* dramatizing the principle of Safety First. The lesson is interwoven with a story of romance and dramatic action that makes an appeal to employes of the industrial world to observe the rules of safety above everything else.

George K. Linderman, president of the Globe Aerial Transportation Company, recently addressed the members of the Chamber of Commerce, Pittsburgh, Pa., exhibiting in motion pictures the practicability of the airplane in the economic transportation of express matter.

FILMS TO SELL BRITISH AUTOS

THE American Chamber of Commerce in London advises that British motor car manufacturers are starting new forms of propaganda in order to push forward the sale of British motors in overseas markets. Experiments are to be made with cinematograph films as an initial step.

This announcement was made at a meeting of the Imperial Motor Transport Council by the Secretary of the Department of Overseas Trade, who stated that Britain was very much behind other countries in the utilization of films for trade purposes. It was also pointed out that the present cost of maintaining a large stock of demonstration cars and sending them round the world was much greater than the cost of producing films.

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MOVIES AND CAMEL GULPERS

(Rev. William Wood, of 11 Middle Street, Madison, Maine, has favored EDUCATIONAL FILM MAGAZINE with the following interesting verses which are right to the point. He writes the Editor thus: "We have for some time been using motion pictures in our church with increasing public favor. Some people, however, are deeply prejudiced and will not see. They are the camel-swallowing tribe of modern days.")

"O fools! and slow of heart" to see
In parables of light
The possibilities of life
Through eyes God gave for sight!
The lily, rose, the wheat and tares,
The hen and little birds
In motion pictures reach the heart
More readily than words!
Be not righteous over much,
Nor too serenely wise;
Why should'st thou destroy thyself (Ecc. 7:17)
To please the King of Lies?
Why spend your time in straining gnats—
The gossip of the town—
And then without a blush of shame
Go gulping camels down?
Why rail against the Church of God
For illustrating truth
In motion pictures—Bartimæus,
Jesus, Joshua, Ruth!
Then sit for hours in theaters,
Enjoying pictured sin?
O Camel Gulping Citizens,
Let common sense come in!

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1217 Aeolian Hall, New York City.

TAKING THE MOUNTAIN TO MAHOMET*

BY CHARLES RANDOLPH THOMAS

THE story of how Walter Anderson went to South Africa with 10 salesmen packed in a trunk may be of interest.

These salesmen were keen and aggressive fellows, full of information and pep and had the specific knowledge of their line that convinces the buyer. Anderson was selling mining machinery. He had with him one fellow who was an expert on ore dressing. Another was remarkably well informed on mine haulage, locomotives, tracks, and so forth. Another knew all about ventilating and pumps and was there to back up his knowledge with a few demonstrations of machines used and the number of men required to operate them. Still another knew all about steam shovels, what type could be used in a mine to the best advantage, and how.

A short time before, Anderson had visited construction and mining camps from the top of the Andes Mountains to the hills of South Africa. On this trip he had a feeling very much like that of a commercial Don Quixote who was armed with catalogs and booklets as a lance, and he had traveled over the territory with but little success. His methods were new, his machines were unknown, and he was thousands of weary miles from a comfortable hotel. He was a good salesman, but he lacked a way to back up his statements.

On his way home he conceived the idea of making a series of motion pictures illustrating advanced methods of mining with the latest machines. Arriving home, he went patiently to work and in spite of attempted witticisms on the part of salesmen and the half-hearted support of the firms he represented, he proceeded to the realization of his idea.

With infinite pains he selected those points at which machines were operating under conditions similar to those that would be met in this country in which he wished to do his selling. Then he prepared an outline of ideas which told clearly the details of the application of the machines to that particular method of mining. All the conditions were shown, such as the character of the ore, transportation facilities, and so forth. The various operations of the machine were shown, the number of men required to keep it going, the exact working of each part, the rate of speed at which work was accomplished and the care that should be taken of the machine in order to keep it working at its highest efficiency. A comparison of machine methods with others not so economical was also made. Then he selected certain features of the machine which he considered superior for close-up views and showed the coordination of these parts with the rest of the machine. After this outline was prepared he took pictures which followed it closely. The method was shown, then the machine that fit into the method, and after that, the particular features of the machine which made it a success and superior to other machines of that type. With these phantom salesmen in his steamer trunk he departed for South Africa, full of confidence and renewed determination.

"We have always used the method you see here," remarked the superintendent of a mining camp visited by Anderson as he was showing him through the workings.

"I believe you can save money by adopting a slight modification at some points," replied Anderson. And he proceeded to tell him his ideas.

"That sounds interesting," replied the superintendent, "but I should like to see it before trying it out."

"Can I see you at your office in the morning?" asked the salesman.

The superintendent granted the request and the following morn-

ing Anderson appeared accompanied by a boy carrying the canned salesmen.

"I am going to show you that method in actual use," promised Anderson. "Ask the formen to come in, if you will. I should like them to see it."

A few minutes later Anderson's salesmen were going through their stunts, demonstrating the methods and the machines he advocated.

Imagine a group of men assembled in a room watching a method of operation they have never seen before, but of which they have read or perhaps heard. The machines are in actual operation before their eyes. Each machine is there in reality for all men are gifted with imagination in a greater or lesser degree. Needless to say, Anderson sold his machinery and repeated his success at other mines in that same locality. He took the mountain to Mahomet.

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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

ARTHUR FISHER, a member of the Zoological Society of Philadelphia, recently lectured before the Academy of Natural Sciences in that city on "An Animated Photographic Journey through the Philadelphia Zoological Gardens." The films he exhibited were taken by him and were included in the Kineto Reviews.

Joseph B. Egan, principal of the public school in Charlestown, Mass., gives movies every Wednesday afternoon to 450 children who pay six cents admission. The proceeds are devoted to educational and charitable work in the district. The fund provides for clothes, shoes, food, medical attention, etc., for children who need these things.

In Morris, Ill., the County Farm Bureau recently exhibited a film called "Farm Inconveniences," teaching a lesson of thrift and efficiency.

Up-to-date motion picture apparatus will be installed in the new building of the University Y. M. C. A., at Madison, Wis., which will house 450 men.

"A Girl Named Mary," starring Marguerite Clark, and an instructional picture made up the program of the Kal-Yo-Klub at the First Methodist Church, Kalamazoo, Mich., recently.

Community movie nights are very popular at the Y. M. C. A., Lake Geneva, Wis. Rex Beach's "Going Some" was recently on the program.

William Farnum in "A Tale of Two Cities," a Fox production, was given at the Crystal Theater, Dundee, Ill., under the auspices of the Dundee Civic and Athletic Club.

Films made when the King of Denmark took possession of 1533 square miles of Schleswig, restored to that country under the plebiscite vote, were shown at the Temple Theater, Grayling, Mich., on March 18. The pictures are being presented to Danish groups in various sections of the country.

Dr. Sloan, of Bloomington, Ill., in lecturing on "Corrective Celiotomy," at the meeting of the Ford-Iroquois Medical Society in Paxton, Ill., illustrated his remarks with motion pictures of the thyroid operation as he performs it.

The welfare work being done by the Modern Woodmen of America in arresting tuberculosis was shown in movies at the Grand Theater, Bemidji, Minn.

Dr. Francis Holley, director of the Bureau of Commercial Economics, has arranged with the American Legion to show films distributed by the bureau before the members of local posts.

"How Life Begins" is being actively employed by various state boards of health, especially in the middle west, in "keeping fit" lecture drives.

Motion pictures on the care of the orchard and the benefits of proper feeding of poultry were shown to farmers at Center Point and LaFayette, Iowa, recently.

At the Second Presbyterian Church, Tulsa, Okla., "From the Manger to the Cross" was shown for two days to children and adults. No admission was charged, a silver collection being taken up.

"The Stream of Life," distributed by International Church Film Corp., was shown at Central M. E. Church, Springfield, Ohio, recently, on a Thursday afternoon and evening.

"Salvage" is the title of a British-made film appealing to the public on behalf of one of England's finest charitable institutions, Dr. Barnardo's Homes. The picture is the work of E. R. Basham and is said to be very striking. Garrick Aitken, six years old, is the little star.

A recent program at the Jefferson Avenue M. E. Church, Saginaw, Mich., consisted of an O. Henry story, "The Purple Dress," a comedy, "What Happened to Peggy," and a scenic "The Sunset Trail."

For the benefit of its carriers and "newsies" the *Times-Tribune* of Bay City, Mich., showed a five reeler "Jinx at the Circus" at the local Y. M. C. A. It was a great treat for the boys.

Mrs. James B. Seager, field representative in California and Arizona of the American Committee for Devastated France, showed "French Boy Scouts in the Devastated Region" and "Life in the Zone Rouge" in the high school auditorium at Pasadena, Cal., on March 17. Local Boy Scouts acted as ticket takers and ushers.

Mary McAllister in "Kill Joy" was the recent attraction at St. Mary's Academy, Quincy, Ill.

The class of 1921, as a "class memorial," has donated a projection machine to the high school of Niles, Mich.

The Heights Christian Church, Houston, Texas, shows movies every Thursday and Sunday night. "Dombey and Son" was a recent feature. On Sundays Biblical films are used.

The Ladies' Auxiliary of the Alexandria, Va., Y. M. C. A. are putting on special movie shows for children Saturday afternoons. On Saturday nights the pictures are for young people more than fifteen years old.

Whittier School Mothers' Club, of St. Paul, Minn., gave "Huckleberry Finn" at the Blue Bird Theater in that city recently.

Community movies are given at Washington High School, East Chicago, Ind., under the supervision of Principal H. H. Clark. Recent photoplays screened were "Arabian Night," "Aladdin and His Wonderful Lamp," "All Babi and the Forty Thieves," and "A Tale of Two Cities."

The Church of the Redeemer, Minneapolis, Minn., exhibited "The Shepherd," a pastoral interpretation of the twenty-third psalm.

"The Problems of Pin-Hole Parish" and "The Cruise of the Make Believe" were two films shown recently at the Presbyterian Church, De Pere, Wis.

Saturday morning movies at the Shubert-Belasco Theater, Washington, D.C., recently included "Little Red Riding Hood," "Cinderella," "The Pied Piper of Hamelin," "Bobby Bumps Becomes an Ace," and natural history, patriotic and other educational subjects.

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FLASHES ON THE WORLD'S SCREEN

The municipal council of Paris, France, has been asked for an appropriation to organize a motion picture library in connection with the public schools. A special commission may be empowered to establish a visual instruction department in the lower grades, and later in the upper grades.

"Come Clean," showing the importance of the proper care of the teeth, was screened at the Eugene Theater, Eugene, Ore., under the auspices of the Parent-Teacher Association. The film was highly recommended by the State Board of Dental Examiners.

On April 2 there was a midnight movie exhibition at the Auditorium in Chicago, showing the development of life from its earliest stages in embryo until death, given by Health Commissioner John Dill Robertson to 8800 graduates of the Chicago Home Training School for Nurses.

The First Union Congregational Church, Quincy, Ill., used as its Christmas picture the five reeler "Young Mother Hubbard" featuring Mary McAllister, and as its New Year picture "Satan's Scheme."

"Joseph, the Hoover of Egypt," was given at the First Congregational Church, Kalamazoo, Mich., by Rev. Dr. J. T. Jones in connection with a pulpit talk on the subject.

The Trinity M. E. Church, Des Moines, Iowa, is showing movies regularly every Sunday night in conjunction with the sermon.

"Shore Acres" was the film recently screened at the Lincoln School, Evanston, Ill.

The boys of St. Rugen's Sunday School, Central Presbyterian Church, Joliet, Ill., recently saw in the church auditorium "The Flight of the NC-4," "The Royal Pauper," and a comedy "Bells and Belles".

Agriculture, history, and other school subjects are being shown on the motion picture screen at Seaman Rural High School, Topeka, Kans. Entertainment films are shown once a week for the community. "Graustark" was recently screened.

The Christian Church at Latham, Ill., had movies on a recent Wednesday evening, brought there by the Y. M. C. A. secretary of Decatur, Ill.

The beautiful William Fox production of "Evangeline", based upon Longfellow's poem, was greatly enjoyed at the Vermont M. E. Church, Quincy, Ill.

"Slidertown", a clean-up movie, was shown in the Auditorium, Atlanta, Ga., in January in connection with the Cleaner Atlanta movement.

"Fires of Youth" was the feature at the community exercises in the First Baptist Church, Janesville, Wis.

Motion pictures suitable for grade children are planned by Superintendent of Schools Gwinn of New Orleans, La. He has asked the board of education to appropriate funds for machines and films.

"Joan of Arc" in two reels was screened on a recent Monday morning in the Mason City, Iowa, High School. A new gold fiber screen was used.

Riley's "Hoosier Romance" was part of the community movie program at the Baptist Church, Janesville, Wis.

At the First Congregational Church, Kalamazoo, Mich., Rev. Dr. J. Twyson Jones delivered a sermonette on "The Triumphant Life," using a film with the same title.

"Wanted a Brother" was screened at the Main Street Christian Church, DuQuoin, Ill.



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FLASHES ON THE WORLD'S SCREEN

"King Arthur and His Magician" was one of the health crusade pictures shown at local theaters in Centralia, Ill., during the week of March 14.

"The End of the Road," venereal disease and tuberculosis films were features of "Health Week" in Schenectady, N. Y.

William L. Finley, of Portland, Ore., who with his wife Irene has made remarkable bird studies for the Pictograph, was in Santa Barbara, Cal., recently showing his films at the Recreation Center in that city.

"Some Wild Oats," a venereal disease photoplay, is being used by the health authorities of Illinois in a state-wide campaign. Governor Small and Mayor Thompson of Chicago have been filmed in connection with the showings.

Prizma natural color pictures of the national parks were shown in Evanston, Ill., recently by the lecturer Laurence D. Kitchell.

Programs recently on view in the high school of Joplin, Mo., included "Vanity Fair," Pathe Review, Mutt and Jeff cartoons, "The Princess's Necklace" and informational reels. The performances were given Friday evening and Saturday afternoon. School orchestras furnished the music.

A modern fireproof booth costing \$2500 has been constructed in the Howard High School, Chattanooga, Tenn., and similar booths will be placed in other new school buildings, according to Commissioner Fred B. Frazier who will ask the school board to provide funds for regular use of films in local institutions.

"Childhood of Mooseheart" depicts the child welfare work of the Loyal Order of Moose, and the film is in great demand by members of the order. It is being shown throughout the middle western states.

Motion pictures illustrating diagnosis and treatment of various diseases were a feature of the recent meeting of the Medical Society of Virginia in Petersburg, Va.

A number of forestry films of the United States Department of Agriculture have been used successfully by the Oregon Agricultural College and the County Teachers' Institute, Walla Walla, Wash.

From the proceeds of the high school lecture course Superintendent of Schools Charles L. Poor, of Traverse Mich., expects to equip all schools of the city with portable projectors.

Rev. Edwin S. Carr, pastor of Averyville Congregational Church, Peoria, Ill., uses movies on Sunday nights in connection with church services.

Recent features at community movie shows at South Berkeley Community Church, Berkeley, Cal., were Wallace Reid in "The Roaring Road," Marguerite Clark in "All-of-a-Sudden Peggy," Charles Ray in "Crooked Straight," "The Good Samaritan" was seen at the church Sunday evening. Rev. Norman Pendleton is pastor.

A film picturing the injurious effects of tobacco on the human body, made by the Battle Creek Sanitarium, was shown recently at Community Hall, Dublin, Ga.

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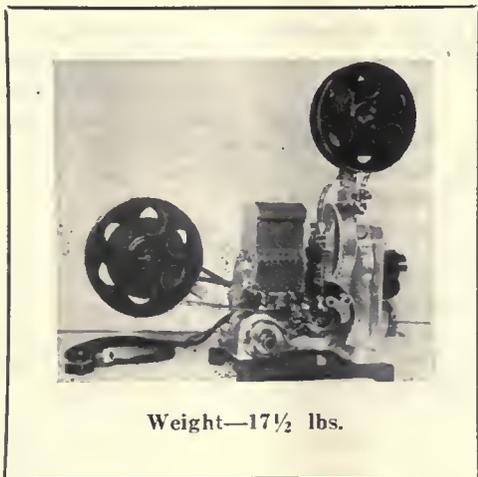
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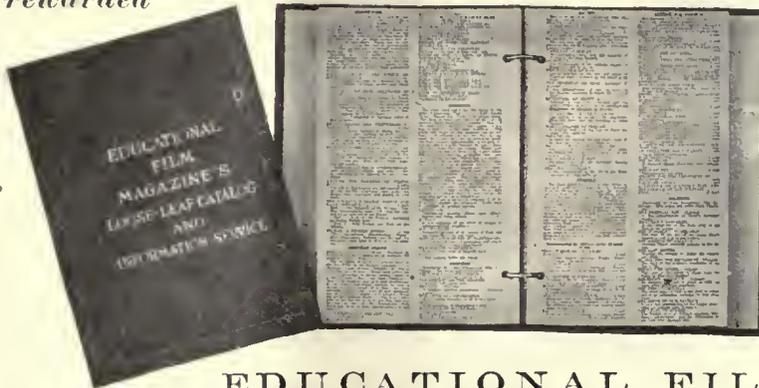
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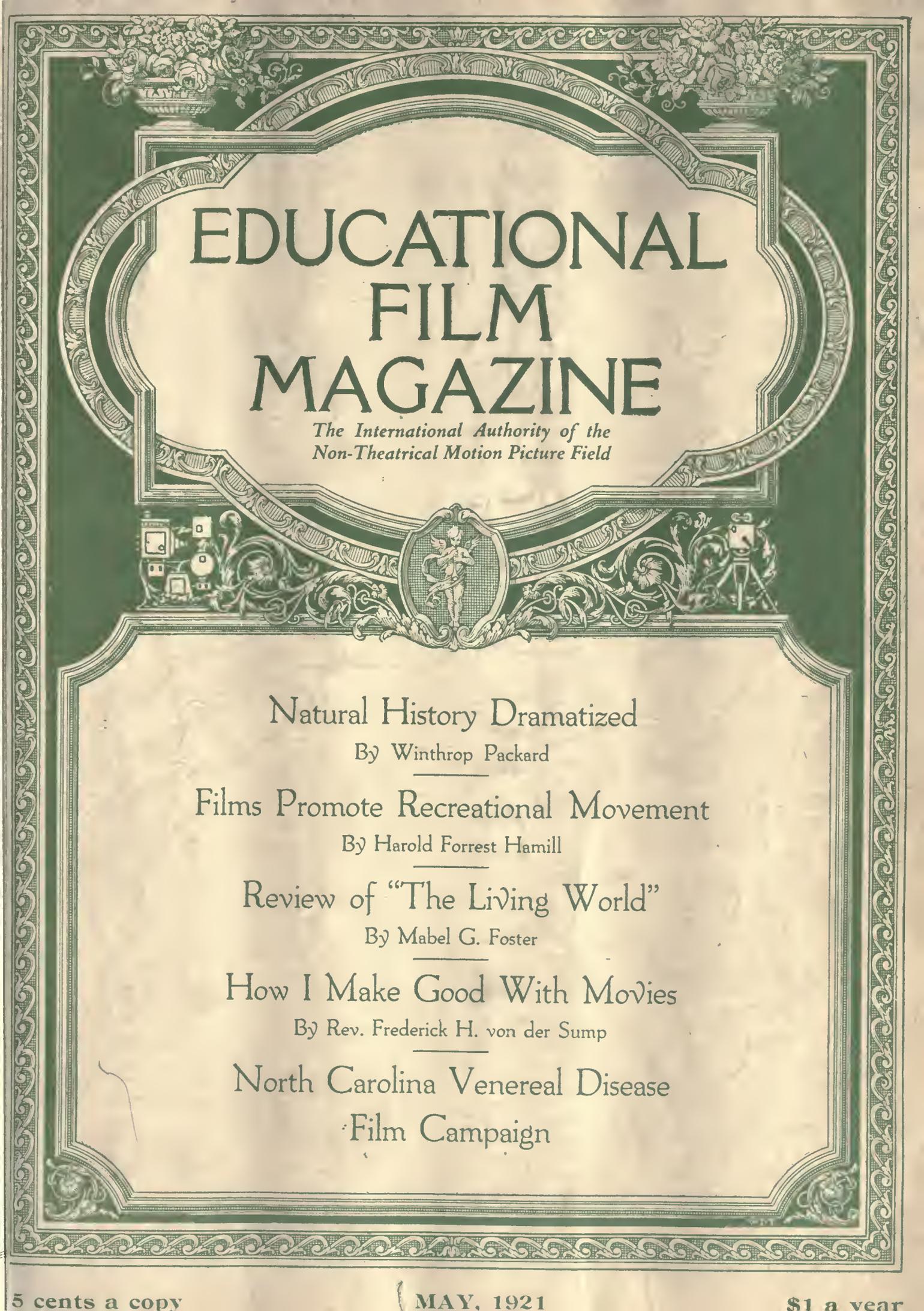
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DOLPH EASTMAN, Editor and Publisher

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MAY, 1921

No. 5

FILM PRODUCTION AND DISTRIBUTION EXCLUSIVELY FOR NON-THEATRICAL USES

CONTINUING the argument advanced last month to the effect that non-theatrical film exhibitors must be satisfied with inadequate service from existing theatrical exchanges, let us examine into the feasibility of producing and distributing films especially and exclusively to meet the needs of non-theatrical users. That the scheme is practicable and can be made commercially profitable is shown by the report that one organization of country-wide non-theatrical exchanges is being planned; another concern, capitalized at millions, may engage in non-theatrical production and probably distribution on a huge scale; still another plan in embryo consists of a circuit of industrial-educational picture theaters with ten-cent admissions. These are indicia pointing the trend of the times in the world of motion pictures.



Those who have studied the problem at close range believe that the day is not far distant when we can no longer depend on the theatrical market for supply of suitable film subjects but must of necessity create and organize new sources of supply entirely independent of the theatrical. This belief is shared by those who are promoting the new enterprises mentioned. It will be increasingly recognized and brought into realization as the field broadens and the urge for proper pictures becomes ever more insistent.

Are these hard-headed business men mistaken as to the commercial possibilities of the non-theatrical market? Hardly. They are men of film vision and sagacity and they visualize that great day when the motion picture will be an integral and indispensable part of school life, church life, club life, industrial life, organization life, community life in general. These men are willing to forego immediate profits in the hope of building up nation-wide service organizations which will produce and distribute films and slides for the non-theatrical market—a market which in time will become infinitely greater than the theatrical and will be built up on the basis of small profits

often repeated rather than large profits seldom repeated.

The man, however, who ventures into the non-theatrical field as a film speculator on the chance of "cleaning up quickly and making a quick get-away" is doomed to failure from the start. Unlike the amusement business, the non-theatrical picture business will never be one in which to make over-night fortunes—or lose all. Its profits will be sure and in the aggregate enormous, but they will be of slow and steady growth.

All non-theatrical exhibitors will heartily welcome the business man who comes to them bearing such rich, rare fruits from the cinematographic orchard. The experiences of these exhibitors with theatrical exchanges have not in the main been happy ones. Our last month's editorial stated the reasons. A change for the better must soon come.



But before actual production and distribution of non-theatrical films occur there will be a gap which may well be filled by the type of organization which carefully culls from existing prints; edits, cuts, re-scenes, and re-titles them; and offers them virtually as new subjects fit for non-theatrical uses. Such a service is needed now, and it will prove a valuable intermediate link between the present inadequate, grudgingly-given theatrical exchange service and the coming non-theatrical producing and distributing service which will be precisely what the educational, industrial, and institutional exhibitor today searches for in vain.

Another development which it seems to us is certain to come—haltingly, it may be, because of lack of funds, but come it will—is the building up of film libraries, institution-owned or community-owned, from which schools, churches, clubs, industrial plants and other local exhibitors will draw their screen subjects as they require them and at moderate cost. They will be circulating film libraries

(Continued at bottom of page 4)

NEW ORGANIZATION FOR CLASSROOM FILMS

National Alliance of Pedagogical Cinematography Founded by
Dr. Alfred H. Saunders to Promote the General Use
of Instructional Motion Pictures

DR. ALFRED H. SAUNDERS, founder and former editor of the two trade journals *Moving Picture World* and *Motion Picture News* and a pioneer writer and worker for educational films, has launched a new enterprise which is to be incorporated under the name of National Alliance of Pedagogical Cinematography, Inc. Its principal objects are stated as follows:

FIRST:—To bring together for the furtherance of instruction by the aid of pedagogical cinematography all educators, students and others interested in visual education.

SECOND:—To further in all ways the advance of educational methods through pedagogical cinematography.

THIRD:—To assist all universities, colleges, schools, lecturers, and teachers in procuring pedagogical films adapted to their needs.

FOURTH:—To assist in the manufacture, cause to be made, deal in and procure pedagogical and educational pictures of all kinds.

FIFTH:—To appeal to all who are in sympathy with the objects and aims of the alliance to donate the sum of one dollar or more to a fund to be used to promote the use of pedagogical cinematography, to extend the use of the same for educational purposes in schools, colleges and universities and the general objects of the alliance.

SIXTH:—To cause this fund to be held and expended by the trustees of the alliance in furtherance of the aims and objects of the Alliance.

SEVENTH:—To have an advisory council composed of well known men and women interested in the development and use of pedagogical cinematography.

EIGHTH:—To have a board of technical and expert advisors.

NINTH:—To cause all profits made by the alliance from the sale of pedagogical films, etc., to be added to the fund and to be utilized for the furtherance of the aims and objects of the alliance and in especial to assisting schools in the poorer communities to procure projecting machines and pedagogical pictures.

The prospectus states that a fund is to be raised by popular subscription, "to be devoted to the manufacture, purchase, and distribution of pedagogical subjects of the most approved kind, properly produced to meet the needs of the educator and the student." It is proposed out of the profits to donate projectors and films to rural schools which cannot afford to purchase equipment.

Experts will be engaged to prepare special subjects and direct cameramen, according to the announcement. The alliance will utilize existing studios, laboratories, and exchanges and will cooperate with those engaged in the production of educational films. It may also purchase from other organizations such prints and negatives as seem desirable.

The activities of the alliance are to be directed by Dr. Saunders, with the approval of the trustees. In the event that insufficient funds are subscribed the project will be abandoned and all moneys will be returned to the donors.

The plan has been enthusiastically received by the comparatively few to whom it has been presented and Dr. Saunders feels encouraged at the outlook. Later developments will be reported from time to time in EDUCATIONAL FILM MAGAZINE.

FILM PRODUCTION AND DISTRIBUTION EXCLUSIVELY FOR NON-THEATRICAL USES

in the same sense as circulating book libraries.

The rental plan we shall probably always have; but more and more, it seems to us, the proposition of local film libraries locally owned, operated, and managed will take hold as public interest in the plan is aroused and official appropriations become sufficient to provide for such activities. This is undoubtedly the ideal solution of the problem and one not impossible of fulfilment on a vast national scale. With the likelihood of the establishment

VISUAL INSTRUCTION COURSE IN CLEVELAND

THE Cleveland School of Education and Western Reserve University announced a course in visual instruction in cooperation with the Cleveland Museum of Natural History, from June 20 to July 29, 1921. It will provide a clearing house for the principles and methods of visual instruction and their adaptation to school use. The course will comprise lectures, reports, discussions, study and criticism of exhibits, experience in preparing and using exhibits, visits to industrial plants, etc.

Motion pictures, lantern slides, still pictures and photographic museum exhibits, inspection trips and field excursions will form the main subjects of the course. The class will meet one hour daily. Two semester hours credit will be given those satisfactorily completing the course. The tuition fee will be \$7.50. Regular registration for the course will take place in the Western Reserve Gymnasium, Adelbert College Campus, Cleveland, Ohio, on Monday, June 20.

The staff of instructors consists of Paul M. Rea, director of the Cleveland Museum of Natural History; William M. Gregory, director of the Educational Museum of the Cleveland Public Schools and professor of geography at the Cleveland School of Education; William E. Krieger, assistant at the Educational Museum; and special lecturers.



SUMMER COURSES IN VISUAL EDUCATION

TO meet the needs of school men who are adopting motion pictures in their schools, the University of Oklahoma is to be one of ten colleges in the United States to offer courses in visual education during the 1921 summer school session, announces Prof. J. W. Shepherd, director of visual education at the university. He plans to give two courses: one dealing with the presentation of motion pictures and their value in education in a general way; the other taking up the particular problems involved in projection, operation of machines, handling films and everything pertaining to the mechanical end of it.

Reports received by the department from over the state indicate that Oklahoma schools are recognizing visual education as an important issue, and that the problem of instructing by motion pictures in the schools is being taken up by various organizations in different towns. In some places patrons' clubs are providing the machine and equipment for the schools; in others, civic clubs are supplying them; in some instances superintendents are borrowing money from local banks, to be paid back with the profit from the shows. In other cases school boards are purchasing machines and equipment outright as a part of the school supplies.



PATHE FILMS OREGON COLLEGE

THE \$1,000,000 equipment and the five units of the military department of the Oregon Agricultural College, Corvallis, Oregon, have been filmed and shown over the United States

of a Department of Public Welfare at Washington and of federal appropriations for visual education available to the states and through them to local communities, the financing of local film libraries will not be difficult. Public-spirited citizens too in many communities will cooperate and donate funds for this purpose, and even sluggish official boards may be stirred into action and render financial aid.

VENEREAL DISEASE FILM CAMPAIGN IN NORTH CAROLINA RURAL COMMUNITIES

More Than Half the Adult Population of Five Counties Were Reached Last Fall—Present Plans and Equipment

THE North Carolina State Board of Health is developing a method for the systematic use of motion pictures in its campaign against venereal disease. The plan is to cover the state, a county at a time, by means of a traveling motion picture show carried on an auto truck which will visit every community in each county and give everybody an opportunity to see the pictures, hear the lectures, and take home some educational literature dealing with venereal diseases. An advance agent traveling by automobile makes all arrangements for showing the film and advertising the meetings. A lecturer addresses the audiences and explains the films. The meetings for colored people are addressed by a colored physician. The sexes are segregated, meetings for women being held in the afternoon and for men at night.

In a four months' experiment conducted last fall five counties with a total population of 171,992 were visited. The attendance totaled 53,569 people, or 31 per cent of the entire population. As the exhibitions were given for adults only, this means an attendance of more than half the adult population which is considered a very good showing. The experiment last year was carried on as a cooperative enterprise participated in by the United States Public Health Service and the American Social Hygiene Association, as well as the North Carolina State Board of Health. The results were so satisfactory that the State Board of Health now wishes to continue the work systematically throughout the entire state.

MOTION PICTURE EQUIPMENT EMPLOYED

The use of an arc light in a regular standard size motion pic-

HOW ONE STATE HANDLES RURAL MOVIES

North Carolina Sets an Example for Other Educational Departments in Utilizing Motion Pictures for Educational Purposes

THE Department of Education of the Division of School Extension of North Carolina is doing some interesting work in sending motion pictures into the out-of-the-way communities of the state. They decided just because a rural community did not have electric lights and the schools were not equipped with projection machines was no reason why they should be deprived of the great educational advantages of motion pictures.

After a number of experiments it was decided if the people could not come to see the pictures the department of education would take the pictures to the people. So they gathered together all the equipment necessary, set it up on an automobile truck, and purchased a supply of films.

Everything for a theater, except the seats, was provided. Mounted on a three-quarter ton Dodge truck with a panel body was a Zenith projector equipped with Mazda projector lamp and spherical mirror reflector, a Delco-light plant for generating electrical current with extension cord, and a supply of films in metal cases. After about six months of experiment the department officially adopted this type of projector, as it is equipped with a Universal motor, high or low voltage, and can be used from the truck or operated in the schoolrooms if they have electrical current.

This truck thus equipped visits every community center twice a month and gives them a program of pictures consisting of six reels, two of which treat of dramatic or historical subjects, two

ture machine is considered essential for the success of such an undertaking. Accordingly, efforts are now being made to develop a unit in which a four or five kilowatt 110-volt electric generator will be connected directly to the auto truck engine so as to be operated by the same engine that runs the car. This will eliminate the weight of an extra engine. By taking the current for the arc directly from the generator the expensive and heavy storage batteries may also be omitted. By using a three-quarter ton truck it is believed that the entire weight of truck and load can be kept under two and a half tons. Such an outfit is designed to travel on any kind of roads at all times of the year.

In addition to the main equipment, it is proposed to carry a small portable motion picture machine for use in demonstrating before committees or for showing pictures to small opticians. By carrying storage batteries and a series of lamps this outfit can be used on a 110-volt current, a 32-volt current from a home electric plant, or a current derived from storage batteries. The motion picture machine and storage batteries that will provide current for two or three shows without recharging will weigh not over 100 pounds. The adaptability of such an outfit is at once apparent.

The films to be used in this campaign are the excellent ones prepared by the American Social Hygiene Association. A special addition to the regular lecture films has been prepared in the way of an extra reel devoted to the subject of treatment. The purpose of this additional film is to show the public that treatment requires special procedures both for diagnosis and the administration of the necessary remedies, that no one but a skilled physician can carry out these procedures, and that the judgment of a physician is the only safe guide in both diagnosis and treatment of venereal diseases.

of purely educational value, and two of good, clean comedy.

A librarian has charge of the films and directs their circulation, purchases new films, and keeps always on the lookout for new subjects, especially educational.

The department has found the films of the *Ford Educational Weekly* and the *Ford Educational Library* useful in its educational work. The department has purchased fifty of the *Ford Weeklies* outright so they can have them for constant circulation, and are using the new subjects of the *Ford Library* as they come out.

The extent of the service of the North Carolina state department of education may be realized from the fact that this department has twenty county units going full time, holding 400 community meetings each month, with a monthly attendance of 45,000 people. This is an eloquent testimonial to the popularity of the new work when it is remembered that the first circuit was established in December 1917.



METALINE, WASH., CAVES FILMED

MOTION pictures of the remarkable cave formations at Metaline, Wash., taken on the occasion of the visit of Governor Hart there to accept the land on behalf of the state, were a feature at the sportsmen's and tourists fair held in Spokane, beginning April 14.

These caves, declared to be the only formations of the kind in the northwest, are said to be little known to residents of the state, and it is believed the films will induce citizens to support a plan to improve them as a big attraction for tourists.

INDIANA INDORSERS OF PHOTOPLAIS

A Practical and Successful Experiment in Motion Picture Regulation—A Movement Worthy of Emulation by Other Communities

ORGANIZED in 1915 for the selection and promotion of good motion pictures, the Indiana Indorsers of Photoplays have become a notable and constructive power in the community life of that state. The spirit of friendly cooperation, backed by disinterested effort unstintingly rendered, has been the keynote of this enterprise the practicability of which is proven by its great success.

The beginnings of the organization were very simple. A few children's matinees were arranged, at first in downtown theaters of Indianapolis, then in neighborhood houses, by means of which an *entente cordiale* was established with local exhibitors. Gradually, through the cooperation of women's clubs and parent-teachers associations, there developed an informal supervision over these neighborhood houses so largely patronized by children. This included not only reviewing the pictures shown, but also looking after the moral and sanitary conditions existent in the various theaters.

"This was not easy, but slow, persistent work," writes Mrs. David Ross, president of the organization. "We had to demonstrate to the school commissioners our sincerity and our ability to be just in our opinions."

The success of these endeavors is proved by the fact that after a two years' testing, the board was permitted to announce approved pictures in the official high school paper circulating through seventy-seven public schools of Indianapolis. The mayor, moreover, appointed twelve members of the board a commission to inspect shows reported immoral.

Today the movement has spread throughout the state of Indiana, and the Board of Indorsers is a branch of the State Federa-

tion of Women's Clubs and affiliated with the General Federation. Through the further cooperation of the clubs and parent-teachers associations forty county chairmen are keeping in close touch with the women of their respective counties and interesting them to demand good motion pictures in local theaters.

Two other important activities of the board consist of filling the constantly-growing demand for speakers on "Better Films" and the publication of a monthly bulletin of good film releases. These bulletins are sent not only to the women of the state but to public libraries, film exchanges, teachers' colleges, the state university, and other organizations. The films listed in these bulletins have all been viewed by experienced, broad-minded reviewers who receive no remuneration for their services and who base their selection on the cleanness of the pictures, their entertainment and instructional qualities, and their constructive influence upon youth. In this connection the board has accomplished a valuable service in prolonging the life of literary, historic, and generally-educational films of high merit which have had but slight popularity with the average theater audience.

The board receives no money from anyone connected with the motion picture industry. Its expenses are met through donations from friends, membership dues, and a small amount each month from the war chest.

Naturally, the beneficial results of this movement in extent and power can be neither tabulated nor estimated; the influence set in motion is as limitless as time itself. The inspiration of the work will find response among men and women all over the country awakening them in their communities and states to emulative effort of an equally far-reaching nature.

"CHALK TALKS" ON GEOGRAPHY

Unique and Pedagogically Valuable Films of President Atwood of Clark University

THESE *Chalk Talks* are a feature of the geographic films being released by the Society for Visual Education. Dr. Wallace Atwood was for years connected with the United States Geological Survey and is the author of several geographic texts. Before his appointment to the presidency of Clark University he occupied professorial positions at Harvard and the University of Chicago. He therefore brings to this work upon the screen that high degree of erudition and remarkable skill in blackboard work, which had long crowded his classes with geography teachers and students from all over the country. The scope of Dr. Atwood's work is now broadened by his entrance into the field of screen-teaching.

In the films he is seen using both hands with equal skill and visualizing lessons in physiography. As quickly as he makes a point by means of diagrams and thumb-nail studies, motion pictures show exactly how that particular formation looks in reality.

The origin of volcanoes, geysers, and glaciers, the formation of limestone caves and coral growths, the work of rivers, and the action of the sea upon bold and low shores are among the subjects Dr. Atwood has already filmed. A recently-released three-reel film on the Niagara region is a characteristic example of the unique and valuable contribution to geographic and physiographic studies which this series of pictures offers. Dr. Atwood's chalk talk is interspersed with cinematographic airplane views of rapids, falls and whirlpool photographed by Barnett

W. Harris, and gives a remarkably unified conception of the entire region. Other films of equal importance and interest are in prospect.

S. V. E. HEALTH FILMS

Dr. Turner of Massachusetts "Tech" Supervises "Getting Acquainted with Bacteria" and Waste Disposal Film

DR. C. E. TURNER of the Massachusetts Institute of Technology has supervised the production of a biological film for the Society for Visual Education called *Getting Acquainted with Bacteria*, in which the elementary facts of bacteriology are simply presented, and a film on waste disposal in cities shown by charts and motion pictures.

"Health films," says Dr. Turner, "if they are to be useful, must do more than present facts. They must stimulate action and correct wrong habits of thinking and living. The stimulus does not end with the picture, for in the grammar school program there follows the strong and effective personal contact with our grade teachers. Here, as elsewhere, the film is a teaching aid—not a substitute."

EDUCATIONAL TO RELEASE 2-REEL DRAMAS

THE new series of two-reel dramas being produced by William Selig, formerly one of the foremost producers of photoplays and short subjects, is to be released by Educational Film Exchanges, Inc. The stories will be based upon novels by Sir Gilbert Parker, E. Phillips Oppenheim, Charles King, James Oliver Curwood, Randall Parrish and other fictionists of note. No player will be starred but such actors as Lewis Stone, Wallace Beery, Mary MacLaren, William Desmond and Ann Forest will appear in these miniature photoplays.

Of late there has been a demand in both theatrical and non-theatrical fields for two-reel features of this kind, and they will be welcomed if well planned and directed.

ST. LOUIS SCHOOLS OWN FILM LIBRARY

MORE than \$50,000 worth of educational motion picture films is now available for use in the St. Louis, Mo., public schools in connection with the work in geography, history and other subjects. All of this film was donated by various industrial concerns. A wide variety of subjects is covered, such as the manufacture of clocks, cordage, pens, Hawaiian ukuleles, shoes, paper, pianos, watches, scenes in Alaska, Yellowstone Park, California, Hawaiian Islands, and various cities of the United States.

Recently the Bureau of Commercial Economics, a private film distributing concern, donated 119 reels of film to the schools. The films are stored at the Educational Museum, 1606 South Eighteenth Street, St. Louis. From there they are distributed to the various schools on requisition.

C. G. Rathmann, assistant superintendent of schools, made the following statement for this magazine:

"The St. Louis public schools have made great strides in the use of films in the past two years. About 60 per cent. of the schools are now equipped with their own motion picture machines, and the Educational Museum has in circulation among these schools a library of 240 films.

"The subject matter of these films comprises geography, history, vocational guidance, industrial information, literature, Red Cross work, and miscellaneous lines.

"The teachers of the St. Louis schools order these films just as they order any other visual instruction material from the catalog of the Educational Museum. Each film is permitted to remain in the school for a week at a time; during this period the film is shown in several rooms.

"In this way some 53,850 pupils have been reached in some 3,000 film showings, in the past ten weeks. During this same period some 23,393 other groups of visual instruction material have been supplied to the St. Louis schools by the museum."



CHICAGO PUPILS VOTE ON NATURE REEL

IF you could give orders to a motion picture studio for a reel on nature study, what subject would you have filmed?"

The Society for Visual Education put this question to 150 seventh and eighth grade Chicago children recently and received a wide range of selections. Ants won first place, being chosen by 85 pupils. This preference is attributable to the fact that there is a formicary in the science room of the school in which the children have been deeply interested. Fish came next with 45 requests; while snakes had 31. Nearly all the animals, birds, and insects best known to children were mentioned, with votes ranging in number from 30 to 2. In most cases the choices could be traced to the influence of classroom studies or of young people's magazines and papers.



NEWARK TEACHERS FORM VISUAL EDUCATION CLUB

PUBLIC school teachers of Newark, N. J., under the direction of Assistant Superintendent A. G. Balcom, have formed the Visual Education Club of the Newark Public Schools. The purposes of the organization are stated as follows:

1—To promote a wise use of visual aids such as maps, charts, graphs, pictures, exhibits, models, stereographs, slides and films.

2—To recognize that these are not substitutes for work, but that if rightly used, they will stimulate pupils to greater efforts because of the keen interest they arouse.

3—To test the results of these aids from time to time in order to determine their comparative values.

4—To study the question of equipment for visual education.

5—To encourage the individual initiative in the preparation of material for visual education, and to give instruction leading to its intelligent use.

6—To recognize that the film although the youngest in the family of visual aids is likely to prove the most effective because it possesses the quality of motion.



MICHIGAN'S "BOVINE WHITE PLAGUE" FILM

TO portray the needs of tuberculosis eradication to people throughout the state both from a public health and economic standpoint the Michigan Department of Animal Industry

has purchased an educational picture dealing with this subject, the film being a 1921 release of the United States Department of Agriculture.

"Any town or city in the state, local farm bureau, or grange desiring to exhibit the picture," declares H. H. Halladay, commissioner of animal industry, "will be sent the film upon request. It is the single educational measure Michigan will use in one of the most important disease eradication campaigns the country has seen."

Produced from scenarios written by state veterinarians, the picture is said to deal in dramatic manner with the development of the "bovine white plague" among pure-bred dairy cattle at Hill Crest Farm, its transmission to the daughter of the young farmer, the curbing of the disease by placing the cattle under state and federal supervision, and finally the climax of a "happy ending"—an "accredited herd," and the daughter's recovery after three years at a tuberculosis sanatorium.

Taken from actual incidents and experience gained in field work the original manuscript as submitted to the federal department had a "sad ending"—the daughter died.

"Aside from this," says Mr. Halladay, "the picture is a true story. Its great advantage is that it shows in a tangible way how the people can reduce by 25 per cent a disease which causes more than 3,000 deaths yearly in Michigan."



FARMERS MARKETING COURSES IN FILM

STATE colleges will soon be offering marketing courses to farmers. For seven years the Bureau of Markets of the United States Department of Agriculture has been collecting information upon this subject, and this material has now been condensed so that it may be taught in schools and colleges along with the other specialties and sciences that go into the profession of agriculture.

The Bureau of Markets will not attempt to create new educational agencies, but will use those already provided. Schools and colleges will be given an opportunity to offer marketing courses to their students, and motion pictures, illustrated lectures, and pamphlets will carry the information to those who are unable to attend regular institutions.



MOVIES FOR INDIAN INSANE

INDIAN inmates of the Canton, South Dakota, Hiawatha Insane Asylum are being given a new form of recreation evenings during the week, a motion picture machine having recently been installed. At the present time high class feature films are shown once each week. On Sunday nights, until a permanent employe at the institution can learn to operate the machine, a special operator from a local theater is employed.

Formerly the mild patients of the institution were taken to Mitchell, S. D., to the theater on certain nights every month in the large auto bus of the asylum.



EINSTEIN THEORY EXPLAINED IN MOVIES

ABERLIN cablegram of recent date states that Germany is producing at least one film which American reformers probably will admit to movie theaters without censorship. It is Prof. Nicolai's cinema demonstration of the Einstein theory of relativity, with a scientific scenario prepared by a group of scientists. Quite lucidly this graphic reel explains the complex reasoning of Prof. Einstein for the enlightenment of the average lay mind. There are many animated drawings alternating with natural photographs illustrating the complicated movements of the planets.



PEDAGOGICAL RESEARCH

IN VISUAL EDUCATION



Edited by MAXIMILIAN P. E. GROSZMANN, PH. D.

Educational Director of the National Association for the Study and Education of Exceptional Children

AT the meeting of the Research Committee on March 10, Dr. Galloway submitted the following outline of necessary work:

SUGGESTIONS AS TO RESEARCH UPON THE QUESTION OF THE SPECIFIC EFFECTS OF THE MOVING PICTURE UPON CHILDREN

1. *The necessity of devising actually critical experiments; in contrast with getting merely the general uncritical impressions of unscientific adults as to effects of moving pictures on children.*

This involves control of the experiment,—by preliminary analysis of all the elements in the situation; by isolating the variable elements; and by effective testing for specific results.

2. This necessitates somewhat adequate machinery in the form of money, investigators, and time. Our proper function probably is to stimulate non-commercial institutions, to suggest to them problems on which we want light, and aid in the analysis of the experiment and tests.

Certain institutions now at work: Oklahoma University.

3. Such experiments with films should be rigorously compared, where possible, with other modes of reaching and training the intelligence, the emotions, the attitudes and habits of children; as, for example, with results of visits to the actual objects; story telling about them; laboratory work; reading, with or without illustrations; etc.

4. Some possible and desirable problems for investigation among both boys and girls of different ages:—

A. Various forms of conscious intellectual bonds, associations, masteries, skills, etc., which may be expected to result, as—

(a) *Exactness of recall and oral reproduction of such phenomena as form, number, fact, order and relations.*

(b) *Lasting power of such results.*

(c) *Character and permanence of more general impressions and appreciations, as brought out by direct questioning; etc.*

(d) *Degree of correlation or articulation of these acquired elements with experiences gained in other ways;*

(e) *Power or disposition to draw conclusions or to make applications, intellectually or practically.*

(f) *Disposition to incorporate into day-dreams, play, ambitions, or other expressive activities.*

B. *Effects on personal states in which the more outstanding emotional qualities enter:— as fear, disgust, anger, combativeness, shame, sympathy, curiosity, rivalry, acquisitiveness, adventure, cooperativeness, willingness to share and serve, and the like.*

The permanency of such effects or motives.

The collateral carry-over of any of these emotional states into other actual relations.

C. *Effects upon habits,—especially as relating to play, reading, study, initiative, and many others—of a regimen of moving pictures as an educative method,—(or of any particular group of moving pictures.)*

D. *Effects upon personal standards and attitudes relative to such situations as are portrayed in the pictures; or effects on child's attitude toward other forms of experience, relation, and educational processes.*

It was urged by Rowland Rogers and Dolph Eastman that a complete list of problems to be investigated should be charted so that the selection of research topics could be made more intelligently.

Joseph J. Weber reported on extended experiments he is undertaking in New York City schools for the comparison of motion picture presentation of subjects with ordinary methods of teaching. The actual findings will be made public in a short time.

A new member of the committee, Prof. J. W. Shepherd, of the University of Oklahoma, Norman, Okla., had given to the chairman a graphic description of similar experiments conducted by him in the model schools at Norman, following the example of investigations which have recently been made at Wisconsin University and in which he had participated.

The Progressive Education Association, 1719 35th Street, Washington, D. C., has promised its cooperation. On the program of its annual meeting, at Dayton, Ohio, April 8 and 9, appears an address on "Visual Education."

Our Tentative Questionnaires as published in the March issue of this magazine seem to be favorably received. Superintendent

of Public Schools James H. Spann, at Summerville, S.C., writes us:

"Accepting your suggestions made in your admirable article in the last number of EDUCATIONAL FILM MAGAZINE I have prepared the enclosed letter which I am sending to approximately fifty patrons of my school and twenty-five superintendents of schools in other places in this state. I have for a year been attempting to use motion pictures in my school work both for the good of my pupils and the community. A study of this kind should be very helpful."

In his circular he makes a selection of essential questions from the two questionnaires and requests answers from his people, cautioning them in the same words we employed in the accompanying notes. His results will be communicated to us. It is to be hoped that other school officials will follow this example.

Preliminary List of Members of the

COMMITTEE ON PEDAGOGICAL RESEARCH IN VISUAL INSTRUCTION Working under the auspices of EDUCATIONAL FILM MAGAZINE

Maximilian P. E. Groszman, Ph. D., Chairman, 107 West 87th Street, New York.

Lawrence Augustus Averill, Ph. D., Prof. Mass. State Normal School, Worcester, Mass.

A. G. Balcom, Assistant Supt. of Schools, Newark, N. J.

Dr. A. A. Brill, 1 West 70th Street, New York.

Mrs. Woodallen Chapman, Chairman Comm. Community Service on Motion Pictures, General Federation of Women's Clubs, 220 West 42nd Street, New York.

Ernest L. Crandall, Director of Lectures and Visual Instruction, Board of Education, 157 East 67th Street, New York.

Dr. Frederick J. Farnell, 219 Waterman St., Providence, R.I.

Dr. C. Clyde Fisher, Associate Curator, Am. Museum of Natural History, New York.

Dr. T. W. Galloway, Associate Director, Dept. of Educational Activity, The Am. Social Hygiene Ass'n, 105 West 40th Street, New York.

Charles F. Herm, Harrison, N. Y.

Dr. Huber W. Hurt, Scout Executive, Boy Scouts of America, 203 South Dearborn Street, Chicago.

Dr. Edward J. Kempf, 100 West 59th Street, New York.

Prof. James E. Lough, Extramural Division, New York University, Washington Square, New York.

Everett Dean Martin, Director, Cooper Union Forum of the People's Institute; Chairman, The National Bd. of Review, 70 Fifth Avenue, New York.

Prof. J. L. Meriam, University of Missouri, Columbia, Mo.

Geo. E. O'Dell, Ethical Society, All Souls Church, Grand Rapids, Mich.

Dr. A. M. Rabiner, 354 So. Third Street, Brooklyn, N. Y.

Rowland Rogers, Vice-Pres., Picture Service, Inc.; Chairman, Curriculum Committee, N. Y. Visual Instruction Ass'n, 51 East 42nd Street, New York.

Dr. Alfred H. Saunders, The Educator's Cinematograph Co., 70 Fifth Avenue, New York.

J. W. Shepherd, Director of Visual Instruction, University of Oklahoma, Norman, Okla.

David R. Sumstine, Ph.D., Principal Peabody High School, Pittsburgh, Pa.

Joseph J. Weber, 195 Claremont Avenue, New York.

J. H. Wilson, Supervisor, Visual Instruction, Board of Education, Detroit, Mich.

Hon. Charles L. Brown, president judge of the Municipal Court of Philadelphia and judge of the Children's Court, writes us:

"I note with interest the new department of your magazine. The psychological reaction of the child to the motion picture strikes me as a most important matter and well worthy of scientific study. You raise quite a number of interesting questions in your letter. I should very much like to learn more about it as your work progresses. There is nothing more important than a collection of data by research in order to get a basis for opinion and judgment."

Col. Ernest K. Coulter, general manager of the New York Society for the Prevention of Cruelty for Children, writes:

"I am greatly impressed with the prospective field for research outlined by you and you may certainly count on my whole-hearted cooperation. The opportunities through motion picture visualization, by the exploitation of proper subjects, in the education of our young are simply limitless. We cannot minimize the deleterious effect upon the formative intellect of a growing child of the modern and all too popular salacious screen picture. . . . So far as our Society is concerned our efforts are wholly concentrated in doing all we can to see that the law against promiscuous attendance of children without proper guardianship, is rigidly enforced. . . . I shall be glad to place such records as may be of service to you at your disposal at any time. Please let me know just where we can help."

Franklin Chase Hoyt, presiding judge of the Children's Court, New York, author of *Quicksands of Youth*, writes us that he is "most interested in (our) project" and is ready to cooperate. "I appreciate," he adds, "that we know very little at this time concerning the effect of motion pictures upon the youth of the community, and that most of the comments which are being made in this regard are absurdly superficial. If you can contribute some real facts as to the psychological reaction of motion pictures upon the child you will be doing a great work."

George E. O'Dell, leader of the Ethical Society at Grand Rapids, Mich., is making a systematic effort to acquaint the parents of that city with this research work. He is sending out about a hundred of our tentative questionnaires, slightly simplified, to a group of selected parents, and will, on the basis of the returns, develop further steps.

The Committee on Pedagogical Research is discussing the most practical manner of dividing the vast field of investigation and experiment by organizing subcommittees. The following departments will be established:

- 1—Department of Psychological Research;
- 2—Department of Instructional Technique;
- 3—Department of Administration;
- 4—Department of Production;
- 5—Sociological Department;
- 6—Department of Home Problems.

The method of using questionnaires will be extended in two directions. A questionnaire will be devised for use with children themselves to ascertain their reactions in a direct manner. Another is being already employed by Mr. Weber, by appealing to professional men, psychologists, and others, to classify original impressions as to their visual, auditory, and other elements. Similar investigations are planned as to the relative value of motion pictures and other visual material.

In *The Woman Citizen* Dorothy B. Nutting makes the point that the pictures produced primarily for grown-ups are likely to be the ones to make a hit with the children, "for by expensive experiments the motion picture people have learned that the children do not care for fairy tales and stories in which other youngsters play the characters . . . at least not as a steady diet."

This may be true, but would not apply to fairy-tales dramatized by grown-ups. Besides, it is doubtful whether the attempts so far made to produce screen pictures of fairy-tales have been pedagogically successful; they have been manufactured in the same

sensational spirit in which most spectacular films have been produced. A notable exception *Alice in Wonderland* produced by W. W. Young holds youthful audiences with increasing rather than decreasing enthusiasm.

When the writer in *The Woman Citizen* further contends: "Most of the children of today like love-stories. They love to see the handsome hero rescuing his lady-love, and their spontaneous applauding at the deeds of valor he performs proves that they are 'with him' to the last urchin," she forgets two things. First, that the fairy-tales are in a large number of cases based upon the same fundamental idea of heroism, love and winning in marriage. Secondly, that it is not only the "children of today" who like love-stories. If she would study the games played by children since there were children, the games that have come to the shores of America from all the lands of the globe, and to them from dusty antiquity, she will discover that love and kissing games and marriage games form a very large part of our children's youthful entertainments. They date back to the mythological age. When our modern purists endeavor to weed out these games from childhood, they ignore a very essential element in early sex-education.

When the writer quoted adds these sentences: "After all, children reflect the ideas of grown-ups, and the grown-ups are enlarged children. Why shouldn't the same pictures appeal to both?"—she is guilty of a strange mixture of truth and error, and shows that genetic psychology is a foreign language to her.

In a letter to the New York *Sun* J. A. S. makes a helpful suggestion though he makes several astounding statements. He writes, among other things:

That the picture shows as they are inspire low ideals, create petty minds, light thought, suggest criminality, vampirism and abomination is self-evident. (?)

Turn the movies loose. Let them show most anything they want to and in the way they want. But over against this put an interpreter to interpret, comment and explain. Let the interpreter serve as an administer of anti-toxins to the mind. Let him counteract, kill and counterbalance anything suggestive in these pictures. Let them see humor where there is humor, pathos where there is pathos and statistics where there are figures.

Frank Roberson and others of travalog fame were getting fifty cents, seventy cents and a dollar when their competitors were getting five cents. That a living being on the stage with a flow of language filled with fun, humor, and instructive information pleases audiences has been proved again and again.

The valuable part of this suggestion refers to the living interpreter of the pictures shown. He would take the place of many of the texts which accompany the screen pictures. Especially in the case of children, in the presentation not only of didactic and informative films, but also of fairy-tales, stories, classical dramas, the story teller of old should be revived. Many of the objections and difficulties in the way of the production of films for children would be obviated if the living word of the right kind of a *raconteur* could be introduced. Films in the schools are made more impressive by the running comment of the right kind of teacher; we love to listen to the eloquent address of an inspired speaker. Even many of the surprising tricks of the prestidigitator, the modern stage magician, would lose much of their charm and mystery were they not accompanied by the skillful small talk of the performer. The spoken word has a peculiar significance in child life during the oral stage; it is a mistake to think that visual impressions can altogether replace the power of oral appeal. A well balanced combination of the two methods of approach would do wonders.

(EDITOR'S NOTE: See article "Educational Film Orators in Jap Theaters," page 8, April 1921 issue of this magazine.)

NATURAL HISTORY

NATURAL HISTORY DRAMATIZED

"The Birds of Killingworth," Based upon Longfellow's Poem,

Brought Vividly to the Screen

BY WINTHROP PACKARD

THE great wave of enthusiasm for bird study and bird protection, now sweeping the country, fostered by Audubon Societies in every state in the union, finds new expression in *The Birds of Killingworth*, the two-reel film now being distributed by the Film Library Service. "The book of the play," if one may say it that way, is by Henry Wadsworth Longfellow, the most popular great American poet. His classic *Tales of a Wayside Inn* are on the bookshelves of every American reader of good literature. They are prescribed in school courses and eagerly read by boys and girls from Maine to California; and best loved of these tales both by adults and children is *The Birds of Killingworth*.

Here is a refined dramatic story, bubbling with bucolic humor. The setting of the tale is historical. There is seen the beautiful unmarred New England countryside of a century ago with its stately flower-embowered homes, its tree-bordered roadsides, its farms and its farmers passing in quaint procession through it. The town meeting and the village school are in session; the austere parson, the ancient squire, the village schoolmaster and the boys and girls of the time give action. The story deals with all these, but mostly it deals with the birds for love of whom the good gray poet tells the tale.

FILM WIZARDRY OF THE FINLEYS

The two great film portrayals of wild birds in the country today are William and Irene Finley. They have a peculiar wizardry in getting the real things of birdlife on the screen. Somehow the birds do things for them that they rarely do for others. Little humanlike actions that are very enticing and illuminating. Hence, they get pictures of great interest, of vivid, often humorous action, and all without a suggestion of stage setting or posed scenes. The Finleys' birds are the Birds of Killingworth from the start to the finish. In cut-in glimpses or in prolonged scenes they tell the story as much as the human characters there portrayed. They flit charmingly through the story from beginning to end, carolling blithely at dawn, feeding and brooding their young, going about their daily, gaily accomplished task of riding the world of troublesome insect life.

But the farmers, impelled by stupid greed, decide that the birds of their town must die because, forsooth, they eat a little fruit and take toll of the abundant grain. And so they kill them. It is Ralph Hodgson's tale of *Stupidity Street* all over again:

I saw with open eyes
Singing birds sweet
Sold in the shops
For the people to eat,
Sold in the shops of
Stupidity Street.

I saw in vision
The worm in the wheat,
And in the shops nothing
For people to eat;
Nothing for sale in
Stupidity Street.

THE LESSON OF THE DEAD BIRDS

But not without protest. The loveliest girl in the village pleads for the birds. Her lover, the handsome young schoolmaster, goes to town meeting and there makes oration for the birds; but the farmers kill them. Then they are sorry, for the worms that

would have been in the birds' crops are now in theirs and devastation follows. Presently the birds are dead, but the crawling insects thrive and the worms are not only in the wheat but everywhere. They invade the flower garden, spoil lovers' lane, and bring such disaster and discomfort that even the farmers agree that the birds must be brought back. So they are brought with many a dramatic touch from the neighboring towns and set free in Killingworth, where once more crops and comfort return and, best of all, the curtain falls on the preceptor and the fair Almira, champions of the birds from the first, happily wedded while the birds sing songs of joy above them.

There is great need that conservation of our wildlife should be impressed upon the present generation. The newspapers stress it; the schools proclaim it. Already it is being taught by the screen, vividly and entertainingly in *The Birds of Killingworth*.

◆ ◆

'SHOOTING' MOUNTAIN LIONS WITH MOVIE CAMERA
To Say Nothing of Lasso and Rifle—Exploits of a Mighty Nimrod
Friend of Roosevelt*

WHEN the craving becomes unbearable Stanley H. Graham, of wallpaper patterns with newlyweds, locks up his paint of 669 North State Street, Chicago, postpones discussions store and hastens westward to try his lariat and movie camera on the coy and playful mountain lion. Lassoing lions, says Mr. Graham, beats sassafras tea for that springtime lassitude.

And, if things get especially boresome, Mr. Graham becomes prankish and swings the lions around in the air by the tail. Nothing, y'know, embarrasses a lion more than to be treated like a signal corps flag.

Mr. Graham, hunting friend of Theodore Roosevelt and known among the outdoor enthusiasts for the last 20 years for his kills all over the United States and Canada, has just returned to his prosaic wallpaper business in Chicago from a three-months' expedition in the mountain wilds of Sonora, Mexico. He brought back with him in his game bag the skins of fourteen mountain lions, or cougars, and eight tigers, or jaguars, as well as twelve deer, twelve javelinas or peccaries, and twenty strange Mexican monkeys — to say nothing of hundreds of feet of real film thrillers.

SPORT FULL OF THRILLS

"I've hunted nearly every variety of game in North America, but trailing the mountain lion beats them all for thrills," said Mr. Graham. "The only way to hunt the lions is with bloodhounds and fast horses. A lion will measure 7 feet 4 inches from nose to the tip of the tail, and will weigh 150 pounds. A Mexican lion is what you'd call a 'hard-boiled egg'."

Mr. Graham has what is said to be the only pack of bloodhounds in the world that are trained to hunt mountain lions. Two of the hounds, Rat and Fox, worth \$10,000, have also sent eight criminals to the Arizona penitentiary through their ability to pick up a scent even seventy-two hours cold. At one time on the recent Mexican hunt the pack ran three days and three nights, trailing a lion, and it was Mr. Graham's horse that gave out

*Chicago Daily News

"THE BUMBLE BEE"

PROF. Arthur G. Eldredge of the Department of Photography, University of Illinois, Urbana, Illinois, has completed an interesting film study of the bumble bee, comprising about 1500 feet. In some respects it is the most valuable entomological study of the bee family which has been made available for the motion picture screen. There have been a number of reels produced on the honey bee and its activities, especially in a commercial aspect, but its cousin the bumble bee has until now escaped the ubiquitous camera-hunter.

The accompanying illustrations taken directly from the film give some idea of the informational and instructional value of the picture. Prof. Eldredge has shown activities within the nest which, he says, "have probably never been observed even by



ABOVE—Eggs of the bumble bee in their cells.
Below—Queen bumble bee drinking from a honey-pot in the nest.

many entomologists. The wax on the body of the bee is the only specimen found in ten years' study and examination of hundreds of bees by Dr. Frison, my coworker."

Some of the outstanding features of the film are the queen bee brooding on her nest, drinking from the honey pot, covering up her nest when it is exposed to light, hatching of baby bees from eggs, gathering of the honey, and comparison of the queen, the worker, and the drone. The picture is authentic in every respect and carefully executed.

The titling, while artistically done, might be improved; the letters are too small to be readable. Other pictorial material might be added to round out the two reels, without making the film too diffuse. But as it stands *The Bumble Bee* is a distinct contribution to the screen and pedagogically useful.



ABOVE—Queen bumble bee brooding on the nest.
Below—Queen bumble bee covering the nest when it has become exposed to light.

and stopped the chase. The hungrier the dogs are the better they smell; so they were never fed during the pursuit.

"What's real sport, though," said Mr. Graham, "is to follow a lion, howling his fury, into a cave. I'd go into the cave with a short carbine, holding a candle on a pole. The lion would poke his head around an alley in the cave to see the strange light, then I'd pop him. Of course the discharge of the gun put out the candle and it's sort of ticklish on the backbone, because you don't know whether you've really killed old Mr. Lion. My wife in New Mexico shot four lions; she thought it more exciting than a bridge game."

Mr. Graham showed movies he took of the cozy little sport of lion lassoing at the April dinner of the Adventurers' Club, 40 South Clark Street. He sent the lion skins to a museum.

"THE OASIS"

THIS two-reeler pictures the aims, ideals, and welfare activities of the Chicago Hebrew Institute. A subtitle thus describes the purpose of the organization:

"To provide a social center; encourage education; promote physical welfare and promote civic interests; give moral and spiritual rather than material aid; strive for the elimination of class distinctions; prevent rather than cure social ills."

Scores of children are seen at play in the streets of the tenement district; by contrast are shown pictures of those under the sheltering care of the Oasis. Physicians examine the little ones, gymnastic exercises strengthen the young bodies, and the Montes-

sori system develops their minds. Another contrast picture shows boys smoking and gambling.

The helpful way in which the institute reaches out to the parents is also depicted. One scene discloses 2000 mothers and daughters listening to a scientific lecture. During last summer 2800 babies were taken from tenement hovels to shady nooks and fresh air. A social party at which hundreds of boys and girls are dancing makes a striking "shot." Many other institute activities have been filmed.

The picture will be found useful by all institutions and welfare organizations interested in community work of this character.

URBAN MOVIE CHATS OF PLEASING VARIETY

NO. 46. English country side scenes; the late Lord Kitchener reviewing the Egyptian Camel Corps in Khartoum; family pets; and a science picture showing lively battles in the insect world, comprise a varied and interesting reel.

No. 57. Scenes in and about Jerusalem feature the Mosque of Omar, the Wailing Place, the Mount of Olives, and the Garden of Gethsemane. The latter view is immediately followed by pictures of a hog farm in Missouri. Some unusual views of wild bird life on the cliffs of England, are succeeded by picturesque glimpses of life, industries and customs in Cairo, and the Egyptian irrigation systems, both old and new.

No. 58. Basket-stedding on the precipitous streets of Madeira; quaint market scenes in Cairo; a visit to seals at the Zoo and sheep-shearing in Mexico form a varied and interesting sequence, concluding with a glimpse of Japan which creates a desire for more.

No. 59. The mystery and age-old charm of Algiers forms an excellent opening for this number. This is followed by highly-magnified specimens of the lowest types of animal life; amoeba, hydra, and the small crustaceans. A genuine contribution to the study of architecture is comprised in the scenes of the ruins of Baalbec, which are followed by a Samoan wedding dance, and a visit to some of the unusual animals at the Zoo. Street scenes in Japan conclude the reel.



COMMUNITY



NEW FILMS PROMOTE RECREATIONAL MOVEMENT

"Keep 'Em Smiling" and "Play and Be Happy" Visualize the Spirit of Community Play

BY HAROLD FORREST HAMILL

COMMUNITY Service, Incorporated, a New York welfare organization, successor to the War Camp Community Service, announces the release of the first films devoted exclusively to recreational possibilities. The action of the organization in adopting the screen in its movement to give people of all ages throughout the country opportunity for self-

Such an idea of the extent of Community Service's ministrations is given by the productions, some of the scenes having been taken in states as widely separated as California and New York, Michigan and Florida. Community Service sends staff organizers to communities extending invitations to be organized for recreational life.



SCENE from "Play and Be Happy" depicting a Shakespearean pageant at Oakland, California. One of the many community center activities which have been filmed by the Community Service, Inc., 1 Madison Avenue, New York.

Play and Be Happy depicts a Shakespearean pageant at Oakland, Calif.; an ice carnival in St. Paul, Minn.; immigrants learning English by community singing of patriotic songs in one of the Americanization classes conducted in a New York public school by New York Community Service.

Keep 'Em Smiling presents a children's pet show and a boys' pushmobile race in Jacksonville, Fla.; a May Day fete, Springfield, Ohio; a pioneer pageant in Michigan, with landing of Father Marquette. Both productions also deal with other phases of the employment of leisure-time.

As a reminder of the attitude of European countries toward recreational life, the former film depicts a demonstration drill of 15,000 athletic enthusiasts in Czecho-Slovakia, and the latter film gymnastics on a large scale

expression by organizing communities for leisure-time activities, marks a real step forward in the field of social work.

in France and the opening of the first playground in Japan at Yokohama.

The new tribute to the motion picture as an educator is an outgrowth of the pronounced success which attended its use in industries, schools, and vocational training courses for wounded veterans of the world war, conducted by the United States War Department. Rapidly growing ranks of manufacturers are using the film to recruit employes, instruct them for their new positions, and train them in efficiency. And it is a matter of record that the new visual ally has greatly increased the effectiveness of schools and army courses to which it has been added.

These recreational films are each 1,000 feet in length, and deal with practically every phase of the employment of leisure-time. The spirit of titles of the productions: *Keep 'Em Smiling* and the organization's aims is well set forth in the *Play and Be Happy*. The films were prepared under the direction of Miss Mabel Graswinckel.

The goal of the presentations is to educate people of unorganized communities, in which the films will be principally shown, to a realization of the essential necessity of recreational life and to impress upon them that their community can duplicate the conditions depicted on a larger scale.



A high-flier. Boy athlete taking a high jump at an outdoor athletic contest shown in "Keep 'Em Smiling." Released by Community Service, Inc.



SCIENTIFIC



“THE LIVING WORLD”

George E. Stone's Six-Reel Biological Sequel to “How Life Begins”
Is Encyclopedic in Scope and of High Pedagogical Value

By MABEL G. FOSTER

THIS film, the work of that recognized authority on biology, George E. Stone, produces upon the spectator an overwhelming impression of the beauty, variety, and abundance of animal and vegetable life. This effect has been achieved through the particularly happy selection of living examples which include children, animals, fowls and birds, insects, reptiles, and microscopic animals; trees, plants, and flowers.

The picture visualizes the essential characteristics which distinguish living things from the non-living, and explains the development, conservation, and variations of life-forms in both plant and animal world. Adequate titling and a series of animated diagrams for which Sedgwick and Wilson are the authorities supplement, clarify, and unify the beautiful “shots.” Scientific in every particular, this invaluable subject concludes with an exposition of the various phenomena of linking living things with the sun—the source of all physical life on this planet.

The material naturally so divides itself that the six reels comprising the subject can be shown one or two reels at a time. In this form it will be invaluable for use in the upper grades no less than for older pupils; while the advanced student and the great world of interested people outside of academic circles will find in the picture an absorbing and lucid visualization of the great fundamental principles of physical life.

TITLES OF “THE LIVING WORLD” IN DETAIL

The following list of titles by reels will convey to the reader and the prospective user of this pedagogically valuable subject an excellent idea of the film material and its teaching possibilities and other screen applications:

REEL ONE

BIOLOGY is the **SCIENCE** which treats of living things. **ALL** the facts relating to life are properly included in this study.
FIRST of all let us fully realize what is meant by the term “**LIVING THING**.”
Man, consciously or unconsciously, divides all **MATERIAL OBJECTS** into **TWO CLASSES**—the **LIVING** and **NON-LIVING**.
These, we say, are **ALIVE**.
These, we say, are **NOT ALIVE**.
On what facts do we base this division? What properties does the living thing possess which are not present in the stone?
FIRST—the living thing moves—the stone does **NOT** move.
Second—the living thing feeds.
The stone does not feed.
Third—the living thing **REPRODUCES ITS KIND**.
The stone remains but one.
Observe, in the following example, that it is only because a living thing has power to move, to feed and to reproduce that we are able to recognize the presence of life.
TO MOVE, to FEED and to REPRODUCE is equally characteristic of **PLANTS**.
Some plants move so quickly that the motion is clearly seen. For example:—**Amoeba**, the sensitive plant.
But usually, the plant movements are so slow that the photography must be “**Speeded Up**” in order that motion may be demonstrated.
Plants feed upon substances found in the earth and in the air.
Plants reproduce either from cuttings or from seeds.
Lifeless (non-living) things may appear to have the power to move, to feed and to reproduce.
Metallic Sodium placed on water moves rapidly.
Various machines perform complex **MOVEMENTS**.
The candle flame appears to feed on the wax.
Crystals appear to reproduce.

REEL TWO

Yet none of these objects is truly alive. Therefore the ability of the material object to move, to feed and to reproduce is not a final proof of life.

Yet in general we recognize living things without difficulty. The rabbit we say is a living thing called an “**Animal**”.

The Flower, we say, is a living thing called a “**Plant**”.

Dormant objects, such as seeds, bulbs, roots and eggs we recognize as derived from life and possessed of the possibility of renewing life.

By what final proof may we recognize life?

Our final proof of life may be established in one of two general ways:

First: The existence of life may be **PROVED** by the **CHARACTERISTIC CHEMICAL COMPOSITION** of living substance.

Second: The existence of life may be **PROVED** by the **CHARACTERISTIC ACTIVITIES OF LIVING** substance.

THE CHEMICAL COMPOSITION OF LIVING SUBSTANCE.

All living things are composed of a unique substance called **PROTOPLASM** which may be clearly seen in a microscopic animal called “**AMOEBIA**”.

Protoplasm is a transparent jelly like substance; a highly complicated proteid compound consisting largely of the elements—carbon, oxygen, nitrogen, hydrogen, sulphur, phosphorus and a few others. It contains no element which is not familiar to us as non-living matter.

Protoplasm may also be demonstrated in the substance of a plant.

Protoplasm is never produced except by the growth and division of other protoplasts. Thus protoplasm comes only from protoplasts, and “**Life Comes Only From Life**.”

Protoplasm characteristically shows a massing into small units surrounded by supporting walls. The appearance of these units early suggested the name of “**Cells**” now universally accepted.

Photomicrograph of plant substance to show the cells. Associated with protoplasm and produced by it, there are characteristically found many substances entirely lifeless in themselves. For example—
Within the tissues of a plant may be found crystals of lime.
Other examples are more familiar—Hair.

Beak.
Shell.
But no life exists without protoplasm.

The **CHARACTERISTIC ACTIVITIES OF LIVING SUBSTANCE** establish our second proof of life.

Voluntary movement, feeding and reproduction are three such activities. They fail as proofs because they are not sufficient. Other activities will now be demonstrated.

The cell is the unit of life. It is within the protoplasm of the cell that there occurs the remarkable sequence of energy-changes which result in the phenomena of life.

Section of animal tissue magnified to show the cells.
Section of plant tissue to show the cells.

Cells multiplied by a curious process of division in which the contents of the nucleus are accurately divided between the two new cells. By such division growth occurs.

In the simplest plants and animals the entire body consists of one cell.
Photograph of microscopic plant.
Photograph of microscopic animal.

All vital activities are here performed within the limits of a single protoplasmic cell.

In higher forms of life the cells are modified in shape, lose certain powers, and become specialized for definite work. Thus we have—
These specialized cells are collected into tissues and organs adapted to perform particular functions. Thus in a plant we have—
In animals we have—
Tissues and organs make up the individual, whether plant or animal.

REEL THREE

Thus every living thing may be considered as a collection of specialized cells organized to perform all vital functions. Hence, we call living things “**Organisms**” and refer to them as “**Organic Life**”.

The characteristic activities of life result from the peculiar properties of the substance, protoplasm.

The fundamental irritability of protoplasm permits this substance to respond to every change in the physical and chemical environments by adaptive modifications of form or structure.

The “**Irritability**” of protoplasm permits an organism to respond to its environments directly as by contact.

Or “**Irritability**” long continued causes modifications of growth. The sheltered cypress grows in beautiful normal symmetry.

The irritability of protoplasm of these exposed cypresses prevented normal growth under winds swept side.

Irritability, long continued through generations results in structural changes to fit the environment.

Thus, the desert plants have lessened their surface and increase their bulk to conserve moisture.

The Sea; tremendous in its power!
The Sea plants have developed slender tough stems with buoyant leaves in order to withstand the waves.

The fertile land; sheltered, with friendly soil well watered, the plants grow with grace and delicacy.

All living things go through a recurrent cycle of changes associated with their life history. Thus, the hen produces the egg.

The egg is a detached portion of the body of the hen capable of further coordinated development.

The development processes require warmth which is supplied by the body of the hen.

After 21 days of development within the egg, the chick breaks the shell and is hatched.

The egg has developed into a chick;
The chick grows—
—and becomes a hen, thus completing the cycle of life.
Furthermore such life cycles establish a definite relationship between parent and off-spring. One generation is the parent of the next.
Moreover, the parent passes on to the off-springs certain characteristics

(Continued on page 20)

"THE OLD SWIMMIN' HOLE"

Oh! the old swimmin' hole! In the happy days of yore,
 When I ust to lean above it on the old sickamore.
 Oh! it showed me a face in its warm sunny tide
 That gazed back at me so gay and glorified.
 It made me love myself as I leaped to caress
 My shadder smilin' up at me with sich tenderness. . . .
 Oh! the old swimmin' hole! In the long, lazy days

When the humdrum of school made so many run-a-ways,
 How pleasant was the jurney down the old dusty lane,
 Whare the tracks of our bare feet was all printed so plane
 You could tell by the dent of the heel and the sole
 They was lots o'fun on hand at the old swimmin' hole.
 But the lost joys is past! Let your tears in sorrow roll
 Like the rain that ust to dapple up the old swimmin' hole.
 —James Whitcomb Riley.

BY FRANK L. SHELLABARGER

LIMITLESS possibilities for the future, both in motion pictures and the teaching of poetry, are suggested as a result of the action of an official committee of teachers in recommending the use of Charles Ray's filmed version of *The Old Swimmin' Hole* in the American literature classes of the New York City public schools. With the beginning of the autumn term this picture will have as firm a place in the instructional equipment as any of the prescribed textbooks. Not the first American literary work to be picturized, or to be used by the schools in filmed form, James Whitcomb Riley's much beloved classic is the first poem to be so adopted.

The combination of Riley and Charles Ray is regarded as a happy one. To hosts of Americans the Hoosier bard is known affectionately as the National Poet. Riley and Ray are both sons of the middle west, the one of Indiana, the other Illinois. Each was "raised" in a small town and each was a real boy in whose youthful diversions exercise in an "old swimmin' hole" played a never-to-be-forgotten part.

"I don't act it," Mr. Ray confided when somebody asked him the secret of his success in playing the part of Ezra, the barefoot, mischievous, but lovable boy who is the central figure in the picture. "I simply live over again many scenes of my own boyhood. It seems only yesterday that I was going down the meadow path to the old creek. And the little school-house came back to me vividly, as if I were still making life a burden to the teacher."

In Riley's poems and in Ray's pictures are such strains in common as Americanism undefiled, humanness unadulterated, un-

affected naturalness, the pure atmosphere of the soil, and the homely philosophy of youth. It is no wonder that in producing this classic on the screen the actor should be satisfying a long cherished ambition, for Riley has always been Ray's favorite poet.

There is no story in the original poem and there is no connected plot in the film. But the production in the main is faithful to Riley. It pictures a series of incidents in the every-day experience of an American small town boy, typical and representative, visualizing for the city youth the life among the grass-roots in inland America as this life never was pictured before. The picture cannot but draw the poet's spirit closer to the understanding of students than no end of study of the printed page could possibly do. Some scenes will be found undesirable for non-theatrical use, such as the theft of the melon from the grocer's shop and perhaps a scene or two in the schoolroom in which disrespect is shown to the teacher. The idea of disobedience to parents should also be eliminated, as well as the forging of a note from Ezra's mother to his teacher.

To obtain a suitable "crick" the old Spanish grant in southern California had to be leased. The spot selected looks for all the world like the very "old swimmin' hole" of which Riley sang. Even the bullrushes, the "cattails tall" and "the old sickamores" are "there." Greenfield, Indiana, where the poet was born, and where a homage almost reverential is paid to his memory, found the picture so true to the life that when it was shown at a local theater the mayor issued a proclamation declaring a holiday for two afternoons a

inviting all the school children of the county to be his guests. A point in which *The Old Swimmin'-Hole* is unique is the complete absence of sub-titles, the first feature picture ever produced in which virtually the only explanations offered are cinematographic. Reviewers unanimously hailed with delight the bold departure from precedent. One of them declared that it "marked an epoch." "This play without titles," observed a New York City newspaper, "is so well handled that one does not m-



CHARLES RAY as Ezra in "The Old Swimmin' Hole", based on Riley's famous poem. A Ray-First National attraction.

titles at all." Thus in a literal sense this film, entirely cinematic as it is, satisfies the demand voiced by Professor Erskine of Columbia University for a poem to be placed before the children "simply as art." As the photoplay critic of the *New York Times* commented, there is in it "something that says there is a motion picture art as well as a 'fillum' industry."

"Just plain boy" was the theme of the verses, the inspiration of the picture. The poet, the actor, each had been that. Each revealed the character with the skill of a master, the one with the pen, the other before the camera, for he was treading familiar ground.



ZRA and his boy companions about to take a plunge in "The Old Swimmin' Hole". One of the effective scenes in this unique photoplay without titles. A Ray-First National attraction.

MARY CAREY APPEARS AS "NOBODY'S KID"

BY MABEL G. FOSTER

MUCH water has run under the bridge since Kate Langley Boshier limned for us the pathetic and amusing figure of Mary Caey. This whimsical and lonely little person has achieved a screen renaissance which harmonizes with and intensifies the original word-picture.

Mary Carey, the active-minded and ingenious problem of the orphanage, belongs to an earlier era than Pollyanna—an era before we had learned to expect our juvenile rural heroines to be brave in the face of every misfortune and disaster. Mary, mistreated and longing for love and family, is not glad; rather she is often sad, mad—and even bad. In fact, her chronically militant attitude toward the powers that be does not commend the picture as a children's picture. Grown-ups, however, may safely enjoy the delightful comedy of the orphans' various diversions, be it said, invented by the resourceful Mary: the hen's fun, the grand wedding, and other diversions. There is no question, moreover, why grown-ups should not rejoice over Mary's stories over the cruelty and hypocrisy practised upon defenseless orphans by those responsible for their well-being.

The slender thread of story which runs through the book has been sympathetically handled and as much made of it as possible. Katherine Trent comes to the orphanage to stand between the orphans and their superintendent; Mary patches up the misunderstanding between Katherine and her lover, finding finally that

the lover is a relative of her own and that love and care and home await her.

The direction, photography, and continuity are excellent. The cast is well-selected, particularly the orphan girls, whose acting has all the spontaneity of reality. People who loved Mary Carey in the book will be more than satisfied with Miss Mae Marsh's delineation of the role which is so realistic in character that it will win new friends for both Miss Marsh and Mary Carey.

Two small cuts are desirable: Reel 1—View of Mary hanging from the window, taken inside the room. Reel 3—As Mary exits from room with trousers until seen on stairs with trousers on her arm.



FILM LESSONS ON "CITIZENSHIP BUILDING"

New California Producing Company Testing Screen Series in Local Schools Before Entering National Field

A NEW film producing unit in the non-theatrical field which holds forth promise of real achievement is the F. S. Wythe Pictures Corporation, of 437 Sutter Street, San Francisco, its chief activities at present centering on the production and testing of a series of thirty short motion picture subjects known as *Film Lessons, Series 1, on Citizenship Building*. This important new film course in civics comprises the following:

- | | |
|-------------------------------------|---|
| AMERICANIZATION | 16 Social Obligations of Society |
| 1 Twentieth Century Pilgrims | 17 Markets |
| 2 The Process of Americanizing | 18 Banks |
| CITIZENSHIP AT HOME (I) | 19 Money, Credit and Business |
| 3 Service | 20 Public Opinion and the Authority of the People |
| 4 Obedience | WORLD AND NATIONAL CIVICS (IV) |
| 5 Thrift | |
| 6 Health | |
| CITIZENSHIP AT SCHOOL (II) | 21 International Relations |
| 7 The School Beautiful | 22 How the Federal Government acts |
| 8 School Discipline | 23 Civil Rights |
| 9 School Industries | 24 What Our Flag Stands For |
| 10 Working with Civic Organizations | SUPPLEMENTAL (V) |
| 11 Serving the Community | 25 Immigration |
| ORGANIZED SOCIETY (III) | 26 Naturalization |
| 12 Need for Law and Order | 27 How Cities are Governed |
| 13 Voting | 28 Children and the Law |
| 14 Legislation | 29 The Constitution |
| 15 Explaining and Enforcing the Law | 30 Capital and Labor |

The booklet issued by the company states that "the editor and contributing authors of all film and printed text and episodes portrayed are authorities in their highly specialized callings." The editorial staff consists of C. A. Stebbins, of the United States Bureau of Education, editor; John Collier, of New York, author; Frederick Littleton, of the Bureau of Naturalization; Arthur H. Chamberlain, Educational Director of the American Society for Thrift; Prof. Thomas H. Reed, of the University of California; and Justice Curtis Wilbur, of the California Supreme Court. Mr. Wythe, president of the company, is a well known practising attorney of San Francisco.

The statement is made in the booklet that *Film Lessons* are a teaching aid, are supplemental to textbooks, are concrete, and that the course is pedagogical. The pictures are being shown by appointment and explained without cost by a lecturer before local superintendents and boards of education in California.

"We intend to confine our efforts entirely to California for the next few months," Mr. Wythe writes to this magazine, "as we want to test our product thoroughly with actual school use locally, before engaging in a national campaign. We have introduced a series of films which we have prepared for civics in the Oakland schools, and expect to have them working in other cities of the state within the next few weeks."

RELIGIOUS

HOW I MAKE GOOD WITH MOVIES IN MY CHURCH

Plan Costs \$25 a Night to Operate, But Collections Average More Than \$50—Details of Equipment

BY REV. FREDERICK H. VON DER SUMP

Trinitarian Congregational Church, New Bedford, Mass.*

I USED to have from 75 to 100 of my good people at the evening service and I was not satisfied. I tried the moving pictures. My service is made up of hymns from the screen, prayer and sermon. The church seats 750. Almost every night I turn crowds away. I have run this program for two winters. It is a wonderful thing. I reach many people with my sermons and it is all building up a strong interest in the church. The morning attendance is also growing as a result. Many people say that they came to the evening service first for the pictures, but continued for the sermons.

The plan is financially successful. It costs \$25 a night to operate, but the collections average over \$50. I have so many inquiries about our use of the moving picture in church work that I have prepared the following answers for the purpose of helping my brethren in the ministry and churches everywhere who are trying out the moving pictures or are contemplating introducing them.

I am using a Powers Projector (Nicholas Power Co., 90 Gold Street, New York). It is a very satisfactory machine. I use a Johns-Manville Asbestos booth, inclosed, fireproof, that meets all insurance regulations. (Johns-Manville Co., Boston and New York.)

HOW I GET MY FILMS

At first I obtained films through the Community Motion Picture Bureau. They gave good service. I am now obtaining my films from the film exchanges, direct, going into Boston and signing contracts with them. You can do this by mail with your nearest center where your local theaters get theirs. I have found the different companies very courteous and ready to help me. My films cost me anywhere from \$10 per feature to \$25, depending on the star and the company. Some companies will give you any star they have for \$10 or \$15, others charge more. You must deal with them. If you do not charge admission (you may take a collection) you are not competing with the theaters, and therefore the film exchanges can give you a better rate.

In selecting films I send to the National Board of Review of Motion Pictures, 70 Fifth Avenue, New York City, for their lists. Get any recommendations you can. Study the business, you will soon learn. I use any feature that has a clean wholesome story. Here are some:

Anne Pennington in *Sunshine Nan*, 5 reels (Famous Players-Lasky).

Jack Pickford in *Sandy* (Famous Players-Lasky).

Mary Pickford in *Rebecca of Sunnybrook Farm* (Famous Players-Lasky).

Ethel Barrymore in *Our Mrs. McChesney* (Metro).

Bert Lytell in *The Spender* (Metro).

Harold Lockwood in *The Great Romance* (Metro.)

Tom Moore in *A Man and His Soul* (Metro).

Forbes Robertson in *Passing of the Third Floor Back* (First National).

These are a few. I do not depend on the picture to make service.

The order of service is as follows: 7:00, Hymn from screen, Invocation, followed by Lord's Prayer. Hymn (screen). Sermon (fifteen to twenty minutes). Picture, collection, hymn (screen), benediction. It takes two hours. The atmosphere of the service is beautiful and helpful and the singing inspirational. I use the old substantial hymns of real spiritual culture, not jazz.

HOW I FINANCE MY PLAN

In financing the project your first cost depends on local conditions, machine, booth, wiring, screen. (I use a cotton screen.) Cost of film, operator, music, hymn slides. These I have an operator in my church and he is training others. Let one of your men learn the game. It is simple. My films cost me from \$10 to \$25 and organist \$5. Such advertising, etc., as you may wish to do. Collections range about \$50, depending on class you work among. Any audience of 700 should give that. I use it every Sunday evening. I take it as a service to myself and give them a straightforward gospel right from the shoulder.

You may be interested in an experiment tried Sunday evening April 18. Packed house. I asked all who belonged to my parish to raise their hands. Then all who belonged to any other parish in the city. They did, then I asked those who belonged to no church or parish in the city. There were fully 150 hands. I will conduct my service for the 150 and feel it time well spent.



K. C. PILGRIMAGE TO ROME AND METZ

A FILM entitled *The Knights of Columbus Pilgrimage to Rome and Metz* was shown Easter Sunday evening at Luna Theatre, Lafayette, Indiana, under the auspices of Lafayette County Knights of Columbus, for the members of the council, their wives and friends.

The six reels were taken last August by this Catholic war organization. The picture shows Marshals Foch and Petain at the unveiling of the statue of General Lafayette, which was donated to the French government by the Knights of Columbus. The picture covers various ceremonies in connection with the day's program and views of Metz, one of the strongholds of the German army during the late war.

The film also includes a number of excellent interior views of the Vatican at Rome and of its beautiful gardens and grounds. Scenes of the interview granted the Knights of Columbus by Pope Benedict XV and views of the pope celebrating Mass in the Vatican chapel are interestingly depicted. The Vatican chapel is recognized as one of the most exquisite works of art in existence. Many other points of interest in Rome are shown in the film.

*The Expositor.

REVIEWS OF FILMS

"THE FAITH HEALER"

BY GLEN VISSCHER

FOLLOWING the vogue created by the immense success of *The Miracle Man* comes the screen version of the late William Vaughn Moody's play *The Faith Healer*. This picture lacks the great humanness and appeal of the Frank Packard story, but it does point a sign of the times.

The Faith Healer justifies being especially effective pictorially, or convincing dramatically. But basically the message it carries, or endeavors to convey, is the beautiful, simple teaching of God-with-us; the old, ever-new hope, enough inspiration, that God made His children healthy and happy, that "sin and suffering were never ordained," and that, by faith, innocent victims of their own ignorance of Divine goodness can be blessed and healed. "Ask, and ye shall receive," believe and ye shall be saved, is the message of the film.

Several New Testament passages are quoted as subtitles, and the story incorporates suggestions of parallel scenes in the life of the Galilean prophet, such as, "Suffer the children to come unto me," the forgiveness of a repentant woman who has erred, as well as scenes of healing by prayer and faith. Then, too, the coming of the Faith Healer by the crowd that have come to ask his blessing is reminiscent of the chapters in Acts which narrate the stoning of Stephen, the first Christian martyr.

Mary Beeler, the young wife of a well-to-do countryman, is a helpless and supposed-to-be hopelessly incurable invalid, who cannot walk. She and her husband, who is almost in despair, return home from a consultation with physicians, in the city. Mrs. Beeler, as a type, is the most appealing figure in the picture, beautifully portrayed by Fontaine La Rue.

Mary has a niece, Rhoda, who is working against her aunt's

wish to give her a home. Rhoda is young, innocent, confiding; she wants love, as so many romantic girls do. She thinks she has found it when Dr. Littlefield promises her marriage, but neglects to have this important ceremony performed before ensnaring the girl.

Following an all-night party Littlefield and Rhoda motor into the country and stop at a roadhouse for breakfast. Here Rhoda first sees the Faith Healer, who had been a simple shepherd. He performs his first miracle and Rhoda, touched by a goodness she doesn't understand, turns from a life of sin. Returning to her invalid aunt, she begs that the Faith Healer be allowed to heal her. But Matthew Beeler, the husband, has no faith in such things. He has sent for other physicians.

They arrive on a certain morning, after the Faith Healer, who has been smuggled into the house by Rhoda, in spite of her uncle's opposition, has prayed for and healed Mary Beeler who appears on the scene, almost as one resurrected from the dead.

This wonderful news gets abroad, and great crowds come seeking help. But the disciple of Christ suddenly becomes merely human; he has fallen in love with Rhoda; hears that she is "unworthy"; meets her seducer, and the black passions of hatred and lust to kill wrack his soul, taking the place of divine love and peace. He lays violent hands on Dr. Littlefield who denounces the Faith Healer as a "faker." His power seems to leave him, indeed; he fails to save the life of a baby, held out to him by a beseeching mother, and the multitude that have come to worship turns into a mob that stones him. Mary Beeler, her little girl, and Rhoda defend him. He forgives Rhoda, ceases to fear human love, and regains his



Ann Forrest and Milton Sills in the Geo. Melford Production
'THE FAITH HEALER' A Paramount Picture



MILTON SILLS and Fontaine LaRue in "The Faith Healer". He prays for the recovery of the invalid mother.

power to heal. Rhoda it is who points out that his high mission must be lived up to, as the lame and the sick once more appeal to him. He turns to them in the power of love.

The Faith Healer. Distributed by Famous Players-Lasky Corporation. 5 reels.



SCENE from George Melford's production "The Faith Healer". He talks to the villagers about the blessings which flow from faith and prayer.



"DEVASTATED FRANCE"

THIS series of motion pictures discloses present-day conditions in the enemy-invaded regions of the Aisne Valley in northern France. Before the war this was a great industrial region, with many coal and iron mines and a vast agricultural area under cultivation. The center of the woolen and cotton industries, it also produced much of the world's beet sugar. Today all this territory is a wilderness. Factories have been razed, mines flooded, fruit trees destroyed and agricultural interests abandoned. The American Committee for Devastated France, of which Miss Anne Morgan is vice-president, has been assisting former inhabitants to start life anew.

The films depict the ruins of towns and farms, families living in dugouts, temporary living quarters, and inadequate housing conditions.

The committee has fifty-seven tractors which it loans to forty-seven groups of farmers called syndicates, and has established stores where natives can purchase tools, farming implements, and household supplies at wholesale prices. The committee has established a public health service which has given such valuable aid that two French nurses have been sent here to study American health methods. Upon their return to France they will teach other French nurses American methods of community health service. These American scholarships have been financed by Miss Morgan's committee. These activities are covered in the films.

The pictures show welfare work in the devastated region and how morale was established by these self-sacrificing Americans who have lived and worked among the inhabitants for the past four years. The films make a touching yet subtle appeal for aid for industrial France from industrial America. The series consists of seven reels, each subject complete in itself.

Devastated France. Distributed by American Committee for Devastated France, 16 East 30th Street, New York. 7 reels.

MOTION PICTURE PROJECTOR FREE! Read how you can get one—page 24 of this issue.

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PROGRAMS

INDEPENDENCE DAY PROGRAM

- WHERE THE SPIRIT THAT WON WAS BORN—*Goldwyn* 1
Historic spots in Philadelphia.
- THE DECLARATION OF INDEPENDENCE—*Community* 1
Motion Picture Bureau, 46 W. 24 St., New York.
Well-selected players react the famous scene of the Signing.
- NATIONAL REVIEW NO. 5—*International Committee* 1
Y. M. C. A., 347 Madison Avenue, New York.
Boys and girls view scenes and objects of Revolutionary association including the Declaration of Independence.

PATRIOTIC PROGRAM

- MY OWN UNITED STATES—*S. H. Boynton*, 1514 Temple 8
Bldg., Chicago, Ill.
Edward Everett Hale's "A Man Without A Country", featuring Arnold Daly.

CIVIC REFORM

- THE FIGUREHEAD—*Select.* 5
Fighting the "rum crowd" in city politics. Featuring Eugene O'Brien.

PRISON REFORM

- THE HONOR SYSTEM—*Fox* 5
Dramatic contrast of the old and new prison systems.
- NEW JERSEY STATE PRISON—*Community Motion Picture Bureau* 1
Where inmates' work benefits both their families and the public.

PAINT UP—CLEAN UP CAMPAIGN

- BEAUTIFYING THE COMMUNITY—*National Cash Register Co.*, Dayton, Ohio. 1
Plant and shrub planting in suburban neighborhoods.
- THE HOMEKEEPING OF JIM—*Community Motion Picture Bureau* 2
A man finds new interest in life through cleaning up and painting up.

SANITATION

- THE HOUSE FLY—*Carter Cinema Co.*, 220 W. 42nd St., New York 1
The fly as a disease carrier.
- KEEPING A GREAT CITY CLEAN—*Bureau of Commercial Economics*, Washington, D. C. 1

CHILD WELFARE

- OUR CHILDREN—*U. S. Dept. of Labor*, Washington, D. C. 2
How the Government cooperates with the parent in raising healthy children.
- THE PRICELESS GIFT OF HEALTH—*Worcester Film Corp.*, 145 W. 45th St., New York. 1
Preventive care vs. neglect and their bearing on the future of infants.
- MEDICAL INSPECTION IN RURAL SCHOOLS—*Exhibits and Publicity Bureau, Department of Trade and Commerce*, Ottawa, Canada. 1
- FOOD FOR REFLECTION—*States Relation Service, U. S. Department of Agriculture*, Washington, D. C. 1
How to serve hot school luncheons.

WOMAN'S CLUB PROGRAM (RECREATIONAL)

- ALONG THE RIVERIA—*Famous Players*—(Burton Holmes) 1
Scenic beauties of the Mediterranean coast of France.
- MAMMA'S AFFAIR—*First National* 5
Radcliffe prize play with Constance Talmadge and several of the original cast.

JUVENILE PROGRAM

- THE PRINCESS' NECKLACE—*Kleine* 4
Fairies and gnomes, a little girl's broken doll and a fine lesson the child-mind can grasp.
- DINKLING OF THE CIRCUS—*Educational Film Exchanges* 1
Dolls play circus.

GIRL'S CLUB PROGRAM

- GIRLHOOD—*Kineto Review No. 27. Kineto Company* 1
Health-promoting pastimes for girls.
- THE MONARCH BUTTERFLY—*Carter Cinema Co.*, 220 W. 42 Street, New York. 1
From the laying of the eggs to the emergence of the butterfly from the chrysalis.

- THE SNOB—*Realart* 5
A young girl learns the deep lesson of service.

MEN'S CLUB PROGRAM (RECREATIONAL)

- FLAMING ICE—*Robertson-Cole* 1
Through the crevasses of a North American glacier.
- WHAT FORM MEANS TO AN ATHLETE—*Kleine* 1/2
Valuable material on subject of especial interest.
- HOMER COMES HOME—*Famous Players-Lasky* 5
Making good in the business world. Featuring Charles Ray.
- RAISE THE RENT—*Pathe* 1
Comedy trials of house-hunting strikes a sympathetic chord.

INDUSTRIAL

Covering Industrial Motion Pictures of Educational Value

Edited by LEONA BLOCK

DEVELOPMENT OF THE ART OF WRITING

THE *Development of the Art of Writing from the Egyptian Hieroglyphs 5000 B. C. to the Palmer Writing Method 1921 A. D.*

The very title of this picture arouses one's curiosity and desire to see it and, although only 1000 feet in length, there is embraced the development of writing from the cuneiform characters of ancient civilization to the English alphabet of today. The film begins with Egyptian hieroglyphics. This form of written communication is credited to Atholes, son of Meues, about 5000 B. C., who left his messages for future generations carved on stone tablets. Pictures of hieroglyphs, and the similarity of Hierotic characters and an abbreviated form of hieroglyphs, are shown. The Phoenicians, whose alphabet was derived from the Egyptians, were a powerful influence in early Greek and Latin civilization, and this is evident in the Greek and Latin alphabets from which the English alphabet was derived.

This research work has been carefully visualized by charts and animated drawings from the Egyptian collection in the Metropolitan Museum, New York. Reproductions of clay tablets, papyrus and vellum rolls show the influence of Egypt in Phoenician, Greek, Latin, and Anglo-Saxon writings.

Animated drawings show the technical details of the Palmer method and the entire absence of muscular action of hand, arm, and back when in correct writing position; also the cause of muscular fatigue, the result of incorrect position. The film depicts adults and children using the Palmer method at their desks and blackboards in the New York public schools.

This interesting educational picture has been produced by Charles Raymond Thomas, Inc., for the A. N. Palmer Company, and is to be used for the instruction of teachers and students throughout the United States.



N. R. D. G. A. INDUSTRIAL FILMS

THE following films distributed by the Research and Information Department of the National Retail Dry Goods Association to its members have been loaned to that department by various industries which supply department stores with merchandise:

Coat-Tails, 2 reels; manufacture of men's suits; Hickey Freeman Company. *Cotton*, 3 reels; gathering of raw cotton and manufacturing processes to the finished cloth; Amoskeag Manufacturing Company, Manchester, N. H.

A Square Deal for His Wife, 2 reels; domestic difficulties of a young couple, unable to obtain an efficient servant; problem solved by purchasing electric household appliances; Western Electric Company, New York.

The Ideal Way, 1 reel; manufacture of fountain pens; L. E. Waterman Company, New York.

Orange Industry, 1 reel; Southern California Fruit Growers Association, Los Angeles.

Manufacturing Felt Hats, 1 reel; John B. Stetson Company, Philadelphia.

From Calves to Kiddies, 1 reel; manufacture of Billiken shoes; McElroy-Sloan Shoe Co., St. Louis.

From Cocoon to Spool, 2 reels; manufacture of silk thread; Corticelli Silk Mills, Florence, Mass.

Straight Goods, manufacture of table silver; Holmes & Edwards.

Romance of Veils, 2 reels; manufacture of veils and laces; Van Raalte Company, New York.

Woolens, 3 reels; Amoskeag. *Penny-wise in Idle Hours*, various uses for sealing wax and crepe paper; Dennison Manufacturing Company, Framingham, Mass.

"THE WHITE BOTTLE"

THE New York State Milk Conference Board is distributing a two-reel picture entitled *The White Bottle*, which depicts the value of milk as a food and health-builder. Prints have been sold to boards of health of other states to be used in local territory. The film instructs adults about the value of milk in the diet of children and teaches the younger generation in a convincing allegory that milk is superior to other beverages.

It is a story about a romantic love affair which starts in a "co-ed" college. The heroine after her graduation becomes a governess to two untrained children of wealthy parents. At the first meal in her new capacity she discovers that her youthful charges refuse to drink milk, and she makes a mental resolution to overcome their prejudice. Her former admirer of college days finds her employed as companion and teacher to a little boy and girl. Together they construct a fairy story about The Magic Milk Castle which they tell the children.

The allegory is visualized as the tale is told about the Milk Fairy and her guests who live in the castle: Rosabelle, the cream fairy; Chubby Butter, who is always busy making children fat; Susie Sugar; the fairies Protein and Vitamine who make them grow; and Billy Lime, who produces strong teeth and bone for children that drink this wonderful beverage. The Milk Fairy opens wide the door of the milk bottle Castle in order to display the cheese and condensed milk stored within and beckons to an attendant to bring out a large freezer of ice cream from which she invites the children to help themselves.

The picture was produced by the Harry Levey Service Corporation, New York.



NEW ASBESTOS AND SULPHUR FILMS

THE *Story of Asbestos* and *The Story of Sulphur* have been prepared for public distribution by the Bureau of Mines, 4800 Forbes Street, Pittsburg, Pa. The asbestos film in six reels was prepared in cooperation with Johns-Manville, Inc., and illustrates in detail the methods employed in the mining of asbestos in Arizona and Quebec. It also shows fabrication processes.

The sulphur film was produced in cooperation with the Texas Gulf Sulphur Company and shows in detail methods of production, storage, and transportation. It was produced by Rothacker Film Manufacturing Company.



ELECTRICAL MECHANISM TAUGHT BY FILM

NORTH EAST EQUIPMENT, a two reel instructional picture, is being exhibited by the North East Electric Company of Rochester, N. Y., to the personnel of their 400 service stations, who are required to inspect and repair the electrical mechanism of automobiles. Through the medium of technical animation the pictures explain the principle under which the electrical device operates and show with graphic clearness the salient features which are unique in the company's equipment. The film is also being used to teach car owners the proper care of electrical equipment, and is frequently loaned to the mechanical and electrical departments of New York state universities, Y. M. C. A.'s, and vocational schools. These technical pictures were produced by the Bray Studios, New York.

"THE LIVING WORLD"

(Continued from page 13)

which reappear from generation to generation. The transmission of such qualities from parent to offspring is called "Heredity".

Thus the hen produced a chick—

- Not a pigeon—
- Nor a turkey—
- Nor a duck.

This is the essence of "HEREDITY, that certain characteristics of the offspring are transmitted from some pre-existing life.

One final characteristic of all life is that, however the organism may thrive, there comes a time when all processes cease and the living thing dies.

The life span varies from a few hours to many years.

The adult May-fly lives but for a day.

The giant red woods have withstood the elements of more than two thousand years.

But whether short or long, there comes a time when all vital functions cease—the organism is dead.

The great tree falls in the forest.

But among its roots is growing up another generation to take its place.

The seeds of the faded flower retain the power to duplicate the parent a hundred fold.

REEL FOUR

Protoplasm is the meeting ground of two opposing forces. One force, called Katabolism, tends to tear down and produce activity with release of energy.

The other force called Anabolism is constructive and tends to build up new Protoplasm from non-living matter and thus restore ENERGY.

The combination of these two forces is termed METABOLISM.

We are now prepared for our definition of life "Life is the name which we apply characteristic phenomena—actual or latent based upon the Metabolism of a prota complex"—H. B. Torrey

Life processes demand a favorable combination of physical and chemical conditions in order to proceed. Seeds deprived of oxygen will not grow. Plants or animals robbed of water cannot live.

Just hold your breath a moment and you will realize you too need oxygen

At high temperatures life ceases due to coagulation of the Protoplasm.

At low temperatures life ceases or becomes dormant.

It is only within a limited range of the thermometer that life phenomena exist and it is within a lesser range that life exists abundantly.

When physical conditions are not favorable to active life, certain organism become dormant—thus a cold frog appears lifeless.

But gradually warmed the frog resumes its active life.

Seeds offer an example of dormant life.

Moisture, warmth and oxygen are all that the dormant seed require.

A weeks growth shown in ten seconds.

All life processes, however simple, occur only with release of energy obtained by destruction of living tissues.

The violent activities of life occur only with rapid destruction of living tissues.

We have seen that life may be recognized only through the composition characteristic activities of organisms—it now remains for us to show the source from which such vital activity is derived.

An understanding of this subject demands a certain knowledge of the fundamental laws of chemistry.

First: All CHEMICAL REACTIONS OCCUR ONLY WITH RELEASE OR ABSORPTION OF ENERGY.

Second: This energy may be manifested as heat, as light or electricity alone or in combination.

Carbon from the wax unites with oxygen from the air to form carbon-dioxide and release ENERGY—thus:—

In the same way hydrogen from the wax unites with the oxygen from the air to form water and release ENERGY—thus:—

The study in rapid combination of carbon and hydrogen from the wax with oxygen from the air results in a mass of burning luminous gases which we recognize as candle flame—such a PHENOMENON is termed COMBUSTION.

REEL FIVE

The carbon-dioxide from the flame, drawn through lime water, changes the clear solution to a milky white.

The clouding of lime water is an unerring test for carbon-dioxide and will be used again in this demonstration.

The water vapor in a candle flame may be condensed against a cold surface.

The energy of the candle flame, applied to a delicate machine, may be utilized to perform mechanical work.

This series of phenomena may be summarized thus:—The chemical combination of carbon, hydrogen and oxygen releases energy, which may be applied to perform mechanical work. By-products of this reaction are carbon-dioxide and water which escapes into the air.

This is chemistry as it applies to non-living things. We shall now see how these chemical laws apply equally to living things.

The energy of living things is derived from a process of slow internal combustion very similar to the process in a candle flame.

For example:—Plants, such as yeasts, mushrooms, roots and germinating seeds may be shown to absorb oxygen and release carbon-dioxide. Our example is the yeast plant.

The whitened lime-water again provides a test for carbon-dioxide.

Water vapor in abundance is transpired from the leaves of plants and may be condensed upon the cold glass of a bell jar.

The energy released by this internal combustion properly applied may be utilized to perform mechanical work.

In animals oxygen enters the body. The carbon and hydrogen of the body protoplasm unite with the oxygen of the air to perform carbon-dioxide and water with release of energy.

Air from the lungs whitens lime-water and proves the presence of carbon-dioxide in the breath.

Air from the lungs, blown against a cold surface, condenses, and proves the presence of water vapor in the breath.

The energy released by this internal combustion may be used to perform mechanical work.

It is fully established that all vital activities are dependent upon the ENERGY released during the internal combustion of carbon, hydrogen, and other elements derived from the breaking down of substances within living tissue.

The term RESPIRATION is applied to the process by which oxygen is supplied for this internal combustion while the waste products, carbon-dioxide and water are removed.

RESPIRATION occurs in all living protoplasm whether plant or animal.

RESPIRATION occurs equally in light and darkness.

RESPIRATION supplies the oxygen by which KATABOLISM is sustained and discharges waste products, carbon-dioxide and water resulting from this process.

KATABOLISM destroys living tissue and reduces weight.

KATABOLISM reduces sugar to carbon-dioxide and water.

KATABOLISM releases energy to sustain vital activity.

KATABOLISM is thus a consuming and destructive process. It breaks down the complicated compounds of food and protoplasm into simpler substances, and releases the energy which supports life.

RESPIRATION supplies the oxygen which this process requires and removes the waste products carbon-dioxide and water which result from it.

When the candle wax has been consumed, the flame dies for lack of fuel.

Plants and animals would also rapidly consume their substance and die except that the new tissue is built up as rapidly as old tissue is destroyed.

The steam engine continues to do work—

Because energy is constantly supplied in the form of fuel.

In the living thing, work proceeds—

Because food substance is constantly supplied from which to reconstruct the wasted tissue

Food, is any substance which may enter and become part of the living substance of the body. There are three general kinds of food.

All of these substances are manufactured by green plants from non-living substances in the earth and soil. No animal has power to manufacture food from such substances.

REEL SIX

The manufacture OF FOOD.

The manufacture of Food is directly connected with the green coloring matter of typical plants. This substance is a chemical called CHLOROPHYLL which may be extracted with alcohol.

Leaves deprived of chlorophyll are quite colorless.

The chlorophyll of green plants ABSORBS ENERGY FROM THE SUNLIGHT and produces a chemical change by which carbon-dioxide from the air combines with water from the soil to form sugar and oxygen, thus—

The manufacture of sugar by plants in the presence of sunlight is termed PHOTOSYNTHESIS (light combining). This process occurs only in the green cells of plants.

PHOTOSYNTHESIS occurs only in the chlorophyll grains of plant cells.

PHOTOSYNTHESIS manufactures food and increases weight.

PHOTOSYNTHESIS absorbs carbon-dioxide and water to form sugar.

PHOTOSYNTHESIS combines carbon-dioxide and releases oxygen.

PHOTOSYNTHESIS stores energy.

PHOTOSYNTHESIS is thus a constructive process. It absorbs solar energy to manufacture sugar from simple substances and thus stores energy in the form of food.

Green plants in sunlight, thus return oxygen to the atmosphere which the respiration of both plants and animals has removed.

Careful estimates show that sixty square yards of green leaf surface are required to generate the oxygen breathed by one man in one day.

The liberation of oxygen by plants may be readily demonstrated. Water plants are placed in the mouth of an inverted water-filled tube.

In the sunlight, oxygen is generated and escapes as tiny bubbles.

The glowing splinter, thrust into the tube, bursts

We offer, subject to previous sale, films for sale on the following general subjects: (None of these films is for rent)

Price \$35 per reel, and upwards, according to condition and age.

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Forestry
Geology
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Dentistry
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Boy Scouts and Girl Scouts
Y. M. C. A. and Y. W. C. A.
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English
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American Civil War to 1914
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into flame and proves the presence of oxygen.

Further chemistry within the plant results in the combination of sugar with salts from the soil to form carbohydrates, fats and protoids, parts of which become living protoplasm.

Such a process stores up solar energy in the form of complex food compounds. The internal combustion of such food by living things releases a corresponding amount of energy to support vital activities.

A portion of the food manufactured by a plant is used to support the vital activities of the plant itself.

But the activities of plants are not intense and the destruction of tissue and release of energy is not great.

The excess of food is stored in leaves, tubers, bulbs and seeds where it becomes available as food for animals.

Plants thus become the great conservers of solar energy stored in the form of foods.

In animals, the activities are often intense and involve great release of energy.

Animals renew their energy by feeding on plants—Or they feed upon animals which have fed upon plants.

Animals are thus the great releasers of solar energy which plants have stored as food.

And thus, the food supply of animals and plants ultimately depends upon the quiet chemistry which proceeds wherever green living plants are exposed to sunlight and air.

C. H. MOORE DIRECTS NEW FILM CO.

C. H. MOORE has been appointed executive director of the Division of Motion Pictures of The Dayton Photo Products Company. This organization will shortly make public announcement of some startling innovations in the fields of film production and motion picture projection.

Mr. Moore was originally associated with the house of Pathe. During the war period he had charge of the motion picture activities of the Ordnance Division, War Department, Washington, D. C. He afterwards acted in a similar capacity in the Division of Educational Extension, Department of the Interior, Washington D. C. Leaving the services of the government he became associated with the Community Motion Picture Bureau

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

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STATE OF NEW YORK }
COUNTY OF NEW YORK } ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Dolph Eastman, who, having been duly sworn, according to law, deposes and says that he is the owner of the EDUCATIONAL FILM MAGAZINE, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and is a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

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2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.) Dolph Eastman, 33 West 42nd Street, New York, N. Y.

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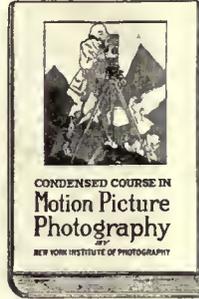
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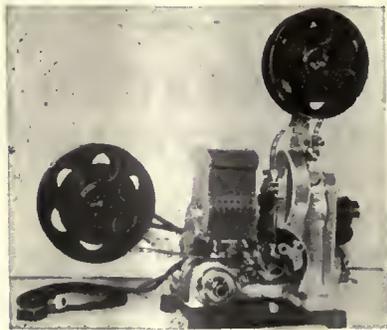
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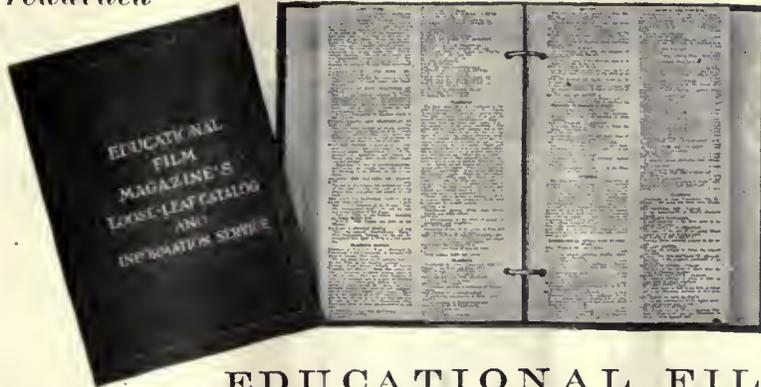
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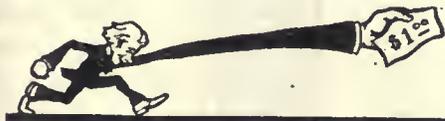
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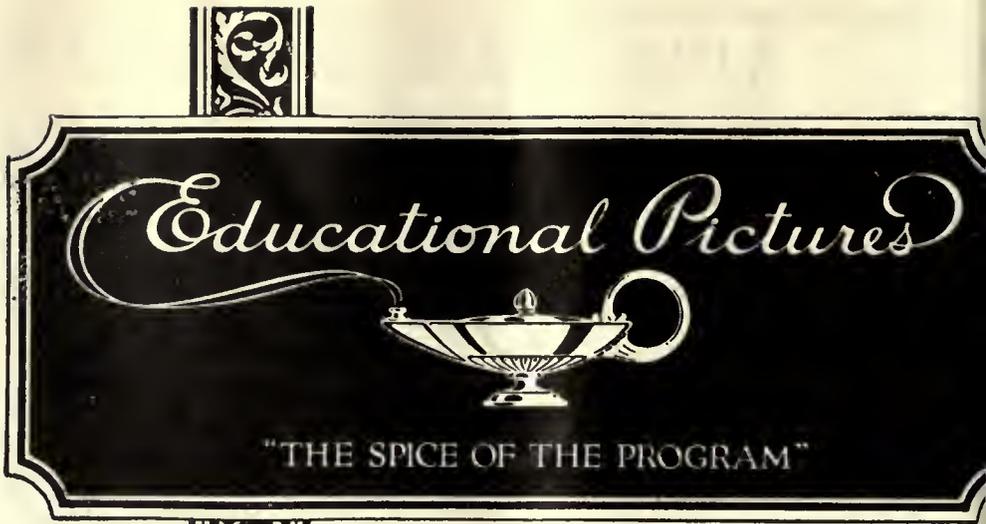
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Published Monthly. DOLPH EASTMAN, Editor

Vol. V.

JUNE, 1921

No. 6

EDISON, EDUCATION, AND MOVIES

THOMAS ALVA EDISON "started something" when, following a "quiz" of college graduates who applied to him for jobs in his electrical establishment at West Orange, New Jersey, he declared that college men are ignorant and that present methods of schooling are all wrong. He brought down upon his head a buzzing bee hive of angry educators as well as the honied commendation of independent thinkers and disillusioned employers.

Edison's questionnaire and his motives appear to have been misunderstood or misinterpreted by most of those who have commented upon the "quiz", the failure of the applicants to answer correctly more than a third or half of the questions, and the inventor's strictures upon the result. They fail to appreciate the fact that Edison was not testing the memory or the general knowledge of all sorts of things possessed by these college graduates but rather was examining and experimenting upon them to determine how well developed were their powers of observation; what interest they took in men and matters, national and world affairs; whether they read books, newspapers, and magazines, or went to the theater or the movies; in short, to learn by indirect rather than by direct inference and deduction whether these men, products of our boasted school and college system, were thinkers, observers and doers or mere job-holders without serious thoughts or ambitions.

This is our analysis of what Edison meant by propounding his series of questions many of which were of an elementary character. Of the first seventy-seven as published in the *New York Globe* the writer answered seventy briefly but correctly, without consulting any reference work, and he is by no means a walking encyclopedia. The point to be made is that if one is interested in men, matters, events, and life in general one must naturally know the basic or elementary things, and must also know where, how, and when to find and digest many other essential things in order to become truly educated or cultured.

Recently both Edison and H. G. Wells have repeated the suggestion which both had offered previously on several occasions, that educational motion pictures pointed the way out of the teaching morass into which traditional school

and college curricula have led us. The British novelist and sociologist has lately been talking and writing on this subject and the American inventor's views are familiar to millions of his countrymen. This would seem to be the psychological moment, to use a trite phrase, to quote from an interview with Mr. Edison which was published in *EDUCATIONAL FILM MAGAZINE* back in January 1919:

I paused to give Mr. Edison time to catch his breath. "What should be taught in the school and college films?" was my next poser.

"Anything which can be taught to the ear can be taught better to the eye," flashed back Mr. Edison with his well known penchant for aphorisms. "I know of nothing, absolutely nothing, which the film is not capable of imparting to eyes old and young, from eight to eighty. It is said 'the eye is the shortest distance to the brain,' and that is true. The moving object on the screen, the closest possible approximation to reality, is almost the same as bringing that object itself before the child or taking the child to that object."

A few years ago I had read a statement attributed to Edison that "movies would take the place of textbooks" and I asked him if he still believed it.

"Yes," he replied, without hesitation. "Film teaching will be done without any books whatsoever. The only textbooks needed will be for the teacher's own use. The films will serve as guideposts to these teacher instruction books, not the books as guides to the films. The pupils will learn everything there is to learn, in every grade from the lowest to the highest. *The long years now spent in cramming indigestible knowledge down unwilling young throats and in examining young minds on subjects which they can never learn under the present system, will be cut down marvelously, waste will be eliminated, and the youth of every land will at last become actually educated.*

"The trouble now is that school is too dull; it holds no interest for the average boy or girl. It was so in my school-days and it has changed but little. But make every classroom and every assembly hall a movie show, a show where the child learns every moment while his eyes are glued to the screen, and you'll have one hundred per cent attendance. Why, you won't be able to keep boys and girls away from school then. They'll get there ahead of time and scramble for good seats, and they'll stay late begging to see some of the films over again. I'd like to be a boy again when film teaching becomes universal.

"Films, of course, should be elaborate explanations of textbooks as they exist today. In many respects they will go far beyond the scope of the printed page; they will be able to make many things alive and real which now are dead and meaningless to the child. Today the teacher explains on the blackboard. In the school of tomorrow all explanations will be made on the motion picture screen. Many college and high schools will make their own films, as a few do now. *Pictures are inevitable as practically the sole teaching method, because words do not interest young minds. It is only the few who can*

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WANTED—EDUCATIONAL FILM CRITICS

Producers Seek Intelligent Psychological Reactions and Skilful Suggestions in the Hope of Approaching Perfection

By H. E. KLEINSCHMIDT, M.D.

In charge Graphic Education, American Social Hygiene Association, New York

THE success of any commercial motion picture is determined largely by the exhibitor who is, or is supposed to be, the interpreter of the tastes of the public. The box office is his chief criterion, and his findings are accepted without much question by the producer. In evaluating educational pictures, especially those of the propaganda type, there is need for a reliable measuring stick. It is conceivable that a film built upon sound pedagogical principles may be a failure from the standpoint of interest creation, while another which proves to have a very popular appeal may really be of little value from the educational standpoint. Of the straddling type, those which contain informative material, but which depend upon dramatic interest to "put them over," we already have too many.

The American Social Hygiene Association is concerned with an exceptionally difficult problem, namely, the dissemination of knowledge and information regarding social hygiene and venereal disease prevention. It has experimented with the motion picture as an educational instrument for the past five years. Thus far nine pictures have been produced, and most of these are enjoying some popularity and wide distribution, chiefly through public health channels. One of these films has been shown to some three million soldiers and sailors, and perhaps an equal number of civilians since the war, nevertheless, this film is still considered to be in the "experimental" stage. The purpose of these experiments, broadly speaking, is that of determining what type of motion picture would be most suitable and serviceable. As the association is not organized for profit it has been able to carry on its researches consistently with little regard as to the financial success of any of its pictures. As the experiences thus gained have proven invaluable, these suggestions are offered to others engaged in producing educational motion pictures.

In the production of its motion pictures the association has found the criticisms and suggestions of others most helpful. Not only are all new pictures submitted to selected groups of specially qualified persons for merciless criticism, but they are also tried out in general audiences, and an attempt is made through trained observers to catch the remarks and secure opinions and psychological reactions of the casually interested. In this way it has been possible to secure and record a large number and variety of opinions regarding educational motion pictures.

ARE YOU A GOOD BOWLER?

Like the pin boy of the bowling alley, the function of the producer of educational motion pictures consists largely in setting up the pins and then inviting or challenging others to knock them down. With each such experience, knowledge necessary for the solution of a difficult problem is broadened and wits are sharpened. The wise producer takes liberties with the rules of the ancient game of bowls, however, and endeavors in each new attempt so to set up his pins in the other alley that greater skill will be required to upset them. By this is meant not that he will stultify himself or his art striving only to "play safe," but rather that he will use greater foresight and skill in the preparation of his film. Unless he has the courage to do and to dare, he cannot claim to be what a producer should be—a pioneer, nor may he enjoy the thrill which comes with creation.

Of course, every man, woman, and child in this generation feel qualified and called upon to pick flaws with the movies, little understanding or realizing the multitudinous technical difficulties in the way of perfection, and the producer who openly invites comments is sure to reap a bountiful harvest. While every comment, however trivial, does represent a human reaction, really worthwhile criticisms are not so easily drawn out. Moreover, the comments do not always agree, being sometimes diametrically opposed to each other, as, for instance, in referring to a scene depicting a mother who had but recently passed through the throes of childbirth, one critic objected that the mother looked so wan and exhausted as to frighten any prospective mother who might witness the film, while another critic voted for the deletion of the scene because the patient seemed to be entirely too robust, cheerful, and carefree. Because he is merely human there is a natural tendency on the part of the producer to rise up in defense of his work when it is attacked, but this feeling must be suppressed if helpful suggestions are to be drawn out. Often, of course, the criticism is based on an assumption not well founded in which case it becomes the duty of the producer to explain matters. But an open mind, a receptive attitude must always be maintained even in a justifiable rebuttal. The standard pattern will never succeed in obtaining the true opinions of his critics. And he who invites criticisms but betrays by hint or action that what he really wants is endorsement or praise, is sure to be disappointed.

INTELLIGENT FILM CRITICS—AND OTHERS

It is our policy to weigh carefully every comment whether expressed verbally or in writing; whether made directly or through indirect channels, considering also the authority whence it came and any circumstances which might have influenced the critic. If the criticism or suggestion appears to be sound it is promptly acted upon or studied further by inviting more comment. The association is indebted for critical help to some of the country's foremost representatives of their several vocations—psychologists, educators, dramatists, laboratory technicians

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EDISON, EDUCATION, AND MOVIES

(Continued from page 3)

concentrate on abstract things, and it must always be remembered that education is for the many, not for the few. Films will teach one thousand times better and more quickly than the present system. . . The most technical, the most complex themes, theories, and concepts can be taught understandingly on the motion picture screen."

Two and a half years have passed since Edison uttered these prophetic words. Today he is more enthusiastic than ever in his advocacy of the use of educational films as the ultimate solution of teaching problems. Who can prove that his judgment is unsound—that his prophecy, like the trumpet of the angel Gabriel, will not summon the reactionary educational hosts of the world to the bar of divine judgment to answer for the wrongs of the present teaching system and to right those wrongs in the only way this white-haired wizard of light and sound insists they can be righted:

health officers, and others. Besides this, studies have been made by expert observers of the reaction of some of our motion pictures on selected audiences, notably the thorough-going series of psychological researches made by Drs. Watson and Lashley of Johns Hopkins University. Without this aid so generously and so intelligently given, progress in the production of educational motion pictures dealing with social hygiene, manifestly a most difficult subject, could not have been made.

With a little experience it is not difficult to classify most criticisms, at least to a certain degree. For example, there is the valuable criticism of the one who notes a defect concerning the particular line in which he is skilled. Some criticisms are but a reflection of the hobby which the critic may be riding. The apt critic can never be satisfied, though often he does furnish valuable suggestions. Criticisms involving motion picture technique are serviceable if they assist in correcting the fault or preventing a similar error in the future. Criticisms which offer no solution for correction or which suggest no alternative as an improvement are not to be disregarded, or the mere fact that a thing is wrong or poorly done is quite enough, and perhaps the inexperience of the producer may later discover a constructive solution. These are but a few types. There is one kind of criticism which is best chucked promptly into the waste basket, and the only one which carries an unnecessary sting—the dishonest acrimonious criticism made for some ulterior reason. Happily this kind is not common, and the fact that they usually reach the producer through underground or second hand channels indicates that they are made with a selfish motive involving commercial advantage, petty politics or what-not, and not from a desire to help.

To the end that the motion picture may be improved in value as an educational instrument, it is urged that the yard stick of intelligent criticism may be applied more fearlessly and courageously before recommending the wide use of any particular picture in the educational field.



PARENT-TEACHER CONVENTION DISCUSSES FILMS

AT the national convention of the Parent-Teacher Associations held in Washington, D. C., April 26 to 29 last, a resolution was passed that each state association organize a board of inspectors of photoplays, selecting the best films shown in first class theaters and sending this approved list to all parent-teacher associations in their state and to Mrs. Ferd Lucas, National Chairman of Better Films for the combined associations, for publication.

William A. Brady, president of the National Association of the Motion Picture Industry, representing twenty-eight producers, addressed the convention on the plan by which these producers expect to produce better and cleaner films in the future. They ask the public to suspend judgment for six months and await the promised improvements.



MUNICIPAL FILM ARCHIVES IN LOS ANGELES

MOTION pictures of all great public improvements will, in the future, form a part of Los Angeles' public works' archives, says President P. P. O'Brien of the board.

The first motion picture reels which will become permanent records of the board are those taken of the work on the Second street tunnel, which were exhibited for the first time at a private exhibition before Mayor Snyder and members of the board.

The film depicting the start of the work on the big bore from the Figueroa street end takes up approximately 700 feet and shows the opening ceremonies on the day the work was launched and the progress made by the contractors.

NOVEL VISUAL DEMONSTRATION IN NEW YORK Abbreviated and Condensed Public Tests Prove Conclusively the Great Value of Visual Teaching in the Classroom

THE Visual Instruction Association of New York City on the evening of May 18 staged a novel demonstration of the teaching value of still and motion pictures with actual classes in the auditorium of the American Museum of Natural History. A large crowd of teachers, students, parents, and those interested in the use of lantern slides and motion picture films was present and was much impressed with the effectiveness of the visual methods employed, which included a working model of a Panama Canal lock as well as the screen pictures. The program was as follows:

Community Singing, with slides.
Conducted by Mr Hollis Davenny.

Introductory Remarks by the
Chairman, Ernest L. Crandall,
President of the Association.

Lesson on the Panama Canal,
with Slides, Motion Pictures and
Model. Class from Public School
50, Brooklyn, taught by Miss Marg-
aret V. Bloomingdale.

Lesson on Longfellow's "Bell
of Atri." Motion Picture and
Reading arranged by Miss Minnie
Obermeyer, Public School 62, Man-
hattan.

Lesson on the Circulation of the
Blood. With Slides and Motion
Pictures. Class from Washington
Irving High School, taught by Dr.
Louise Dithridge.

Although the two classes employed in the demonstration were not up to full strength in numbers, most of the students who were questioned by the two teachers displayed a remarkable knowledge of the subjects and in their replies went into greater detail and were more specific than would have been possible if the lessons had been oral or written alone. The pupil reactions could not be ascertained accurately; but enough was learned even from this public exhibition, with many of the children perceptibly conscious of the presence of a large audience, to be able to state that these abbreviated and condensed public tests proved conclusively that visual teaching immeasurably enhances the value of ordinary methods of instruction and as a supplement or, in some instances, a substitute in the classroom or assembly hall, may well be considered indispensable in future curricula of schools and colleges.



THIS FILM CONVINCED THE JURY

THE motion picture has on several occasions proved its value as evidence in the courts and a recent instance of this was during the trial of the suit of the Victor Talking Machine Company against the Starr Piano Company, New York City, for infringement of patent rights claimed by the former company in the manufacture of phonograph records. Frank L. Dyer, attorney for the Starr Company, was formerly identified with the motion picture industry and, realizing the value of this medium to visualize and explain the differences in the intricate processes of recording sounds under the patents held by his clients and those of the plaintiff, requesting the Starr Company to have a film made.

Acting upon his suggestion, a thousand feet of film was produced, emphasizing the points Mr. Dyer desired to impress upon the minds of the jury. During the trial the film played an important part in the defense as it was exhibited in the courtroom. Several hundred feet depicting the difference in methods of recording sound were shown many times to the jury in order graphically to explain the technical terms used by the legal representatives of both companies.

The Starr Piano Company won the law suit as the film was of great assistance in convincing the jury and the court that there was no infringement on the patent rights of the Victor Company. J. S. Brown, Jr., president of Motion Picture Arts, Inc., New York, produced this technical film which will be ready for distribution to the non-theatrical field in June.



PEDAGOGICAL RESEARCH

IN VISUAL EDUCATION



Edited by MAXIMILIAN P. E. GROSZMANN, PH. D.

Educational Director of the National Association for the Study and Education of Exceptional Children

SCHOOL BOARD TESTS CHILD REACTIONS TO HEALTH FILMS

Convincing Experiment in Ontario School Amazes Teachers and Scores Points for Visual Instruction

BY MURIEL E. BRUCE

AN interesting and instructive experiment was recently tried in a certain district of the Province of Ontario, Canada, and the results will be an awakening to those people who look upon educational motion pictures as an expensive fad.

Members of the school board believed that the only way to decide this question was to find some educational pictures somewhere, show them to the children, and note carefully the reaction. They chose pictures from the library owned by the Ontario Board of Health, and this organization gladly agreed to cooperate, sending an operator, machine, and a few—a very few films. The children were given one showing of these pictures and then, the following day, without previous warning, they were told to write compositions on the picture they had liked the best and from which they had learned the most.

"IN THE MORNING THEY WASHED"

The two pictures that made the big appeal were *Jinks* and *The Modern Health Crusade*, both from the National Tuberculosis Association. The results in the shape of compositions speak for themselves. One baby eight years old turned this in on the *Crusade* (it reads like *vers libre*):

"Once upon a time there was a little boy and girl.

"Who did not wash their teeth and hands and face.

"One day their teacher told them to wash.

"So the very same night they dreamed that a wizard named Merlin he opened the window.

"And later he took them down stairs.

"And then a dragon came.

"And then a lady dressed in armor killed the dragon.

"It was the teacher.

"In the morning they washed."

What more was necessary? She got the main points, and she was only eight. A boy of nine got the details of the story mixed, but the main idea clear. If he could have seen the picture a second time he would have grasped it better. He says:

THE "PRICE MEDDLE"

"One day I went to a show. It was about health. I saw a little girl and boy. It showed the little girl and boy in their class room and the nurse was telling them about germs and the little boy and girl were very dirty.

"The next night the little boy dreamed about a man. He came and opened the windows to let the germs out. Then he showed a big animal, it walked slowly, and the boy said, 'Save me.' It was his teacher. Then he awoke his sister and told her about it. In the morning when they awoke they washed their teeth and hands and face with soap. When they went to school that morning they got the price meddle. (Prize medal!) There were other things too."

Evidently he realized that he had not remembered all the details, and if the experiment had been tried a second time, he would have instinctively sharpened his mind to get them all. A French boy of ten wrote a description of *Jinks* that was exhaustive down to the last detail. He got the whole story:

A HEAD FOR DETAILS

"Early in February we had a lesson in Hygiene. I was in a good place and could see everything. They showed many pictures, but the one I think we can learn most from was this one.

"There was a man, who was unhealthy, and when he went to work it was against his will. One day his boss came in just as he had stopped working because of a pain in his lungs. He lost his position at once. As he was walking home along the street he came to a building which was an insurance office. He went in, but they said they didn't insure wrecks. He went to see a doctor who made him cough, and caught a germ and made him watch it. He watched it only for about a minute, and then ran home as fast as he could, jumped in bed, and soon was asleep. He had a dream, and in that dream he saw two big germs and an army of children coming to live in his lungs. Immediately he took fresh air and exercise and opening his windows let in fresh air." . . . Etc. to the end of the picture with all the details correct. He even quotes a title that impressed him—"Whoever follows this rule shall be healthy."

TEACHERS AMAZED AT THE RESULTS

The majority chose *Jinks* as the favorite, among the older children (up to 12 years), but the babies under ten all liked *The Modern Health Crusade*. Every one of them registered the appearance of the dragon, and the opening of the windows to let in fresh air. The little ones did not discover where the dragon came from (he grows from a germ out of the glass of milk) and only about two per cent of the older ones registered this. About half of them connected the knight in armor with the teacher. One boy who fell down on all the details of the *Crusade* in the early part of the picture was the only one who identified the magnifying glass in the hand of the wizard Merlin. Another baby got her story completely muddled up but triumphantly said that the germs could not live in cold air. And she remarks at the end of her jumble that "there were some other pictures that were nice."

The teachers expressed astonishment at the wealth of detail in the essays. They are beginning to believe the statement made by a famous educationalist the other day that the mind absorbs forty times as fast through the eye as any other way. And now these teachers are demanding machines and films—and they will get them! All honor to the pioneers!



SPECIAL MOVIES FOR KIDDIES

The newspapers have been discussing the problem of suitable movies for children. The *New York Tribune* says that although children are such enthusiastic supporters of the movies, but little is being done to produce pictures suitable for them. At the better theaters, indeed, "the type of picture is on a higher plane than the common hectic and lurid reels, but aside from new reels or a few films there is seldom told a screen story that has any distinct appeal to children. The story is of grown-ups and their doings." The *Tribune* suggests the development of a specialized movie industry, which would film for children's eyes "the fairy stories, Mother Goose, the fascinating experiences of the youth of all nations, folk-lore, understandable historical facts."

RESEARCH IN SOCIAL HYGIENE

An important basic psychological study of motion pictures has been undertaken in relation to venereal disease campaigns. It is published in extracts in the April issue of *Social Hygiene*. The report is from the pens of Drs. Karl S. Lashley and John B. Watson, of the psychological laboratory of Johns Hopkins University, and can be obtained in its complete form from the American Social Hygiene Association, New York.

We can call attention only to some of the high lights in this report by quoting mainly the words of the investigators. The report throws light upon the entire problem of the psychological effect of motion pictures, and is therefore of paramount importance.

The motion picture, say the investigators, within the last few years has come to reach a wider optience than any other educational agent, with the exception of the press and the public school. It is still largely recreational in character, however, and its possibilities for educational propaganda have yet to be exploited. One finds discussion in popular and educational writings of the merits of the motion picture as an educational agent, but this discussion seems to be based chiefly upon vague and dubious psychological notions that visual presentation is superior to auditory, that the interest of movement will be effective in fixing the material presented in memory where less vivid presentations might fail — speculations which have at present no actual support. They fail to take into consideration the passive attitude of the subjects in viewing the pictures, the seeking of the theater for amusement, and the trifling character of the material which the public has been educated to expect from ordinary films. The investigation of the educational effects of sex-hygiene pictures should give rather valuable data, therefore, upon the real educational value of motion pictures in general as compared with other educational methods. The investigators measured the information of the optiences before the pictures were shown and after the performance, and compared the results, checking the data gained from questionnaires by personal interviews.

From a number of films treating the same subject one called *It to Win* was selected for extensive treatment. It was originally intended for use in the training camps. The reasons for selecting this film were: first, that it seeks to impart both the information and a definite emotional attitude; second, it employs dramatic methods for emphasizing some educational features and yet contains a certain amount of data presented without pictorial illustration; third, it is so organized that it may be used without any accompanying lecturer and without verbal introduction of any sort; fourth, it is perhaps the most direct in its method of presentation of any film in use.

One of the general observations was this: certain temporary harmful effects were noticed only when the film was shown to mixed optiences of men and women. Whenever it was shown to men or women only, no such effect could be registered.

EMOTIONAL REACTIONS

The chief emotions aroused immediately are horror at the pictured effects of the disease and fear of infection. But in general the persistent emotional effects of the picture were slight. Numbers of the optience were aroused temporarily but, as is true of all educational measures that are not followed up continually, interest quickly died out, and the studies showed that the effects of the film upon subsequent behavior were too slight to be detected.

One of the criticisms directed against the film was this: The picture appeals primarily to the fear of disease and does not take into account the most important instinct of which advantage might be taken for moral education. It makes no appeal to that "deep-seated reverence of every man for a pure woman," to the parental instinct, with the desire for protection of the weak and pity for the suffering.

The data obtained show that this criticism is justified. The scenes showing lesions are second in frequency of mention. Those making appeal to other emotions come far down in the list. Admiration for the strength of will, the most effective of them, falls into seventh place, the appeal of the "sweethearts at home" reaches seventeenth place, and those involving parental feelings excite equally slight attention.

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EDUCATIONAL FILM MAGAZINE

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COMMUNITY

THE PUBLIC SCHOOL AS THE NEIGHBORHOOD MOVIE THEATER

Recreational, Educational, Social, and Civic Possibilities—Practical Problems to Be Solved—The Big Downtown Theater and the Community Center Theater

BY DOLPH EASTMAN

Editor, Educational Film Magazine, New York

CONGRESSMAN KELLY said last night in the course of his address at Central High School that the United States had given to the world two great free institutions—the public school and the post office—without which, he added, America could not have become the vast, unified, democratic nation it is.

May I not add a third great institution to these—the motion picture—also a democratic institution, which the United States has given to the world? Speaking the language of lifelike pictures in action, symbolizing the marvelous activity of America—the universal language with but one visual dialect understood by all races and classes of men—does not the movie link up with the other two, the school and the mail? Is it not even more powerful as a nation-builder than the press which speaks many languages?

The public school for education, character, and citizenship; the public post for inter- and extra-communication and continental development; the public movie for the coordination, extension, and visualization of the other two and for that larger individual and national and international, I may say, world, development which we are facing in this post-war period.

If, as Congressman Kelly and other speakers have proposed and as actually has been done here in Washington at the Park View School, the public school should house the community post office, are there not equally potent reasons why it should house the community motion picture theater; why it should be made not only the exhibition center but the supply center for films for community use from its own school or film library?

667 SCHOOL CENTERS FUNCTIONING

Strange to say, the notion that our public school plants represent a huge investment of public funds which it is not good business to let lie idle is of recent origin and growth. In pre-war

days we scarcely knew the meaning of the term school center or community center except in isolated instances. Even today there are but 667 school centers in this country, according to the latest figures compiled by Clarence Arthur Perry for the Russell Sage Foundation, and of these only 132 were open more than four

evenings a week. Nearly one-third of the total, or 198 centers, were open only two evenings weekly.

Now with less than 700 school centers out of a possible total of public school buildings suitable for the purpose of, let us approximate, 100,000, or less than one per cent, it will be recognized at the outset that the movement itself is mere infant insofar as numbers and national influence are concerned. Mr. Perry reports a steady and healthy growth of the movement whose importance, significance, and community value cannot be measured in terms of statistics but only in terms of human helpfulness and individual betterment.

If, therefore the school center idea is still mainly an idea, uncharted and undeveloped, large possibilities but still small and crude in local application, what shall we say of the school community center as the neighborhood

motion picture theater—a notion which, to my mind, is the *ultima* *thule* of such possibilities? Reverting to the figures quoted, we find that most if not all of the school centers listed employ motion pictures for entertainment, educational purposes, or both. It is not reasonable to infer that the movie because of its super-popularity, its crowd-attracting and interest-holding value, should form the keystone of the community arch and that no plan for the development of a social center can be devised to operate successfully unless the movies are to serve the foundation as well as the main walls of the building?

FUNDAMENTALS AND ESSENTIALS

Before we take up the problem of the neighborhood picture theater as such, let us get down to fundamentals and elementary understandings. The public school is owned by the people and



ONE of the most convincing arguments for the establishment of public school movie theaters everywhere is the fact that they will draw children away from the commercial picture theaters where the influence on the child mind is in many instances injurious, even fatal.



THE community center movie theater as a source of unadulterated Americanism and a civic and industrial teacher will become a vital factor in American social life.

is for the use of all of the people of the community. It is a public building in the same sense as the free public library or municipal bath-house. While it is true that the public school is intended primarily as a place for instruction and training of the young, no valid objection may be offered to its use as a public forum or meeting place. A democracy would lose its character if this were not the case. Why, then, may we not carry the scheme a step farther and make the public school — your school and mine—our meeting place of public entertainment as well as of public instruction, discussion, and protest? Play has its victories no less renowned than study, work, and money-making. Play is the safety valve and at the same time the governor of the human engine. And the public school is just as logically the people's playground as it is the people's forum and the study hall of the people's children.

The movies today are the playtoys of millions. They will not always be, for the day will come when the motion picture will be deemed a public ally and instrument no less valuable than the daily press, perhaps more valuable. But as the screen is still the people's playground, and gradually becoming the people's subtle teacher as well, does it not seem natural that the public school should be the movie unit of the community, the movie center to which all others in the community should be subordinated? The church has been mentioned as the natural neighborhood picture house, but why? There are churches of various denominations in each city or town; even rural communities are divided into sects; and if we adopted the church plan, we should have division, confusion, lack of concentration, dissipation of community energies. No, the public school is the logical and the natural and the inevitable motion picture theater of the local neighborhood, and as cities and communities tend more and more to subdivide into little communities or neighborhoods the school center will tend more and more to serve as the diversional outlet for the residents of its own restricted section.

What about competition with existing movie theaters in the neighborhood, offering doubtful but sprightly entertainment and operated solely for profit? What about competition with the church which is giving mid-week picture shows to help raise funds or attract adherents? What about competition with the other attractions of the town or rural community, when there are any?

The answer to these three questions is the same: Let the school center provide the best motion picture program and project the clearest pictures and let the school musicians or orchestra furnish the best music, and the problem of competition will be solved. If the school movie show falls below the standard of the commercial theater or the church, the crowd will flock to the better presentation. If the school is to serve as the picture theater of the neighborhood or of the community, it must create high standards and live up to them or it will not survive. And this is true whether competition exists or not.

Another fundamental question arises which has to do with the ethics of the matter. Is it right for the public school to become the neighborhood picture house and deprive theater owners and managers of their livelihood? Is it right for a public institution to enter into competition with private citizens who pay taxes so that their children and the children of others may receive a free education?

I do not know whether I am supposed to touch upon all phases of my topic, and this delicate ethical question I shall not attempt to answer or discuss at the moment. It is really a matter for the public conscience and if the public is satisfied on this point, no more need be said.

Now let us consider some major problems.

As to the character of the motion picture programs to be offered in the school center, the selection of the films, the pre-viewing and booking, the purchasing of prints when that is possible, the building up of a film library by and within the school for community uses.

All of these are large problems and have taxed and are taxing the ability and ingenuity of hundreds of school motion picture managers in all parts of the country. Within my allotted time I cannot do more than skim the surface of the possible solution of these problems.

If the picture show is to be an entertainment then the films must not be dull in any one spot, but really entertaining, clean, wholesome, bright and full of good cheer. If it is to be educational—and by this I mean of instructional, informational or cultural value, not necessarily didactic or pedagogical—then the films must be carefully culled with this single end in view. A combination of entertainment and education requires still another standard in selecting films and making up programs. A teacher who is above the average in mental keenness and psychological insight can be trained to become in time a skilled specialist in program making.

The rental of films, which involves pre-viewing and booking, has become in many instances a complex and difficult matter, insofar as this applies to renting from theatrical exchanges. It is largely a case of take it or leave it. Sometimes the local exchange will have a print available for a school; often it will not be, and a substitute must be booked. Frequently the exchange will not project the picture for the booker. Sometimes the rental is high, beyond the reach even of theaters. On the other hand, most theatrical exchanges now in most sections of the country are conscientiously striving to serve the schools and other institutions and organizations. Also, in many cases a special low rental is offered to the school. I know of cases—many of them—in which the theater manager helps the school select and book films. The reason pictures should be viewed by the school representatives before showing to the public is because in most instances cuts will have to be made in the dramas and comedies, and occasionally in some short subjects.

The question of a school buying prints and possessing its own film library, just as it has its own book library, is an important one and too important to discuss here with the limited time allowed. With the coming into the market of an unburnable or non-combustible film stock in the near future, as seems likely, and the abolition of all restrictions on the storage and use of film, it will be feasible and, perhaps, advisable for many schools to possess film libraries of their own. Certainly community film libraries will come into being, and from these school community centers will draw subjects for their programs. The convenience, economy, availability and general desirability of the plan are apparent.

Shall the school movie show be free to all, or shall an admission fee be charged? This is a question which, I believe, most school authorities have decided in favor of paid admissions, ranging all the way from a nominal price, barely enough to cover the expenses, up to a price more than sufficient, leaving a surplus fund for the use of the center for film and other purposes.

Objections have been raised to both methods, the free and the paid, but the latter seems the better way. It is axiomatic and true to human nature that anything which is obtained without cost is not appreciated. The point has been made that a public

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AGRICULTURAL



INCREASING FARM EFFICIENCY WITH FILMS

MOTION pictures have been used to add efficiency to the manufacture of pump handles and the raising of children, but the Illinois Agricultural Association is the first organization to plan the use of the film on the farms.

According to an announcement made by the association from its Chicago headquarters a corporation is to be organized for the purpose of producing the films and distributing them to the county farm bureaus, where they may be seen by every farmer and farmer's family in the state.

Seven county bureaus already have projectors, but there are not enough films of the kind they want to keep them busy. The state association plans to build up a film library to give them movies throughout the year. Publicity and education are chief fields of material the farmer films will draw on. The announcement says in part:

"It is the intention to organize this corporation for profit, so that there will be income enough to continue and increase the production year after year. It is the intention to interest outside capital within a year or so, at the same time keeping control within the association, and extending the production into a monthly agricultural news film.

"It is hoped to produce agricultural films for which there is a demand, whether it be a film of the United States Grain Growers, Inc., or of a local shipping association. The publicity department already has six reels of government films and is about to produce a four-reel film built on the farm bureau and its problems."



"A ROMANCE OF THE HARDWOODS"

A ROMANCE of the Hardwoods was produced by Atlas Educational Film Company of Chicago for the Trade Extension Department of the American Hardwood Manufacturers' Association, and has received the endorsement of California University and Iowa State College of Agriculture and Mechanical Arts. It treats the story of hardwood from the viewpoint of education and many of the scenes filmed in the Tennessee mountain regions are remarkable.

The first stage in the process of converting trees into interior trimmings is cutting down the timber with great cross-cut saws, a tree of average size requiring fifteen minutes to fell. A notch is hewn in one side so that the tree will fall in the right direction. The timber is then sawed into log lengths and picturesque oxen teams driven by bare throated negroes "snake" them through the forests. This is perhaps the most arduous chapter of the story. Often the mud is knee deep and it is necessary to utilize tractors. The lumbermen frequently find the railroad tracks two or three feet under water, and are obliged to stop and build spur tracks. The tractor crashes its clumsy way over steep grades, through muddy valleys and over rough underbrush. In the dense east and mid-southern forest of the United States are oftenest found the red gums and poplars that make the finest types of polished cabinets.

The logs are carried into the log yards on paths or skidways, and in the case of large operations steam skidders are used. Steam cranes lift the timber into the mills. Sometimes when waterways are available the logs are shot into the mills, the loggers acquiring skill and daring in riding the logs. The timber is loaded on trucks and washed after being propelled onto log decks. It is then pushed by steam power on saw carriages for sawing into boards or for quarter sawing. By means of saw-edging machines it is trimmed to the standard size, inspected and graded by experts, and piled in the yards for air drying. The length of time necessary for kiln drying is determined by the moisture content.

Veneers are obtained either by rotary cutting, sawing or slicing. The logs are steamed in great vats, then the bark is easily removed. Rotary cut veneer comes off in beautiful thin slices. The final steps in the process come when it is mechanically dried, put under pressure, so it will not curl or split, and the finished hardwood is ready to be shipped to the consuming manufacturer.



NEW METHOD OF MAKING HAND-DRAWN TITLES

AN entirely new method of producing hand-lettered titles for films of all descriptions is offered by Arthur Weil of 220 West 42nd street, New York City. Much quicker and better service and, in some cases, a considerable saving in cost of titling are claimed for this unique invention of Oscar Choulnard, known as the Titlegraph.

RURAL MOVIES SOON A REALITY

A FEW years ago it was an exceptional occurrence to have a meeting of all the members of a community. Perhaps at a school or Christmas entertainment the community would turn out in numbers because the children were going to be there and every proud parent wanted to see his boy and girl on the platform. These neighborhood meetings were very few, however. Today the conditions are different. There are many contributing influences which have brought this about. The automobile has done its part. Agricultural county speakers have helped much in arranging meetings for the neighborhood and providing speakers for them. Consolidated schools are furnishing assembly places where the whole neighborhood may gather.

There is still a wide field where the consolidated school, or even the public school will, in the near future, fill a long-felt need in the community. It will be but a short time until individual electric light plants will be installed in all schools and with the advent of electricity will come the possibility of community movies. It will not be necessary to go to the city to see them. And for real entertainment and educational work there are few things that are as good as motion pictures. One may travel to the four corners of the earth with them. A good film showing the best up-to-date methods of agriculture would have a tremendous value in the rural community.—Bemidji, Minn. Pioneer.



EXTENSION WORK AMONG NEGROES FILMED

HOW the negro farmer of the South is becoming a more prosperous and contented citizen through the influence of agricultural extension work is shown in a new motion picture produced and recently released by the United States Department of Agriculture. The picture was made in cooperation with the Alabama Polytechnic Institute and Tuskegee Institute.

The picture is in two reels, under the title *Helping Negroes to Become Better Farmers and Homemakers*. The central character is Rube Collins, a typical negro farmer. He is brought in touch with agricultural extension work through his discovery that the boll weevil is ravaging his cotton fields. Through the county agent he learns how to raise cotton despite the boll weevil and how to diversify his crop so that his farming will bring a good return. Later on the film shows the appointment of negro extension workers, both men and women and their work among negroes. Another feature of the film is "movable school" which carries instruction for farming and home work direct to the farms. The picture ends with a family scene at the Collins home and a phonograph fading into the strains of "Suwannee River."

The picture will be circulated through the distribution system of the department and cooperating state institutions. Copies may be bought by authorized persons or institutions at the cost of manufacturing, which is about \$80 for the two reels.



"FROM ROE TO REEL"

FROM *Roe to Reel*, filmed by the Michigan State Conservation Commission for educational and entertainment purposes, shows a depleted stream and a despondent angler; fish culture as carried on by Michigan, and, finally, the replete stream with the angler's basket filled with trout. A feature of the picture is a fantasy in the form of a burlesque called "The Trout Banquet." In the picture Prince Zalsman prepares a table in the stream to banquet the nobility of the AuSable. Then come some entertaining stunts by the trout. The just into the table dishes in quest of food, eat food from the hand of the prince, etc. The Prince, being a generous person, feeds the remainder of the banquet to the rabble. A thousand trout scramble at once for the remnants. There are splashing, flashing, dashing fins, tails, scales and silvery sides. It is a phantasmagoria that will delight the heart of both layman and sportsman.



The Motion Picture Division of the Associated Advertising Club of the World will hold their convention at Atlanta, Georgia, the week of June 18. Each day of the convention industrial motion pictures will be shown continuously from 10:30 A. M. to 10:30 P. M. at the Atlanta Theater. Films used in national and local campaigns will be projected on the screen and the publicity campaign explained in detail. Harry Levey, president of the Screen Advertisers Association will arrange the programs.

NATIONAL DISTRIBUTION AT LAST FOR NON-THEATRICAL FILMS

New Organization Will Have Exchanges Everywhere and
Promises Real Service to Both Exhibitors
and Producers

ALL non-theatrical exhibitors will welcome the new \$650,000 organization known as National Non-Theatrical Motion Pictures, Inc., with exchanges and sub-exchanges in the key cities of the United States similar to the system of theatrical exchanges. These distributing centers will have the benefit of nation-wide publicity and exploitation campaigns on all film subjects released through the organization. Harry Levey, president of the company, is recognized as one of the greatest exploitation experts in the motion picture industry and every picture will have the benefit of his broad knowledge of promotion work. He is also thoroughly familiar with the non-theatrical field and its many channels of class distribution and exhibition, as he has been releasing industrial-educational films for several years to clubs, schools, churches, community centers, and industrial plants.

A GREAT STIMULUS TO NON-THEATRICAL PRODUCTION

No greater stimulus has been given to the production and exhibition of films exclusively for non-theatrical use than the founding of this new organization with an efficient service to producers and exhibitors. The exchanges will be managed by intelligent men trained in the motion picture business who are at the same time familiar with the requirements of local non-theatrical exhibitors and such exhibitors will receive courteous cooperation in booking pictures and selecting programs. In addition to supplying films the exchanges will also have service departments where the many vexing problems of the non-theatrical field will be met and solved. This will include assistance in selecting individual pictures on subjects for a specific purpose and advice in the choice of projectors and equipment.

More than 400 reels are already on hand in the vaults of the home office, comprising the following classes of films: Agricultural, Biblicals, classics, clinicals, comedies, dramas, historicals, industrials, instructionals, juveniles, scientifics, technicals, topi-

icals and travelogs. Among these are included photoplays of educational merit and school films on agriculture, astronomy, biology, chemistry, civics, government, geography, history, home economics, health and sanitation, industry, mathematics, physics, and sociology. Notable among these is the Park series on astronomy, geography, and popular science, which is unique. Another unusual series is a presentation of microscopic and marine life. Copies of these films will be placed in all exchanges for rental at reasonable rates to the institutions within the territory, other than theaters.

NATIONAL DISTRIBUTION OF NON-THEATRICALS NOW ASSURED

A serious drawback to the production of truly educational films has been a discouragement to producers in their attempt to dispose of such productions profitably. Despite the urgent and growing need for such films, they were a drug on the market because of lack of distribution facilities. While the schools were clamoring for scientific pictures, it was impossible for them to obtain films already existing at a reasonable price. This meant keen discouragement to the production of real educational films.

Through the new organization a wider outlet is now provided and producers are invited to submit their films to the company with the assurance of prompt and careful consideration and every cooperation in the placing of suitable pictures. Travelogs, scenic, animal pictures, microscopic studies, and in fact all films on subjects taught in schools and other institutions will be in constant demand and the company will gladly view and report on all such pictures submitted. Prospective producers of such films should confer with the officers of the organization, to learn from them the character of films needed and take advantage of the promised cooperation. On the staff of the corporation are experts in educational film production who know the special requirements of this field and how they can be met, and their advice to prospective producers will be of immeasurable value.

RESEARCH IN SOCIAL HYGIENE

(Continued from page 7)

The film failed to make any appeal whatever to well-informed men and women. Sentiments which were ridiculed by medical and like groups were applauded vociferously by the car men, soldiers, and others. It suggests itself to the investigators that special pictures should be constructed for different special groups. This coincides with what the editor of this department has claimed to be necessary in the differentiation of films intended for children of different racial and culture groups, only that here also the age groups should be considered. The investigation also corroborates our contention that a distinction should be made, in the case of certain types of pictures, between the sex groups. The investigators found further that the story form is not particularly advantageous in an informatory film, and that, unless the story has real literary merit, it detracts rather than adds to the effectiveness of the expository material.

No lasting effects were found. The retention tests show that the main facts were remembered very well for periods up to several months, but there is no indication that behavior is modified significantly.

The effectiveness of the picture thus seems to be limited to conveying information. While the dramatic portions of it do no active harm, it is doubtful whether they contribute in any way to its educative value or add to the interest which the facts presented have for the optience.

The appeal to fear, as made in *Fit to Win*, has practically no behavior value. It is possible that an appeal to other emotions might be more effective in modifying conduct. As used in the existing films, the emotional appeals are not effective in modifying behavior, but they are effective in emphasizing information.

The one place where the investigators think we can hope to effect permanent control of sexual conduct through education is in adolescence. Films of the type of *Fit to Win* are not adapted for use at this age, and it is doubtful if any motion picture will ever be as satisfactory here as other educational methods, since there is need for adaptation of the material to the individual requirements of the youth. The film seems, however, effective in arousing in adults an appreciation of the need for education and control of sex instincts in adolescence. The most promising sphere of usefulness for motion pictures of this kind would seem, therefore, to be in building up a public opinion which will favor the utilization of other educational methods which can be better adapted to the individual needs of children and adolescents.



RELIGIOUS

THE CHURCH CINEMA IN OPERATION

A Canadian Church and Its New Ally—The Inside Story

By REV. M. C. MACKINNON

Pastor, Hallville Presbyterian Church, Mountain, Ontario, Canada

EVERYWHERE people were talking about a New Era and a Forward Movement, and it was generally realized that a new day, great with task, had dawned for the Christian Church. We needed no new gospel for the regeneration of individual or society, but we needed a fresh interpretation and new applications of the Gospel we had. More than anything else we needed new methods. Our farmers were keeping abreast of the times, employing new methods and acquiring new equipment almost every year. Why couldn't the Church have new equipment and employ modern methods? It clearly seemed small wonder that so many churches were inefficient. Indeed the wonder was that churches were as efficient as they were. What other institution could have retained even her measure of vitality and usefulness without employing modern methods and equipment?

WHY NOT A CHURCH CINEMA?

There was the cinema, moulding the thoughts of millions of people every week and very improperly a rival of the church. A powerful agency, it was at first ignored by all except commercial amusement houses, but was now adopted by industry, schools, colleges, universities, Y. M. C. As., Red Cross societies, and provincial, state and national governmental departments, and at last by the Church. This remarkable invention seemed to hold tremendous possibilities for good; why allow the devil or secularism a monopoly on it? Clearly in the creative mind behind all inventive genius no such monopoly existed. Realizing this, churches, Protestant-Catholic and Roman Catholic in the United States of America were already using the cinema as a factor in church activities. In England also at least two dioceses were arranging for a weekly "Church Pictorial." Any doubt of the new movement was swept away by the news of that epoch-marking event, the centenary celebration of the missions of the Methodist Episcopal Church at Columbus, Ohio, where gathered in 1919 the world's greatest motion picture audience before the world's largest screen. The cinema was officially adopted for the service of Christ.

LOCAL OBSTACLES OVERCOME

At Mountain, Ontario, these developments were followed with great interest, and the announcement that the International Church Film Corporation of New York would soon provide a

weekly film service suitable for church use was received with delight, inasmuch as it promised to place the church cinema within our reach. Formidable obstacles still remained, however, the most obvious being the lack of electric light. But a willing people easily overcome obstacles. At a full congregational meeting, after a sermon on "The New Church for the New Day," the pastor proposed a church cinema for community service. He offered to procure a projector for the purpose if the congregation would instal an electric-light plant. The offer was accepted and the congregation decided unanimously by standing vote to inaugurate a regular weekly cinema service. A one-year contract was signed with the International, a 3 k.w. Delco lighting plant



REV. M. C. MACKINNON is a native of Prince Edward Island. He studied at Dalhousie University; Presbyterian College, Halifax, Nova Scotia; Columbia University and Union Theological Seminary, New York City, taking the M. A. degree at the former and the B. D. degree at the latter institution. Mr. Mackinnon has spent the past year in further study at Edinburgh, Scotland. He writes the editor concerning this article:

"Partially as indicative of their appreciation of the church cinema the congregation of 115 families recently increased their minister's salary from \$1800 to \$3000. As to the church cinema movement in Canada the situation is peculiarly difficult and we hope that some of the existing institutions in the United States may soon open up distributing centers in Canada for their pictures suitable for church use. Many inquiries for films are being made by Canadian churches."

was installed, a regulation fire proof booth was built in the auditorium as the only suitable place available, and a new 6-Power's Camerograph was set up fully equipped with rheostat motor drive, and nitrogen lamp. A 600-watt lamp was found to give ample light. Our policy was to have only the best standard equipment and to this end nothing was neglected. All requirements of the fire underwriters were met, inspection was satisfactory, passed, and our church now has the most up-to-date cinema-equipment for showing standard film without marring to any degree the appearance of the auditorium. Indeed, one might enter and be seated without noticing either the booth or the screen. The latter was a "spring-roller" screen rolled up to the ceiling when not in use and the former was snugly suspended from the ceiling over the main entrance.

A licensed operator was next needed. We had none in the community and could scarcely afford to hire one. The situation was met by the pastor who had studied a text-book on the subject and acquired further knowledge and experience in various moving-picture booths from Halifax to Montreal. This enabled him to pass the necessary examination before the inspector and become a licensed operator.

FILM SERVICE

The question of film service offered the next difficulty. The International Church Film Corporation were for the time unable to keep their contract. They had set themselves a great task and had allowed themselves too little time to organize a service for several thousand churches. Besides, they had no distributing center in Canada. The result was that although we had ma

arrangements regarding customs clearance and censorship, we were disappointed in not receiving the promised church service of missionary and other religious films. Fortunately, however, our plant was not to remain idle. We were able to secure some splendid pictures from the Provincial Moving Picture Bureau, the Department of Soldiers' Civil Re-establishment, the Department of Trade and Commerce, Specialty Film Import, Ltd., Famous Players Film Service, Famous-Lasky Film Service, the Fox Film Corporation, the United Artists' Corporation, and the Regal Films, Ltd., the last-named releasing Ford pictures. With the help of lists from these exchanges and the *Canadian Moving Picture Digest* we learned what films were on the Canadian market. Then enlisting the aid of the EDUCATIONAL FILM MAGAZINE, of New York, and other similar magazines, we selected a list of recommended films and secured press-sheets of the same, and finally selected the most suitable for our use. Thus with the sympathetic interest of the above department and exchanges we were able to hold our inaugural service on November 21, 1919, and since then have had a plentiful supply of good pictures.

FRIDAY EVENING PROGRAM

Our year was divided into two seasons. During the winter months we put on a weekly Friday evening service of five reels, including educational, agricultural, scenic, industrial and news pictures, offering a splendid opportunity for community education. Different phases of farm life were dealt with, also schools, good roads, hydro-electric service and other subjects of practical interest. During the summer months, a series of great photoplays were shown, including *Les Miserables*, *Evangeline*, *The Life of Nelson*, *Uncle Tom's Cabin*, *Rebecca of Sunnybrook Farm*, *The Miracle Man*, *Everywoman* and *Pollyanna*. Each picture was well advertised in advance. Programs were printed, the local newspapers cooperated, and large posters were put up. Interest was stimulated, moral values indicated, and reading encouraged.

ATTENDANCE

The attendance from the first was good but especially so when photoplays were screened. When the first great feature was shown the large country church was packed and many could not get in, and with each succeeding picture the crowds grew. Every evening people were turned away. Then we darkened the windows and gave two showings, at 7 and 9 p.m., and still the accommodation was taxed to utmost capacity and some were turned away. Everybody seemed to be out, young and old, no matter how busy the farming season. The farmers left their seeding, haying and harvesting and brought their younger children to the first showing at 7. The young men and women stayed home to attend to the evening work, and came at 9 o'clock. All classes and creeds were represented, Roman Catholic and Protestant. It was a real community service appreciated by all. In keeping with the place the best of order obtained. Singing and orchestral music was interspersed through the service, slides being freely used.

SUNDAY EVENING SERVICE

Throughout the year a single reel was usually shown at the beginning of the evening service on Sunday evening. In the absence of definitely religious films we made the best use of pictures available. Several on Canada's treatment of the returned soldier were easily adopted for addresses on reconstruction. One on tuberculosis fitted in with a health talk on "Tuberculosis Sunday." Another, dealing with medical inspection of public

schools, served as a prelude to an address on "Education." Then other pictures served as striking points of contact to illustrate and emphasize religious truth. A picture showing the great waste of water power in Canada was very effective in connection with a sermon on the sin of waste, especially of manhood and womanhood, of unused moral and spiritual forces: John 6:12. Another picture showing a German submarine in Toronto harbor gave an impressive departure for a sermon on the need of home missions, and some wonderful scenics filled the atmosphere with reverence, the earth as well as the heavens declaring the glory of God and the firmament showing his handiwork. As the pictures were thrown on the screen, the pastor quoted here and there a verse of Scripture in passing comment, and then as the full congregation sang from the slide some old appropriate hymn, he must have been dull who could not sense the Presence and deaf who could not hear Him speak. Often we were reminded that

"The Earth is crammed with Heaven,
And every common bush afire with God;
But only they who put off their shoes . . ."

Sometimes the Sunday evening sermon was linked up with a coming Friday evening picture. "The Christ-Way with a Bad Man" pointed to the moral wealth of *Les Miserables*, or "The Ministry of Gladness" unfolded the Christian teaching of *Pollyanna*. On two Sunday evenings the features *Fires of Faith*, a Salvation Army picture, and *The Bluebird*, from Maeterlinck's wonderful drama, were shown.

(To be concluded in July issue)



FILM THOUGHTS FROM A CITY PASTOR

Pictures Counteract Influences of Commercial Theaters—Church Movie Show a Family Affair

REV. PAUL E. BAKER, the "little minister" of one of New York's uptown churches, Morningside Presbyterian Church, has like many others in the service been looking about for an appropriate and attractive means of making the church a place "where folks like to come to." As so many others of his profession have done, realizing that when the world decides to move, they must pick up traps and hurry along with it, he has embraced the advantages of the screen to persuade his people that the church can provide for them among its many blessings, entertainment just as good as the theater. And so he writes in a letter to this magazine the following interesting account:

"During the past winter we showed both moving picture films and lantern slides in the Morningside Presbyterian Church. We found the interest in such evening programs very encouraging, and believe that it repays all the effort necessary to present such a display. Any student of human nature realizes that the appeal to the eye is much greater than the appeal to the ear. Film companies are getting out a large number of pictures that are especially fitted for display in churches. The church that fails to utilize this splendid method of spreading the message of "good-tidings," and is able to do so, is not abreast with modern life.

"The Church has always been slow to adopt progressive thought and methods. In many cases it has been well for the Church that it moves carefully. But the movie has demonstrated its usefulness for service in the kingdom. The church that presents good pictures is counteracting the influences of pictures displayed in commercial houses which are not always of the higher type. The screen will not interest merely one group in the church as do most other services. The children, the parents and the grandparents will attend the church movie in a body. I, for one, after having had pictures displayed in the church feel that they have a vital service to render for the Kingdom of God, with the provision added that they be carefully chosen. The public is interested in them and will attend their message with eagerness.

"If women's clubs or individual women want to be instrumental in bringing better films before their children—and no one disputes that such action is needed!—they have the power in their own hands. They have only to do as they have done in countless other matters; use the united purchasing power of their dollars and the united weight of their influence for the good film and against the bad."



"THE FOUR HORSEMEN OF THE APOCALYPSE"

BY GLEN VISSCHER

And I saw, and behold a white horse: and he that sat on him had a bow; and a crown was given unto him; and he went forth conquering and to conquer.

. . . And there went out another horse that was red: and power was given to him that sat thereon to take peace from the earth, and that they should kill one another: and there was given unto him a great sword.

. . . And I beheld and lo a black horse; and he that sat on him had a pair of balances in his hand.

And I looked and beheld a pale horse: and his name that sat on him was Death, and Hell followed him. And power was given unto them over the fourth part of the earth, to kill with sword, and with hunger, and with death, and with the beasts of the earth. (Revelation, VI: 2, 4, 5, 8.)

THE picturization of Vicente Blasco Ibanez's great novel *The Four Horsemen of the Apocalypse* is an achievement. It ranks, in effectiveness, with *The Birth of a Nation* and *Cabiria*, perhaps the two greatest pictures ever filmed. Although not so massive in treatment its theme is immeasurably finer, carrying, as it does, a parallel expressed in highest symbolism—the vision revealed to the lonely exile John on the island rock of Patmos, that, after two thousand years, still teaches a lesson so lofty that none but the dullest can fail to profit thereby.

This screen version of intermingled romance and mysticism keeps the battle scenes subservient to those depicting the life history of Julio Desnoyers; the molding of his character, the story of his and Marguerite Laurier's love; and later, their spiritual awakening. The crowding pageant of events unrolls the story like a great tapestry woven with the vari-colored threads of human emotions, its background a dark web—the gathering war-clouds of world conflict. As if painted in hues of living light, we see the beautiful, bright-colored threads of life and love and hope entwined with the dark, ugly ones of pride, selfishness and hate, all stained, blotted horribly with blood and tears, when Greed unlooses the dread Dragon that spews forth with fiery belchings, the Four Horsemen. Then begins the terrible ride over the bleeding body and naked soul of stricken Humanity.

Shot through this whole fabric of conflicting forces and powers, the passion of individual loves and hates, there gleams a golden thread—spiritual perception—the Knower that visions the Cause back of All, and grasps the message; that sees the futility of Man's plans when opposed to God, of Might's warring with Right, of Hate's grappling with Love, of the eternal *vanitas vanitatum* of silly piling-up of earthly treasure, which "moth doth corrupt and thieves break in and steal!"

Don Madariaga, called the Centaur, by hard struggle and hard means, amasses his great fortune and is finally vouchsafed the joy of a grandson who is a boy after his own heart and an heir. But sudden death overtakes him, and against his intention, his fortune is shared by the hated German son-in-law's children, too. His heirs toss to the winds his advice, "Where a man can live comfortably and runs no danger of being killed for things he doesn't understand—there is his real homeland!" and leave Argentina to return to the Old Country. The German Hartrott goes, of course, to the Fatherland. The Desnoyers, the French son-in-law and his family, following this example, make France their home, that Julio (named for the Centaur) may study art and become a man, world-wise, and Chichi, his sister, make a "good match."

The Creole mothers, knowing only a simple life, are all aflutter.

Then begins the worship of Mammon. The Hartrotts are swollen with pride, blinded to everything by the glitter of military power, by their connections on the fringe of the War Lord's circle. In the end Hartrott sees *his* treasure, his sons, swallowed up by *Kultur*, fed, all of them, living sacrifices, to the God of War, the rider of the "red horse."

The Desnoyers succumb to the hypnosis of vanity and luxury, the elder Desnoyers' god, earthly treasure, taking the form of

(Continued on page 20)



METRO'S picturization of Vicente Blasco Ibanez' world famous novel, "The Four Horsemen of the Apocalypse", which was directed by Rex Ingram, has furnished the inspiration for a striking allegorical statue of The Four Horsemen—Conquest, War, Famine, and Death—by Lee O. Lawrie, noted sculptor and professor of sculpture at the Yale School of Fine Arts. Mr. Ingram is a former pupil of Lawrie and attributes his success as a motion picture director largely to the application of the art principles of sculpture to the making of photodramas.

REVIEWS OF FILMS

"SENTIMENTAL TOMMY"

BY MABEL G. FOSTER

IT is reported that Sir James M. Barrie has witnessed a screening of the Famous Players-Lasky adaptation of "Sentimental Tommy" and "Tommy and Grizel," and has expressed his satisfaction with the production. The approval of the author cannot but be gratifying to producers and actors alike, no less than to that great reading public which has for so long a time admired the works of the Scotch novelist and dramatist. It is one thing to satisfy the crowd; another and quite different matter to coordinate successfully with the creative mind that has brooded over the characters, breathed the breath of life into them, lived with them, and chronicled their motives and actions.

A study in personality *Sentimental Tommy* preeminently is; a delicate delineation of the artistic temperament plus certain individual characteristics which, acting in combination, furnish the plot. The artistic temperament is a phenomenon of constant interest to the average person: that inability of the artist to build air-castles and conduct life in a matter-of-fact world quite as if he were living in the castles; that bewildering and characteristic detachment which enables the artist to stand off and study his emotions while still involved in them; that thrice-mysterious faculty of reproducing the emotions of others without passing through the personal experience. To these creative faculties here were added, in Tommy's case, two qualities which always act as destructive forces in character-development, namely, a phenomenal infirmity of purpose and that difficulty of reaching conclusions that results from too much mental analysis and too little direct, concrete action. Between these contending forces of his mental world Tommy was tossed back and forth, much as in the external existence he was torn between the two women who well symbolize the inner struggle: Elspeth, the practical, tenacious sister and Grizel, the sweetheart, romantic and high-spirited.

Briefly outlined, the story of Tommy as related in the film is as follows: The orphaned brother and sister, Tommy and Elspeth, arrive in Thrums, the former home of their mother where interest immediately centers around "The Painted Lady" and her little

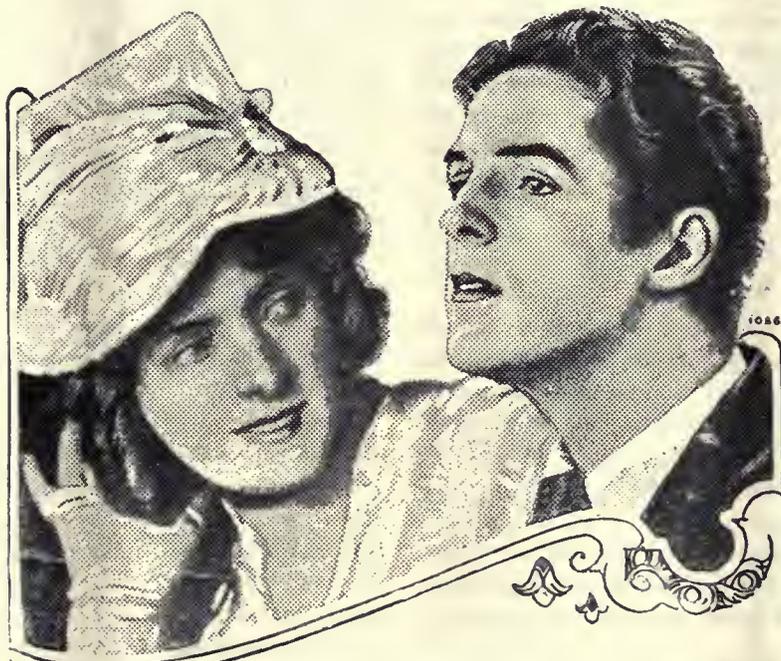
daughter Grizel, a child who is constantly reminded that it is wrong to be born. Chivalry, inherent in artistic Tommy, at once awakens in behalf of the beautiful, pathetic lady who is mildly insane a chivalry which soon extends itself to defend Grizel against the taunts of the village boys. In this connection Tommy sees himself a knight errant and at once devotes considerable time to deciding whether he is really sorry for Grizel or is motivated by the mental picture of himself in a noble role. When "The Painted Lady" dies and Tommy advises Grizel to run away he offers to accompany her, envisioning himself a gallant squire of dames . . . until he recalls his duty to that persistent and dominating little person, his sister Elspeth. To go or not to go? Torn between a chivalry the genuineness of which he questions and a brotherly responsibility he dare not shirk, Tommy presents the mental condition which is characteristic of him through well-nigh the entire story.

When he reaches manhood and finds himself the author of popular books, he faces the necessity of testing the genuineness of his affections for Grizel. Because half his nature holds the other half in contempt; because he has so many minds he despairs of making up any of them,

Tommy sacrifices the happiness of the girl who has loved him since her childhood. It is only through a terrible lesson that Tommy, like a ship whose ballast has righted after a long list, adjusts himself to the duty of reparation which life presents. Marriage and devotion to the girl whose mind has been weakened through the suffering he has caused her — this is the task the artistic temperament now aids him to perform. Tommy finds himself—the true, lovable Tommy, without a mental reservation or quibble; and love, being the greatest thing in the world, works the miracle of healing for the long-suffering, adorable Grizel.

Gareth Hughes' Tommy is particularly fine and feeling, and a keen comprehension of the whimsical delicacies of the role pervades his art. A wonderful sense of the silver-gray sunlight of Scotland has been achieved in the outdoor photography, transporting the spectator in imagination to the purpling slopes of heath-covered highlands.

Sentimental Tommy. Distributed by Famous Players-Lasky Corp. 5 reels.



MABEL TALIAFERRO and GARETH HUGHES in
The Paramount Picture, "SENTIMENTAL TOMMY"

"THE LORD'S VINEYARD"

By MABEL G. FOSTER

DURING a recent drive for funds the Catholic Charities of the New York Diocese exhibited in each of the 302 parishes of the diocese a four-reel picture *The Lord's Vineyard* to emphasize the appeal and show the scope and character of the charity work being done. The film, directed by Tefft Johnson, opens with a visualization of the celebration of the mass and the sermon of the archbishop. This is followed by recently-enacted scenes from the life of Christ illustrating the sickness, sorrow, and sin to which He ministered as He went about doing good. The history of Christian charity is traced through the ministrations of the Early Church and the monastic orders of the Middle Ages, these being linked with the extensive and varied activities of the New York Catholic Charities.

Continuity of theme and title leave nothing to be desired in this excellent production. Much has been made of artistic presentation of Biblical scenes, some of the views reminding one of the beauty so characteristic of Fra Angelico's earnest inspired frescoes in San Marco, Florence. The "inasmuch" idea has been reverently and beautifully interwoven throughout, modern charities being featured as the outgrowth of the Christ example, linking the Christian to his risen Lord through the spirit and practice of service. The picture is one of definite religious influence and value, no less than highly informative along the specific lines which it illustrates.



"WHAT HAPPENED TO ROSA"

By GLEN VISSCHER

WHAT *Happened to Rosa* loses much of its charm because the love story is highly improbable, this necessary "interest" being sacrificed in favor of Mabel Normand's clowning, for whom it serves as a vehicle. But it has two good points: First, it is funny, and since its fun is clean and decent, it thereby lifts one out of the too serious for a few minutes of perfectly innocent silliness and consequent relaxation. Second, it is an exposition of what powerful suggestion can do, reacting on the human mind, and it would be a good thing if all of us had the imagination and the incentive to try to be more charming, more beautiful, and more lovable, as did Rosa!

Mayme Ladd, a thin and work-weary department store drudge, seeking a dash of color in her drab existence, goes to an occult seeress and is told that she is not plain, shabby, big-eyed Mayme, but a fascinating, bewitchingly beautiful Spanish dancer; that her real name is Rosa Alvaro, and that to see her is to love her! Isn't a "fortune" like that worth the price? From then on, Mayme, or Rosa, as she now thinks of herself, strives to create, out of the void, love and romance, personified by a "dark, handsome" young man, spoken of by the seeress, with some funny, and some merely foolish, complications up to a happy ending.

Rosa could easily have been made a much more appealing character, a wistful sort of big sister to Sarah Crewe, but this story was evidently filmed for comedy purposes, mainly.



"THE NEW PALESTINE"

THE *NEW PALESTINE*, a five-reel motion picture featuring the reclamation of the Holy Land by Jewish pioneers was recently shown in the Pabst Theater, Milwaukee, Wis. Besides scenes of the schools, land cultivation and mode of living, there are scenes of the British military campaign against the Turks under Gen. Allenby, and of the laying of the foundation stone of the Hebrew University on Mount Zion.

NEW COMEDIES DISTRIBUTED BY EDUCATIONAL

By MABEL G. FOSTER

HERE is a "find" in comedies! Bright little stories they are, which may be commended for general recreational programs.

Dummy Love. 1 reel. To be free from interruption during a pending proposal of marriage, the pretty heroine places a dummy man at the window and makes love to him. This wards off callers but also has the unfortunate effect of antagonizing the expected lover. Lively times follow, finally involving the innocent music teacher of the girl next door—he who lent the coat and hat worn by the dummy. After much rapid fun explanations restore the harmony so essential to a successful proposal. Cut title: "We'll go in and kill him."

Zero Love. 1 reel. Fickle Betty leaves Jack and his guitar when Jim appears with his new auto. To win back her interest Jack fakes an accident in front of Betty's house. She takes him in and nurses him so tenderly that Jim decides to resort to heroic measures also. After she has two invalids installed in her house Betty discovers the deception and, aided by the handsome young doctor she has called to her patients, she proceeds to get even with them. The doctor packs one injured party in ice and steams the other. Then, reversing the treatment, he leaves them to their fate and takes Betty motoring in Jim's car.

Take Your Time. 1 reel. In the rush of preparation for a sea trip the young parents inadvertently leave the baby at home. After wild search, maddening delays, and general frantic hurry, they arrive at the dock with the precious infant only to find the ship they are booked for does not sail for two days. So they camp on the wharf and the dockmaster plays with the baby. Title "Let's steal the baby and have some fun," and scene of children standing baby on its head may be cut when likely to influence impressionable children.

Three Jokers. 1 reel. Father insists he will withhold his paternal blessing until his daughter has had three proposals. The true lover coerces two men friends into posing as suitors. Father discovers the plot and chases the first suitor out of doors. The second, a timid creature engaged to another girl, is at once accepted, father declaring the wedding shall take place immediately and securing the services of a minister. Strenuous efforts to avert the disaster follow, until father, having had his little joke, explains that the minister is only a movie actor. Cut title: "I haven't any money and I drink." Cut title "Inspecting the latest models in stripped speedsters," and the following short scenes in a cabaret.



30,000 FEET OF BIBLE FILMS

THE Dawn of the World is the title given the magnificent Italian production of Old Testament stories from Genesis to the death of Moses, consisting of about 30,000 feet of pictures.

A special exhibition of the film, reduced to 15,000 feet, took place recently at the Palace Theater, London, with Mrs. Patrick Campbell reciting the prolog and epilog written by Louis N. Parker. A writer in the *Bioscope* thus sums up his impressions of the picture:

"As a Bible story it is wholly excellent, some of the scenes, particularly that showing the crossing of the Red Sea, being extremely effective.

"The production is certainly one of the most ambitious which has yet been put on the screen. Infinite care and patience have resulted in the production of a series of spectacles of quite unusual beauty, and there is a stereoscopic effect about the photography which has rarely been seen in past work either from Italy or from any other part of the world. The film is projected from the back of the stage on to a screen which is suspended in mid-air, leaving the actual stage clear for the use of actors and animals, with whose aid the story is illustrated. A special system of lighting is also in use, and there are a spoken prolog and epilog."

"THE NEW MINISTER"

THIS picture, produced with church entertainment needs especially in mind, deals with that vital question of the moment, the illicit manufacture and sale of liquor.

Reverend Homer Brown, a brilliant young city minister, is practically driven from his parish because of his radical views on the liquor question. Taking a country parish, he finds there evidences that liquor-selling is protected by moneyed interests. Thereupon he opens his crusade by a fiery sermon. Unfortunately a parishioner saw him disguise and visit the local saloon while gathering evidence for this sermon. Eventually, wearing the same disguise, he traps the man who brings the liquor into town, and turns him over to the Federal agents. The story of his visit to the saloon is then put into circulation in a neighborhood where back-biting is the breath of life to most people. Brown's resignation is requested at the very hour of his marriage to his loyal city sweetheart. The revenue officer and a man who saw the minister did not drink in the saloon unite in clearing his character. The parishioners double his salary and he agrees to go on with the good work.

Interwoven with this main theme are the intrigues of match-making mammas and susceptible maiden ladies, malignant gossip of lady church members, warnings of male time-servers against angering the local "big interests," together with the idiosyncrasies of country yokels, and the comic crudities of village cantatas and chicken suppers. The introduction of a larger number of normal and wholesome parishioners would furnish relief from the grotesque and malignant types which almost completely dominate the screen, yet the producer is to be congratulated upon the comedy character-types he has assembled for these scenes.

We cannot but regret that the young minister, although seen preaching, praying, and pronouncing benedictions, evinces no real indication of that spiritual power and inner poise which alone motivate action at once constructive and enduring. Although intended primarily for entertainment, the service qualities of this picture could have been doubled by a more subtle characterization presenting indications of the deeper nature possessed by all genuine members of the Christian ministry.

The New Minister. Produced by Radcliffe-Bingham Co., Millville, N. J. 5 reels.



SCENICS RECENTLY RELEASED BY EDUCATIONAL

WHAT is it which draws all people together? What is it which gives that touch of direct appeal that breaks down barriers of language, customs, and race? Next to babies, it is the smile. Both these appeals are stressed strongly in three of the following releases:

An Eskimotion Picture, featuring the home life of Labrador Eskimos, begins with both babies and smiles, as the little eskimos crawl out of the family igloo and are followed by their elders. Domestic and agricultural methods are illustrated, glimpses of school life and unusual scenes at the mission, including an outdoor marriage, combine to produce a picture of lively interest.

The Red Trail's End depicts the home life and agricultural customs of the Taos Indians who live in the mesas built by their ancestors before Columbus discovered America. Interesting contrasts are shown between the ancient and the modern. Horses tread out the wheat and men winnow the grain by hand, while an old brave is seen writing the immemorial history of his tribe with the aid of the latest model in fountain pens. Nearby a young brave is painting a landscape with the technique of a modern Parisian artist.

Hitting the Hot Spots takes us in imagination to the hot springs of Maori Land in company with a party of smiling natives who perform risky "stunts" in and about the springs for the edification of all beholders. Remarkable scenes of steaming mountain slopes and closeup views of boiling springs furnish impressive material.

The Merry Little Put-Put and its adventurous experience in the grip of an Alaskan ice floe forms a sharp contrast to the boiling springs of Maori Land. The put-put was originally a row boat and had been fitted out with a motor. After trying unsuccessfully to climb a cascade she gets herself caught in the ice, thereby lengthening an intended two-hours' trip to one that lasts two days.

A Philippine Futurity and *An Angle in Idaho* are combined in one reel, the first being a study in Philippine cattle and the second a fishing trip on the rivers of Idaho when the salmon are swimming upstream.

One Peek is Plenty, when it's taken from the majestic summit of Mount Assinihoiné, the American Matterhorn, after the necessary perilous climb. A subject of unusual beauty in a scenic way and titled in a pleasant, chatty manner that does not destroy the effect of nature's grandeur.

NEW FORD EDUCATIONAL LIBRARY RELEASES

OF decided historic value is *Landmarks of the Revolution* which includes scenes associated with Paul Revere's famous ride and the stirring events in Lexington and Concord on April 19, 1775. These views are supplemented by a diagram showing the route followed by Revere. The reel is completed by views of the Washington Elm in Cambridge, Mass., and King's Chapel, Fanueil Hall, Copp's Burial Ground, Bunker Hill Monument, and other points of historical interest in Boston.

Completing the famous scenes in and about Boston, the second reel of this subject continues the historic pilgrimage by visualizing landmarks in Philadelphia, Valley Forge, New York, and Mount Vernon. Three heroes of the Revolution and the monuments erected to their memory are shown: Washington, Adams, and Jefferson. The film concludes with a description of the flags of the Revolution from the "Pine Tree Flag" adopted by Massachusetts to the first "Stars and Stripes" made by Betsey Ross.

Presidents of the United States offers good patriotic and Americanization material in a series of portraits of the presidents beginning with Washington.

Nassau To Kingston transports the spectator to West Indian waters where ship is taken at Nassau, capital of the Bahamas, and a leisurely voyage is made to the Bay of Jamaica, famed for its beauty.

Lumber Industry No. 13 tells the story of the arduous, dangerous, and thrilling life of the lumberjack. This includes the felling of trees, various methods of transporting logs from forest to mill, the "river drive" constituting the most exciting method. The picture concludes with scenes in the saw mill where logs are transformed into lumber.

Old Mexico of Today. A film trip around the city includes views of the principal buildings, parks, and the surrounding localities rich in historic lore and architectural treasures.

Round-Up on the Bar U. Filmed on a large ranch near Calgary, Canada, this picture gives opportunity for comparison between the Canadian range-riders and the cow punchers of the United States.

Some of Uncle Sam's Workshops. The handling of the United States mails is graphically demonstrated in this picture, including details of the improved methods by which the government serves the people through its postal system.

Yosemite Valley, viewed not alone from the scenic standpoint but from the geological as well. Instructive diagrams show how this deep valley is the result of ice erosion in past ages.



KINETO RELEASES OF HIGH STANDARD

BOY Scouts of America furnishes a striking historic record of the visit made to England of 301 Boy Scouts in the summer of 1920; the historic spots they visited; their meeting with famous people and all that went to make up a never-to-be-forgotten trip.

Let's See the Animals. An instructive and pleasurable visit to the famous Philadelphia Zoo.

Manhattan Life. The infinitely varied phases of New York life are herein depicted, the educational, industrial, and cosmopolitan features being stressed. Roof playgrounds and kitchen-gardens are among the interesting and practical scenes included.

Morocco The Mysterious. A visit to Fez, the picturesque capital of Morocco.

Paris The Beautiful. One of the world's queen cities with all her fascination of noble and historic buildings, her smiling parks and busy boulevards.

Peculiar Pets. Ferrets, Japanese waltzing mice, a fox, guinea pigs, Shetland ponies, a spotted fawn, kittens, dogs and monkeys—a wide choice, and at least one favorite for each spectator.

Swat That Fly. A one-reel film on this vital subject is issued in two separate editions: one a popular edition released through the theaters; the other a technical edition available through boards of health. Latest discoveries of science regarding the house fly are visualized in this picture, which draws on the best in modern motion-photography for its adequate exposition.



IN EUROPE AND AFRICA WITH BURTON HOLMES

THE famous *Galata Bridge* in Constantinople is the subject of the travel picture released May 8. This bridge, spanning the Golden Horn from the native quarters to the foreign, is a thoroughfare of the most cosmopolitan nature. Ships from the ports of the whole world are to be seen from this bridge, as well as a view of the famous and beautiful Golden Horn bay.

The enchanting beauty of the Cote D'Azur is nowhere more pronounced than at *Monte Carlo*, as the travel picture released May 15 indicates. Views are shown of the Prince of Monaco's castle, the Casino, the Pigeon Shooting Club's ranges, and the famous terraces and rocky headlands.

The teeming, noisy, colorful *Bazaars of Cairo* are visited in the release of May 22. Quaint shopkeepers and their peculiar business methods, their fascinating wares, their odd booths, are realistically shown.

Country Life In Bohemia, the May 29 travel release, takes us to the land known as Czecho-Slovakia, where a happy, healthy, hospitable people are shown in their picturesque national costumes and amidst the festive gaiety of their frequent holidays.



Covering Industrial Motion Pictures of Educational Value

Edited by LEONA BLOCK

VISUALIZED TRAINING OF EMPLOYEES

National Association of Corporation Training Will Hear Significant
Report of Its Committee and See Films at Annual

Convention in Niagara Falls

A COMMITTEE on Visualized Training was appointed at the 1920 convention of the National Association of Corporation Training to make a survey of the use of motion pictures for training purposes and this report will be read at the 1921 convention to be held at Niagara Falls, June 6 to 10. The morning of June 8 will be devoted to a discussion of the subject of visualized training, its value in teaching efficiency to employees of industrial plants, financial institutions, and commercial organizations, and the talks will be illustrated by motion pictures. Representatives of the big business interests in the United States will attend the conference.

In January, 1921, 1000 questionnaires were sent to producers, educators, and industrial plants which exhibit motion pictures to their employees. The answers show that motion pictures have undoubtedly found a place in industrial training although few real training films have been produced. The following specific statements made by industrial users of motion pictures, relative to the exhibition of films to their employees, will be of interest:

COMMENTS OF INDUSTRIAL USERS

"To reach employees not interested in other forms of educational work."

"To save time, give breadth to the instruction, and to increase interest."

"To encourage men to gain promotion through the avenues of study."

"They show industrial methods and production features of other industries."

"They make points clear, that cannot be explained in any other way to ignorant or illiterate workmen."

"They have visualized a part of our home office to the field force."

"They have visualized technical processes."

"They have made it possible for every shop to have the services of experts at a minimum expense."

"They have illustrated the action of high speed machinery by utilizing the ultra-rapid camera and then reduced so that the action is clearly seen."

Most of the existing films are too general in their scope, others contain too much irrelevant matter and obscure the point being made, is the criticism made by the Committee on Visualized Training. *The Elements of an Automobile* and films of similar character prepared for strictly training purposes should be studied, with reference to the proper placing of emphasis and pedagogical presentation of the subject. Animated drawings offer greater possibilities for training than any other motion picture process. The basic value is in the emphasis that can be placed upon the point made, coupled with a clear conception and logical development of the theme.

VALUE OF THE ULTRA RAPID FILM

The possibilities of the ultra rapid film for visual training are almost unlimited. No expert machine operator can tell the

superb points of his own excellent performance. If he tries to reduce his speed so that the eye can follow, he loses the rhythm and the value of the demonstration is lost. But take a picture at high speed and project it at the normal rate and the picture will demonstrate these excellent points to the surprise of all, including the industrial operator himself.

Every member of the association will receive a printed report of the survey made by the committee which consists of H. M. Jefferson, Federal Reserve Bank; Roy L. Davis, American Cinema Corporation; P. A. Raibourn, Famous Players-Lasky Corporation; Miss Elizabeth Bohn, Worcester Film Corporation; F. R. Jenkins, Commonwealth Edison Corporation, Chicago; J. C. Hormel, George A. Hormel & Co., Austin, Minn.

All the information obtained by the committee relative to the production of films for visualized training is available to any member of the association, who may contemplate having pictures made.

An invitation is extended to producers and persons interested in the use of instructional films to attend the conference held at the Y. W. C. A. Auditorium, Niagara Falls, N. Y., June 8, from 9 a. m. to 12:30 p. m.



"THE STORY OF A STICK"

THE *Story of a Stick* is a one reel informational film distributed by the Long-Bell Lumber Company, Kansas City, Mo. "Make me a boat" is the youthfully-worded command of a little boy to his grandfather, as they stroll through the park. The old man whittles a boat from a stick of wood and he tells the boy a story about the great lumber industry, which is visualized in the film: Gigantic logging operations, from the cutting down of the trees, their transportation to the mills, and the operation of the machinery of the big saw mills. The experienced grader is shown at work, examining thoroughly each piece of lumber, marking its grade before being sent to the dry kilns.

The scene shifts to a southern seaport where a freighter is being loaded from rafts with timber for export which is lowered into the hold by machinery. The child is pleased with the story and the boat whittled from a stick of wood, and returns with his grandfather to their home to show the new boat to his mother who greets them at the door of a modern house built of trade-mark lumber.

The Story of a Stick was produced by the Rothacker Film Manufacturing Company, Chicago, Ill.



TAKING THE MOUNTAIN TO MAHOMET

FOR two years pearl button manufacturers have been trying to get members of congress to come out to the Mississippi river and see the work of propagating clams artificially, in order to restore depleted beds of mussel shells. Unable to get a committee to make the trip the manufacturers have had motion pictures taken of the work of impregnating fish with the glochidia of the clam, and will show the films in congressional committee rooms.

"RIBBONOLOGY"

RIBBONOLOGY is a three reel picture which visualizes the intricate processes involved in the manufacture of ribbons and its adaptability to feminine attire. The film visualizes the care required in mating the silk worms, and there are increasing microscopic scenes of a silk worm weaving its cocoon, the production of raw silk, and the manufacturing process of ribbons. The first reel shows the cocoons being assorted, classified, and placed in basins of boiling water to melt the gummy substance which adheres to the filaments, then reeled into skeins for shipment.

When the raw silk arrives at the American mills the skeins are put into tubes containing a solution of oil and boiling water to remove superfluous gum, placed on the spinning machines, and made into strong silk thread. It is then dyed, wound on the bobbins, and made ready for the complicated process of weaving which is depicted in the film.

Figured or fancy designs of ribbon are made on the Jaccard loom. The pattern is controlled by a series of paper cards with holes punched in them, similar to the music rolls for player pianos. Where the hole is punched it permits the thread of the warp to be lifted, and where it is not punched the warp threads remain down and the weft is woven over it.

Extreme care is observed in examining every yard of ribbon during the process of weaving and again inspected for imperfections, before it is sent to the finishing department, where it is run over hot rollers, to give the luster.

The adaptability of ribbons of all widths are shown in the last reel, the designer draping them on living models, converting simple dresses into elaborate afternoon or evening gowns by adding handsome girdles and sashes. Many unique uses for ribbons are depicted, including ribbon accessories for children's clothes.

Ribbonology. Distributed by Johnson, Cowdin & Co., Inc., 38 East 30th Street, New York City.



THE STORY OF OLYMPIC FEEDS

MOTION pictures have entered the field of agricultural development, as a new teacher and valuable aid to the progressive farmer. Films show the effects of plant and animal diseases and how they can be combated. A motion picture depicting the proper feeding of live stock is distributed throughout the rural communities in the west, by the Olympic Feeds Company of Spokane, Wash.

It tells a story about two farmers, who use old-fashioned methods in feeding their livestock. A son of one of the farmers returns from an agricultural college and tries to convert them to modern scientific feeding, but the farmers are obstinate and refuse to take advantage of the younger man's advice. They consent, however, to a demonstration and promise to give it a fair trial after a visit to the mills.

Their inspection of the preparation of this food gives them practical knowledge of this important industry. They see the selection of the wheat, oats, barley, alfalfa, soy bean, kaffir corn, corn, maize, hemp, peas, and other products used in the manufacture of a diversified line of stock and poultry feeds. Dried buttermilk is mixed with many of the Olympic feeds and the farmers inspect the great rolling machines into which is poured the raw product that is converted into great sheets of dried milk ready for the mixing machine.

The story has a happy finale, as the farmers adopt the modern method, after a successful two months' trial, feeding their cattle and poultry on the products of the Olympic mills. This is a one reel drama produced by the Alexander Film Company of Spokane, Washington.

"JUST KIDS"

JUST KIDS is not a picture about frolicking children or gambling goats, but a story of gloves, telling how the goat hide, horsehide, and pigskin are converted into gloves of every kind and fashion.

As yet no machinery has been invented which can make gloves without man's supervision, and most of the finer gloves are made by hand. The wetting and stretching of hides is too delicate work to be given to heavy machinery; and so with the cutting, while it is done by a small tool, each glove is cut separately by the man handling the die.

In the Ford Educational Weekly No. 184 *Just Kids* we follow the hide through the factory, as it is cut into many parts and then fitted together and stitched. All kinds of gloves are made, including gauntlets, for which the cuffs are pasted, stitched, and fastened to the hand of the glove.

The entire manufacturing process is visualized from the selecting of the hides to the final inspection of the finished gloves ready for shipment.



SHOWS AMERICAN INDUSTRIALS TO RUSSIANS

SERGE GEIMAN, secretary of the information bureau of the Russian Cooperative Unions, has found a new field of utility for industrial pictures, when he shows films visualizing the magnitude of America's big industrial interests in conjunction with his lectures Sunday afternoons at the Labor Temple, New York City. These illustrated talks are attended by Russians who contemplate returning to their native country, convinced that Soviet Russia is a workman's paradise, particularly for those that have had technical industrial training in the United States.

Mr. Geiman emphasizes the industrial opportunities of America and shows films of large manufacturing plants and their processes of production, hoping thereby that some may be induced to remain here. Films depicting the making of silks, woolens, hats, and shoes have been loaned to Mr. Geiman by Arthur Weisenberger, director of the Bureau of Research and Information of the National Retail Dry Goods Association and the Y. M. C. A.



INDUSTRIAL FILM NOTES

The four reel picture produced for the Allied Wall Paper Company of New York is being exhibited to students of art, trade, and high schools of Indiana. The picture shows all the processes through which the raw material passes, before it is a finished product, and includes a demonstration of the making of wall papers.

John L. Harper, vice-president of the Niagara Falls Power Company, gave an illustrated lecture recently with lantern slides and motion pictures, entitled "The Development of Power at Niagara Falls", to the members of the Rochester, N. Y., Engineering Society.

Your Point of View, a film produced for the National Optometrists' Association to promote a national movement for the conservation of human vision is being shown to the school children of Illinois.



MOTION PICTURES AT ELLIS ISLAND

THE steerage passenger arriving from overseas formerly started life in America with something of a grudge against a Land of Promise which impeded his progress to success at its very threshold. His first evening at Ellis Island was likely to be a bitter one, with feelings of mingled resentment, bewilderment, and discouragement. That is changed now. At the request of Commissioner Wallis the Y. M. C. A. has undertaken to provide motion picture entertainments for immigrants three nights a week. The result has been that since the service was established in November, 1920, there has been an appreciable improvement in spirits and morale. Through the cooperation of W. D. McGuire, Jr., Executive Secretary of the National Board of Review, the immigrants have seen pictures released by many national producers, including among others, Famous Players, Goldwyn, Pathe, Select, Universal, and Vitagraph.

"THE FOUR HORSEMEN OF THE APOCALYPSE"

(Continued from page 14)

a castle filled with art objects, the most gloated over—a gold bathtub! These are looted, carried away by the invading army and crumbled by their guns. The lazy, spoiled Julio, worshipping self in the form of idle pleasure, makes the conquest of another man's wife. And how happily, complacently, each bumps his forehead to the ground before the idol he has set up! . . . While the Horsemen are galloping . . . nearer! Then Julio and Marguerite, unhappy lovers, learn the joy of unselfish devotion, of serving, instead of being served. . . . And the last of the Centaur's descendants, his idol Julio, and a Hartrott grandson, meet—a Frenchman and a German—and fall, in battle!



"JULIO and Marguerite, unhappy lovers, learn the joy of unselfish devotion; of serving, instead of being served."

Technically, this picture is excellent. The acting is good, the types and characterizations life-like, in several instances ideal; notably, the Julio of Rudolph Valentino and the Tchernoff of Nigel de Bruljier, whose sensitive visualization of thoughts and emotions is poignant and powerful. The photography and the lighting are artistic and the adaptation and the direction, in lifting the story out of the mass of words and scenes contained in the long novel, admirable.

It is suggested that cuts be made in the first part, in the Argentine dance-hall scene, and in the last part, some of the scenes of the German occupation of Desnoyers' castle might prove objectionable, although founded on historical fact.



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"PROBLEMS OF PIN-HOLE PARISH"

THIS six reel missionary photoplay was first shown for ten successive nights in conjunction with a church annual assembly. It passed the test resulting in many requests for the use of the film by leading pastors and churches. This print was then circulated among the churches for several months to try out its value and message which is said to be one of unusual power, giving the local church a world vision. One problem solved by the message of the picture is that of making a big church out of a small one. There are more than 100,000 churches with a numerically small membership and limited parishes in this country, and there are thousands of larger churches cramped into small pin-hole parishes. This picture is thought to give the antidote for such conditions, for it shows how to enlarge the church, both numerically and expansively.

A new pastor and his wife come to the church of Pin-Hole. The pastor at first is not interested in missions but his wife is. The church is anti-missionary in practice. The pastor's wife by means of wise methods seeks to introduce the Great Commission Idea into her husband's head and heart. She believes in books. The pastor is particularly concerned about his salary. He studies church methods simply to get his salary raised. There are others in the church who are of his way of thinking, both for themselves and about the church. But there is also good soil. The pastor unwittingly loans one of his wife's missionary books to a church official. He no sooner does this than he fears there will be trouble. His fears are well founded. The "Idea" escapes from the open book. When once the "Idea" gets out it works wonderful transformations, revolutions and evolutions. The climax of the play reviews the effect of obedience to the Great Commission of Christ as transforming not only the local community but reaching unto the uttermost parts of the earth in its saving influence.

The film is said to be the result of over 30 years actual study and practical experience among the churches, both in this country and in foreign lands, by the author Rev. Charles Edwin Bradt, D. D., a secretary of the Presbyterian Board of Foreign Missions. The story first appeared in book form and as a stage drama. This picture has a human appeal and interests non-church-goers as well as church members.

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PROGRAMS

GENERAL RECREATIONAL PROGRAM

ATHE REVIEW NO. 101—Pathe 1 reel
Windmills of Holland. Slow motion studies in somersaults. Travelaugh: To the Merry Bowwows. Bedouins of the Sahara.

ARTNERS OF THE TIDE—Pathe 5 reels
Joseph C. Lincoln's novel. Remarkable deep-sea diving and absorbing story. Cut title about "going to knock hell out of the lighthouse."

OCKING THE BOAT—Educational 1 reel
Sparkling comedy showing how a young couple arranged to make their sea captain uncle feel at home on shore.

GENERAL RECREATIONAL PROGRAM

LAMING ICE—Robertson Cole 1 reel
A visit to the depths of a glacial crevasse.

ISTRESS OF SHENSTONE—Robertson Cole. Pauline Frederick and Roy Stewart. Beautiful filming of Florence L. Barclay's novel. 5 reels

ATURDAY—Famous Players-Lasky (Briggs) 1 reel
That day of pain and pleasure for schoolboys.

RECREATIONAL—STUDY PROGRAM

NE PEEK WAS PLENTY—Educational 1 reel
Wonderful scenics filmed from the heights of Assinaboine Mountain in Canada.

HE LOVE LIGHT—United Artists. 8 reels
Mary Pickford in a story of modern Italian peasant life.

RECREATIONAL—STUDY PROGRAM (ITALY)

ENICE, QUEEN OF THE ADRIATIC—Educational—De Luxe 1 reel
Exceptionally fine scenic picture.

ION OF ST. MARK'S—Kleine 7 reels
An incident from the annals of Venice acted by Italian actors in Venice. Costumes and accessories historically correct. A notable production.

RECREATIONAL PROGRAM (MEN'S GROUP)

ACE OF THE AGE—Educational 1 reel
The great race between Man O' War and Sir Barton.

OAD DEMON—Foz 5 reels
Tom Mix proves himself a wild rider both on horseback and in auto. A tense, humorous, red-blooded story. Cut titles near beginning of Reel 1, about the ranch, prohibition and "licker-lovin' range-lizards".

UTT AND JEFF. Bicycle Race. Foz ½ reel
Making money at the United States Mint, Philadelphia.

URNING OUT SILVER BULLETS—Kleine 1 reel
Making money at the United States Mint, Philadelphia.

REWSTER'S MILLIONS—Famous Players-Lasky 5 reels
"Fatty" Arbuckle, as Brewster, tries to get rid of ten millions.

RECREATIONAL PROGRAM (BOYS' GROUP)

EAK LOGGING WITH ELEPHANTS—Famous Players (Burton Holmes) 1 reel
A reel of elephants—and very sagacious ones!

OY SCOUTS OF AMERICA—Kineto 1 reel
What the boys saw and did on their trip to the International Convention in England.

HAVILAND HICKS—Kleine 3 reels
The perennial contest between freshmen and sophomores furnish the theme for this refreshing story.

RECREATIONAL—STUDY PROGRAM (SCIENCE)

UDIES IN SCIENCE No. 1—Kineto 1 reel
Illustrating a home-made electrical generator and other simple machines.

ENEFACOR, THE—General Electric Co. 4 reels
A fascinating visualization of the life and inventions of Thomas A. Edison.

M RINGING YOUR PARTY—Foz ½ reel
Mutt and Jeff and the telephone situation.

ART PROGRAM

ATHE REVIEW No. 90—Pathe 1 reel
Casting a bronze statue by re-discovered Roman method; the Ausable Chasm; tulip time. Cut the polar bear hunt.

ERICA HONORS BRITAIN'S PRINCE—Community Motion Picture Bureau. 1 reel
The bas-relief for the Prince of Wales medal is modelled by the sculptor, cast in metal, and presented to the prince.

ORY OF THE WILLOW PLATE—Kleine 1 reel
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AGIC CLAY—Prizma 1 reel
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BIRD LOVER'S PROGRAM

ONG BIRDS AS CITIZENS—Bray Studios, 23 E. 26th St., New York 1 reel
300 ft. Finley nature studies proving birds earn right to live by killing pests.

RDS OF KILLINGWORTH—Film Library Service, 67 W. 14 St., New York. 1 reel
Longfellows's poem of the villagers who lost their crops through killing the birds. Titled from poem.

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THE PUBLIC SCHOOL AS THE NEIGHBORHOOD MOVIE THEATER

(Continued from page 9)

school has no right to charge for anything, but it must be remembered that there is virtually no charge; the admission fee is merely a small per capita tax to take care of the motion picture part of the work and provide for expansion and development.

On the same score the local movie theater has no ground upon which to object to paid admissions to the school show. The receipts of his theater are private and designed for private profit and benefit.

Another serious objection to the free exhibition in the school is the fact that the school or the school board has to finance the undertaking, so that the public through the taxpayers pay for the enterprise indirectly. Why not pay directly and enjoy the fruits of the expenditure immediately?

COMMUNITY CO-OPERATION NECESSARY

To make a school center theater successful in every respect a certain amount of co-operation is needed on the part of the principal, the teachers, the pupils, the parents, and members of local organizations such as the parent-teacher association, the mother's club, the woman's club, the rotary club or chamber of commerce, the business men of the community, etc. It is well, too, to keep friendly with the picture theater men of the town and not antagonize them. Of course if the neighborhood theater man assumes an antagonistic or aggressive attitude, because he thinks the school center is competing with him, and nothing can be done to conciliate him, then it is a matter of give and take. In cases where local motion picture theaters are putting on programs of a doubtful character, school and church opposition is desirable if only to make the commercial shows mend their ways. Where theater programs are clean, wholesome, and of a high standard, the school center must either put on similar programs or make exhibitions largely educational and cultural in character.

AMERICANIZATION

Americanization of both aliens and natives is one of the pressing needs of the moment. What more subtle and effective instrument for this purpose than the motion picture screen? What better place for this purpose than the school auditorium on evenings when adults are free to come and bring their families and friends? I said a while ago that movies are the playtoys of millions. Make these playtoys instructive like a child's set of alphabetic blocks or a game of history cards. Make the movies entertaining, amusing, yes; but make them teach at the same time. And above all, teach from the screen the things that make America great and free; show why the United States is the greatest republic the world has ever known, why it has endured for 150 years, and why it will and must endure so long as man looks upward and forward, not downward and backward. Let us through the school screen make one hundred per cent. Americans of every man, woman, and child living in our land. Let us capitalize their love of the movies. Let us make every screen in the United States and our island possessions daily living propaganda for Americanism unadulterated and

triumphant.

In this connection I would like to read a paragraph which caught my eye in a Bureau of Education bulletin called "Community Americanization," by Fred Clayton Butler, written by Esther Everett Lape. Listen to this:

"In one of the dirtiest and most unlovely of our American industrial towns I went one stifling Sunday afternoon in August into a ramshackle moving picture house. It was the only amusement place there and had just been opened by an Italian of the district. The place was full of men, women, and children, all starched and bedecked, tired mothers surrounded by active families with floating ribbons. For several hours they sat there watching with tense interest one of the dulllest plays ever reeled off, a tiresome story of the rivalry of two chemists. Here and there, it is true, graceful and beautiful ladies appeared on the scene, quite irrelevantly, for the film had been so cut that the plot, if the play had ever had one, was lost. The uncritical absorption of the audience stimulated me to closer attention, and I soon discovered the charm. It was the scenes, recurring at intervals, of beautiful American countrysides, magnificent automobiles, carrying the inevitable beautiful girl in filmy summer clothing. There was joy and the grace of life. Marooned in the ugliest town of America they were all, on that stifling day in that stifling little hall, taking cool and expansive joy rides along American highways which they had never seen."

We hear much these days of the better film movement and of censorship and regulation of the movies. The school community center by selecting and screening the best pictures, by demanding from film producers and exchanges clean, wholesome, uplifting pictures with an idea, a lesson, a message, or a motive worth while, can in time elevate the tone of motion picture production in its entirety without recourse to official regulation and supervision. Thousands of school and community centers functioning nightly as neighborhood picture theaters will through sheer commercial necessity solve the problem of cleaner, better, and more valuable films.

FUTURE OF THE COMMUNITY CENTER THEATER

What is to be the future of the neighborhood motion picture theater? Will the movie theater as we know it today continue, or will it gradually disappear, giving way to the community center theater, or more specifically the school, church, club, or welfare theater? In short, since we are assuming that the school center is the logical, natural, and inevitable successor to the commercial picture theater, what will be the situation ten, fifteen, or twenty-five years hence when the garish garden variety of movie house will be no more?

As I see the drift of events, both social and economic, the commercial motion picture theater of a decade or two from now will probably consist of a few giant structures in the large cities and possibly one or two good-sized auditoriums in the smaller cities, usually situated on the main thoroughfares or convenient to them, and these huge theaters with seating capacities running up to 10,000 or 12,000 in some cases will house film productions which may continue to attract throngs of people for weeks and months, even for years, as was the

case with painted panoramas long ago. But that time all of the present glitter and novelty and sensationalism will have worn off, the motion picture will have become one of the fine arts or at least will have entered the threshold of the palace of fine arts, and the word legit-

(Continued on page 24)

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MOTION pictures are being increasingly used to demonstrate surgical operations and medical treatment. At a recent meeting of the New York State Medical Society in Brooklyn, N. Y., the physicians saw some remarkable exhibitions of surgical skill on the screen, among them one of a patient being lifted by a frame arranged over his bed which mechanically conveys him to a stretcher. At the spring meeting of the Henry County Medical Society, Lewandee, Ill., Dr. C. E. White of the Illinois State Board of Health presented films on the diagnosis and treatment of venereal disease. Dr. Joseph F. Jerger of the American Hospital, Chicago, showed slides illustrating pyelography (examination of the kidney by x-ray) in the diagnosis of the surgical abdomen.

Charles F. Herm's remarkable film on the heart and blood circulation was shown recently on three successive nights at Wichita High School, Wichita, Kansas. The picture is being distributed to Kansas schools by the State University.

"Some Wild Oats", a venereal disease film, was exhibited recently at Jarbee's Loop Theater, Chicago, Ill. The picture was endorsed locally by Health Commissioner Robertson, Bishop Fallows, Rev. Myron Adams, the Illinois Social Hygiene League, Dr. Evans, and other well-known citizens.

Hunting and fishing pictures made by Field and Stream were shown recently in Memorial Hall, Providence, R. I., under the auspices of the Rhode Island Fish and Game Protective Association. The films cover a wide range from the hunting of wild geese in Canada to fishing for Marlin, wordfish and tuna off Avalon in Californian waters, and from wild turkey shooting in western Maryland to bagging a big bull moose in New Brunswick.

The boys of the Industrial School, Topeka, Kansas, have purchased a motion picture projector and are giving two shows weekly.

Screen demonstrations of the telephone and cannibal pictures from the South Sea Islands were recently shown in the schools of Hudson, Mich.

The high school of Knoxville, Iowa, is richer by a motion picture projection machine donated to the institution by the women's club of that city. Movie shows are being given regularly.

During the clean-up campaign in Minneapolis a noonday movie show was given in the Hudson building under the auspices of the Civic and Commerce Association and the Woman's Community Council.

A hog breeding picture distributed by the National Swine Breeders Association was shown at the Farm Bureau office in Jackson, Ill.

Motion pictures showing the United States Signal Corps in action overseas during the late war and American aviators at work in this country and France were a feature of the recent military exposition held in the armory gymnasium annex and engineering building of the University of Wisconsin, Madison, Wis. Agricultural and tractor films were also screened.

Biblical films and travelogs were recently put on the screen of the Christian Church, Evanston, Ill. Rev. O. F. Jordan, the pastor, has been one of the chief figures in the crusade against Sunday movies in local theaters.

"The Story of a Mountain Glacier", an S. V. E. educational, was recently exhibited in the Chicago theaters operated by Ascher Brothers. In this picture President Atwood of Clark University tells the story of glaciers and icebergs in chalk diagrams.

Davis Reid, superintendent of the Sunday school of St. Andrews Episcopal Church, Bryan, Texas, operates the motion picture projector in the parish house. The object of these church movies is to educate the children by Bible films and the visualizing of better things in art, music, and living.

The total attendance at the children's picture matinees of St. Paul Institute, St. Paul, Minn., up to January 15, 1921, was 5295. The limited facilities prevented the attendance from being many times this figure. Since February 15 extension work with motion pictures has been conducted at Humboldt High School, Plymouth Congregational Church, Johnson High School, Homecroft School, Homecroft Community House, Women's Auxiliary, Railway Mail Clerks, Baker School, Downtown Boys' Club. The attendance at twenty-one exhibitions was 6245.

"Fatty" Arbuckle told an interviewer in London recently that he had but one ambition. "When I have finished playing in comedy pictures," he said, "I want to go on a world tour making pictures for school children. I don't think there is another medium besides the screen which can be employed to such advantage to convey to school children a real idea of the customs, character, and manners of the people of other lands." Fancy this—coming from the king of pie-throwers.

Rev. H. B. Mansell, a Methodist Missionary, has taken with him to show to the natives of the Malay peninsula two International Church subjects, "The Good Samaritan" and "The Boy Samuel". This is the new way of bringing Christianity to the heathen.

More than 7000 school children of Edinburgh, Scotland, were recently invited to the King's Cinema in that city to see the pictorial record of the Australian tour of the Prince of Wales. The school children of Cleckheaton, Scotland, also attended the special matinee at the Picture House in that town and the director of education distributed to the school teachers printed synopses of the film.

A series of animal films and lantern slides entitled "Our Animals and How They Help Us" was recently screened at the Poly Cinema, Regent Street, London, during a lecture by Mrs. E. Hatheway Turnbull, who spoke of faithful service rendered by man's four-footed friends during the great war.

"Johnny Ring and the Captain's Sword", from a story by Rev. Dr. Russell Conwell, is being distributed by the Temple Producing Company, 1943 Broad Street, Philadelphia. It is in the nature of a sermon suitable for church use.

Edwin F. Abels, superintendent of the Rural High School, of De Soto, Kans., writes: "You might be interested in knowing that out here in Kansas in a little town of 300 we have solved the motion picture question by using the school auditorium and placing the picture show business entirely in the control of the school. We plan to charge only enough to pay running expenses on the general run of films. The profits are used to pay for the equipment and to add to our library. It is a great success and is the solution for the picture industry in the small town."

"The Wandering Jew", a six reel Zionist historical drama produced in Europe, with Rudolph Schildkraut in the name part, has been brought to America. This production gives incidents from the life of Dr. Theodore Herzl, the father of the Zionist movement, and depicts the outstanding events of Jewish history from the fall of Jerusalem, the Maccabees, and the Spanish Inquisition down to modern times, including the Dreyfuss Trial and the first Zionist Congress in Basel, Switzerland. Thousands of players are said to appear in the film. It will be recalled that David Belasco is preparing a stage production of "The Wandering Jew."

A new three reel animal picture produced by the Selig studios in California called "Miracles of the Jungle" is being distributed by Federated Film Exchanges of America, Inc.

Four reels showing the activities of the Thirty-third division (from Illinois and other states), in the war zone in France, were shown recently at the Service Reunion banquet in Springfield, Ill.

P. D. Hugon, producer of "Through Life's Windows," lectured with his own film recently at the Museum of Natural History, San Diego, Cal. He also demonstrated before the Advertising Club of that city the use of the motion picture in solving efficiency problems.

"Julius Caesar" was the picture used by the Latin classes of the Junior High School, Newton, Iowa.

St. James Methodist Church was the first church in Danville, Ill., to install a motion picture projector. It is used by the Sunday school classes.

"The Life of Jesus" was on a recent program of the Y. M. C. A., Flint, Mich.

At a recent meeting of the Aquarium Society, in Chicago, motion pictures of undersea life were enjoyed by the members.

A "little theater" exclusively for the children of San Diego, Cal., has been planned. Movies are to be a feature of the entertainments.

A fire prevention film in three reels was shown recently at the Rotary Club luncheon in Helena, Mont. It has also been exhibited in many other communities of Montana.

The Hartford School, of Hartford, Mich., is using films for teaching, as well as public entertainments on Thursday evenings.

At Grace English Lutheran Church, Waukesha, Wis., the Biblical picture "After the Fall," together with a comedy and two reels of travelogs made up the program, on a recent Wednesday and Thursday night.

"Build Thy House," a motion picture plea for the cause of labor, has been produced in England, with Henry Ainley in the role of Labor's champion.

The Tennessee State Board of Health gave a motion picture showing in the House of Representatives at the State Capitol in Nashville, to illustrate the department plans for the conservation of public health.

Farmers and farmers' wives residing in the vicinity of Buhl, Idaho, attended a two-day lecture course, which included films and slides, on March 15 and 16. Prof. P. G. Holden, Orson Ryan and Miss Zella Wigent were the speakers.

The Y. W. C. A. of Beloit, Wis., gave a showing of "Foot Folly" in that city recently. It shows the effect upon the health of young women from wearing wrong and right shoes.

"Our Children" was screened at three performances in the West Theater, Galesburg, Ill., in the interest of the Red Cross child welfare work.

"Jinx" and "The Modern Health Crusade" were shown at the People's Theater, Houghton, Mich., on March 12 under the joint auspices of the local anti-tuberculosis association and the Calumet Woman's Club. School children attended in large numbers.

The Y of Evanston, Ill., gives excellent movie programs on Sunday afternoons. "The Poor Little Rich Girl" was a recent attraction. The same picture was shown at Dewey School, Quincy, Ill.

"Little Orphan Annie," based upon the Riley poem, and "The Ghost of Slumber Mountain," treating of prehistoric animals, made up the program of the Parent-Teacher Association in the high school at Waukesha, Wis.

Marguerite Clark in "Snow White" and Fatty Arbuckle in "He Did and He Didn't" were the features at the Groveland Park Mothers' Club movies given at the Park Theater, St. Paul, Minn.

THE PUBLIC SCHOOL AS THE NEIGHBORHOOD MOVIE THEATER

(Continued from page 22)

imate will no longer be applied to the drama or to the stage or to the theater itself; for then the once lowly and despised movies will have attained a dignity and distinction unrivalled by the spoken stage. If to the silence of the screen we add the magic of the human voice, the charm of color, and the realism of depth or stereoscopic effect, combined with entrancing music, we shall have a vision of what the future motion picture theater will be like in the great cities of the world.

The neighborhood house, of course, will not be like this, for it will not attempt to compete with the huge downtown auditorium and it will be designed and conducted with very different ends in view. It will be primarily a place of community entertainment, enlightenment, and culture and its programs will be offered for social, intellectual, ethical, and cultural purposes. The neighborhood motion picture theater of the future will be a powerful social, civic, and religious asset to the community, the state, and the nation. The school community center seems to offer just such a possibility and just such an opportunity for the future. And this may be the answer to the ethical question I raised as to whether it would be right for the school to drive out the commercial theater man from the neighborhood. The onward march of events, the pressure of public opinion and demand, may bring about this local condition in thousands of communities.

The little movie theater has had and is having its day. It seems that it is almost time for the school to enter upon its rightful place in the community, to serve the community and the needs of the people in many other ways than by drilling the three R's into the heads of the children. Education is of inestimable value, but embracing this and greater than this is character. Even today, with our comparatively crude films and facilities, the motion picture has proved a marvelous instrument in character-building. What shall we say of its influence and effect in the future when hundreds of thousands of our schools, churches, institutions and organizations have made the film an integral and indispensable part of their child and adult-training equipment?

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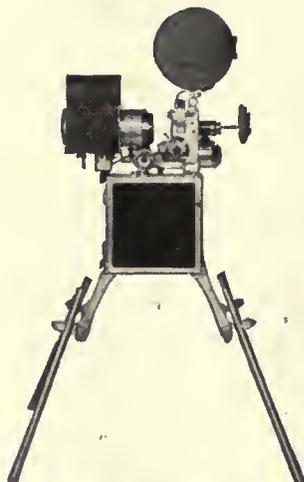
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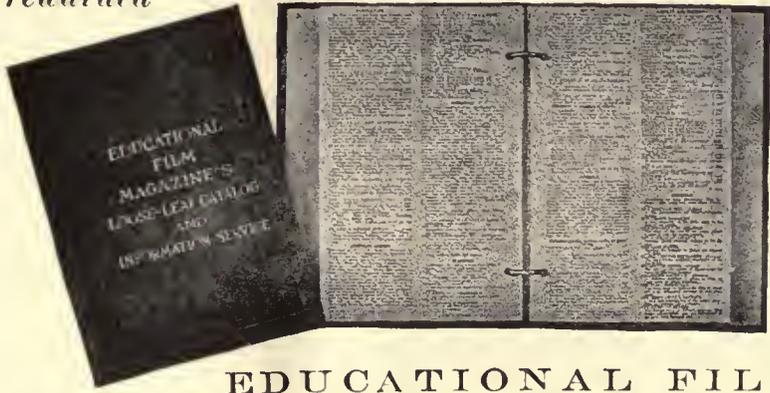
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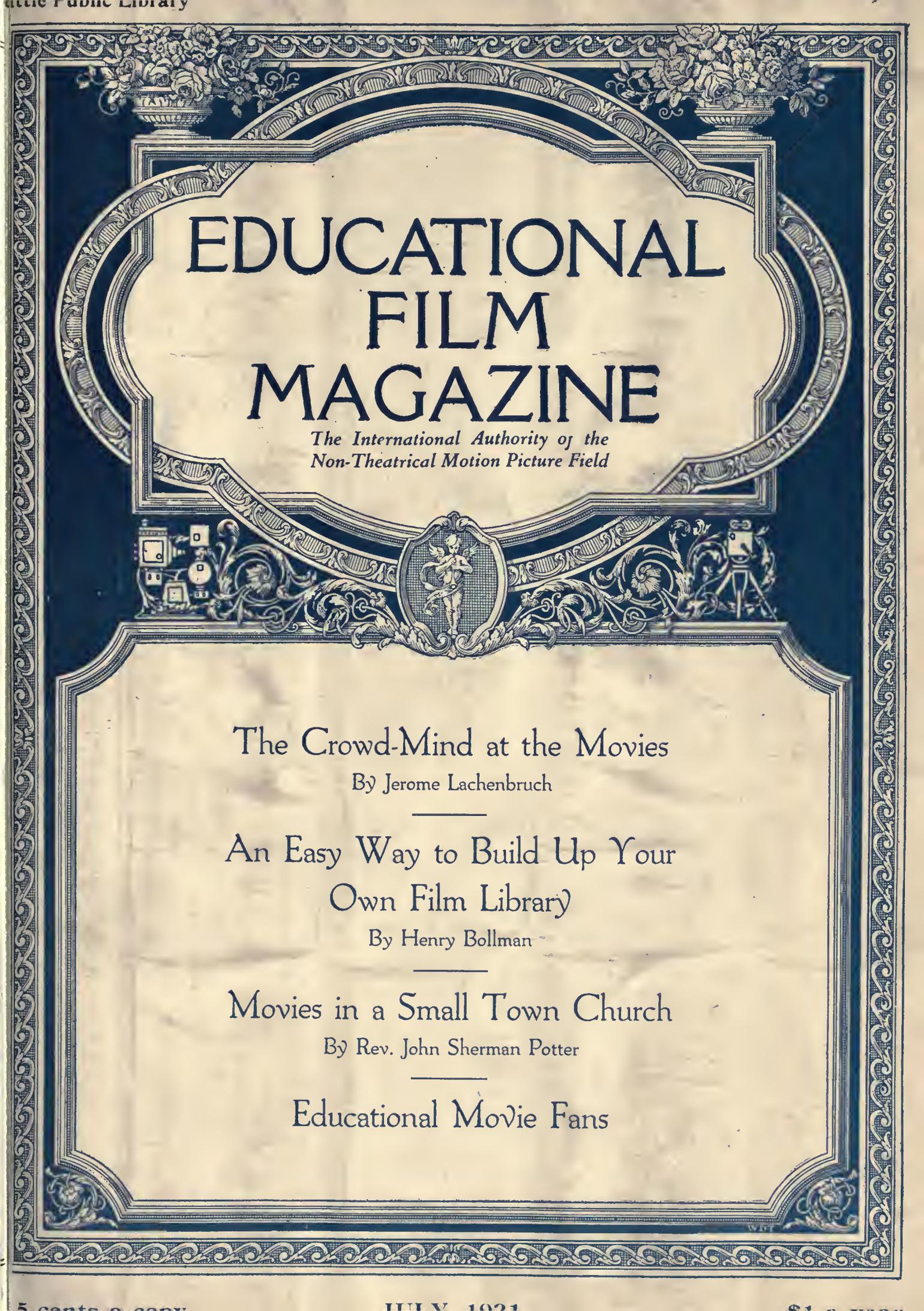
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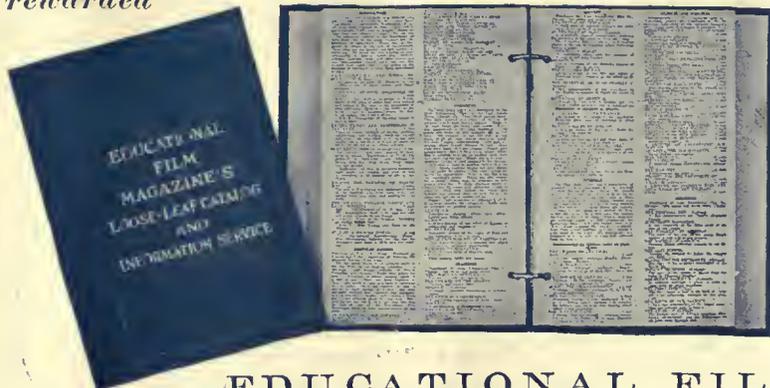
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JULY, 1921

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Published Monthly.

DOLPH EASTMAN, Editor.

MABEL G. FOSTER, Assistant Editor.

VI

JULY, 1921

No. 1

EDUCATIONAL MOVIE FANS

YES, movie fans are by no means confined to entertainment pictures and theatrical stars. There are fans on the subject of scientific and highly technical films, strange as that may seem to you. There are thousands of fans intensely interested in the so-called Bet-Film Movement. There are fans on motion picture photography, projection, lenses, and purely mechanical uses of the art. And this army of non-theatrical film fans is growing—growing faster than the larger army of theatrical fans has any conception of, as is proved by the month-by-month subscription growth of EDUCATIONAL FILM MAGAZINE.

Formerly it was thought that the public's interest in educational motion pictures was within the narrow circle of school teachers and college professors; and strictly pedagogical, insofar as classroom or pedagogical pictures are concerned, that interest does remain a relatively fixed constant. But the word educational these days is generally regarded in a broader sense than the pedagogical or didactic—it has come to mean informational and cultural, and even recreational. Much depends on your point of view. If you are a teacher of the old school you will regard anything as educational which is not an essential part of the curriculum; but if you are a progressive and think in terms of the later and broader humanitarianism, you will consider all motion pictures educational, even the basest.



Why is a fan? Edison might well have included this question among the now famous series hurled at college graduates. The answer is not easy; it involves problems of evolution, anthropology, individual and mass psychology, and sociology. The fan is distinctly a product of our complex modern civilization, although there is little doubt that among the ancients there were groups of fans akin to our modern groups. But there was no sporting page or movie theater or fan magazine in early days; there was no special catering to mass thought, no wide stimulation of mass emotions; life was comparatively free from sensa-

tionalism, unless war was provocative of the public's love of sensation.

Why is an educational movie fan? is easier to answer than, Why is the ordinary garden variety of theatrical fan? The very limitation of the question permits us to say that the modern craving for education is at the root of the matter. It is true enough that superficially few persons care for reading, study, observation, and mental concentration; the physical and mental energies of most men; women and children are apparently diverted into the simple everyday routine of eating, sleeping, working, having a good time, gossiping, loving, hating; fearing poverty, sickness, death. Every thought and every act in the lives of the great majority seem utterly physical, utterly material. Drab lives without a touch of color; cold, hard, unsympathetic for the most part. Small wonder that the masses are startled out of their dull uninteresting selves by daily newspaper sensations; by the unusual, the unnatural, and the abnormal on the motion picture screen.



Yet—the core of human nature is sound. Evolutionists estimate that barely three hundred thousand years separate modern man from his simian ancestor—a mere nothing in the pendulum swing of time. If it has taken the earth many millions of years to reach its present physical state, not so far advanced as that of Mars, by the same token how many more hundreds of thousands of years must pass before weak and undeveloped human nature may approach physical, intellectual, ethical, and spiritual perfection?

In the meantime the fan will be with us. The educational movie fan is a faint hint of what the future has in store for the inhabitants of this planet. In his love of educational motion pictures we can sense much the same mental curiosity as the child exhibits in the nursery or prehistoric man exhibited with graven images. The hope and the future of civilization may be read on the face of the savage who intently studies the activities of congested cities on the movie screen and on the face of the savant who intently studies the activities of savage tribes on the same screen.

THE CROWD-MIND AT THE MOVIES

The Crowd Enjoys Pictures in Terms of Emotion—The Individual Is Critical and to Him the Educational Photoplay Appeals

BY JEROME LACHENBRUCH

IN discussing the educational value of the motion picture many critics assume that the individual observer absorbs the material flashed before his eyes in the same way that he digests the contents of a textbook. The individual is considered as a lone object to whom history, geography, literature, or some other subject of educational importance is presented. Now it is a well-known psychological fact that the reasoning process functions more logically when emotional forces are not introduced to weaken or to distract the attention. For example, the student poring over a textbook, alone, has practically no emotional distractions. Were he to hear a band playing in the street his attention would no longer be complete.

It may be argued that this analogy is false, insofar as the music in the photoplay theater aids in arousing an emotional response that will add to the enjoyment of a picture and also aids subtly in impressing every feature of a photoplay, including its educational values, upon the mind of the observer. That is perfectly true. But the fact remains that the photoplay patron is no longer an individual when he enters the theater. He is part of a crowd; and the emotional suggestion of the music helps in making him lose his identity as an individual and become integral with the crowd.

The mind of a photoplay optience is a crowd-mind; and the individual mind is but a part of this intelligence. Consequently he cannot judge a photoplay entirely from a rational point of view. Emotional values surround and distort his reasoning powers. Bad acting, bad scenario writing, stupid captions are enjoyed under the spell of the crowd.

CAPITALIZING THE FACTS OF CROWD PSYCHOLOGY

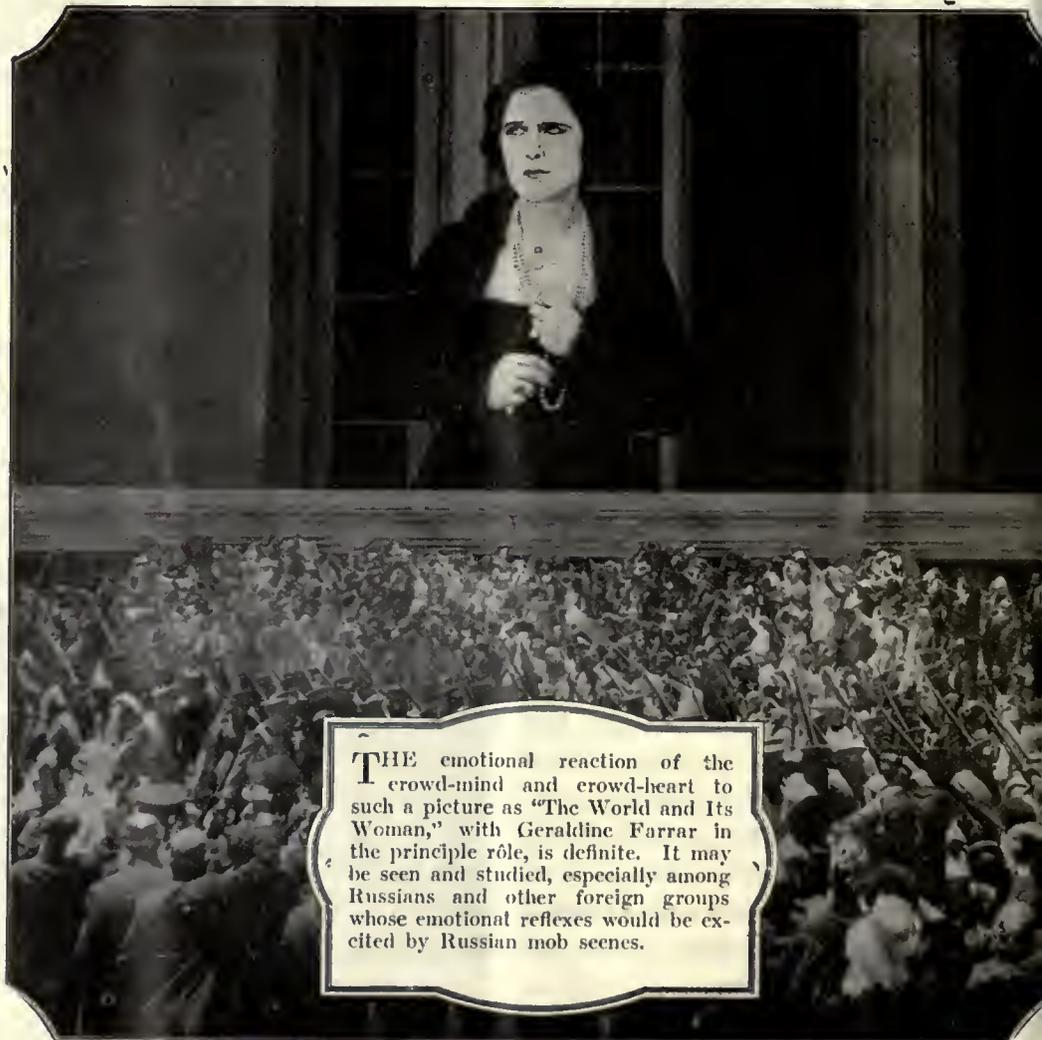
This psychological factor is well known to the motion picture producer who surrounds his pictures with every emotional aid possible in order that the observer may derive a maximum of uncritical enjoyment from a picture. This is perfectly legitimate in pictures that merely tell a story; and the better a picture is, the greater will be the optience's appreciation.

The crowd-mind, then, thinks less than the individual. Nevertheless, after seeing thousands of motion pictures, the edge of the crowd's emotion is worn off; and here and there we find individuals who have been able to detach themselves from the crowd and assume a critical attitude. The fact that this has happened has led to a gradual improvement in the production of motion pictures.

One of the first departments of photoplay production that responded to the criticism of the individual mind was that concerned with art values in motion pictures. The former gay settings have disappeared in the pictures made by the more progressive American producers. When one recalls the fidelity to their profession of such artists as Cedric Gibbons of the Cosmopolitan organization in pictures like *Earthbound* and *Bunty* in *the Strings*, one is moved to believe that every branch of photoplay making will finally record equal achievements.

Furthermore, the assumption by individual authors of a definite place in the production process has already gone a long way toward fulfilling the promise that photoplays will no longer offend against the canon of honesty in the reproduction of fine literary achievements. Here, too, an organization founded by Rex Beach and Samuel Goldwyn, the Eminent Authors, Inc., which includes some of the best known American writers, was the first to give an author a valid share in the production of photoplay.

But all this is by the way; and is mentioned only to show that, with repetition, the crowd-mind has become dulled; crowd-emotion, through being subjected repeatedly to the same stimuli, is taken on a critical tinge. That this has occurred does not hide the fact that a motion picture optience is a crowd which seeks entertainment on an emotional plane and is always ready to react on this basis, if the motion picture will give it half a chance.



THE emotional reaction of the crowd-mind and crowd-heart to such a picture as "The World and Its Woman," with Geraldine Farrar in the principle rôle, is definite. It may be seen and studied, especially among Russians and other foreign groups whose emotional reflexes would be excited by Russian mob scenes.

BY FRED E. BAER

LA FONTAINE in the films! Perhaps some of our friends on reading this will throw up their hands in horror and wonder if there is nothing sacred from the desecrating touch of the movies.

It stands to reason that men who are wholly commercial-minded would never think of filming La Fontaine; so the great Frenchman's admirers may rest easy about justice being done to their idol. The men who are primarily responsible for the results which will be achieved are both poets of nature, so to speak; they know their La Fontaine thoroughly and they also know thoroughly the animals which he used as characters.

The men are Raymond L. Ditmars, of the New York Zoological Society, and Charles Urban, F.Z.S., (Fellow Zoological Society England) president of the Kineto Company of America, Inc., which publishes the *Urban Popular Classics* and which will publish these fables of La Fontaine in the series of *Kineto Reviews*. Mr. Ditmars is filming the fables out at the New York Zoo in the Bronx and Mr. Urban is personally editing them in his own laboratory.

If any one believes that animals are not actors, he should strangle his opposing thoughts until he has an opportunity to see *The Evil of Gossip*. And if any one says to himself that "he can't see how they can illustrate such slender threads" he should reread *The Hare and the Tortoise*. The first and last paragraphs are enough:

Said the Tortoise one day to the Hare:

"I'll run you a race if you dare.

"I'll bet you cannot

Arrive at that spot

As quickly as I can get there."

Too late! Though he sped like a dart,

The tortoise was first. She was smart:

"You can surely run fast,"

She remarked. "Yet you're last.

It is better to get a good start."

A lovely moral with a fine story and it makes a wonderful picture. And so with all the others.

Of the 240 fables Mr. Urban and Mr. Ditmars have selected twenty in all for their series which will be called *Modern Truths from Old Fables*. Of course they are edited for children in the same hope for approval as La Fontaine had, but it is a pretty safe wager that grown-ups will like them as well as youngsters. The charm and truth of these fables are without time; one never gets too old to enjoy them and one never is too young.

lated on her speechmaking proclivities by Sir Andrew McPhail, one of Canada's best orators. But the film was greeted with a surprising amount of genuine applause. Then, next day, *Through Life's Windows* was shown to the physics section of the meeting and highly approved. Directly afterwards *Cell Mitosis* and the single reel *Circulation of the Blood* were screened for the biology section and also approved. So it seems to me that as a scientific exhibition it about "took the cake."

At the annual meeting of the Dominion Health Council at Ottawa the following pictures were shown to the chief health officers of five provinces, and others: *The High Road*, *Our Children*, *The Modern Health Crusade*, *Through Life's Windows* and *How Life Begins*.

Last week I presented *How Life Begins* to a big audience of school trustees, and spoke under the auspices of the School Trustees' Association of Ontario.

And last night I showed *How Life Begins* to the Presbyterian General Assembly, at the close of their big meeting, and all of them sat through it—the most interested group of parsons I ever saw. They fell on my neck at the close, and told me I was a remarkable young woman, and that they would like to have it in all their Sunday schools. So I told them prices of machines and—let us hope. But these showings are the first of their kind done in this land, and ought to do good work.

EDUCATIONAL PICTURES MUST MAKE INDIVIDUAL APPEAL

asmuch as it is comparatively easy to gain an optience's attention, the producers of educational motion pictures of whatever are have a duty far more exacting than the task confronting producer of films possessing mainly entertainment value. For maker of an educational picture must take into consideration effect of the crowd-mind and so construct his film that it can and hold the attention and the interest of every observer as *individual*. This is the test of the educational picture.

any a photoplay of an educational nature will gain the attention of a group of children, merely because it is a photoplay; and the most critically minded child among them will be entered and instructed by a film that has little to recommend it.

he crowd-mind works easily in and gains an immediate response from minors. Consequently there is all the more reason so presenting an educational subject that every foot of film rests as well as instructs. Attention is almost spontaneous in children when a film is presented to them. The crowd-mind immediately begins to function; and unless pictures are freighted with material the juvenile optience will not receive all that it is able of assimilating.



LINKING EMOTION AND EDUCATION

he educational motion picture makes use of the emotions of viewers unconsciously. Through their roused emotions the viewer to absorb is exaggeratedly stimulated and every fact shown upon the screen becomes a personal experience that is hard to forget. It is not easy to lose this advantage that the picture has over its juvenile optience. And yet, the early story photoplay had this advantage over its adult optiences, and gradually found the response diminishing. It then began to analyze itself, find where it was lacking, and built up its technical developments. With the educational photoplay still in the groping stage it is to be hoped that it will never permit its formula to become static and grow to depend upon the crowd-mind for a success that would then be only half-earned and of minor pedagogic value.



EDUCATING CANADIAN EDUCATORS TO THE FILM

valuable Pioneer Missionary Work Inaugurated by Muriel E. Bruce, Canadian Representative of This Magazine.

MISS MURIEL E. BRUCE, Canadian representative of EDUCATIONAL FILM MAGAZINE, who is also manager of the Canadian Educational Film Service, of Toronto, has been doing some important and valuable pioneering with American educational films among the rock-ribbed conservative educators and scientists of the Dominion. She has forwarded to the magazine an account of several film showings recently arranged by her in Ottawa and Toronto and one of these was before no less august and influential a body than the Royal Society of Canada. But read her story and you will feel like clasping her hand and saying to her: "Godspeed and all honor and glory to the woman who put 'Can' into Canada so far as educational motion pictures are concerned." Here is her account:

The annual meeting of the Royal Society of Canada, held May 16 to 17, brought together representatives from universities all over Canada, members of all the scientific departments of the government. The first night of their meeting, after the president's address, all four reels of *How Life Begins* were shown. The governor general was present, and many important folks from various parts of the country. The young manager of the Canadian Educational Film Service was allowed to make her maiden speech, which she did without getting herself too deeply into trouble, and she was afterwards—this is a joke—congratulated

NEW DESK IDEAL FOR CLASSROOM FILMS

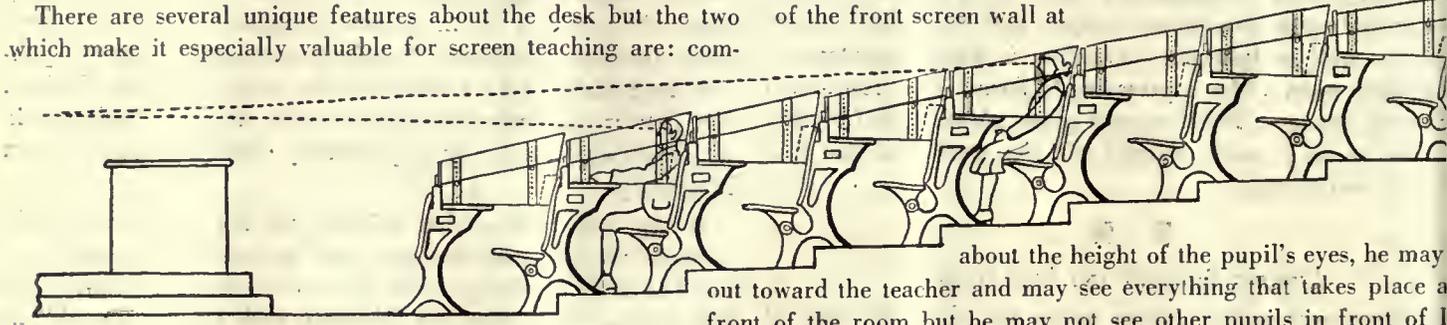
Invention of Former School Superintendent Removes Distractions and Focuses Pupil's Attention upon the Screen

A STUDENT'S desk which compels a boy or girl in the classroom to concentrate his or her attention on the teacher, the blackboard, or the screen at one end of the room and removes all distractions is the invention of John D. Atkinson, of Plain, Chelan County, Washington, a former superintendent of schools in Pennsylvania and later a school principal in Seattle and a member of the Washington State Board of Education. Mr. Atkinson has been granted a basic patent on his compartment school desk which, as may be judged from accompanying illustration taken from the patent papers, seems to be ideal for use in classrooms where still or motion pictures are shown upon a screen.

There are several unique features about the desk but the two which make it especially valuable for screen teaching are: com-

partments completely shutting off the view of pupils from another and compelling them to keep their eyes fixed in one direction and the step feature, similar to the arrangement of theater seats, one above another. The floors of nearly all classrooms at present are level and when films and slides are projected the pupils have to crane their necks and twist their bodies in order to see the pictures. This will be avoided with the Atkinson system in the new desk. In his patent specifications the inventor states:

"My invention is particularly adaptable to school rooms wherein the seats are arranged in tiers rising towards the rear of the room. Such a school room is shown in the drawing. By this arrangement, with the upper edge of the front screen wall at



about the height of the pupil's eyes, he may look out toward the teacher and may see everything that takes place at the front of the room but he may not see other pupils in front of him.

EFFICIENT WAY TO UTILIZE VISUAL AIDS

Slides for Still Studies to Impress Facts, Films for Motion Studies to Impress Fact Relations, Says Dr. Duffey of University of Texas

SLIDES and charts to call attention to facts and motion pictures to show the relation of one fact to another," is the ideal combination of visual aids for the classroom, according to Dr. William H. Duffey, head of the Visual Instruction Division of the University of Texas.

In an interview given to the Society for Visual Education Dr. Duffey declared himself a strong believer in the use of school films prepared by educators for classroom use exclusively. He was equally emphatic in declaring that many other factors now used in visualization have their own unique place in education, and that nothing will be gained by discarding them for the exclusive use of films.

"We are going to see the time when visual instruction will be as permanent a medium of instruction as the textbook is today. There will be a very close union among textbooks, films, and slides. We shall use slides to illustrate when the subject-matter is still, and moving pictures when the subject-matter is motion. Charts and the blackboard will also continue to rank high in the list of visual aids, though they are more limited than the film.

"Exactly how would you correlate films and slides?" Dr. Duffey was asked.

"The facts of a subject should be brought to the pupil's attention by slides. Then after he has all the facts in mind, has carried on his own observations, and has studied from text and reference books, the motion picture should be brought in to relate the whole affair, giving it continuity and vividness.

"For example, I can find stereopticon slides to visualize heart, lungs, colon and stomach, and these can be used to good advantage in preparing the ground for a film which illustrates the action of the heart and the circulation of the blood. The film will clinch the knowledge the pupil has already gathered and

give it reality and proportion."

Dr. Duffey declares that in few schools receiving film service today is there any adequate idea of how to use motion pictures for other purposes except those of entertainment and general information. He emphasizes the need of a general campaign of education in methods of correlating screen lessons with the regular course of study.



GEORGIA COLLEGE STARTS CAMIONETTE MOVIE SERVICE

REALIZING that valuable instruction contained in educational films being circulated over this country is lost to those portions of the state not accessible to a movie show, the College of Agriculture has arranged to carry the best of these films to every section of Georgia.

Two trucks have been outfitted with the most up-to-date movie equipment and district agents are now ready to take them to the most remote sections and put on a show that will do credit to any large town.

Hundreds of films on educational subjects are available to rural communities including home conveniences, labor saving devices, fighting insect pests, farm machinery, drainage, conservation, work, live stock, farm crops and poultry.



DETROIT SCHOOL FILMS FOR STATE FAIR

FILMS depicting educational features of the work in Detroit schools will be shown on the screen at the Michigan State Fair to be held in Detroit September 2 to 11. Arrangements have been made by Secretary G. W. Dickinson for this new feature to be added to this year's attractions, the Detroit school authorities joining in to make it one to be appreciated by groups as well as by the school children who enjoy seeing themselves in the movies.

The Detroit school showing will be in addition to the regular rural school exhibits, long a feature of the state fair.

AN EASY WAY TO BUILD UP YOUR OWN FILM LIBRARY

Book Enough Rentals and the Trick is Turned—Small Film
Libraries Locally Owned and Managed Suggested
as the Solution of Non-Theatrical Distribu-
tion Problems

BY HENRY BOLLMAN

President, Film Library Service, New York

ONE of the most successful non-theatrical exchanges has acquired an excellent library of films with almost no original capital investment. The method pursued is so simple and so entirely feasible that I feel it should be understood by all interested in the development of the educational film field. Not only the professional renter of films, but also the semi-professional distributor—that is, the state university; the central church organization; the social service group; the municipal education board—will find in this method a solution to the problem of how to acquire ownership of films for non-theatrical purposes, without a large initial appropriation.

HOW ONE MAN SUCCEEDED

In one of our smaller cities an exchange was organized to serve churches and schools. The organizer of the business had almost no capital except his idea and a goodly fund of energy and enthusiasm. His first step was to obtain a supply of films. Without funds, he nevertheless came to our organization and asked for an option to purchase certain films of special value for church work. The option was to expire in two weeks. The average price of the prints was \$35 per reel. They were somewhat used, but were in a condition good for at least twenty-five showings. He returned to his city and set about obtaining bookings enough to cover the purchase of the pictures.

The average program was to cost him about \$75. This meant that he must get at least seven bookings at \$30 each to cover film cost and selling expense. This proved to be no difficult task because he had chosen popular subjects which he had carefully viewed and which he therefore knew were entirely suited to church showings.

At the end of two weeks he took up his option on six programs of five reels each. His bookings were enough to cover the film cost, with a margin for incidental expense. The actual cash requirements were met by cash advances received from the exhibitors, and by borrowing on the strength of the bonafide contracts received. He also raised a small amount of capital.

He has continued his operations on these lines, and now he has a good library of carefully selected reels, each of which has already paid for itself. The library on the whole is yielding a substantial profit.

ADVANTAGES OF THE PLAN

Let us consider the advantages of his plan.

In the first place, it eliminates risk of financial loss. The distributor takes practically no chances. He buys no film until it is already rented. In the second place, he buys only enough to fit his needs exactly. Every film must be put to work before it arrives, so to speak. In the third place, he *owns* his films—he does not attempt to rent them from a theatrical exchange, and then sublet them to his exhibitors.

Business organizations are not the only non-theatrical exchanges. Educational institutions which distribute films are in the same category and their problems are the same, except that they are not under the necessity of making a profit.

A number of state universities are now distributing film to the schools of their respective states. This work is classed as extension work. One of the newer extension departments is now following the plan outlined above. They have asked for an option on 50 reels before making the actual purchase of the film. On the strength of the bookings they will be able to finance the purchase.

WHY THE LOCAL LIBRARY, LOCALLY OWNED, IS BEST

The small local film library, locally owned and managed, locally financed, and understanding local needs, provides the best practical solution of the non-theatrical distribution problem. The local library may be privately owned, semi-private, or entirely under public ownership. Regardless of ownership or administration, this type of library is the only sure means of placing the right films on the right screens, at the right time, and at the right price.

Attempts are constantly being made in the non-theatrical field to establish large national exchange systems, centrally controlled and centrally administered. Such organizations face difficulties which have, in the past at least, proved insuperable. They meet expense, wastage, lack of coordination, and many similar difficulties. But worst of all, they fail to understand local conditions thoroughly enough to enable them to meet local needs. The far-off head of a national system cannot understand the shades of difference in different localities which make some films possible and others entirely impossible. Absentee ownership in film distribution is as impracticable as would be absentee control of local libraries of books.

Consider the care with which books are chosen for individual local libraries. The local peculiarities, needs, idiosyncrasies, and demands are accurately reflected in the selection of books. How much more must films be chosen with such considerations in mind.

The fact of the matter is that the small, efficient, distributing unit is the prime practical plan for the non-theatrical film field as it stands today. It meets the situation squarely and accurately. It provides exactly the films that are wanted, when they are wanted, and at the price which the community can and will pay.



BIOGRAPHICAL FILM OF LATE CARDINAL GIBBONS

A MOTION picture record of Cardinal Gibbons, showing the great prince of the church in scenes during his life and the unusual incidents that attended the funeral service of the great prelate, has been compiled by the Lewy Studios, Baltimore.

The one reel film begins with a greeting between Theodore Roosevelt and Cardinal Gibbons, the procession at the Cathedral in which the Cardinal took part, a scene showing Cardinal Gibbons, Admiral Benson and the former Secretary Daniels. The little country place where the Cardinal spent his vacations, the Cardinal's residence where he died, and the throngs that came from all parts of the country to mourn him are also shown. Startling views of the Cardinal lying in state were obtained, and constitute a part of this record; also the funeral procession, and the crypt where the Cardinal now lies.



COMMUNITY



180 RURAL EXHIBITIONS IN OHIO COUNTY

Important Farm, Home, Economics, and Welfare Programs Presented by Local Chapter of American Red Cross

By ROYAL CLYDE AGNE

THIS extensive program of motion pictures we are putting on in Muskingum County, Ohio, during the summer of 1921. Our program calls for 180 nights of motion pictures. We began the first of April and will probably continue until the first of November. Each month we have a seven or eight reel program of which two reels feature a particular community interest. The monthly schedule through September is as follows:

April—Agricultural Clubs.

May—Better Schools.

June—Good Roads.

July—Health.

August—Child Welfare.

September—Farm Conveniences and Rural Art.

The program is sponsored by the American Red Cross with the cooperation each month of the particular agency concerned who sends with us a representative to speak five or ten minutes on that interest. We also have a half hour program of community singing. We have selected 30 or 32 strategic centers where we can get the best attendances and have the best facilities for an audience.

We are also demonstrating in connection with our program a practical portable motion picture projection outfit. Several of these have been loaned to us for periods of from sixty days to six months and a number of our communities will be interested in purchasing machines at the end of our experience.

The monthly film programs so far booked are as follows:

APRIL—COUNTRY CLUBS

- 326 *Apple Blossom Time in Normandy*—Travelog.
- 321 *Your Brother's Keeper*—Various types of Red Cross Service.
- 208 *Every Swimmer a Life Saver*—first aid, carrying of injured. Comedy—*Pure and Simple*, 1 reel.
- Boys' and Girls' Agriculture Clubs at Camp Vail*, 2 reels.
- Boys' Pig Club*, 1 reel.

MAY—SCHOOLS

- 811 *Venice*—Travelog.
- 309 *Vocational Training for Blind Soldiers*—1 reel.
- 316 *Mrs. Brown vs. the High Cost of Living*—household budgets. Comedy—*Local Showers*.
- 1 Agricultural—*Pig Club*.
- 2 School Films—*Golden School Days*.

JUNE—GOOD ROADS

- 324 *Neath Poland's Harvest Skies*.
- 317 *Father Knickerbocker's Children*.
- 313 *Every Woman's Problem*.
- 308 *Modern Road Construction*.
- Comedy—*A Matter of Form*—home sewing, 1 reel.
- 2 Good Roads Films—*Gravel Road Construction*.
- When Cow Boys Get Together*.

JULY—HEALTH

- 305 *Amid Archangel Snows*.
- 308 *In Florence Nightingale's Footsteps*.
- 319 *Dawn in Lonesome Hollow*.
- 1 Comedy.
- "*The Man Who Learned*"—Rural Milk and Babies.
- "*The Rat Menace*."
- "*The Fly Danger*."
- "*Jinks Cartoon*"—Personal Hygiene.

AUGUST—CHILD WELFARE

- 307 *The Land Without Mirth*—Belgium.
- 323 *Spirit of Service*—Home Service Red Cross Work.
- 320 *Before the Doctor Comes*.
- 1 Comedy.
- 2 *Child Welfare*.
- Our Children*—2 reels on Community Child Welfare.

Food for Reflection—2 reels on Hot School Lunches.
1 Agriculture—A Flock of Sheep on Every Farm.

SEPTEMBER—HOME AND FARM CONVENIENCES

- 310 *Glimpses of the Balkans*.
- 322 *Heroes All*—disabled soldiers' care.
- 318 *Come Clean*—2 reels—mouth hygiene. Comedy.
- The Happier Way*—home conveniences—1 reel.
- Camera Hunting in California National Forests*—1 reel.
- Home Inconveniences*—1 reel.

Numbered subjects are secured from Lake Division, American Red Cross, Plymouth Building, Cleveland, Ohio.



VILLAGE OF 150—MOVIES DRAW 1000

Business Men of the Community Underwrite All Expenses of Church Movie Entertainments

By REV. THOMAS F. TUCKER

Pastor, Methodist Episcopal Church, Lynd, Minn.

PERHAPS the readers of EDUCATIONAL FILM MAGAZINE may be interested in the work that we are doing in Lynd, Minn. with the motion picture machine. About a year and a half ago the Methodist church installed a motion picture equipment with the intention of furnishing the people of this community clean entertainment. This is a village of about 150 inhabitants and had no wholesome means of entertainment. We gave weekly entertainments in the church in the winter time and outside in the summer time.

This spring the business men of the town asked if they might not underwrite all of the expenses; not only that, they offered to give the church \$25 per month if the church would use this amount toward the upkeep of the equipment. I as pastor of the church have charge of securing all the films, so that we are still able to keep up the high standard of our entertainments.

We have had as high as 1000 people come out to the entertainments, most of them being country folk. I think this quite wonderful when you consider the size of the town.

We use the screen for a sort of an advertising exchange for everybody. If a farmer has a cow, horse, or anything to sell he tells his neighbors on the screen. The merchants use these days for their bargain days and all use the screen for advertising.

I have never heard of a country community that has used the motion picture machine in this way but I am sure that it would be a great success in every small country community.

I would be willing at any time to give any help or information to any one wishing to try this kind of a program.



VOCATIONAL GUIDANCE FILMS FOR THEATERS

HIGH school and advanced grammar grade youths will be given a chance to see vocational guidance films reproduced in thousands of the movie theaters in this country. The motion Picture Theater Owners of America have agreed to run vocational films Saturday mornings free. Joseph Hopp, who represents the Illinois organization states that vocational films will be run in Rock Island, Ill., next fall. In this way young people can see various vocations and will better be able to decide what their inclinations should be. Local showings will be supervised in many instances by boards of education.

The national association also promised the federal government the use of theater screens in fostering Americanism, especially in teaching Americanism to foreigners who arrive at our shores.

RELIGIOUS

MOVIES IN SMALL-TOWN CHURCH POTENT IN EVANGELISM

Five Practical Beneficent Results Directly Traceable to the
Films—Helpful Hints and Cautions

BY REV. JOHN SHERMAN POTTER*

Pastor, Community Presbyterian Church, Post Falls, Idaho

HAVE had two pastorates since leaving seminary, one in Calistoga, California, and the other in Post Falls, Idaho both western towns of about 1,200 population. I have used motion pictures in my church work in both communities and think the results have been worth while from the church viewpoint.

I was first attracted to the possibilities of motion pictures in the church by hearing of the successful use made of them in the Westminster Presbyterian Church, Sacramento, Rev. William Harrison, D.D., pastor. One Sunday I announced from my Calistoga pulpit that the evening service would be discontinued and that the pastor and his trustees could make the auto trip to Sacramento, 90 miles away, and visit the evening service at the Westminster Presbyterian Church. We left Calistoga in the Napa Valley at 3 in the afternoon and made the 90-mile trip in three hours.

Although we thought we had arrived in plenty of time to get good seats in the church, we found that at 7 o'clock the church was nearly filled, and had not special seats been provided for the Calistoga delegation, we would have had difficulty in finding good seats. At 7:30 the organ began, followed by a spirited and spiritual song-service in which the congregation of 900 participated splendidly. The rest of the service followed without abbreviation, the pastor preaching for 30 minutes and the congregation gave him rapt attention. A motion picture followed. It was the story of Edith Cavell, powerfully presented, a wonderful visualization of the life-story of the brave English nurse whom I remember particularly the solace Miss Cavell found in her darkest hours with her Bible. The picture faithfully portrayed the triumph of faith in a Risen Savior even in the hour of death. At the close of the last reel the pastor pronounced the benediction and the great throng of people filed out, quietly, thoughtfully, reverently.

It was a great service. Dr. Harrison showed us his modern equipment, a machine costing the church \$1,000, with steel booth, disappearing screen, rising from the front of the pulpit, and when not in use, out of sight and mind beneath the pulpit platform.

CONGREGATION INCREASED 600 PER CENT.

My church trustees were enthusiastic over the service and we agreed that an experiment along the same lines was worth trying in our town. As we were a home mission church we could not afford to put any expensive equipment in the church building, which was not adapted for such a program. But I went to the manager of the only motion picture theater in town and asked him if he would rent his theater to us for a Sunday evening program, thus using his moving picture equipment. He agreed with enthusiasm. I went to San Francisco and booked some pictures for Sunday evenings. From a congregation of 30 or

40 I preached to 250, the capacity of the theater.

Of course the innovation created a storm of criticism among some of my own church members, to whom moving pictures were diabolical, and particularly from the local Methodist preacher, who warmly denounced the whole proceeding. However, Methodists, Presbyterians, Roman Catholics, Seventh-Day Adventists, Two-Seed-in-the-flesh-Predestinarians, prohibitionists, wine makers, saloon keepers, people from far and near began to come, and the theater was packed to the doors time and again, people standing out in the street even. From the standpoint of numbers, motion pictures in a theater and in connection with a gospel service proved a big success.

As to definite spiritual results, I had many tell me that the service was uplifting and helpful. If I am asked how many conversions resulted, I frankly reply none to my knowledge. While I endeavored to make the service as evangelistic as possible in the singing and message preached, I did not ask for a show of hands for those who were ready to accept Christ. But I did keep a record of people who attended, I called on them, and in that way definitely secured many for the Sunday-school and morning service that otherwise I would not have reached. In general the services were very much advertised by those who attended and wrought their own leavening influence on the community at large.

FILMS RECOMMENDED

I will here append a list of some of the pictures I used, which I cordially recommend for use in any church service: *Cecelia of Pink Roses*, *The Cavell Case*, *Belle of New York*, *Ruling Passions*, *Passing of the Third Floor Back*, featuring Forbes Robertson, William Farnum in *Sign of the Cross*, *Enoch Arden* and *Ramona*. Free-will offerings were taken in each service and the cost of the picture was thus met. I appealed to the people to give liberally if they wished these services to be maintained. The programs cost us from \$14 to \$26 a Sunday evening, including expressage, advertising, theater rent, etc. Our offerings almost always covered the cost. If I remember correctly, the 12 pictures we used on Sunday evenings cost the church just 50 cents, that being the deficit at the end of the experiment. The services were discontinued when the hot weather began.

I came to Post Falls, in Idaho's panhandle, 25 miles east of Spokane, Washington, more than a year ago. This is a community church, one of the fields where an exchange took place between Presbyterians and Methodists. The former denomination withdrew from a neighboring town, resident Presbyterians uniting with the Methodist church, and the Methodists have united with the Presbyterians here. It is now a demonstration parish of the country church department of the Home Missions Board. One of the first things I suggested in the way of community work to my session and trustees was a motion picture entertainment under the control of the church. There is no motion picture theater in town and we don't want one. At present we run a regular motion

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*In *New Era Magazine*.

HOW ONE PRESBYTERIAN CHURCH CAPITALIZES THE MOVIES

"A God-given Medium for World Evangelization," Enthusiastically Declares This Minister

BY REV. GEORGE ESDRAS BEVANS*

Pastor, Greystone Presbyterian Church, Elizabeth, N. J.

THE majority of churches in recent years have experienced a falling off in attendance at the Sunday evening worship. Some churches have discontinued this service altogether, while other churches have substituted a vesper meeting.

Many ministers have entered their pulpits on Sunday evenings to face a small congregation with more seats empty than full, and their message has almost failed them as they realized the unresponsiveness of the majority of church members to worship more than once on the Lord's Day.

This modern condition of affairs has caused thousands of ministers to resolve that something should be done to attract people to hear the gospel of Jesus Christ. More and more the conviction is gripping ministers that a distinction must be made between the Sunday morning and evening services. In the morning the service should be made preeminently a dignified, worshipful meeting. In the evening it should become a Christian propaganda meeting for delinquent church members, indifferent Christians and people who have forgotten the church, forgotten prayer and forgotten God. If people will not come to church, then the church must go after the people. "Go out into the highways and constrain them to come in that my house may be filled," said Jesus. Popular Sunday evening services must be planned, where the atmosphere of friendliness prevails and the stranger feels at ease, where the program is so reverential, cheerful and interesting that people will feel that they are missing something if they are not there.

For this reason motion pictures become one excellent way of popularizing the Sunday evening meeting and winning people to Christ and the church. Motion pictures are a universal language and have a universal appeal. Eight to ten millions of people are in motion picture theaters in the United States every week-day in the year. Profound and lasting impressions for good and often for evil are left upon the minds of boys and girls, men and women, by the commercialized films.

CHURCH MUST USE FILMS

The church must use this means of attraction, this open door for instruction into the human soul. As public schools and colleges are realizing the vast teaching possibilities in motion pictures and in rapidly increasing numbers are using them for education, so the church will find them a God-given medium for world evangelization, telling in the simplest and most memorable way the story of Jesus and His love. This does not mean that the spoken word will ever be supplanted. The personal testimony and the preaching of the truth with a passion for souls will ever be needed. It means that the church is eager to present the life-giving message through the eye as well as through the ear.

In the early fall of 1920, after due deliberation concerning the possibilities of motion pictures at our Sunday evening service, the officers of Greystone Church voted to purchase a motion picture machine. It was decided to buy the best machine on the market, so that there would be no chance for any unfavorable comparisons as to pictures.

A free license was given by the city authorities to one of our church officers who operates the machine. Our fire insurance agent secured a waiver from the fire insurance companies which permits us to show motion pictures in the church without additional expense.

The securing of suitable religious and educational films occasioned considerable correspondence with over a score of companies producing non-theatrical films.

The International Church Film Corporation produces excellent pictures, dignified, attractive in scenery and costumes, and always with a vital moral and religious message which sinks deep into the mind.

THE CHURCH CINEMA IN OPERATION

BY REV. M. C. MACKINNON

(Conclusion)

FROM the distance a little captious criticism might come, but we were there, and we knew that in our cinema the church and the community had found a new ally, a servant-friend. The screen, even when it reaches its best many years hence, can never supplant the pulpit. The pulpit is supreme, but the screen can be made its powerful ally. This is the inside story. One Sunday evening a stranger came, an honest doubter. He saw and listened, and, going out, told of a changed mind. He saw that there need be no great gulf fixed between educational evangelism and the often-misused gift of God, the cinema.

NOT COMMERCIALIZED

The cinema was not a financial crutch for the church, and such a crutch was needed. No admission fee was charged, but the expenses were met from the Friday evening freewill offering, and a splendid balance remained on hand. No money thus received went to any other purpose. No church organization was allowed to profit financially from the cinema. Thus we did not commercialize the service, the aim of which was to serve, not to enrich the church, but the whole community and its highest good.

OUR PURPOSE

Our use of the cinema was not designed to increase church attendance, however legitimate such an object might be. Our church did not need such a stimulus; it was regularly filled to capacity at both services before the new venture was thought of, and during the preceding year the church school enrolment had

(Continued on page 16)

FILM TO HELP PRESERVE WORLD PEACE

A NEW movement for world-wide peace is to be directed by Samuel Hill, former Minneapolis attorney. Plans for this undertaking were outlined by Mr. Hill, who passed through Minneapolis en route from Europe to his present home in Seattle.

To instil a reverence for peace treaties and agreements between nations in the minds of all civilized peoples of the earth, Mr. Hill intends to exhibit throughout the world a motion picture *The Sacred Faith of a Scrap of Paper*. The picture was taken under Mr. Hill's supervision with kings, diplomats and dignitaries of Europe as actors.

* In *New Era Magazine*.

REVIEWS OF FILMS

FEATURE PICTURES OF SPECIAL APPEAL

BY MABEL G. FOSTER

WHILE making more or less of a general appeal, some pictures lend themselves with particular distinction to definite groups of spectators. Here are four such subjects, of which *The Snob* is mentioned first.

"THE SNOB"

Kathleen's mother has social ambitions and has trained her daughter to be a snob of the most exaggerated type. The girl becomes attracted to a college football hero, not knowing that he is working his way through college. When she discovers that he waits on table at student commons, she snubs him, whereupon his chums, young men of means and prominence in college affairs, undertake to teach her a lesson. It is a shock, but sterling qualities underlie the false ideals, and Kathleen rallies to a realization that the truest nobility expresses itself through a spirit of service to others. This clean, charming little story stars Wanda Hawley and carries an excellent post-war message especially directed to young girls but applicable to all. Football scenes and a college dance in a real gymnasium, create an atmosphere of youth and joy as contagious as it is constructive.

"THE LOVE LIGHT"

Persons who love Italy and honor the part she played in the Great War will be especially attracted by the bubbling happiness which marks the opening scenes of *The Love Light*, in which Mary Pickford interprets the merriment of a little peasant girl living on the Italian coast. Joy begins to fade as the storm cloud of war bursts. The girl's two brothers are called to the front and one of them is killed. She contracts a secret and tragic marriage with a sailor washed up by the sea and claiming to be American. The sailor jumps to his death upon being proven a German spy, but not until he has used Mary's love message flashed to him by the lighthouse light she tends, as a signal to a submarine to sink a ship loaded with Italian soldiers. Among these is Mary's younger brother. An appealing tragedy of the humble then unfolds itself during which the peasant maiden loses the roughness which has characterized her in the earlier portion of the story and wrings our hearts by the pathetic motherhood which comes to her. Her baby is taken from her because she is not considered perfectly sane, but her heroic and successful effort to save it from shipwreck is rewarded with the rapture of having it once more in her care. To this happiness is added the subdued joy of taking to her heart as her husband the war-blinded friend of her brothers, over whom she broods tenderly. In the closing scenes of the story are well illustrated the fortitude and success with which the blinded men of the late war manage to take up the details of everyday living. There is a decided question as to whether the strict marriage laws of Italy would permit of a secret marriage such as is herein shown even in war time; and one can scarcely imagine a priest of the Church who would have performed it.

"PARTNERS OF THE TIDE"

The storm scenes in "The Love Light" are particularly impressive; the lure and mystery of the sea is strong. Equally is this the case in the picturization of Joseph C. Lincoln's novel, *Partners*

of *The Tide*. It is a story of ship-wreck and salvage, the episodes having been very successfully rearranged from the book for purposes of continuity and climax. The deep-sea scenes furnish climatic material full of suspense and interest.

An elderly lady with no understanding of business secures the support of herself and her granddaughter from an old schooner which becomes unseaworthy. Her lawyer persuades her to put matters in his hands, then arranges with the captain of the schooner to run it on the rocks before the insurance policy has expired. Upon the first attempt, the ship is saved by the young mate who is also a deep-sea diver. For doing this, he is discharged. The second attempt to sink the ship is successful, whereupon the mate is engaged by the insurance company to investigate the sunken hull for evidence which may prove that the ship was intentionally sunk. The crooked lawyer employs a diver who is to prevent the hero from coming to the surface with the damaging report of the open sea-cocks. This second diver shuts the first in one of the ship's compartments from which he is rescued before it is too late. Cut title "Knocking hell out of the lighthouse."

"MAROONED HEARTS"

Another picture which savors of the sea and is well-fitted for presentation before groups interested in medical and surgical matters is *Marooned Hearts*, featuring Conway Tearle. It is the story of young Doctor Carrington, selected by an old hospital surgeon to be his successor. To avoid spoiling a picnic, Carrington's sweetheart selfishly withholds until too late a telegram summoning him to a life-or-death operation at the hospital. Chivalry prevents him from defending himself, and his professional career is ruined. He goes to a small island in the West Indies to perfect a serum by means of which he hopes to continue his work for humanity. His death is reported. His repentant sweetheart, refusing to believe him dead, comes to the Caribee in search of him. She is shipwrecked and in escaping from a drunken sailor, finally drifts to the shore of the doctor's island. Vowing that he will not allow her again to interfere with his work, he treats her with only common humanity and civility, but finally protecting her from the further unwelcome attentions of the sailor who has also made land, he realizes his love for her is not dead. The serum being perfected, the doctor and the girl return to civilization, having learned some severe lessons.

The Snob. Distributed by Realart Pictures. 5 reels.
The Love Light. Distributed by United Artists. 8 reels.
Partners of the Tide. Distributed by Pathe. 5 reels.
Marooned Hearts. Distributed by Seiznick. 5 reels.



THE THRILLER OF THRILLERS

LYMAN H. HOWE'S *Ride On A Runaway Train* is quite in the same class with *The Race of the Age* as an unparalleled production of its kind. It is a thriller of the most unqualified type and represents a trip one would rather take by movie than in reality. Beginning with pleasing mountain scenes from car window and observation platform the camera is suddenly moved to the front of the engine just as the train begins to run down a steep grade. Bridges are crossed, tunnels are passed through at terrific speed, until suddenly a solid wall appears across the track and the train dashes at it. Comedy touches in the form of cartoons are introduced here and there by way of relieving the tension. *A Ride on a Runaway Train* can be recommended to those persons not subject to car-sickness and whose nerves are strong. And to others for the game is worth the candle.

Distributed by Educational Film Exchange, Inc., 370 Seventh Ave., New York.

NEW PATHE SCREEN STUDIES

THE collection forms a comprehensive library of popular science, biology, travel, and other live topics. Much of the nature material has passed through the Pathé Laboratories in France to receive the delicate natural tints known as Pathécolor. Initial releases number seven subjects:

No. 1. *Athletic Movements Analyzed*. 2 reels. Comprises common movements of walking, jumping, etc., and demonstrations by famous sportsmen of boxing, ball-playing, javelin-throwing, pole-walking, diving, etc.

No. 2. *Yosemite, the Valley of Enchantment*. A two-reel subject in Pathécolor.

No. 3. *Felling Forest Giants*. 1 reel. Lumbering in the forests of North Carolina and the northwest.

No. 4. *Br'er Rabbit and His Pals*. 1 reel. A study in rodents including squirrels, prairie dogs, mice, jerbods, and marmots. A close-up working skeleton of the jaws that distinguish this class of animals is shown; and hibernation is illustrated.

No. 5. *Animal Camouflage*. 1 reel. This pictures the power of protective mimicry possessed by crabs, worms, the walking stick, caterpillars, toads, lizards, butterflies, the walking leaf. The praying mantis is also shown.

No. 6. *Birds of Prey*. 1 reel. The examples pictured are the kestrel, sparrow hawk, other hawks, buzzard, goshawk, the Asian lammergeier, Andean condor, and the American eagle.

No. 7. *Molluscs*. 1 reel. A study of the highest class of invertebrates, dealing with the oyster, cuttlefish, octopus, and snail.



ONE-REEL TRAVEL SUBJECTS OF VALUE AND INTEREST

EDUCATIONAL FILM CORPORATION announces *A Trip Around the World in Movies*. Group A, comprising four subjects, takes the spectator to France, Switzerland, Holland, Italy and Spain. Group B will extend the tour to Africa, India, the Orient and the Islands of the Pacific. Group C pictures Alaska, Canada and northwestern United States; while Group D includes southwestern United States, Central and South America.

Among the current travel releases of the Ford Educational Library, Fitzpatrick and McElroy, distributors, is a somewhat unusual glimpse into the depths of a crystal-clear lake in our own southland which is closely identified with the early days of exploration and discovery. While searching in Florida for the Fountain of Perpetual Youth, Ponce de Leon, in crossing a lake, was attacked by Indians and wounded. His ship was sunk and became petrified by minerals in the water. It can still be seen clearly at the bottom of the lake, and a view of it is one of the features of a recent Ford release, *Clear To The Bottom*. Besides this interesting historical relic the picture shows springs bubbling from the floor of the lake, fishes large and small in their native habitat, and the varied vegetation that thrives under water. After gazing at these wonders through a glass-bottomed boat the spectator takes a trip down Silver River which winds through forest scenes of exceptional beauty.

Objects thousands of years older than Ponce de Leon's boat are featured in another Ford reel *The Big Trees of California*, for "General Grant" and "General Sherman," giant Sequoia trees, are two of the oldest things on earth, boasting an age of 4000 years. A scientific study of these California giants is included in the reel and various interesting uses to which the big trees have been put are shown.

Another Ford subject takes us to the West Indies and the picturesque harbor and busy streets of Kingston, Jamaica, where the spectator is given opportunity to study the customs of the natives and enjoy the semi-tropical beauty of this town which ranks second in wealth and importance in the British West Indies.



STUDY OF THE MONO INDIANS

A *Authentic Study of the Moral and Social Emancipation of the Mono Indians* has been filmed under the auspices of the General Board of Promotion of the Northern Baptist Convention. Fifteen years or less ago the Mono Indians of California were not accepted wards of either the United States government or the State of California. They had no land, no schools, and no steady employment. They lived in huts or caves, subsisting chiefly on acorns, roots, herbs and such game as they could get. They had been driven to the remote canyons and pockets of the Sierras in the early '50s when Congress repudiated their treaties. The pioneer missionaries to these neglected people, Rev. J. G. Brendel and Miss Ida M. Schofield, are featured in this film, which also incorporates scenes taken in 1918 showing Red Cross activities of the Monos during the great war, when the whole tribe made needed articles for the soldiers. Many phases of Mr. Brendel's work are filmed and the awakening interest of the government officials is portrayed. The film is nearly four reels in length and is to be made available for church use.



"MOTION PHOTOGRAPHY WITH THE UNIVERSAL CAMERA"

THIS is the title of a new and attractive 32-page illustrated catalog issued by Burke & James, Inc., of 240 East Ontario Street, Chicago, and 225 Fifth Avenue, New York, manufacturers of the well-known motion picture camera. This latest edition contains a good deal of

INDIANAPOLIS BOARD'S APPROVED FILM LIST

THE Indianapolis Board of Indorsers of Photoplays recently published the following list of feature films as approved by this organization during the month of February, 1921:

ADULT

	Reels
INSIDE OF THE CUP— <i>Famous Players</i>	7
(Society and religious drama)	
FRONTIER OF THE STARS—Thos. Meighan (<i>Paramount</i>).....	5
(Romance)	
MAMMA'S AFFAIR—Constance Talmadge (<i>First National</i>).....	6
(Domestic Romance—Cut Prolog)	
CHICKEN IN THE CASE—Owen Moore (<i>Selznick</i>).....	6
(Comedy Romance)	
THE ROMANCE PROMOTERS—(<i>Vitagraph</i>).....	5
WAY DOWN EAST—Lillian Gish (<i>D. W. Griffiths Prod.</i>).....	9
(Drama, New England Life)	
EARTHBOUND (<i>Goldwyn</i>).....	8
(Domestic Drama)	

FAMILY

LAST OF THE MOHICANS—(<i>Associated Producers</i>).....	6
(Historical)	
THE LOVE LIGHT—Mary Pickford (<i>United Artists</i>).....	6
(War Story of Northern Italy)	
COUSIN KATE—Alice Joyce (<i>Vitagraph</i>).....	5
(Comedy Romance)	
CHICKENS—Douglas McLean (<i>Paramount</i>).....	5
(Comedy Romance)	

The following pictures have been selected as the best seen during March and April. Pictures marked family are suitable for parents to take their children to see and which they can enjoy with the children. Pictures listed as adult are not suitable for children.

FAMILY

	Reels
<i>The Ole Swimm'n' Hole</i> —Chas Ray (<i>First National</i>).....	6
<i>The Nut</i> —Douglas Fairbanks (<i>Associated Players</i>).....	6
<i>What's Worth White</i> —Lois Webber (<i>Famous Players</i>).....	5
<i>The Faith Healer</i> (<i>Paramount</i>).....	7
<i>If I Were King</i> —William Farnum (<i>Fox Film Co.</i>).....	7
<i>The Love Special</i> —Wallace Reid (<i>Paramount</i>).....	5
<i>The Little Clown</i> —Mary Miles Minter (<i>Real Art</i>).....	5
<i>The Dollar a Year Man</i> —Fatty Arbuckle (<i>Paramount</i>).....	5
<i>The Old Time Moire</i> —Mary Pickford (<i>Edward Ammes</i>).....	2
<i>Bob Hampton of Placer</i> —James Kirkwood (<i>First National</i>).....	7
<i>Diamonds Adrift</i> —Earl Williams (<i>Vitagraph</i>).....	5
<i>The Spenders</i> (<i>Art Film Co.</i>).....	5
<i>The Home Stretch</i> —Douglas McLean (<i>Paramount</i>).....	5

ADULT

<i>Isobel</i> —(<i>First National</i>).....	6
<i>The Witching Hour</i> —Elliott Dexter (<i>Paramount</i>).....	5
<i>Uncharted Channels</i> —H. B. Warner (<i>Goldwyn</i>).....	5
(Cut cabaret scene)	

<i>The Sacred Flame</i> (<i>Paramount</i>).....	5
<i>Scrambled Wives</i> —Marguerite Clark (<i>First National</i>).....	5
<i>O'Malley of the Mounted</i> —William Hart (<i>Hart Production</i>).....	5
<i>My Lord and Master</i> —Alice Joyce (<i>Vitagraph</i>).....	5
<i>The Kentuckians</i> —Monty Blue (<i>Famous Players</i>).....	6
<i>Society Snobs</i> —Conway Tearle (<i>Selznick</i>).....	5
<i>The Greatest Love</i> (<i>Selznick</i>).....	6
<i>Lying Lips</i> —House Peters and Florence Vidor (<i>Ince Production</i>).....	5
<i>Poor Dear Margaret Kirby</i> —Elaine Hammerstein (<i>Selznick</i>).....	6

EDUCATIONAL

<i>Victory Day in Paris</i> (<i>Prizma</i>).....	2
<i>Scenes in France</i> (<i>Prizma</i>).....	2
<i>Flowers</i> (<i>Prizma</i>).....	2
<i>Poor Butterfly</i> (<i>Prizma</i>).....	2
<i>The Message of the Flower</i> (<i>Prizma</i>).....	2
<i>The Tale of the Fur North</i> (<i>First National</i>).....	1

COMEDY

<i>Now or Never</i> —Harold Lloyd (<i>Pathe</i>).....	3
<i>The Skippers Scheme</i> (<i>First National</i>).....	2
<i>Ladies Pets</i> (<i>First National</i>).....	2
<i>The Dog Doctor</i> (<i>Universal</i>).....	2
<i>Holy Smoke</i> (<i>Mermaid</i>).....	2
<i>Bang</i> (Cut where girl appears in night dress) (<i>Mermaid</i>).....	2

practical information on the operation of a movie camera and gives instructions on composition or grouping and on fade-in and fade-out effects, double exposures, etc. Recent improvements in this standard camera, such as the prism finder, the crank counter, and the turret front, are illustrated and described.



Covering Industrial Motion Pictures of Educational Value

Edited by LEONA BLOCK

"THE BIG IDEA"

THE BIG IDEA is a two reel comedy based on one of the common industrial fallacies that the workman is the sole producer, therefore entitled to the output of his bench. Peter Pringle, an earnest but lightly balanced employee of a shoe factory, is converted to the theories of a group of radicals through their pamphlets and literature. He tries to interest everyone with whom he comes in contact, in his radical ideas. The comedy is developed when his wife and friends reverse his teaching and take possession of some of his personal property. The garage mechanic uses Peter's automobile because he has repaired it, therefore entitled to drive it. His tailor wears his pants because he has mended them and after many experiences of workmen he employs turning his theories to their advantage, he realizes the impracticability of his big idea. A wise old workman remonstrates with him and explains the various industrial activities required to produce a pair of shoes, each getting their share of the profit. The men who raise the cattle, the men who tan the hides, the men who transport the leather, the capitalist who provides the factory, machinery and skilled management, the wholesale and retail salesmen who play their parts after the shoes leave the workman's hands, all earn their percentage of profit.

The picturization of the industrial evolution of a pair of shoes has unusual educational value and is theoretically convincing. Peter learns the lesson of experience and is willing to resume his old place in the factory, with a keener knowledge and an appreciation of the part he plays in the industrial world.

The Big Idea is distributed by Educational Film Exchanges; the scenario was written by Rufus Steele, the well-known writer on industrial topics for the *Saturday Evening Post*, and directed by Carlyle Ellis. It is a new form of industrial picture, free from all suggestion of advertising and the first of a series on industrial subjects produced for theatrical release. The local theater manager in every manufacturing community should give advance notice, to the industrial plants and organizations of his district, of the dates of exhibition of this series of unique pictures.



"NEW WAYS FOR OLD"

NEW WAYS FOR OLD is the first of a series of twelve educational-industrial films to be exhibited in theaters throughout the Southeastern states under a joint arrangement recently made by the Southern Enterprises, Inc., the Southern Railway System and the Southern Bell Telephone & Telegraph Co.

The project is the largest of its character ever undertaken in the United States and has for its purpose the exploiting of the south's resources. The picture will be shown during the course of the year to more than 78,000,000 people.

New Ways For Old shows how old farming implements have been displaced by modern machinery, so that the farmer can till with the same amount of labor and time four or five times as much acreage as he could by the old methods. The picture, which is purely educational, was started at the beginning of the farming season last year and completed at the end of the harvest, and shows the preparation of the soil, formation of seed beds, cul-

tivation and harvesting with the final delivery of the farm products ready for sale.

The film was made under the direction of F. W. Heiskill, of the International Harvester Company. Other pictures will show grain elevators now in use in the south, potato curing houses, cultivation of small grain as well as fruit culture, canning and marketing.

A film secured from the United States Department of Agriculture will be included in the series. This picture shows new ways for combating the boll weevil through the use of calcium arsenide. It shows the preparation of this chemical at the government laboratory at Washington and federal experiment station in Louisiana. The subsequent scenes show its application to fields of infected cotton and contrasts are drawn between treated fields and untreated fields where the parasite is allowed to pursue its unrestrained course.

Another conspicuous feature of this educational campaign will be the inclusion of several thousand feet of "safety first" pictures, produced under the personal direction of Marcus Dow, of the New York Central railroad, who is known as one of America's leading safety first experts, and D. H. Beatty, superintendent of safety of the Southern railway.



"THE ELECTRIC HEART"

VOLUMES have been written to explain to the motorist the operation of the automobile storage battery, but it still remains a mystery to many car owners. The Prest-O-Lite company has produced a film, *The Electric Heart*, telling the story of the storage battery from the mining of the material to the installation on the car. It shows the various manufacturing processes and vividly illustrates the actual operation of the battery, the "juice" originating in the plates, passing to the terminals and preparing the "kick" that spins the motor.



INDUSTRIAL FILM NOTES

THE Westinghouse Lamp Company have three interesting films which they are distributing. One reel shows the work of their Welfare Department including the educational work, recreation, physical training, health and sanitation. The second reel visualizing the manufacturing process of incandescent lamps and is used for visual training and instructing new employees, in Westinghouse shop methods. The third reel depicts the manufacturing process of incandescent lamps from a scientific and technical point and distributed to technical schools, colleges, and engineering societies. The pictures were produced by Eugene Roder of Roder and Cowen Service Company, New York.

One hundred and fifty Santa Fe officials attended a dinner given the Topeka Chamber of Commerce recently and one of the features of the evening, was a motion picture showing the making of a modern locomotive from the moulding of the steel to the fitting and assembling of the parts, producing the powerful engine, known as the Baldwin locomotive.

The two reel picture of the Chicago Y. M. C. A. Hotel and efficiency of the Y. Social Service Bureau, produced by the Rothacker Film Manufacturing Company is being exhibited in Y. M. C. A. auditoriums throughout the United States.

Ricardo Videlo, representing an Argentine railroad, has been at the Rothacker laboratories editing a film depicting the industries and resources of Argentine which he will exhibit at American Colleges and Clubs.

A four-reel picture of the Wayne Oil and Pump Company, Fort Wayne, Indiana, has been sent to foreign countries to show the size and capacity of the plant, the superior workmanship and fine quality of material used in manufacturing the products of the company. The Wayne process of heavy-oil filtration system is visualized in detail. During 1921 the circulation of the films will be used for salespromotion abroad, therefore the titles are in French, Spanish, Portuguese, Italian and Dutch. J. L. Barnard, Kineto Company of America, directed the films and the Wayne Company will equip their sales force with these pictures reproduced on the disc records for the new Spirograph projectors when they exhibit them in the United States.

NEW HEALTH FILMS FOR PENNSYLVANIA

AMONG the most important of the recently completed subjects at the J. R. Bray studio are three short cartoons produced for the Pennsylvania Department of Public Health. These are the first of a series which have been ordered by the department.

One called *Flies* is built around the danger of the spread of disease through a manure pile. A gnome, which is introduced in all the cartoons to personify the spirit of the Board of Health, appears in *Flies* and asks a man standing near a pile of manure: "Do you know that 90 per cent of house flies are bred in the manure of stables?" The gnome then suggests to the man that they follow one of these flies, and the two trail the dreaded insect, observing as they go the points which make it such a disease-carrier.

Another of the subjects is called *Diphtheria* and deals with the necessity of using anti-toxin, which neutralizes poisoning bacteria at the early stages of this disease.

The third cartoon is called *Prizefighting* and is intended to show the strength and resistance to disease of nature-fed babies as compared to those raised on condensed milk and infant food. The scene is set on a prizefighting platform.

NEGRO FILM PRODUCED BY NEGRO

AN educational motion picture of negro life in Atlanta, *Youth, Pride and Achievement*, which has been showing at the Auditorium theater, will be taken north for exhibition in many of the principal cities, according to Edward L. Snyder, representative of the Pyramid Film Corporation of Chicago.

Snyder is a graduate of Tuskegee Institute, and he supervised the making of the film several weeks ago. It will be used to further educational work among the members of his race, as well as to inform the white people of the genuine southern negro life. He has supervised the making of pictures in several southern cities, picking out the different characteristics of the negro population of each.

The Atlanta picture is 2,500 feet long and shows the home life, social activities, schools, colleges, and plantation life of the colored people in and around Atlanta. One feature of the film is the view of the magnificent home of A. F. Herndon, Atlanta negro barber, who rose from the plantation to wealth and honor among his race.

"SUNLIT NORWAY"

THE beauty of a northern country in summer time is reproduced in *Sunlit Norway*, which was shown at Christ Presbyterian Church, Madison, Wis., on June 7, under the auspices of the local lodge of Sons of Norway. The society secured the picture from Chicago where it had a successful run. This showing of the film was its first appearance in Wisconsin.

"KNOW UTAH"

THE first of a series of films on *Know Utah* showing the legislative bodies of the state in operation has been completed by the extension division of the University of Utah and will be ready for release to the public in the near future, according to announcement by Prof. F. W. Reynolds, director of the extension division. The film is expected to be shown in every town in the state.

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FLASHES ON THE WORLD'S SCREEN

QUAL Education and the Proper use of Films in Educational Work" was the theme of an address by R. D. Sallsbury of the University of Chicago at the seventeenth annual meeting of the Federation of Illinois Colleges recently held in Danville, Ill.

connection with the anti-tuberculosis campaign of the Modern Women of America "The Price of an Lives" was recently shown at the Review Theater, Peru, Ill. The picture presents a strong lesson of international cooperation and twentieth century social service.

supplement the lectures on so-hygiene which Dr. Jeanette Ackmorton has been delivering to men and girls of various Iowa counties. The state board of health has showing the venereal disease "The End of the Road" in different theaters.

the Texas Public Health Association recently sent its Mexican health officer, R. C. Ortega, on a lecture of the border towns with motion picture films in connection with its tuberculosis, venereal disease and similar health campaigns. Mr. Ortega has been lecturing in grammar schools, high schools, and Catholic parochial schools.

films descriptive of orange cultivation in California, cherry growing in Wisconsin, and orchard conditions in Ohio were interesting features of a meeting of the Grafters' Club in Agricultural Hall, University of Wisconsin, Madison, Wis.

a part of the national nursing service campaign of the American Red Cross, to overcome the forty percent shortage of trained nurses in the United States, two interesting and instructive propaganda pictures being shown in different parts of the country. "Following the Steps of Florence Nightingale" and "Heroes All" were presented at the Strand Theater, Lynn, Mass., under the auspices of a local committee consisting of Dr. George W. Wood and the superintendents of the Nurses' Training School, Lynn Hospital, and Union Hospital of that city.

the seven reel film on the wonders of Eskimo land in Alaska was shown at the high school auditorium, Pasadena, Calif., recently in connection with a lecture by W. B. VanValin, leader of the John Wanamaker Expedition to Point Barrow, Alaska, in research work for the University of Pennsylvania Museum of Philadelphia.

the Salt Lake County Medical Society and other county medical associations have been studying the films of the Utah Public Health Association. It recently viewed a film entitled "Early Diagnosis of Tuberculosis in Its Types."

The 5400 feet of prints of Chilean government film which were recently destroyed in a fire at a studio in Hollywood, Calif., have been reprinted from the original negatives. The pictures show the scenic, commercial, and industrial attractions of Chile, the customs and activities of the natives, and a survey of the great mining regions.

"The Foster Mother of the World" is shown by F. L. Starnard, superintendent of extension work of the Illinois State Department of Agriculture, at the forty-seventh annual convention of the Illinois State Dairy Association at Mount Vernon, Ill.

The Congregational Tabernacle of Sauwatausa, Wis., is giving community movie shows.

The Alumnae Association of Mills College as well as Bryn Mawr and other women's colleges have used Alice in Wonderland within recent months to help raise money for their downdent funds.

Fire prevention films of the North Carolina Insurance Department were recently shown in the high school auditorium, High Point, N. C., under the auspices of the civic department of the Women's Club.

"Homespun Folks" in six reels and "Pinfeather Pickaninnies," a one-reel scenic, were on the program of the community entertainment at the Methodist Church, Calixico, Calif.

The school children of Geoides, South Dakota, who attend the Sunday schools of the Methodist and Congregational churches are given free tickets to the Monday night movie show. Others are charged the regular admission price.

Scientific reels supplied by the University of Utah were shown recently at Oneida Academy, Preston, Utah.

George H. Payne of Omaha recently exhibited at Agricultural Hall, University of Wisconsin, a film showing how he had successfully developed 12,000 acres of marshland at Albert Lea, Minn.

A recent movie program at Fullerton Grammar School, Fullerton, Calif., comprised the following: "The Salt of Industry"; "The Temple of Heaven," with scenes in Peking, China; "Harvesting Wheat in America"; "The Wonders in the Depths of the Sea."

A recent program at Union High School, Sutter, Calif., consisted of "A Microscopical View of the Blood Circulation" in four reels; a Bray Pieterograph entitled "The World's First Scientific Harness"; "Broken Silence," and "Back to the Farm."

A state-wide health educational campaign with lectures, exhibits, and free motion picture shows is being conducted by Indiana University Training School for Nurses through two trained nurses, Miss Pitt and Miss Caster.

A film showing medical operations, first aid, and x-ray phenomena, which was used to teach soldiers during the late war was presented on a recent Friday morning to the students of the State Normal School, Milwaukee, Wis.

The Farm Bureau of Mercer County, Ill., recently purchased a motion picture projector to show films loaned by the state university and the Illinois Agricultural Association.

The extension department of Washington State College, Pullman, Wash., is distributing various film productions of the United States Department of Agriculture, two recently received being "Apples and the County Agent" and "Apple Orchards That Pay."

Dr. Joseph DeCoursey, of the DeCoursey Clinic, Cincinnati, Ohio, gave a lecture and demonstration of surgery with local anesthetics in motion pictures in the high school auditorium, Tiffin, Ohio, before the members of the Seneca Medical Society.

A recent program at W. C. T. U. Hall, North Rockford, Ill., consisted of "A Day with the United States Fleet," "The Glory of Life," and a comedy, "Max Comes Across." A social hour with games and refreshments followed. Rockford college girls were in charge of the entertainment.

Through the courtesy of the E. A. Hamm Hardware Co., New London, Wis., the people of that town were recently shown at the local opera house "Modern Dairy Farming" and "Conducting a Farm for Profit," both of which made a strong appeal to the members of this farming community.

The Unitarian and Presbyterian Churches of Iowa City, Iowa, where is located Iowa State University, are showing motion pictures regularly every Sunday. "The Stream of Life" was a recent attraction at the Presbyterian church. The residents of this city are discussing a plan to establish a community theater where both spoken plays and motion pictures will be presented.

Films played a prominent part during the recent drive for Irish relief in San Francisco. For ten days lecturers and motion pictures were employed throughout the city, in theaters, schools, churches, and other public places.

At the monthly clinics of St. Vincent's Hospital, Toledo, Ohio, motion pictures are used to demonstrate del-

cate operations to the surgeons of that city.

"Through Life's Windows" was the picture used by Dr. Reginald C. Augustine, a noted eye specialist, at a meeting of the Teachers' Association at Utica Free Academy, Utica, N. Y.

Films of the work and activities of the Orthopedic Hospital, Los Angeles, Calif., were exhibited for two weeks in five downtown theaters of that city under the auspices of the Marigold Club of the Hollywood Congregational Church, the object being to raise funds for the building and equipping of a new hospital.

The Metropolitan Life Insurance Company two reel welfare picture, showing the extensive welfare work among its employees, was a feature of "Metropolitan Night" at the meeting of the Life Underwriters' Association in the Hotel Martin, Utica, N. Y.

"Little Red Riding Hood" was shown recently on the new machine presented by the Mothers' Club to the Alamo School of Galveston, Texas. Pictures are shown every Friday afternoon and on special occasions.

"The Problems of Pin-Hole Parish" was used in connection with a Sunday night service at the First Congregational Church, Springfield, Ill., and on the same evening "The Stream of Life" was shown at the First Methodist Church of that city. It is interesting to note that in both instances the usual Sunday night sermon was omitted, the film apparently in each case delivering all the sermon that was necessary.

The Strand and Majestic Theaters of Boise, Idaho, recently displayed two films made by the government forestry service. One was "Camera Hunting in the California Forests" and the other "Tourist Day in National Forests."

More than 700 pupils of the Latter Day Saints University, Salt Lake City, Utah, recently saw four health films loaned by the Utah Public Health Association. They were: "The Price of Human Lives," "The Great Truth," "The Modern Health Crusade," and "Jinks." The showing was under the direction of the department of physical education.

In connection with a tractor school for farmers in Centralia, Wash., films were shown at the Hotel Centralia. "Keep the Boy on the Farm," "Farming with a Fordson," and "Where and How Ford Cars Are Made" were some of them.

Taylor Holmes in "Notbing But Lies" was the feature attraction at the Saturday night Y show in Waukegan, Ill.

A recent program at the high school, Joplin, Mo., embracing little Zoe Ray in "Twinkle, Twinkle, Little Star," a Pathe Review, an Edgar comedy and a Nutt and Jeff cartoon.

"The Story that the Keg Told," in three reels, was the Sunday evening picture at Civic Park Presbyterian Church, Flint, Mich.

County farm bureaus are using movies to good advantage throughout the middle west. The McClean County bureau, at Bloomington, Ill., reports an attendance of 3084 at thirty-two township and school meetings.

The film made for the National Catholic Welfare Council, "American Catholics in War and Reconstruction," is still actively exhibited in many parts of the United States.

Mrs. Mary A. Wilson, a British food expert, who for years was chef to Queen Victoria, has illustrated a number of her popular recipes for the weekly issues of Pathe Pictorial. The pictures show the housewife how to prepare wholesome, nourishing, and delicious dishes at small cost.

Many of the social clubs of the Metropolitan district of London are screening news weeklies at regular intervals and the idea of an animated reading room has made a strong appeal to the club members.

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MOVIES IN SMALL TOWN CHURCH

(Continued from page 9)

picture exhibition in the church building Friday evenings, the pastor booking the pictures. We purchased a portable moving picture machine, which has given very satisfactory service. At the same time we purchased a special screen, with an aluminum surface, which rolls up like a curtain when not in use. Thus our pictures show as well as the finest theater in the country. Right here I want to remark that when a church does decide to use motion pictures, the best arrangements to that end ought to be secured. We don't want people to say that the church is handing out inferior programs, but on the contrary we want people to advertise that their church is giving the best. Otherwise, churches had better leave moving pictures alone.

ALL EXPENSES PAID

Our church can show pictures more reasonably than a theater, for there is no rental charge or other overhead expense, which makes it almost impossible for small towns to get the best pictures. Furthermore, I utilize the enthusiasm of the boys and I have a good staff of high school boys to help me, and the only charge for their services is to give them a free admission to the show. On Friday evenings we charge 25 cents for adults, 15 cents for children. For 10 months we have used a picture nearly every week and have paid all expenses except the initial cost of the machine. This winter we expect to do better than that. Some of the best pictures that we have used are:

- Baby Marle Osborne in *The Little Patriot*
- Marguerite Clark in *Uncle Tom's Cabin*
- Mary Pickford in *Rebecca of Sunnybrook Farm*
- Bessie Love in *Carotyn of the Corners*
- Marion Davies in *Runaway Romany*
- Mae Marsh in *Folly of the Circus*
- Mae Marsh in *Sunshine Alley*
- Doris Kenyon in *Street of Seven Stars*
- Doris Kenyon in *Inn of Blue Moon*
- Mae Marsh in *The Glorious Adventure*

These are all excellent numbers for entertainment. With these we have used the Bray pictograph and the Ford Weekly service. There is nothing better. The animated cartoons at the close of each Bray pictograph are particularly popular with the children.

In Post Falls I have used a few pictures in connection with a Sunday evening service. *From the Manger to the Cross*, a seven-reel picture of the life of Christ, was used last Easter time. It is by all odds the finest life of Christ on the screen and is scripturally correct. The scenes are wonderful. *The Real Roosevelt*, *Satan on Earth* and *The Pit and the Pendulum* were two-reel subjects that fitted in well with a church service. *The Good Samaritan* proved a fine picturization of the parable linked with a modern application. Through the State University, at Pullman, Washington, I was enabled to use *How Life Begins*, an educational presentation of the great mystery of life. It is a wonderfully produced picture and ought to be seen by parents with their children everywhere. The church that uses this will do its community a great service. I was instrumental in securing for this section the missionary photoplay, *Problems of Pin-Hole Parish*. It has a good message.

THINGS TO AVOID

There seem to be many new moving picture enterprises that think the churches legitimate prey for their schemes of "building up the

church." Some of these may prove all right, others need to be looked on with suspicion. As a pastor who has been experimenting with this picture game for a long time, I want to emphasize how needful it is to guard against impositions. In selecting pictures for the edification or amusement of our people the greatest care must be exercised, or the pictures we show will prove only harmful instead of helpful. I have had a few "off-color" titles sent to me in reliance on the agent's promise that it was O. K. for my church. The agent in the offices of our moving picture exchanges are not good judges, at present, as to what is suitable for a church. I have let every exchange that I have had any dealings with know at once, and in language that they can understand, that I can't use pictures that may have suggestive scenes; in other words, "leg shows, nightgown or pajama scenes," or a comic after the style of the Harry Lloyd, "knock 'em down, drag 'em out" exhibitions. The studios have repeatedly sent me pictures which they describe as the "non-theatrical" series, which means that these pictures have gone the rounds of the theatres, are reasonably familiar to theater audiences, and so are released to schools and churches.

Such pictures cannot be recommended. I have named one or two that are good, but the others are not safe. There are too many bedroom scenes. I have found that it pays to run over the picture in advance if at all uncertain about the morality of the subject-matter, and then cut objectionable scenes. Dr. Harrison of Sacramento, referred to at the beginning of this article, sees every picture before he shows it in his church, and if there are objectionable scenes has his operator cover the lens until the scene has passed off the screen.

SUMMARY OF RESULTS

In summing up the results for my church in using moving pictures, I submit the following:

- (1) It enables me to make the church a center for wholesome recreation.
- (2) It creates in my community a favorable impression toward the preacher from those who are ordinarily hostile or quite indifferent to the church.
- (3) It gives me an opportunity to get a hold on the young people, for the boy and girl today is picture crazy. Hence the pastor enters boldly into one of their chief joys. They accept him unquestionably as friend.
- (4) In my Sunday services I have found the moving picture a powerful medium for the presentation of gospel truths, and it draws the people I most want to reach. I have a point of contact with them that otherwise I would not have.

And to these I add a fifth, for I have found a few good souls whom I have alienated from my church by using such a "worldly" instrumentality. There are many Christian people in every community who don't like to see pictures in the church. But on the whole I have found them courteous to the pastor's desire to make the church count for the most, and even they are being slowly convinced that motion pictures can be used for the building up of the kingdom of God.

CHURCH CINEMA IN OPERATION

(Continued from page 10)

more than doubled. Thus it was not crow hunger that impelled us to introduce the cinema; it was an earnest desire to become better fitted for the service of God in our community, and to promote Christian intelligence to this end. It may be interesting to note that the church thus pioneering has a creditable missionary record. Last year over 600 dollars per family went to missionary objects.

RESULTS

Looking back over the year's experience with the cinema we think of it in terms, not of money or crowds, but of added intelligence, vision, world-outlook, urbanity, moral and spiritual inspiration, and safeguards. Our people have begun in a new way to understand some of the world's best literature, to live in a larger world, in fact to realize world-citizenship in quite a new way, as they have studied other people on the screen. Under the influence they must become less provincial, the world of literature, science, and travel being brought to their doors. The very character itself from the old unbroken routine of drudgery on the farm is not unimportant, and, besides, the screen is an excellent antidote to idle gossip. It crowds worth-while topics into conversation, and the young people are no longer compelled to go to questionable places of amusement. The church surrounds them with a healthy and interesting moral environment, and they respond with increased loyalty to her. The parents likewise appreciate the cinema. One farmer, discussing an offer of the disposal of his farm and the removal of his family to another community, was heard to remark, "It means something to be near a church like ours." He was thinking of the little boy's welfare, and he decided to stay on the old farm. And when the little lad grows up he, too, will be more content to remain on the farm. Thus the cinema will do much to solve the rural problem.

But to make it most effective as a service of the church in Canada we need the cooperation of an interchurch committee with exchanging, or the setting-up of Canadian centers of distribution for the many excellent standard films on Biblical, religious, missionary, and ethical now available in the United States, through such institutions as the International Church Film Corporation. They shall prove in the language of the *Daily Press* that "the film is more than amusement to make laughter and to charm; it is a school and pulpit."

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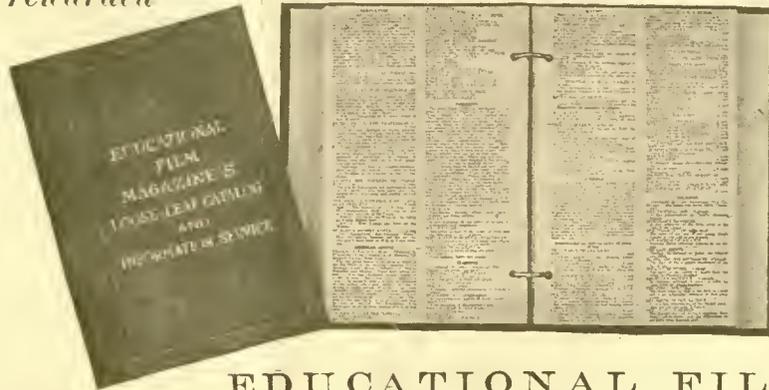
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Vol. VI

AUGUST, 1921

No. 2

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Subscribe to the EDUCATIONAL FILM MAGAZINE—it is a wonderful source of inspiration and a real help. I am writing the publishers to send you a sample copy. I wouldn't do without mine for a dollar a month—it costs only a dollar a year.—A. L. THOMAS, Extension Department, Alabama Polytechnic Institute, Auburn, Ala.

Enclosed find one dollar for one year's subscription to EDUCATIONAL FILM MAGAZINE. Have received a sample copy which impresses me very much, and I believe it will be of material assistance to me in my work of using the film in our church in our department of Community Service.—REV. EDV. W. SINNOTT, 4550 No. 38th Street, Omaha, Neb.

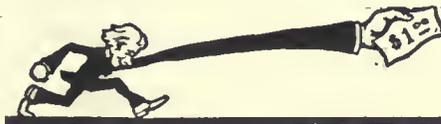
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AS TO EDUCATIONAL FILM MAGAZINE, the most helpful thing to me is the review it gives of films and offering suggestions for the making of a suitable program. I am going to take a year's subscription to your LOOSE-LEAF CATALOG and INFORMATION SERVICE and I enclose check for same, for I think you have a fine idea which can be made very helpful.—REV. D. WILSON HOLLINGER, Bethany Presbyterian Church, Trenton, N. J.

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I have received your LOOSE-LEAF CATALOG and think that it will be a great convenience and help.—REV. STANLEY R. GRUBB, Christian Church, Winder, Ga.

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5—What kind of films are you using or interested in, and for what purpose?.....

.....

6—Do you rent or buy films, or both?.....

7—Would you be interested in establishing, or renting from, a local film library in your city locally owned and managed?.....

8—Have you a fund or appropriation, or must you raise your own funds by giving entertainments?

9—Would you buy a good motion picture projector for home or personal use if you could get one for \$50 to \$100 and buy 1000-foot reels for \$5 to \$10 each?.....

.....

10—Would you be interested in helping to establish a Community Motion Picture Theater in your city or neighborhood where only clean, wholesome, instructive, and entertaining programs would be presented and where children's entertainments would be given regularly?.....

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	Published Monthly.	DOLPH EASTMAN, Editor		MABEL G. FOSTER, Assistant Editor		

Vol VI

AUGUST, 1921

No. 2

OUR PRESENT ATTITUDE ON THE SAFETY QUESTION

FOR several months we have been in correspondence with a manufacturer of motion picture projectors, whose representative seems to feel that we owe an apology to him and all other standard width interests because of our "Safety First" editorial and articles which we published nearly a year and a half ago. This correspondent appears to be still under the false impression that since we favored safety in film exhibitions we were necessarily in favor of the narrow width or so-called "safety standard," because this off-standard was exploiting slow-burning stock and the official approval of the fire underwriters and because we seemingly favored the off-standard interests through extending them consideration in connection with the articles published during the controversy of the standard and off-standard interests, that enabled the off-standard interests to be aware of and interfere with the presentation made by the standard width advocates who were arguing their cause from the standpoint of safety, i.e., the standard size non-flam film as against the two standards being introduced into the industry.

If this manufacturer and others identified with standard width projectors and films are still under such a delusion—although numerous articles and advertisements advocating standard film, both inflammable and slow-burning, have appeared in our pages within the past eighteen months—then we certainly owe them and the entire industry an apology for not having made our position perfectly clear at the time and since. The truth of the matter, of course, is that we favored the general use of slow-burning film, and we still favor it, as a safety precaution. We said that the hazard lay not in the machines but outside, in the careless handling of nitro-cellulose stock by amateurs; and this hazard has not lessened. We now feel that it will be quite safe to permit legally the use of slow-burning standard width film in portable or semi-portable projectors, without the necessity of using a fireproof booth or other enclosure. Experience and the test of time have proved

that there is little or no risk by this method; and safeguards may be required from the machine owner should he desire to use ordinary celluloid film on occasion.

It is true that the employment of inflammable standard width film in portable and semi-portable projectors, without enclosing booths and with amateur operators, in the midst of large crowds, has become common. After all, the real solution, the ideal solution of the safety problem in film exhibitions is to make *all* film safe, and this happy condition is, we understand, being brought nearer to realization. A safety film in both widths has been on the market for several years, and although it is not as efficient as the industry would like to have it, it is the best stock of its kind available in quantity at a reasonable price in this country. Now we are promised another safety stock in standard width, which is said to be an improvement and unburnable, without sacrificing any of the good points of the existing material. It is reported that this new stock will be on the market in quantity within a few months.



The time is coming, beyond a doubt, when the handling and running of a film will be not relatively but *absolutely* safe. The motion picture is too valuable and powerful a public instrument, especially when used for serious purposes, to warrant the least risk or cause the slightest timidity or fear. It should be and must be made as safe and secure as the reading of one's daily newspaper or the operation of one's motor car.

If we erred in unintentionally advocating the use of off-standard film because it was a safety proposition, we apologize for seeming to have favored it at the expense of our standard width friends. We admit that time has shown that there is no risk whatsoever in permitting boothless projectors to run slow-burning film of standard width, and the underwriters should approve this plan under proper provisions. We also admit that time has shown, thus far, in the use of inflammable film in boothless projectors

(Continued on page 4)

PUTTING THE "PROP" INTO PROPAGANDA PICTURES

The Right Kind of Films to Produce for a Definite Purpose and
the Right Way to Use Them

By E. G. ROUTZAHN AND HELENA V. WILLIAMS

AND now," asked a jocosely-inclined visiting school supervisor of a class of eager young hopefuls, "what is the greatest American indoor sport?" To his utter amazement, thirty shrill and lusty voices shouted the correct answer. "The movies!" they cried. Whereupon the visitor decided that if he was to have his little joke with the youngsters in the future he must look around for a riddle with a less obvious solution.

If someone had asked this question at a staid and solemn chamber of commerce meeting, the reply would probably have been the same, and if it had been put to a group of factory workers during a union meeting there would doubtless have been a similar response. Probably, had someone shouted it from the platform of the Coliseum during the late Republican convention, the answer would still have been "The movies."

Unquestionably, the movies are not only our favorite recreation but the national panacea for boredom, the blues, domestic and financial worries and all the other ailments with which our modern civilization is afflicted. Small wonder, then, that in realizing the fascination that the shadow world has for the plain man and his wife, educators, reformers and business men long ago resolved to present their arguments and sell their wares via the silver sheet route. Public welfare organizations, too, were quick to see the value of the new medium, and to-day fundamental facts regarding tuberculosis, industrial safety, child care, and public health nursing are taught by means of motion pictures. Health weeks, Christmas seal sales, safety-first campaigns and other devices created to bring the public to a realization of the importance of individual and community well-being and how to attain them all have included propaganda films.

So deep-rooted has become the faith in the teaching value of the motion picture that at times it almost appears to verge on superstition, for there is a belief among many people that the quickest and surest way to teach a difficult subject is to exhibit a film dealing with it.

This attitude, unfortunately, often results in a careless and haphazard selection of pictures, an error which may retard rather than aid the cause for which they are intended. A commercial theater manager so arranges his program that it will appeal to his own particular clientele. He knows that people living in a high-class residential section are less interested in the death-defying serial exploits of Elaine than a well-staged, well-acted drama having an intelligent plot. On the other hand, if he is furnishing entertainment to a dime optience, he selects the thrillers that appeal to the uncultivated mind. The discerning exhibitor of propaganda films can use the same discretion in his selection of subjects, although he may not have as large a variety of material to choose from as the commercial manager.

THE PICTURE WITH THE PUNCH

Let us take, for instance, the element of quality in a motion picture. Some of the available film material dealing with health, community welfare, and allied subjects is excellent. Its message is delivered forcefully and entertainingly, and it has sufficient "punch" to remain in the memory of the spectator for a long time after he has seen it. A good many films, however, have been produced from poorly-prepared scenarios by people

who lacked experience in the handling of the subjects. If we wish to teach a vital lesson to a group of uninformed, lethargic and, perhaps, antagonistic men and women, we must do more than show them a number of reels of mediocre film. To be sure, it is generally possible to secure an optience. There is still a peculiar fascination in watching the photograph of a human being walk, talk, and express emotion. Added to this is the desire "to wait and see what will happen next," and "to get something for nothing." These human weaknesses furnish a sufficient amount of interest to hold the attention of the average spectator of a free movie for a while at least, even if the picture is a bad one. But more than this is needed. If we would advance a good cause through the use of motion pictures, we must consider other and far more important elements.

Let us take, for example, the mental capacity and education of an average optience. One of the writers of this article recently reviewed three motion pictures on the care of the teeth and prevention of mouth disease, and studied advertising literature dealing with several others. All of the pictures, naturally enough, were highly recommended by their producers, and a few had been enthusiastically endorsed by health associations and school authorities. Yet none of them was exactly suited to popular optiences. One film was decidedly revolting in part, an element always of questionable value in propaganda work unless skillfully handled. The language of the titles of another was stilted in tone and beyond the grasp of the average grammar-school graduate. Still another was a purely technical picture, suitable and interesting only for dentists and students. Yet all three had been shown to industrial workers, farmers, and even to children in the grade schools.

SIMPLE THEMES MORE EFFECTIVE

Propaganda pictures which are to be shown to popular optiences should be very simple in theme. Producers of commercial films direct their pictures to an optience having the intelligence of an average child of thirteen. This does not mean that an adult is incapable of grasping anything more profound, but it indicates the mental attitude of the average person when

OUR PRESENT ATTITUDE ON THE SAFETY QUESTION

(Continued from page 3)

operated by unskilled persons nothing more serious than a small frame burned out or a machine case burned, with some attendant smoke, although these cases are infrequent and have happily been overcome by refinements in construction that make their recurrence virtually impossible, with the result that several states have amended and are amending their regulations to permit the use of portable projectors with inflammable film without booths under stipulated conditions. But what we hope to see, and what we believe we shall see before long, is the entire matter of projection machines and films made absolutely safe in the hands of the most unskilled and careless user for all time to come.

viewing a motion picture. The non-commercial distributor and exhibitor may apply this same test to propaganda films. Before definitely booking a picture, it would be well for him to ask himself "Would it be possible for a child of thirteen to understand and be interested in the lesson this film contains?" For the average optience watching an educational picture is generally composed of tired, busy people whose minds are in a state of relaxation.

This test cannot, of course, be applied to educational pictures intended for use in schools and colleges where they are a part of the course of study, and the students understand that their own progress depends largely on their undivided attention to the subject. But it must be remembered that pictures produced for use by students and school children may be entirely unsuited for presentation before an average optience. Again, pictures that are interesting to a group of educated adults may be entirely unfitted for an optience of illiterates or foreigners. In a certain southern county a tuberculosis campaign was recently conducted among the negroes. To "make the program more interesting," a motion picture was presented—not a film on health, but one that dealt with the raising of hogs. The film was a technical one, excellently suited for the students of an agricultural college, but wholly wasted on the crowd of colored people who had been lured into the hall by the promise of a free movie. The printed titles were so far beyond the comprehension of the audience that they might just as well have been written in Sanskrit. In the words of an innocent bystander who attended the meeting, "the only thing they understand is the hogs." So that it would hardly seem probable that the presentation of this picture in any way furthered the campaign against the white plague.

Propaganda films, to be effective, should make a strong appeal to the optience. To do this they need not be overstocked with love interest, plot, etc., to the detriment of the educational matter. The world of movie fans, however, is accustomed to the best products of the commercial producer, in which costumes, settings, photography and drama are handled by high-grade and high-salaried experts. Consequently, a poorly-written scenario incompetently staged and directed will hardly "get across" to an optience accustomed to such standards. For the same reason very old pictures, no matter how good the plot, may be almost useless, although in isolated districts, where movie show are still a rare treat, they may be of interest. Staging and the art of photography have greatly improved within the last six or eight years, and fashions in clothing have so changed that an out-of-date picture becomes ridiculous and definite harm may result from its presentation.

HOW TO USE PROPAGANDA FILMS

One frequently hears the remark, in connection with motion-picture propaganda, that "we are trying to get films into the commereial theaters." There is no doubt that under certain circumstances a performance in a commercial theater has great value, but it is also true that frequently much better results can be achieved by showing it elsewhere. The fact that comparatively few managers are anxious to show propaganda films explains in itself that theater optiences do not care to see them there. People generally go to a movie to be entertained, and about all the education to which they will submit at such times is a travelog, a weekly, or a few hundred feet of a popular science subject tucked into a "magazine." Then, too, the commercial exhibitor spends a good deal of thought on the preparation of a balanced program. The dramatic feature of the evening usually follows the weekly, and a short light comedy

follows the dramatic feature. The numbers are so arranged that the psychological effect of one will be offset by the other and the audience will leave the house in a happy, contented frame of mind. For this reason the effect of propaganda pictures, whose primary purpose is to make people *think* and *act*, is practically lost as soon as the next number appears on the screen. Exceptions to this, of course, are propaganda pictures making an emotional appeal, such as those shown during the war. Interest in these was assured at the start, for the entire country talked, thought and *felt* the war at the time.

Propaganda films may be used successfully in commercial theaters during an intensive local campaign. For example, a certain tuberculosis association was conducting a "health week" in a town of approximately 100,000 population. The "health week" had been preceded by a competition poster campaign in the schools, tuberculosis sermons in the churches, and much newspaper publicity. As a climax, the school posters were exhibited in the lobby of the largest motion-picture theater in town, and the prizes were awarded to the artists from the stage. During this preformance a good tuberculosis film was run off and enthusiastically received by the optience. In this instance the spectators came to the theater deeply interested in the tuberculosis problem at the start and prepared to do something about it.

Another excellent way to utilize the commercial manager's desire to cooperate in a cause is to secure the theater for special morning or afternoon performances, when the attention of the spectators will not be divided between the lesson and the vicissitudes of an adored heroine.

There are many other places and occasions where propaganda films can be successfully shown, so that it is not necessary to rely overmuch on the good will and interest of local commercial managers. In schools, churches, lodges, institutions and the meeting-rooms of philanthropic and welfare organizations, motion pictures may be used to excellent advantage if they are presented as an integral part of the program. Otherwise, the criticism made in regard to their use in commercial theaters applies also to this field.

The special meeting or exhibit dealing with a definite subject with motion pictures as an important feature is another legitimate place for propaganda films. And the healthmobile, or other traveling truck carrying a specific message into the rural districts is almost always certain of a welcoming and interested optience.

The function of motion pictures as an educational medium is almost limitless. But if the greatest possible good is to result from their use, educators should exercise increasing care and discretion in the selection of propaganda pictures. Such care will do more to produce quick and permanent results than a haphazard choice of available material. It will also help to improve the output of new films. Like the manufacturers of any article, motion-picture producers must sell their products if they would prosper. Useless negatives and prints that remain on the shelves have been known to be an incentive to more serious and sincere efforts.



COLUMBIA'S NEW COURSE ON FILM PRODUCTION

DR. ROWLAND ROGERS, chairman of the Curriculum Committee of the New York Visual Instruction Association and a member of EDUCATIONAL FILM MAGAZINE'S Committee on Pedagogical Research in Visual Education, will direct the new course on film production at Columbia University during the coming season. "Students will learn not mere theory but the technic and methods of the director, the cameraman, and the editor in producing motion pictures for entertainment, educational, and industrial uses," he said. "They will actually produce a single reel picture themselves."

The course will be given on Tuesday evenings, starting in September.

DAYTON, OHIO, EDUCATORS ON EDISON'S PLAN

Textbook Theory Indispensable as a Foundation, Motion Pictures Valuable as Supplementary Aids, Declare These Authorities

STUDENTS could not be taught by the use of motion pictures alone," said Miss C. A. Breene, professor of English in Steele High School, Dayton, Ohio, speaking of a recent statement made by Thomas A. Edison that "students in the schools could be trained with motion pictures, without the aid of textbooks."

"It is true that the minds of students may be impressed by the use of the motion picture, but without the foundation of the textbook theory, the plan is useless. In the first place the students would not learn the alphabet in a manner to remember it, and with that in view, it can be seen what a task it would be for the teachers and students.

"Every school in Dayton has a motion picture machine, which is used in showing educational pictures in connection with the textbook.

"In applying motion pictures to English in no manner could the study be a success without the textbook. For it would be impossible to enact pictures of the development of the English language, or any language, in a manner that could be understood by the students."

"The greatest value will come when we use textbooks to study the theory as a foundation, and then use the motion picture to explain and show the working out of that theory. Then will we get the highest educational system."

TEXT AND FILM COMBINED GIVE GREATEST VALUE

Superintendent Frank W. Miller, speaking of the statement made by Edison, said: "Both methods have been tried by professors and they find that motion pictures alone, although they make an impression at that time, are not lasting.

"In the use of textbooks there is a foundation on which the student can build future lessons, and in this manner the original lesson is remembered. The greatest educational value is derived when both textbooks and motion pictures are used. For the student not only learns the theory through textbooks, but also remembers the application through the picture."

W. L. Mattis, professor of history, Steele High School, said:

"There is no doubt about the question when you look at it in this manner. How could the students get the connection of the battle of Waterloo with history when using motion pictures? Even if pictures were presented daily, it is doubtful if the students, by seeing the battle and not learning the causes and results, would remember a single point.

"There is no doubt that the greatest value would be received by the use of the textbook and the motion picture. Where would the board of education get the money to carry on this work? Pictures of consecutive events would have to be presented every day. You can see that would be a question of immense expense to the board of education, to the public in payment of taxes, and with very doubtful results."



SCHOOLS TO TEACH CIVICS WITH FILMS

THE schools of Buffalo, N. Y., plan to supplement the textbook in teaching civics with a series of motion pictures showing the detailed workings of the municipal government. How the city is policed and protected from fire, the care taken of the people's health, local industries, banking institutions, grain elevators, and other activities will be screened for the pupils. This is one of the few large cities where community civics and welfare has expressed itself in this practical manner.

VISUAL EDUCATION AT N. E. A. MEETING

National Academy of Visual Instruction Held Annual Meeting in Des Moines, Iowa, At the Same Time

DURING the annual convention of the National Educational Association, held this year in Des Moines, Iowa, during the week of July 4 to 8, there was a meeting of the visual education section of the association on July 6 and several sessions of the National Academy of Visual Instruction July 5, 6, 7.

L. N. Hines, of Indianapolis, State Superintendent of Public Instruction of Indiana, president of the section, opened the program with a general review of the subject. "Teaching the Common Branches through Visual Means" was discussed by J. W. Wilkinson, superintendent of schools, Logansport, Ind. Superintendent L. W. Mayberry, of Wichita, Kans., spoke on "Some Schoolroom Results of Visual Education." "Instruments of Visual Education" was the topic of Superintendent W. J. Hamilton, of Oak Park, Ill. Dr. William F. Russell, Dean of the College of Education, University of Iowa, Iowa City, answered the question "What Are Educational Films?" A demonstration lesson in geography, with a class using stereographs and slides, was a feature of the meeting.

The "high spots" of the N. A. V. I. meeting were interesting and constructive papers and addresses by Charles Roach, director of the visual instruction service at State College, Ames, Iowa; Dr. G. E. Condra, of the University of Nebraska, Lincoln, Neb.; Superintendent J. H. Beveridge, of Omaha; Rev. E. A. Thompson, Quincy, Ill.; Assistant Superintendent C. G. Rathmann, St. Louis; Director E. G. Ingham, University of Kansas, Lawrence, Kans.; "What the Academy Is Undertaking," discussed by many members of the organization; "Visual Instruction Tests and Measurements," by Supervisor J. H. Wilson, Board of Education, Detroit, and discussion by Prof. L. J. Alleman, State Normal School, Natchitoches, La.

Demonstrations of projectors, films and slides took place on July 5 and 7. The following films were screened on the evening of the 5th as being suitable for classroom purposes: *Magnetism and Electro-Magnets*, *Metamorphosis of the Moth*, *Some Landmarks of the American Revolution*, *Cotton Ginning*, *The Brook*, *The Principle of the Gasoline Engine*. The following films were exhibited as suitable for community gatherings: *Birds of Killingworth*, *Little Orphant Annie*, *Yosemite National Park*.

The dinner at the Hotel Chamberlain on the evening of the 6th was well attended. At the final session on the 7th reports from state and city vice presidents were heard and there was a business meeting during which officers for the ensuing year were elected.



THE WHOLE TOWN HELPED THIS SHOW

PROF. BURTON L. ROCKWOOD, lecturer and educational film enthusiast, recently wrote this characteristic letter to the editor of this magazine:

"Just back from a successful trip and a little incident at Asbury, Warren County, N. J., last Sunday proves the axiom that a man anxious to spread the benefits of visual education can surmount untold difficulties. The M. E. church there has a Delco 32-volt plant and my Graphic scope Portmanto projector has standard 110-voltage. Two stores, two houses, a mill and two street lamps are lighted by a small 110-volt dynamo (40-25 watt lamp capacity) in the mill. We shut off ALL lights in the town, took current from the nearest pole in the street to the church—a distance of 60 feet—and gave the show. I spoke of "Don't Dump Your Rubbish Here" and showed three films, *The Good Samaritan*, *Springtime in Japan* (handcolored Mentor picture), and *The Slaughter of the Amelikeites* (Samuel: I, 28)."



TO FIGHT RADICALISM WITH MOVIES

DR. JOHN J. TIGERT, the new United States Commissioner of Education, told representatives of Kentucky newspapers recently that he intended using motion pictures and lantern slides to war on all forms of radicalism in this country. The Dr. Hillis "Better America" slide lectures will be employed as well as films.

FILM AND SLIDE LESSONS IN CHICAGO SCHOOL

Impressive Demonstration Before 500 Enthusiastic Pupils and Teachers with Combination Type of Projector

AT a program of educational films and slides given for 500 pupils and teachers of the Sullivan School, Chicago, from the fifth to the eighth grade, spirited enthusiasm was manifested. The showing was conducted by the Society for Visual Education as a demonstration of the correlation possible between educational films and slides, used in conjunction with textbook lessons. A combination type of projector was used, and slides were introduced between reels as well as in the course of the films.

When the first slide, George Washington, appeared following an American history reel, the spectators broke into applause. Asked why he applauded, one boy answered:

"Because it's patriotic." Another said: "Because the slide came on like lightning, right after the movie. They didn't even stop to turn on the lights."

Following came a film on the geography and geology of the Niagara Falls region, which included views taken from an airplane. On the screen flashed a glorious moving panorama, photographed with the plane flying close to earth. Falls, Rapids, Gorge and Whirlpool spread out like a schoolroom sand-table model, magnified to gigantic scale and endowed with life, color, and motion. "Gee! That's the first place I'm going to see when I get to be a man!" one eager-faced lad exclaimed.

Miss Harriet S. Furney, assistant principal, asked all who had ever seen the Falls to raise their hands. Only one child responded.

A brief talk was given on irrigation, followed by a film picturing actual processes of irrigating: great dams, reservoirs, and tunnels which carry on the work, and some of the surprising crops raised in sage-brush country.

HOW MOVIES SUPPLEMENT STILL STUDIES

In a talk which directly followed this film, Miss Elva H. Matlack, a teacher in the Sullivan School, related a classroom incident of a few days previous. This same subject was being studied from textbook and slides. One slide, picturing dam and ditches, happened to show an immense clump of cactus in the foreground. When pupils were called upon to tell what they saw to interest them in this picture, the first child to volunteer began his answer with a description of the cactus.

"I had to impress upon him," said Miss Matlack, "that cactus grows in arid soil and that we were looking for facts about irrigation. Had a motion picture been shown in connection with the slide, the boy's attention would have been caught by the water running in the ditches. That point would have burnt itself into his mind as the essential fact."

Another instructor, Miss Hazel Harrison, related a similar instance, where it was impossible to tell from the slide whether a certain curved band was roadway or ditch. "I was as much at sea as my pupils," she said, "whereas if we had seen the same picture on the screen, the water in motion would have decided the question in a flash."



Motion picture films played an important part in the Pageant of Progress Exposition, July 30 to August 14, on the municipal pier, Chicago. Between 300 and 400 films were shown, some displaying manufacturing processes which cannot be reproduced in an exhibit, and others educational subjects. The United States Bureau of Mines showed nearly 100,000 feet of film. These reels included a complete history of the mining and metallurgical industries—the story of asbestos, sulphur, abrasives, rock drilling 1,700 feet under the ground, oil, coal and many other subjects.

STATE OF N. C. MAKING HISTORY FILMS

Complete Motion Picture and Still Picture Records to Be Available for Schools and Preserved in State Archives

NORTH CAROLINA is going into the motion picture business properly to get Tar Heel history before Tar Heel children.

Initial steps in the project were taken at a conference between Dr. E. C. Brooks, state superintendent, W. C. Crosby, director of school extension and in charge of the state's educational movies, and Captain A. C. Clements, Goldsboro photographer.

As outlined, the plan is to produce pictures showing the landing of Amidas and Barlowe on Roanoke Island and the first colony, including Virginia Dare. The picture will then develop as the history of the state has developed to the Edenton Tea Party, Bath and Blackbeard, Newbern and the death of John Lawson, the lower Cape Fear and Stamp act and many other scenes of historical interest from the colonial period to the present time. The pictorial history will include not only the political but the economic and educational history of North Carolina arranged in such a manner as to give the children an intelligent idea of the state's progress from its birth up to the present time.

Slide sets and several thousand feet of film will be prepared and made available for school use on the first undertaking. As the pictures are made, it is also the purpose to have still photographs made similar to the Perry or Copley pictures and placed around the walls of school rooms.

The photographer engaged by the state for this work has already spent much time at Roanoke Island and other historical places and has prepared the first of the series showing the approach of Amidas and Barlowe expedition and the surprised Indians on Roanoke Island stealthily watching the strange procession. These are now on exhibition.

The last general assembly made the new undertaking possible for the development of this pictorial history and the arrangement with Captain Clements is such that the initial work will cost a comparatively small amount. The popularity of the venture will determine to some extent the degree of extension.

The development of the drama as shown recently by the Carolina Players has opened up wonderful opportunities for the movies in portraying Tar Heel history and it is the opinion of Mr. Crosby that private enterprise will capitalize the idea and around some native life weave a story into which can be written much of the state's history.



CHARLES URBAN'S SILVER JUBILEE

THAT pioneer of the non-theatrical motion picture industry, Charles Urban, in July, 1921, celebrated his twenty-fifth year in the field. His personal connection with the development of educational films has been told in this magazine on several occasions, and there is no need to repeat it in detail now. It will suffice to say, as this publication has said before, that during this quarter of a century no man has done more for the rapid growth and future commercial success of the non-theatrical film than Mr. Urban. For many years in England and since 1917, in America, Mr. Urban has confined his activities to the educational field, introducing famous Kinemacolor and accumulating a library of informational and instructional negative which is now said to total two million feet. It is the most extensive and valuable collection of filmiana of its kind in existence.

Mr. Urban is at present working on plans of supreme importance to the non-theatrical motion picture industry. Urban Institute, which is to occupy the classic structure at Irvington-on-the-Hudson, N. Y., formerly used by the Cosmopolitan Magazine, is to house several of his new enterprises among which are Kinekrom, an improved color process, and the Spirograph, the little eleven pound projector which uses a non-inflammable film disc with tiny pictures arranged in spiral form.

Charles Urban's work has been so important to the educational film field and promises such value to the future of visual education that all workers, regardless of personal or professional connections in the industry, may well extend to this pioneer congratulations and cordial cooperation in his further efforts at development of a commercial market in this branch.



AGRICULTURAL



U. S. AGRICULTURAL DEPT. MOVIE WORK

Resume of Its Many Film Activities—More Than 130 Subjects and 600 Prints in Active Circulation

By F. W. PERKINS

In charge Motion Picture Work of the Department, Washington, D. C.

THE motion picture is a comparatively new adjunct in agricultural education, but its value for that purpose is becoming increasingly evident—a fact that is proved by expressions that are coming to the United States Department of Agriculture from the people who are using its films in promoting better agriculture and kindred activities.

The possibilities of the educational movie are just beginning to be realized. Until recently nearly everybody had the opinion that a motion picture could be used only for the purpose of entertainment. It was thought almost unanimously that the highest use of the motion picture screen was to portray the adventures of a vampire or to expose the villainy of a bewhiskered bad man. But now the beginning of the educational motion picture has been made and there are many students of the subject who believe that in power and influence—to say nothing of benefits—the educational type of picture will far outlive the theatrical type. Motion picture projectors have been installed in so many churches and schools and other institutions of that nature that it is not hard to believe ten years from now every school and church will be so equipped. It may not be an exaggeration to predict that in the next decade small projectors will be as common in the homes of this country as phonographs now are.

HUMAN INTEREST STORY CONVEYS EDUCATIONAL MESSAGE

The Department of Agriculture is making motion pictures and is using them for the purposes of making common property of knowledge developed by the investigations of the scientific staff of the department, and in acquainting the general public with the methods and significance of important lines of work being carried on by the department. All of our films deal directly with department work, and most of them are concerned with some important campaign being carried on for the benefit of American agriculture. Most of our pictures are of the straight educational type; that is, there has been no attempt to weave a romance or a story around the subject matter. Recently, however, we have been trying to place these facts in relief and to make them more striking by the use of human interest stories that could be portrayed by amateur actors. We believe we have obtained good results in some of these efforts—despite the difficulties that arise from the use of amateur actors—and we intend to do more of this sort of work in the future.

In the distribution and use of these films the department has several obstacles to meet. At present we are distributing pictures from Washington to every state in the Union, and this means that we are trying to cover too much territory from a central point. Because of the nature of film distribution it will be necessary, for the sake of efficiency, to establish a number of distribution points at various points in the country. We have in mind and we are recommending the establishment of distribution points at each state agricultural college or experiment station.

PORTABLE GENERATORS AND STORAGE BATTERIES USED

In the use of pictures there must be electric current to operate a motion picture projector, and in most rural communities no current is available. Our extension and field workers are meeting

this difficulty by the use of portable generator units that can be carried in an automobile or can be attached to the engine of an automobile. Some of them are getting good results from the use of storage batteries which furnish sufficient current for the operation of a small portable projector about the size of a suitcase. They are taking movies into remote rural communities where motion pictures have never been seen. The use of motion pictures in such virgin territory, of course, is tremendously more effective than in places where they are not novelties.

The Department of Agriculture has produced and is distributing motion pictures on more than 130 subjects and has more than 600 prints in active circulation. These subjects range from the way from microscopic studies of the minute organisms that cause plant diseases to the wonderful scenery to be found in the national forests. Many of our pictures are of interest to the people as well as to dwellers in rural communities. This is because the work of the department in general is of daily importance to every man, woman, and child in the country. The department deals not alone with rural problems but with many matters of importance to the general public, and especially the city people. For instance, it administers the food and drugs law; forecasts the weather; it builds good roads; it protects and governs the national forests; it protects game and birds from despoilation; it protects your table from diseased meats through the administration of the federal meat inspection law. It performs hundreds of other tasks that are of direct benefit, as well as general benefit, to the people of urban communities.

Department circular 114 describes in considerable detail the motion picture work of the department, tells how the films may be used, and how copies may be purchased at the rate of \$40 for the standard reel of 1000 feet, which is about the actual net cost.

These films are being distributed to schools, colleges, churches and other non-theatrical institutions by the National Non-Theatrical Motion Pictures, Inc., 232 West 38th St., New York, and their branch exchanges.



NEWS OF THE "NATIONAL"

NATIONAL NON-THEATRICAL MOTION PICTURES, Inc., announces that it has exclusive distribution rights in the United States and Canada for all films made by E. R. Sanborn and Edward Osterndorff of beasts, birds, and reptiles at the Bronx Park Zoo, New York City. The former is the official staff photographer of the New York Zoological Society. A number of film specimens are reported ready for distribution.

The company has secured a contract for the sale and rental exclusively in the non-theatrical field of all motion picture projectors made by the Cosmograph Motion Picture Machine Company, of Morehead, Ky. It is also handling the Powers professional model and the miniature camera and projector known as the Actograph.

The "National" has the distribution of the Novagraph slow-motion pictures.

The Austin Motion Picture Corporation, of Austin, Tex., which recently purchased the private film collection of Col. W. N. Selig and films owned or controlled by T. K. Peters, has arranged for distribution of its material through the New York organization. Many films said to be suitable for classroom use are included in the library.

Harry Levey, president of the "National," attended the recent meeting of the N. E. A. and N. A. V. I., and screened some pictures for the edification of the educators.

Branch exchanges are rapidly being opened in some important centers of the country.



The Corning Glass Works, Corning, N. Y., has had three pictures made of one reel each. One reel shows the manufacturing of glass bulbs for electric lights. A reel depicts the making of Pyrex dishes which are used for cooking or in laboratory work, where glass receptacles are exposed to great heat. The third reel portrays the various stages of the manufacture of art glass, similar to the imported Venetian glass. The pictures were produced by Eugene Roder, New York.



RELIGIOUS



COMBINED CHURCHES GIVE COMMUNITY MOVIE SHOWS

Methodist and Presbyterian Members Get Together in Village of
1300 and Organize Community Service Association

By WILLIAM J. VAUGHAN

New Providence, N. J.

THE movie is here to stay. But its stay must be made a happy and beneficial one. The Church must redeem and use it. Hundreds of churches are using motion pictures with splendid success. Other forward-looking churches would like to use them, but difficulties apparently insurmountable stand in the way. In a small overchurched village one of these difficulties is the lack of cooperation. The method of solving that difficulty in New Providence, N. J., may be of value to other communities where the cooperation of different denominations is necessary to success.

New Providence is a suburban village of 1,300 people. It has four churches, Roman Catholic, Episcopalian, Methodist, and Presbyterian. Neither the Catholic Church, which was in the process of development, and consequently had little interest in community welfare, nor the Episcopal Church which was small and not centrally located, was in a position to assume any leadership for community uplift. That responsibility was plainly one for the Methodist and Presbyterian churches to assume. Yet neither of these could carry any extensive community program without the aid of the other. Both churches were losing their grip on the moral life of the community. Something had to be done. The emergency brought forth the Community Service Association which is now functioning as the name suggests.

HOW THEY GOT TOGETHER

Fortunately there was unanimity of opinion on the part of the pastors of these two churches. Both were liberal-minded. Each thought in terms of the Kingdom more than in terms of his own denomination. Each was willing to go more than half way with the other in any worthy Christian project. Neither pastor was given to making fine distinctions between the secular and the sacred. Consequently they could agree that whatever was not positively immoral might be subsidized for Kingdom building purposes. Perhaps this is an ideal condition in spiritual leadership. Yet it is a possibility in every community where spiritual leaders will endeavor to understand each other and waive personal and dogmatic opinion for the higher interests of the Kingdom.

The first direct move for cooperative community service through the use of motion pictures was in the Official Board of the Methodist Church.

A committee was appointed to confer with a similar committee from the Presbyterian Church. At a subsequent meeting of this joint committee and at later meetings of the two official bodies of these churches in united session an organization for community service was effected, and a constitution was adopted. This organization is made up of the two pastors and of Sunday school superintendents ex-officiis and three other members from each church. The latter are elected by the official body of these churches.

The association has been in operation now more than a year. During this time it has been able to finance the very best motion

picture equipment, and since last April it has been giving on each Friday evening a high-grade program consisting of educational films and the better photoplays. Interspersed with the pictures are orchestra music furnished by local talent and community singing. In addition to the motion picture entertainment this association is making provision for lectures on various subjects, and is promoting local dramatic expression.

WHY THE EFFORT IS WORTH WHILE

Does such a cooperative effort pay? Does it benefit the churches involved? Have spiritual results come from the enterprise? I answer by saying that the motive has not been that suggested by these last two questions. The purpose of this organization is to meet a need of human life, which in this case is a recreation and means of expression. The churches are not out to be served, but to serve. I fear that the reverse is the order in many communities. The church or churches that do community service only for the benefit that will come from it are certainly destined to a more or less degree of failure.

Spiritual results, however, have come. The united effort to do community service incidentally crystalized into a cooperative revival effort in which there were about 40 accessions to these two churches. The publicity committee of the association did a splendid piece of advertising for the revival. The financial committee took care of the finances of the revival, and the program committee took care of the music.

Neither church profits directly in a financial way from the motion picture door receipts. The pictures are furnished at cost. But the finances of both churches are in better shape than ever before.

It is the belief of the writer that only on the basis of unselfish service to the whole community can the church of the small village save herself.



COMENIUS WOULD HAVE WELCOMED MOVIES

WHAT would Johann Amos Comenius, whose birthday American school children are celebrating to-day, have thought about using moving pictures in the school room to supplement the textbooks? asked Prof W. F. Russell, of the University of Iowa, in an address delivered before the Society for Visual Education.

The Moravian educator who is honored as the founder of our present school system and the "father of picture-books," would have accepted visual education with open arms, heart, and mind, declared Dr. Russell. Comenius was constantly preaching the doctrine of teaching through the eye. He believed heart and soul in the teaching power of pictures. He published the first illustrated textbook, and thereby won the love and gratitude of boys and girls the world over from his age to this. How this seventeenth century pioneer in modern educational methods would have delighted in our present opportunity to instruct through pictures that represent life as it really is, life in motion!



REVIEWS OF FILMS



"DECEPTION"

BY GLEN VISSCHER

DECEPTION—one of the European-made films, the invasion of which has raised a storm of protest in some quarters—is a magnificently produced and unusually well-acted picture.

As nearly everyone knows, the story is a royal romance, woven about historical personages, the English King Henry VIII and Anne Boleyn, particularly. Katherine of Arragon, Lady Jane Seymour, Archbishop Cranmer, Cardinal Wolsey, Mark Smeaton, and others make their "exits and their entrances," and, more or less briefly, play their "parts."

The title refers to the perfidy of the "gay deceiver who was also a king." But, although depicting actual past events and incidents, the scenario veers away from strict historical truth, at times, in the interest presumably of romantic scenes and dramatic climaxes, and whenever it is deemed expedient to tell the story in a simple, if imaginative, sequence of scenes, rather than to give the "whole truth"—the more complex and difficult-to-untangle intrigues, plots, and counter-plots of the actual period. The adaptor ignores Shakespeare's example, and nothing of the long enmity between Anne and Wolsey is shown.

Anne is rather idealized, made to appear an unfortunate heroine, "more sinned against than sinning," the victim of Henry's vagrant fancy, and her uncle, the Duke of Norfolk's ambition. Henny Porten, the featured actress who portrays the "Merry Monarch's" second wife, while a tall, queenly woman of beautiful face and figure, is not one's preconceived idea of the mother of Elizabeth, who, before her execution, commented on her "little neck."

An artist of unusual power is revealed in Emil Jannings, whose realistic visualization of Henry proves him to be one of the most remarkable actors on the screen. His every pose effective, his facial expression compelling, he seems a living representation of the Holbein portraits. In size, bulk, action, demeanor and expression, he is every inch the "Bluff King Hal" of history.

The sets and costuming deserve praise; are especially rich and beautiful, even atmospheric. The lighting and photography are very artistic, a rest to the eye. The direction is in some scenes masterful, particularly where hundreds of players are used. These mobs act really "natural." They flow, like a river, in fluid masses, as real crowds do.

Although a story of intrigue, there is little to object to in the telling of *Deception*, but cuts are suggested in two of the featured scenes: the first on Katherine's birthday; the other after Henry and Anne's marriage, where the King makes merry with some dancing sprites (in quite a modern fashion).

Deception. Distributed by Famous Players-Lasky Corp.



TWO NEW DICKENS PICTURES IN ENGLAND

THE *Old Curiosity Shop*, in seven reels, produced in England, and *Our Mutual Friend*, in nine reels, a Danish production, are now on the British film market and both are said to be splendid screen versions of the original novels by Charles Dickens. The former was produced by Welsh-Pearson and released by Jury; the latter was made in Denmark by Nordisk and is distributed by General.

The Old Curiosity Shop as a picture concentrates on the life and death of Little Nell, the "Marchioness" playing but a small, if picturesque part, which of course was not the case with the written tale. The characterizations appear to have been well done, and the production on the whole has the real Dickensian atmosphere.

The Danish production of *Our Mutual Friend*, on the other hand, seems to have covered virtually all of the complex detail of the original story with the exception of the sick-bed scene at the wedding of Eugene and Lizzie, which is entirely omitted, thus leaving Lizzie "up in the air," so to speak. But the film, taken in its entirety, is said to be a splendid piece of work—picturesque, faithful to the author, and marvelous in incident and character delineation.



KING HENRY VIII (Emil Jannings), and the wily Archbishop Cranmer. Jannings, the German actor, makes "Bluff King Hal" live again after the lapse of nearly four centuries.



THE DUKE OF NORFOLK, uncle of Anne Boleyn, with his steel-clad troops before the walls of the castle. As a sixteenth century spectacle, "Deception" is well worth screening.

A UNIQUE PHYSICAL CULTURE FILM

APPROPRIATE to the season of The Big Outdoors, many athletic and physical culture films are being released, which link up excellently with recreation and constructive play for both young and old. Much of this material, having more than ephemeral interest, presents valuable health suggestions which may well be incorporated as an integral part of well-ordered life the year round. Notable in this latter class of motion pictures is *Massage and Exercises Combined*, a film illustrating the physical culture system of which Albrecht Jensen is the inventor. Mr. Jensen, who was formerly in charge of medical massage clinics at the Polyclinic Hospital, New York, is author of a comprehensive treatise on his invention and has outlined it in about one reel and a half of interesting material.

The outstanding feature giving individuality to Mr. Jensen's system consists of distinct exercises combining physical culture motions with self-given massage. Added to this is the Yogi principle of strong mental concentration on the parts of the body being exercised. This latter point is brought out by sub-titles.

The exercises are illustrated by Mr. Jensen and repeated with a high degree of efficiency by a little girl of ten, thus demonstrating the adaptability of the system to the child as well as the adult. Gymnasium trunks are worn by both exponents of the system, thus permitting a careful study of muscular action. Exercises which may be performed when the person is fully dressed are also shown, all the work representing a high degree of finish. In all cases repetitions of exercises serve to fix them in mind. Many explanatory sub-titles are included, the condensation of some of which would aid assimilation and memory.

On the whole this is a film of unique value to special groups: those persons interested in highly cultural body-development procured by methods that are scientifically sound.

Massage and Exercises Combined. 1½ reels. Albrecht Jensen. Box 73, P. O., New York City.



"J'ACCUSE"

ABEL GANCE'S war picture *J'Accuse* in theme and treatment, if not in technical mastery, belongs in a class with Griffith's *Hearts of the World*, and Monsieur Gance, in his address in French at the premier showing of the film at the Hotel Ritz-Carlton, New York, recently, acknowledged his debt to the American director. He is an able pupil, but competent critics cannot yet place him on the screen throne with his master.

J'Accuse is essentially propaganda in photoplay form—propaganda against war, against profiteering, against materialism. The author is above all else an idealist, and, forsooth, what great thinker and leader is not? In this super-film he has idealized the French soldier: he has disclosed the sensual nature of the Prussian even as Griffith did, but more subtly; and he has pointed an accusing finger at the men and women at home of whom he asks: "Have you been true to the memory of those who died for you?" Perhaps the most effective scenes in the picture are toward the last, when the dead poilus rise from their graves on the battlefield and, holding aloft symbolically their wooden crosses, march home to see how soon their relatives and friends have forgot why they fought and died.

The picture has a melancholy historic interest, looking at it now in the light of cold perspective, and is not likely to prove popular either in this country or elsewhere. The acting is in many respects superb, but technical imperfections detract from the film's exhibition value. As a pictorial record of certain vital phases of the great war it is well worth preservation in the official archives of the French nation.

SCREEN STUDIES OF RADIUM

MADAME CURIE'S recent visit to the United States makes at once timely and interesting the material on radium issued by Pathé.

Pathé News 39 (1921) has an exceptionally fine exposition of the extraction of the ore from which radium is procured. Supplementary are the animated cartoons giving values, relative sizes, etc., of various minerals including radium.

Pathé Review No. 109, under the title *The Dawn of a Miracle*, shows the first motion picture views ever made of the method by which radium is extracted from carnotite ore mined in Colorado. Each step of the process is carefully illustrated, the scenes being filmed in the laboratory of Dr. S. A. Sochocky, one of the greatest American authorities on radium. Completing the reel are three subjects: a Capitol TraveLaugh by Hy Mayer, showing a sketch of immigrants in characteristic peasant garb, and a fade-in of the same immigrant in American garb; a slow motion study of the Swish-Swish Dance as interpreted by the celebrated Ada Forman; and a Pathé color study of Japanese lilies. Cut dance, if desired.

The method of procuring radium is followed up in *Pathé Review* No. 113 by demonstrations of some of its practical uses as a method of illumination. *The Newest Light On Earth* shows how and with what substance genuine radium is mixed to produce the so-called "luminous radium", material used to light the hands and figures of watches and clocks, keyholes, light switches, etc. The remainder of the film consists of a boxing match, shown in slow motion, a Hy Mayer Capitol TraveLaugh, with sketches made at the Zoo, and beautiful scenes near Chamoix and Mont Blanc.

Pathé News No. 52 includes sympathetic glimpses of Madame Curie to whose life of scientific devotion the world owes a discovery the magnitude of which is yet to be fully explored.



PARK'S WORLD GEOGRAPHY SERIES

THE Popular Science Films produced by William Park present a course in world geography through the principle of inter-relations. The series begins with the evolution of a solar system, the astronomical films being six in number and comprising *Worlds In the Making*; *The Mystery of Space*, two parts; *The Earth and The Moon*, two parts; and *God Divided The Night From The Day*. The films, which have already been reviewed in this magazine, are now ready for distribution and the remainder of the series, which when finished will number thirty subjects, are now nearing completion in the laboratory.

The plan is most comprehensive, the following additional basic sciences and studies being touched upon in the development of the inter-relation method: Geology, Meteorology, Climatology, History, Physics, Physical Geography, Commercial Geography, and International Trade and Commerce. While each reel constitutes a chapter in the story of world geography, yet each is so handled that it can be used alone without the need of seeing the preceding reels.

While intended primarily for schools, these reels will fill the great wish of the general public to understand the reasons for the familiar phenomena which are daily observed but little understood. The astronomical reels will doubtless be screened in many churches, illustrating as they do the manner in which the heavens tell the glory of God.

Popular Science Films. Distributed by National Non-Theatrical Motion Pictures, Inc., 232 West 38th Street, New York, and Branches.



As an advertising feature a French tourist agency has installed a cinema to depict to its clients the type of scenery that may be seen on the various tours.

MICROSCOPIC ANIMAL LIFE ON SCREEN

LIVING examples of microscopic animal life, projected upon a screen by means of a microscope attached to a stereopticon, and magnified many hundreds of times, furnished a fascinating variant of motion pictures to an audience of children and grown-ups assembled at the Chicago Academy of Sciences in response to the combined invitation of the academy, the board of education and the Wild Flower Preservation Society of America.

These pictures were shown by Harold B. Shinn, instructor of biology at the Carl Shurz high school, to supplement the slides with which he illustrated his talk on "Insects as Friends and Enemies." The lecture was one of a course of seventeen free Saturday afternoon talks on nature subjects which the three organizations referred to are conducting co-operatively.



FIVE-REEL AGRICULTURAL SHOWS FARM COOPERATION

OFFICERS of the Indiana Federation of Farmers' Associations and employes at the state headquarters of the federation recently attended the screening of a five-reel agricultural film at the Circle theater, Indianapolis. The film was made under the auspices of the American Farm Bureau Federation and shows a practical application of the principles advanced by the national federation, including the pooling of the farmers' wool supply, the co-operation between the farmers and the county farm organizations and the close-knit organization of the county, state and national bureaus. Representatives of the American Farm Bureau Federation and the Illinois Agricultural Association presented the picture. The Indiana federation may display the film throughout the state.



FORD EDUCATIONAL LIBRARY OFFERS VARIETY

OLIVE AND ORANGE GROWING features first the growing and gathering of olives in the prolific Silmer Grove, California, the largest olive grove in the country. A visit is next made to a large orange ranch in the same state where the development of the orange from blossom to fully-ripened fruit is seen. Picturesque Mexican families employed as pickers carry on *al fresco* housekeeping, while experts wrap the oranges, fifty oranges per minute being a not unusual rate of speed. Then packers and shippers start the fruit on the journey it must take before it reaches the breakfast table.

Under the title of *Dynamic Detroit* the city is presented as a "billion dollar town" with its fine natural harbor, its 16.65 miles of river front, fine public buildings, private residences, schools, clubs, libraries and industrial plants. This present-day general view is supplemented by an historic outline of the small French settlement of the eighteenth century, which became English in 1763 and American in 1783. For geography and history students, Rotarians, students of civics, Chambers of Commerce, and many other groups, this picturization of the dynamic city will prove of constructive interest.

Food For Thought appeals not alone to the farmer who wishes to improve his dairy but to every one who would have a correct idea of just what must lie at the foundation of every local effort for pure milk. Here is shown a modern, scientific dairy farm with its stock carefully selected by means of easily discernible characteristics. The modern dairy barn, the care of cows, precautions in milking, and the treatment of milk in the interests of purity and quality are subsequent points illustrated and elucidated.



WITH BURTON HOLMES ON THREE CONTINENTS

THAT the Spanish children who make the street their playground are as bright and interesting as the little aristocrats with their beautiful dresses and glorious combs, is made emphatic in the picture released July 3 and entitled *Spanish Children*. Romantic scenery and those dances which are among the characteristic of Spain combine to create the Castillian atmosphere.

Between the light-hearted dancing of Spanish children and the hard-working Japanese of both sexes and all ages who toil *In the Rice Fields of Japan* there is a wide gap, yet nature, beautiful as ever, furnishes a harmonious background. The latter part of the film shows a typical Japanese wrestling tournament between two teams of men trained from babyhood to be wrestlers.

Journeying with a caravan along *The Road to the Pyramids* which leads through the suburbs of modern Cairo, the mediæval tombs of the Mamuluke Sultans are passed. These Sultans ruled Egypt a short 500 years ago, while the tombs toward which the caravan is journeying—the famous Pyramids—have an age of 5000 years.

PROGRAMS

BY MABEL G. FOSTER

CHAUTAUQUA PROGRAM

BONNY SCOTLAND—*Kineto*

Glimpses of the land of heather.

SENTIMENTAL TOMMY—*Famous*

Excellent adaptation of Sir James M. Barrie's "Sentimental Tommy" and "Tommy and Grizel."

CHAUTAUQUA PROGRAM

VESUVIUS IN ERUPTION—*Famous* (Burton Holmes)

LAST DAYS OF POMPEII—*Kleime*

A finished production of the famous novel acted by Italian actors. Outdoor scenes on and near the Bay of Naples.

RECREATIONAL PROGRAM (Hospital Staff Groups)

ON CARIBBEAN-LAPPED SHORES—*Beseler*

Tropical beauties of the West Indies and northern South America.

MAROONED HEARTS—*Selznick*

Conway Tearle. A young surgeon and the sweetheart who wrecked his career; a lonely West Indian island where he perfects a new serum and she learns the real meaning of life.

CUTTING OUT HIS NONSENSE—*Fox*

Mutt and Jeff contacting the mysteries of surgery.

RECREATIONAL PROGRAM (Hospital or Sanitarium Patients)

BIRDS AND FLOWERS—*Prizma*

Rare and beautiful birds. The largest dahlia farm in America.

EDGAR THE TEACHER'S PET—*Goldwyn*

School days—not always "Golden Rule days"; but always humorous.

CLOUD, THE—*Famous*

Exceptionally beautiful cloud effects. Titles from Shelley's poem.

INSTRUCTIONAL-RECREATIONAL PROGRAM (Rural Grocers)

NIAGARA—*Society for Visual Education*

The falls as seen from earth, water and sky. Explanatory drawings.

THE FARM BUREAU COMES TO PLEASANT VIEW—

U. S. Dept. of Agriculture

How a country community got in touch with the extension agents and organized for community work and social life.

NO STORY—*Vitagraph*

A man whom the world called a failure was big enough to send the girl whom he loved back to the home farm and a waiting lover. An O. Henry story with a real message of loyalty and unselfishness.

BULL-Z-Z!—*Educational*

Life history of the mosquito and how to destroy it.

LOST LIE, THE—*Community Motion Picture Bureau*

Two boys with fishing rods; temptation in the form of a waiting auto; and a lesson which will reach young and old.

SPOONERS—*Educational*

True love is tested by means of a merry subterfuge. A clean comedy with many smiles.

INSTRUCTIONAL-RECREATIONAL PROGRAM

(Wheat and Flour)

HOW CALIFORNIA HARVESTS WHEAT—*Famous*

(Burton Holmes)

HOW THE MILLER HAS CHANGED—*Y. M. C. A.*

Methods of milling altered to meet modern conditions.

CHURCH WITH THE OVERSHOT WHEEL, THE—

Vitagraph

An old mill put to a new use, and a miller who found his little lost daughter. An O. Henry story.

INSTRUCTIONAL-RECREATIONAL PROGRAM (Indus. Groups)

(Hand and Mechanical Riveting)

PATHE REVIEW NO. 81.—*Pathé*

Topical including "Giant Fingers" (the Bull Riveter)

COMEBACK, THE—*Educational*

How a prize-winning hand-riveter became reconciled to the bull riveter in the foundry where he worked.

IT'S A BEAR—*Fox* (Mutt and Jeff)

Protecting a damsel in distress our friends get in trouble with bears.

SOCIOLOGICAL-RECREATIONAL PROGRAM

Immigration

IMMIGRATION TO THE UNITED STATES—*Society for*

Visual Education

Localities from which immigration has come, where it has located and types of work done by various immigrant groups.

INFINITE VARIETY OF LITTLE OLD NEW YORK—

Community Motion Picture Bureau

Life of the immigrant in America's metropolis.

ONE MAN IN A MILLION—*Robertson-Cole*

George Beban and George Beban, Jr. The story of a big-hearted Italian immigrant and the little waif he befriended.

INDUSTRIAL

Covering Industrial Motion Pictures of Educational Value

Edited by LEONA BLOCK

ELECTRICAL POWER PLANTS FILMED

MOTION pictures visualizing the use of electrical power are being exhibited to engineers of the state by the Central Illinois Public Service Company. C. O. Drinten, a representative of the company, is usually present when the pictures are shown, to answer questions and explain technical details.

This picture shows the numerous coal mines furnished power to the company. It also shows how the coal is hoisted to the surface, and the way it is mined. One of the interesting features of this picture is the excellent underground scenes. Here one can see the coal being placed in the electrical operated cars hundreds of feet under the ground, the hauling of the coal to the elevators, the grading of coal into the different sizes for the consumers. Another section shows the twelve ice plants of the company, the method in handling the ice, how the cars are iced and some excellent exterior views of the plants.

Another portion of the film shows the water standing over the bottom lands along the Illinois river, then leads up to the construction of the monstrous walls which keep the river where it flows, the huge pumps are shown putting the water back into the river and some of the crops that are being raised since the construction of these drainage districts. From there the optience taken to the oil fields of Illinois. Here one sees the oil wells in operation and the huge pumps that force millions of gallons of crude oil through a pipe line to the refineries located in Texas and Illinois.

There are several scenes taken in and around the plants of the twelve water works operated by the Central Illinois Public Service Company. In addition there are scenes along the 1,350 miles of high tension 33,000 volt wires which feed the population's electrical demand in 185 Illinois towns. The cameraman also included 9 heating plants and the 8 gas plants operated by the Public Service Company.

There are many beautiful scenes along the street railway and suburban systems. The Central Illinois Public Service Company operates two interurban lines and five street railway systems.

There are many feet of film devoted to scenes in and around the giant electric plants at Kincaid, Harrisburg and a few views of the smaller plants and sub-stations throughout the state.



KIRKMAN'S COMPLETE DISTRIBUTION PLAN

ONE of the most popular industrial-educational films produced recently is *The Making of Soap* the distribution of which is being handled in a thorough manner by the owners, Kirkman & Son, the old established soap manufacturers of Brooklyn, N. Y. During the first month more than 178,000 persons viewed the picture which is being exhibited in theaters, schools, colleges, churches, Y's, hospitals, piers, recreation centers, settlement houses, and other local institutions throughout New England and the middle Atlantic states. In some theaters samples of the film are given free to those in attendance. In educational institutions the film is shown to the chemistry and domestic science classes.

A novel and much appreciated feature of the distribution plan is the company's offer to supply a complete motion picture pro-

gram including the soap picture. Everything is supplied free of charge "except the auditorium, audience, and electric current." Even dark curtains are furnished when needed. *The Making of Soap*, which visualizes all of the manufacturing processes used in soap making, is supplied on both standard width and narrow width. The company has twelve Pathéscope projectors and operators, and maintains an efficient motion picture department, even to the extent of sending out in advance a representative to see what facilities an institution or group possesses in order that a perfect exhibition may result.



WESTERN ELECTRIC'S LUMBER FILMS

THE Western Electric Company is distributing six one-reel pictures of the lumber industry of the northwest and its relation to the telegraph and telephone system of the world. Technically this series can be classed with the finest educational pictures of the theatrical field. They are beautifully tinted and toned and the descriptive titles make the films unusually interesting. The pictures were produced by Charles W. Barrell.

Pillars of the Sky. A scenic of Mount Rainier and the gigantic fir trees of the northwest show the risks taken by lumberjacks in cutting down the giants of the forest to make the crossarms and conduits of the telephone system.

Concerning Crossarms. Beautiful scenic of the Cascade Mountains of Washington where ancient fir trees 300 feet high supply the parent stock for the crossarms of telephone and telegraph poles. Transportation of the lumber to the mills where the natural sap is extracted from the wood, seasoned and cut into required lengths ready for the saw mill. Views of the automatic planer smoothing all four sides of the timber in one operation. Crossarms then supplied with a complete set of "pin holes" by the boring machine. The wooden conduits for electric wires are also planed and the revolving heading machines add the mortise and tendon for continuous joints.

Cedar Camps in Cloudland. Shows the transportation by water of future telegraph poles, the cedars moving down the rapids 25 feet a second, passing carefully guarded switches to the sorting yard where they are classified according to size and quality, and an electric traction system transfers them from the water to the shipping yards.

Far Western Cedar Trails. Many giant cedar trees of the northwest attain a height of nearly 100 feet in their century or more of growth and the risk the lumberjacks take in felling one of these big trees is graphically shown. The tree is peeled and measured before transportation to the camp clearing. The insistent demand for poles keeps a continuous line of men and motor trucks moving from forest to freight yard, but the source of supply should never be exhausted if the trees are properly cut and protected.

The Land of the White Cedars. Beautiful scenes of Washington lumber camps in winter and the hazards encountered by the campers in the zero weather in cutting and transporting the cedar poles on which telephone wires are strung. A day in the life of a lumber jack depicts the primitive existence which the campers endure in order to supply the country with sufficient telephone and telegraph poles for social and commercial activities.

Pole Pushers of Puget Sound. Land and water views of the northwestern cedar industry. The landlocked harbors of Puget Sound filled with a vast number of cedar poles awaiting shipment by steamer. Poles are worked into "cribs" before delivery at the ship's side. Poles forty feet and under are cribbed by man-power but forty-five footers and over are handled by machinery. Scene of ship's loading is shown. Scenes on the mainland of the creosoting tanks where the poles are sunk into the creosote bath of distillate of coal tar to a depth of five feet and left to saturate from five to eight hours, insuring them from ground rot and insect ravages for many years. They are then ready for their long journey and to form a valuable link in civilization's progress to become the telegraph and telephone poles with which we are familiar.



The Tournament of Youth is a one-reel drama which tells the story of a successful health crusade in a small town and the keen competition among school children to win the crusade banner. It was produced by Eugene Roder for the National Tuberculosis Association, New York.

INDUSTRIAL FILM NOTES

THE AMERICAN CHAIN CO. has produced fifteen reels of film visualizing its manufacturing processes, welfare activities, and work of its Americanization committees. The pictures were made to develop interplant interest and have been shown in theaters of cities where the company has manufacturing plants. One of the most effective of the series is a drama depicting the success of a young man who starts as a chain-maker and, by close application, rises to become sales manager. The pictures were made by Eugene Roder, of the Roder-Cowen Service Corporation, New York.



The Holt Manufacturing Company, Stockton, California, has pictures of the recent tests of the new caterpillar gun-mount. The cameramen of the news weeklies made "shots." The gun-mount was shown ascending hills, descending into gullies, moving rapidly along hillsides steep enough to upset any ordinary machine, and also in the surf of the Pacific, operating partially submerged as if on dry land. The gun-mount turned in its tracks, circled, darted forward and backward and from all sorts of positions the gun was discharged, sometimes at an elevation of 45 degrees. At this elevation the firing showed no recoil that in any way affected the mount. The machine in action covered from 15 to 30 miles an hour and when fired was operated by skilled artillerymen. The machine was labelled for the picture *The Racing Cannon*.



The cities of the middle west are having films produced which show their civic activities, educational facilities, churches, manufacturing and mercantile organizations; parks, municipal structures, libraries, clubs, social life and residential sections. Evanston, Pekin, Bloomington, Monmouth, Decatur, Kankakee, Peoria, Springfield, Illinois; La-Crosse, Racine, Wisconsin; Ottuma, Burlington Davenport, Iowa, have film records of the town, featuring its activities. These pictures have been produced by the Tisdale Film Corporation, Chicago, and after they have been exhibited in the theaters and non-theatrical channels of the neighboring cities will be kept for future generations as a historical record.



The Spirit of Service, in one reel, demonstrates the value of the continuity of gas service, its utility in the home, the industrial plant, and the workshop. The film discloses the eternal vigilance necessary on the part of the gas company to "keep the home fires burning." It was produced by Rothacker Film Manufacturing Company and will be distributed by local gas companies throughout the United States.



Blossom Time In Plattsburg, a five-reel drama with well-known citizens in the cast and scenes in and around Plattsburg, N. Y., visualizes the city as it is today, its population, social and industrial activities. This historical film document was produced by Eugene Roder, of the Roder-Cowen Service Corporation, New York.



The motion pictures entitled *Detroit Rebuilds Its Wonder City*, distributed by the *Detroit News* show road building, track construction and other civic improvements now in the process of construction. A list of the local theaters exhibiting the films are printed each day in the *News*.

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THIS Autumn they will include the fascinating film translations from the fables of La Fontaine.

All the actors in these lovely works are animals; the pictures are actually before the camera; not animated cartoons.

Dr. Raymond L. Ditmars, curator of the New York Zoological Society, has produced them; Charles Urban is personally preparing them for release.

The entire series will be known as "*Modern Truths from Old Fables*" and they will take their place as permanent motion picture classics alongside the *Kineto Reviews* and *Movie Chats*.

All edited in lengths of one reel.

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71 W. 23rd St. NEW YORK

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To do both and instruct is better.

FLASHES ON THE WORLD'S SCREEN

"WONDERFUL LONDON," produced by the Stella Muir films, covers all of the noted and historical spots in which the capital of the British Empire abounds. It is said to be the most complete film of its kind.

The Rev. Burdette L. Main of Redwood Falls, Minn., has been making a lot of motion pictures in his church more than a year. Recently in an attempt to secure the reaction of his members, he addressed a letter to them upon their continuance. The result was at the ratio of four to one in favor of the movies. Mr. Main exercised greatest care in the selection of his themes and, as far as possible, accorded them to his sermon.

"When Women Work" was shown at Crump's Theater, Columbus, Ind., under the auspices of the League of Women Voters. The Women's Bureau of the federal Department of Labor has a number of prints in constant circulation.

The Lincoln School, Wichita, Kan., recently showed pictures of mining in the North Sea during the war, and other educational subjects.

County farm bureaus of Michigan are showing to the farmers of various counties instructional films loaned by the United States Department of Agriculture.

The Covenant Epworth League recently produced a four act comedy called "A Night Off, or A Page of Isaac," proceeds of the performance being used for the purchase of a motion picture projector.

Films recently exhibited at the Unitarian Church, Iowa City, Iowa, are: "Come Clean," "The Making of an Automobile," "The Priceless Gift of Health," "In the Lion's Den," "The Xmas Trail to Your Table," "Rip Van Winkle" and a number of comedies. One of the Educational pictures are accompanied by a talk from the teacher explaining the various activities shown.

A new \$500 motion picture projection machine has been installed in the Madison School, Phoenix, Arizona. A feature recently shown covered the streets, buildings, and governmental activities of the national capital, Washington, D. C.

Government fisheries and forestry films were a feature of the Sportsmen's and Tourists' Fair recently held at Spokane, Wash.

The curriculum committee of the New York City Visual Instruction Association has recommended for use in the literature classes of the public schools the Charles Ray feature "The Old Swimm'n' Hole" which was viewed at length in the May issue of this magazine.

"The Stream of Life," now distributed by International Church Film Corporation, was recently screened in the Presbyterian Church of Iowa City, Iowa.

The Fifth Street Methodist Church, St. Charles, Mo., installed a motion picture machine some years ago and interest in the use of films has gradually developed among the church members until the use of motion pictures at services has become an integral part of the church life. W. Gray Jr., an ardent believer in the use of films in churches, has been active in bringing about these happy results.

A motion picture expedition is now in Bolivia where pictures of South American Indians, of industries, and of various forms of plant and animal life will be taken. The exhibition is under the direction of Dr. Rusby, of Columbia University, and the New York Botanical Gardens.

More than 1500 children attended the Saturday entertainment in Albany when "Rebecca of Sunnybrook Farm" was presented under the direction of Mrs. F. W. Clark and the Albany Mothers' Club. Four of Governor Miller's children were in attendance.

"Huckleberry Finn" was shown to 950 children by the Service League of the Connecticut College, New London, Conn., recently.

Saturday entertainments for young people are an attraction at Harmanus Bleeker Hall, Albany, N. Y., under the auspices of Mrs. F. W. Clark, who has conducted them successfully in Albany for several years.

Wellesley, Mass., has municipal movies run by the people themselves. They are presented two days a week, with a matinee each day. The funds necessary to begin the undertaking were raised by twenty-five citizen underwriters.

Some 1800 school children were entertained by the Keeney Theater in Kingston, N. Y., with "The Son of Tarzan."

The film made by the Harry Levey Service Corporation of the ceremonies of the unveiling of the Simon Bolivar statue in New York, after being shown in the theaters of Venezuela, will be preserved in the official archives as a permanent record of the event.

Films dealing with the production of petroleum, three reels on coal mining, and a reel on mining machinery were recently screened at Birmingham University, Birmingham, Eng., before the Mining Students Society. This institution is a pioneer in Great Britain in the use of motion pictures for technical educative purposes.

George E. Stone, author and producer of "How Life Begins," recently exhibited his film to members and guests of the Kiwanis Club at their luncheon at the Palace Hotel, San Francisco, Calif. Mr. Stone gave an interesting talk on the difficulties with which he met in making this remarkable film. He said that the pictures have been shown in many parts of the world and even the Russian bolsheviks tried to obtain prints of them. Mr. Stone also screened his picture and spoke at the Southern California Conference on Social Hygiene in Education held in the Hotel Alexandria, Los Angeles.

"The Lord Will Provide," an International Church film subject, the Biblical story of the widow of Zarahab, was used by Rev. A. H. C. Mores at First Baptist Church, Denver, Colo., on a recent Sunday evening in connection with church service.

"The Apple Tree Girl," a five-reeler featuring Shirley Mason, and "The Problems of Pin-Hole Parish" were two film attractions at the Summerdale Congregational Church in Chicago.

To aid health work among negroes the Mississippi State Board of Health recently sent Dr. R. B. Stewart, a negro physician employed by the U. S. Public Health Service, to lecture and show films on venereal disease to the colored people of various communities in that state.

Motion pictures showing the noble and valuable work done by trained nurses were recently exhibited in Newport News, Va., under the auspices of the Instructive Visiting Nurses' Association, of which Mrs. William Gatewood is local president.

International's novel photoplay in which doll mannikins play the leading parts, entitled "The Dream Doll," made a great hit with the children of Saginaw, Mich., recently when the picture was shown at the Jefferson Avenue M. E. Church under the direction of a local church committee.

One movie star at least is not worrying about censorship, according to a recent newspaper item. Charles Ray says that throughout his screen career he has never acted in a questionable role nor in a scene to which anyone could raise objection.

United States Department of Agriculture films are being shown regularly in New Orleans, La., to the members of the Louisiana Club under the direction of Dr. I. M. Cline, the club president, who for nearly forty years has been in charge of the local weather bureau.

The activities of school children at Oakton, Washington, Lincoln and Central schools, Evanston, Ill., have been filmed and exhibited at the last-named school under the auspices of the Neighborhood Club.

Motion pictures of surgical dentistry were exhibited at the meeting of the Central Dental Association of Northern New Jersey, held at the Robert Treat Hotel, Newark, N. J. The technique of eminent dental operators were minutely shown on the screen.

The Civic League of Reading, Pa., has been showing health, welfare, and other educational pictures at the Y. M. C. A. Auditorium and the Colonial Theater of that city. More than 1,000 men were turned away at a recent Y movie exhibition and 1,800 women attended the showing in the theater.

"The House of the Towing Bell" and other films were shown recently in the high school auditorium, Oklahoma City, Okla., under the auspices of the Booster's Club to raise money for the high school. The high school band furnished the music. "Robinson Crusoe" and "Little Red Riding Hood" were also seen at Central High School recently.

At the Salvation Army Citadel, Minneapolis, Minn., the work of this great welfare organization was recently exhibited in film by Earl Jeffries, state campaign director of the Salvation Army.

The Y. W. C. A. of Davenport, Iowa, lately showed a health film loaned by the Rock Island, Ill., Y. W. C. A., which in turn received it from the Social Hygiene Bureau of Springfield, Ill. Only women and girls were present.

"Ireland a Nation," obviously a propaganda picture, was recently presented at the Metropolitan Theater, Minneapolis, Minn. The film deals with the struggles of Ireland for hundreds of years to keep burning the spark of freedom and independence, and there are said to be some beautiful scenic "shots."

Health films on the house fly, the mosquito, typhus fever, good teeth, mouth hygiene, better babies, and American citizenship were recently exhibited at the Stone Church, Independence, Mo., under the direction of the health department of the church.

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FLASHES ON THE WORLD'S SCREEN

Under the auspices of H. Howard Pepper, president of the Nature Study Club, the famous Finley films of bird and animal life had a special showing for the children of Santa Barbara, Calif., on a recent Saturday morning at the California Theater in that city. William L. Finley himself was present and delivered his well-known lecture. In the same city at the Recreational Center Auditorium Mr. Finley gave two lectures, illustrated with motion pictures, on "Shooting Wild Birds and Animals with a Shutter" and "The Birds and Animals of the High Cascade Mountains."

A unique and valuable lecture illustrated with films was that by Colonel Trygve Sigeland, of the United States Military Intelligence Bureau, at Pilgrim Church, Oak Park, Ill., giving a resume of Bismarck's policy of secretly obtaining information regarding conditions in other countries and of the development of the German intelligence system. The pictures shown were of German submarine warfare.

Major A. I. Simmons of the Illinois State Board of Health addressed the boys of the high school at East Moline, Ill., and showed them several health films.

The National Geographic Society's films of the Eskimos made by the explorer Donald MacMillan were a feature of the meeting of the Michigan Sportsmen's Association at Prudden Auditorium, Lansing, Mich. A most interesting and illuminative lecture by the explorer himself was delivered with the pictures.

Following the showing of "Little Women" at the Congregational Church, Quincy, Ill., Rev. E. A. Thompson, the pastor, spoke on the subject, "The Choice of a Wife." Both the film and the theme of the sermon appear to have been happily selected.

The venture in community movies at the high school, Logan, Utah, has been such a success that the school authorities have added a new screen and other motion picture equipment.

Community programs in North Carolina towns and villages included the following films: "Production and Use of Hog Cholera Serum," "Bird Rookeries," "Romance and Rough House," "The Indian's Narrow Escape," and "Robbing the Fishes."

Five reels of instructional pictures were shown at the regular meeting of the Whittier Home and School Association in the school building.

A program of nine reels was presented by the local community association at Dakota, Ill. Two projectors were used so that the showing was continuous. The entire program is said to have cost in rental only \$10.

"In Walked Mary" was the recent feature at the Y. M. C. A., Coffeyville, Kansas.

The high school of Appleton, Wis., is using motion pictures in an educational way to supplement the work in some of the courses.

Feature pictures recently exhibited by the Mothers' Club of Karnes City, Texas, were "Seventeen" by Booth Tarkington; Douglas Fairbanks in "Say Young Fellow," "Huckleberry Finn," Marguerite Clark in "Seven Swans," and "Treasure Island."

Foster Curry's lecture on "The Yosemite Valley and the High Sierras" was illustrated with motion pictures at the Los Angeles Athletic Club, Los Angeles, Calif.

The Methodist Churches of Biggsville, Gladstone and Olena, Ill., are showing motion pictures selected by the principals of the high schools in those communities, and students of the history and literature classes attend the showings on Wednesday, Thursday, and Friday evenings.

"Parentage," a six-reeler whose message comes from portraying the lives of two boys reared in different environments, was a recent program at the First Congregational Church, of Springfield, Ill. "The Courtship of Miles Standish" has also been booked.

The Crockett School, San Antonio, Texas, has received a gift of a new \$300 motion picture projector, part of which was paid for by the Parent-Teacher Association of the school. History and geography films are to be screened for the classes of the fifth, sixth and seventh grades.

The Portland, Oregon, Chamber of Commerce has presented to the Oregon Tourist and Information Bureau a film descriptive of the Columbia River Highway, which has been exhibited throughout the state of Utah.

Col. E. A. Havers, traveler, writer and lecturer, who has been lecturing throughout the country with the Waterman fountain pen film, "The Evolution of the Pen," will make his sixty-eighth trip abroad this summer to continue his historical research work.

The science and penmanship classes of Piqua, Ohio, High School have been using telephone and handwriting films in connection with their classroom work.

The farmers of Hillsdale County, Mich., brought to the county seat films showing tuberculin tests of cattle to convince the board of supervisors that their request for a county veterinarian was justified, and the board after seeing the picture granted the farmers' demand.

A film on microscopic life called "Bacteria" was shown recently at the Hay Edwards School, Grand Forks, N. D., following a debate in the auditorium.

Rev. Paul B. Rains, of the department of education of the Disciples Church, is presenting a resolution to all district, state, and provincial conventions of this denomination declaring that the people of this church will not patronize any motion picture that depicts crime or immoral relationships which undermine the home and social life. The resolution further states that church members will encourage and patronize the kind of pictures which meet with their moral sanction.

The Alumni Association of Nor. Wales, Pa., High School have donated to that institution a new \$350 motion picture projector, but the state law regarding the operation of motion picture machines on the second floor of buildings is an obstacle to its use which must be overcome.

The beautiful scenes and exciting sports shown in Sweden in Summer and Winter," the series of films made in Sweden, recently concluded a successful engagement at the Metropolitan Theater, Seattle, Wash. This series was recently reviewed in this magazine following its showing at the Tow Hall, New York City. The pictures were also shown at the Kleine Auditorium, Duluth, Minn.

City milk inspectors in Battle Creek, Adrian, and other Michigan cities are using the federal Department of Agriculture two-reeler on the inspection of milk cows to determine whether there is danger of tubercular infection.

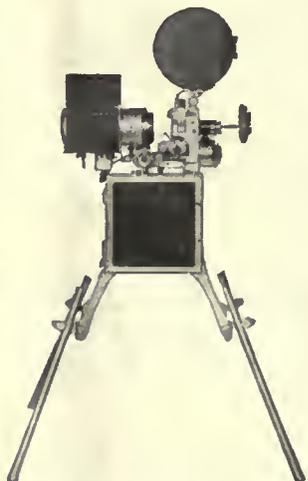
"How Life Begins" and "The End of the Road" were two educational shows recently at the Congregational Church, Oconomowoc, Wis., under the auspices of the local Parent-Teacher Association. The showings were under the direction of Miss Martha Rice who is in charge of social work for the Wisconsin State Board of Health. The former picture was shown to the pupils of grammar school and high school, teachers and parents; the latter to adults only. No admission was charged.

C. H. Griffey superintendent of schools, Adrian, Michigan, is showing motion pictures every Friday in the high school auditorium; in the afternoons for children and evenings for the general public.

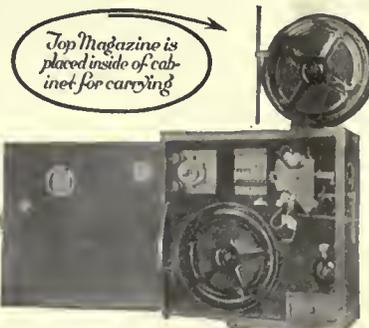
A one reel safety film made on the streets of Portland, Ore., by the police department was used by Lieut. Frank Ervin in connection with his lecture for women automobile drivers entitled "Hazards of the Street." This was the fifth of the series of safety lectures conducted by the local chairman of the National Safety Council.

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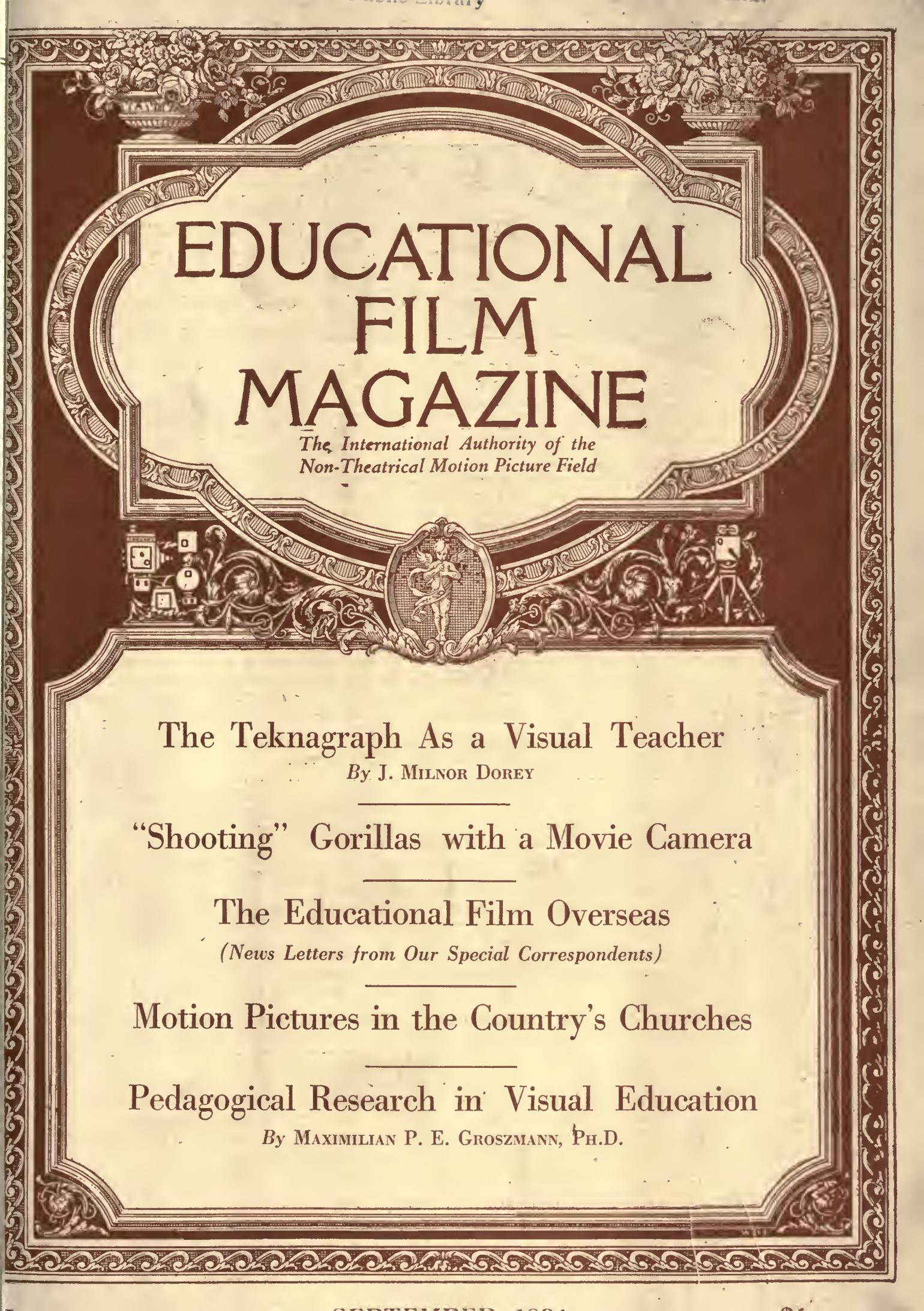
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SEPTEMBER, 1921

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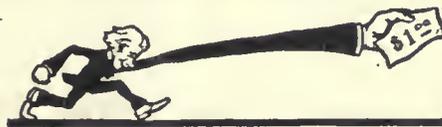
Thank you very much for the three back numbers of EDUCATIONAL FILM MAGAZINE. They were certainly worth writing for. About the first mark in our 1922 calendar will be at the proper place: "Renew subscription to EDUCATIONAL FILM MAGAZINE.—F. G. FERGUSON, McKay School Equipment, Ltd., Toronto, Canada.

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Vol. VI

SEPTEMBER, 1921

No. 3

LEARNING BY SEEING

LEARN by doing" has become the accepted slogan of the Froebellians, the Montessorians, and other protagonists of progressive project methods in education. "Nothing reaches the mind and the heart of the child like the actual doing or making of a thing on his own initiative and ingenuity," is the favorite expression of this modern principle of teaching. Taking the pupil to see the thing done or made is helpful, they admit, but the soundest pedagogical precept is in self-activity, according to their dicta. Self-activity, these teachers maintain, demands thought, concentration, working out of problems, mental and physical exercise which is of value in later life.

Then there are groups of teachers who will not or cannot depart from the old formalisms and who still insist that learning, instead of being made pleasant and painless, instead of being made a royal road to everything worthwhile in life, should be an intellectual ordeal, an inquisition of mind, body, and soul through which only the hardest can pass unscathed. And between these two extreme groups are the conservative educators who are neither so reactionary as to be willing to go back to the days of candlelit cholicism, nor so progressive as to be willing to go forward to the days of short-cut visualization. Educationally, they are stagnant; and stagnation is akin to death.



But even the educational progressives, making a fetish of self-activity and the project method, look askance at the motion picture and even the still picture. Picture-study, they assert, is not study at all; it is entertainment. It does not induce self-thought or self-action, they declare; it has not the mental, moral, and physical stimuli of doing or making something useful. Many progressives agree with the conservatives and the reactionaries that the educational influence and effect of the motion picture are not lasting. "Ephemeral, transitory, illusory" are some of the contemptuous epithets cast at the film.

There is yet another group of educators, small but growing, who are so enthusiastic in their advocacy of the motion picture screen that they lose sight of certain teaching fundamentals which have never changed and are not likely to change. These enthusiasts are visionaries who err in the right direction, but they err. With Edison they regard the film as the be-all and the end-all of the solution of the problem of the teacher, the taught, and the method of teaching. The fact appears to be, as tests without number will probably disclose, that the picture-method is and must necessarily be a part of the educational scheme and not the whole of it. Edison was right in declaring that virtually all subjects of study lend themselves to filming and screening, but wrong in his generalization that only the teacher needs the textbook. One may as well say that, having a beautifully colored map of the United States, showing its growth, dates of territorial accessions, regions of fertility and productivity, no history or geography textbooks would be needed to amplify and clarify the lines, figures, and colors of the map.



Scientific research and the minutiae of patient scholarly investigation have not up to the present been applied to the film or even to the slide, to any appreciable extent. Dependable data are lacking upon which to lay down pedagogical formulæ. Independent investigators are at work, however, including our own research committee, and in due time will submit facts, figures, data, and concrete counsel which will be authoritative and which will be accepted by the educational world as sound and thoroughly dependable bases. Until that day, which we hope will not be too far distant, one man's guess or opinion is as good as another's. Preliminary tests and experiments seem to show that the pedagogical value of the film is primary in some respects, secondary in others; relative in some things, absolute in others. They also indicate that the true function and application of the film are supplementary or complementary to other teaching tools or methods in our complex modern systems of education.

UNIVERSITIES URGED TO ENTER FILM PRODUCTION

Prof. F. W. Reynolds, President of National Academy of Visual Instruction, and W. H. Dudley, Past President, to Confer with Authorities of 48 Largest American Institutions

VISITS to 48 of the largest universities and colleges in the country for the purpose of conferring with educators in regard to the movement to bring the motion picture into the school room as a vital element in education, will be made during the next few weeks by Prof. F. W. Reynolds, director of the University of Utah extension division, and president of the National Academy of Visual Instruction, according to an article in the Salt Lake City *News* of August 3. It was expected that Prof. Reynolds would leave for the east the middle of August.

The interest in motion pictures throughout the country is such, Prof. Reynolds said to the interviewer, that the time is ripe to bring educational films into the schools on a larger scale than has ever been attempted before. Financial interests have seen the possibilities of the educational motion picture and are beginning to exploit the field for purely commercial purposes, according to Prof. Reynolds, and for this reason one of the principal objects of his trip, he said, will be to urge upon the educators of the country the necessity of interesting themselves in the production of these films in order that the proper supply from an educational standpoint, and as adapted to the needs of the schools, may be available.

Prof. Reynolds declared that five years may find the movies in the school to an extent hitherto undreamed of. He expressed the belief, however, that although great changes may come about in

educational methods as the result of motion pictures, the school will not become centers to any less degree of real academic study and scholasticism.

TO SUBMIT REPORT OF FINDINGS

While in the east Prof. Reynolds will meet with William H. Dudley of the University of Wisconsin, and past president of the National Academy of Visual Instruction. Together they will visit the various institutions and seek to gather plans with which to formulate a mode of procedure for bringing the motion picture into the class room. The possibilities of cartoon films, the ultra-rapid photography which reduces the speed of motion and other technical phases, such as the supervision by educators in the actual filming of subjects, will be taken up by the two men. Their report of their findings, it is generally expected, will be awaited with interest in educational institutions throughout the country.

As regards the work which is being done in the state by the extension division of Utah university, Prof. Reynolds pointed out that by the use of lectures only 8,000 persons are reached monthly, whereas the bureau of visual instruction brings its educational films in contact with from 50,000 to 60,000 persons a month. Within a few years, Prof. Reynolds declared, it is reasonable to believe that 500,000 persons, or a number as great as the population of the state, may be reached by motion pictures each week.

OVER 300,000 SAW IOWA COLLEGE FILMS

About 1800 Movie Shows Given in 1920—600 Films Distributed by the Visual Instruction Department Last Year

IN eight or ten Iowa towns or rural communities, every night in the year, movies are being thrown on the screen from films furnished free of charge by the extension department of Iowa State College. They are carrying constructive messages on better agriculture, better homes, better health, better industry—better and more intelligent living in all its many phases.

More than 300,000 people attended the performances where these films were shown last year. The actual number, according to Charles Roach, in charge of the department of visual instruction at the college, based on reports from the people in charge of the performances, was 301,517, but reports failed to come in in more than 300 cases, so the total is probably a good many thousand larger. Exactly 1,798 movie shows were given with these films last year and the average attendance was about 165 people.

In most cases the films are sent out on circuits made up of towns or communities conveniently located. The film is started at one end of the circuit and makes the rounds before it is returned to the college. But in hundreds of cases films are sent out upon special request to a single community.

Schools, churches, farm bureaus, the Y. M. C. A. and state institutions are the chief users of the films. But any organization can secure them if its purpose is not to make money by them. There are almost 600 films on file in the office of the visual instruction department. Not many of them are owned by the college for funds have not been available for extensive purchases. Many of them are loaned by industrial concerns and a few by the United States Department of Agriculture.

The work of this department was started in 1914 with about twenty-five films. In 1915 and 1916 231 exhibitions were given. Since that time the number of annual exhibitions has increased

over seven times. The total attendance during 1917-18 was 63,411. It was five times greater last year.

Besides the film service the visual instruction department sends out educational slides. Last year 1,220 such performances were held and 55,766 people saw the slides.



SUMMER MOVIES AT MISSOURI COLLEGE

DURING the summer just closed the course in visual education at Southwest Teachers College, Springfield, Mo., grew in popularity. Ten thousand feet of instructional film were screened by Professors A. P. Temple and P. E. Andrews for the special benefit of the science classes, but hundreds of students from other classes attended the exhibitions. Movies were given twice a week during the term, and as many as 1,000 students attended some of the showings.

Some of the films used for the course were *The Benefactor*, two reels of a biographical character depicting the achievements of Edison; two reels on the marvels of the X-Ray; *Electricity on the Farm*, three reels; and *The Evolution of the Locomotive* giving the pictorial history of this invention from Stevenson's early model to the giant engines used on the Chicago, Milwaukee and St. Paul railroad. A set of slides depicted various principles of electricity. The following week the films and slides covered biology.



WOMEN'S CLUBS PLAN RURAL MOVIES

AT the recent meeting of state presidents of the General Federation of Women's Clubs in Salt Lake City, Utah, Mrs. Wooda Len Chapman, chairman of the committee on community service through motion pictures, said that the federation plans a fund which is to be established in each state for the equipment of motor trucks with motion picture projectors to carry educational pictures to the school children of the rural districts.

THE TEKNAGRAPH AS A VISUAL TEACHER

Animated Technical Drawings the X-Rays of the Movies—Norfolk
Engine and Contour Maps Typical Instructional
Subjects of This Class

BY J. MILNOR DOREY

THE question of using the motion picture for classroom instruction no longer hinges upon what various theatrical films contain that shed light upon a given subject. The educational film as now produced exclusively for instructional use is as different from its theatrical forerunners as a textbook is from a novel or book of travel, with a corresponding ratio of superiority for its purpose. More than this, the animated technical drawing, termed the teknagraph, which is the highest development of the two methods employed in producing the new educational film, wherever adaptable—and the extent of its adaptability is remarkable indeed—takes precedence over every other method of instruction concerning the unseen or hidden functioning of things ordinarily difficult to explain.

To many this seems a bold statement. But a brief outline of what the animated technical drawing actually does, accompanied by the projection of a representative film, is convincing.

There is a marked difference between some of the principles to be followed in making a pedagogical film and those ordinarily followed in producing an entertainment film. The entertainment film does not have to repeat, but the pedagogical film must. A properly made pedagogical film must hammer its message into the lowest order of mentality, and do it without becoming bore-some to the scholar who learns most easily. The handicap imposed, however, by this necessity of sustaining interest while repeating action for the benefit of the slow-witted is more than made up for in other ways. With his equipment for making both the best of natural photography motion pictures and the most elaborate animated technical drawings, which includes among other things the ultra-speed camera and the microscope, the motion picture engineer can represent all the natural elements, all the phenomena of nature. Furthermore, he can control or direct these elements according to his will.

"SHOW ME HOW"

Only one reason is now given for making educational films for pedagogical purposes: They serve the purpose extremely well and where especially required are better than any other method of teaching.

The oldest method of instruction is that which complies with "Show me how".

The fundamentals of learning have always been wrapped up in "Let me do it myself."

"I didn't see how you did it," "I don't yet understand," "I forgot how," and "Show me again," are as old as language.

But until the new educational motion picture film was developed, by aid of technical drawings in animation, the processes of which were invented by J. R. Bray, who discovered the principle when he developed and patented the animated cartoon, how, for example, could anyone actually "show how" the blood circulates in the human body? How could the student as easily find out—how as quickly and completely understand it?*

For another example, take the problem of the United States Navy in instructing recruits to understand, operate, and care for the common type of marine engine used to drive small boats.

* The author of this article is evidently not familiar with the remarkable microscopic cinematography in Charles F. Herm's film "A Microscopic View of the Blood Circulation," showing actual motion photographs of the blood streaming through the blood vessels, the arteries, the veins, the capillaries, etc.
—EDITOR.

"Show me how" and "let me do it" involved laborious individual instruction, bolstered up with a handbook, and the average for making the instruction stick was little higher than the altitude of the proverbial grasshopper's knee. But the Bray instructional film on the Norfolk engine now teaches recruits en masse, explains to them everything about the engine far more lucidly than was ever imparted under the old system at its best, and etches a chain of "know how" impressions so deeply in their gray matter that but little practical demonstration is required.

Just as the mixing of gasoline vapor and its explosion are so completely and realistically shown in this film, so can chemical actions of all sorts be shown. There is seemingly nothing hidden in anatomy, biology, physics, or chemistry, and having to be explained in the classroom, that the teknagraph or animated technical drawings cannot actually show.

To begin with, the motion picture obtains the maximum of concentration in the classroom. This is due primarily to two things: To the lighted screen being the natural center of interest of the darkened room, and to the power of motion to arrest and hold attention.

Next, continued concentration of the mind upon the motion picture screen is easier than to maintain concentration upon a book, and it is easier than to pay attention to some lectures.

MOTION PHOTOGRAPHY PLUS THE TEKNAGRAPH

Beginning here, the straight-photography motion picture, with all its wonders of achievement, has gone far and is of much value as an aid to educators. But the highest type of educational film, made up of the best straight photography where this can be used to advantage, as it often can be, and combining this with animated technical drawings, even sometimes made up entirely of them, has gone much farther.

Now that with the use of this new film the use of the motion picture for actual classroom instruction has become so practical, indeed for a great deal of instructional work so really necessary, there is the problem of obtaining films of this kind that are satisfactorily representative of current educational practice. While to educators this may seem easily possible, on the other hand a producer would be foolhardy to attempt to develop a library of such films, so broadly handled as to be suitable for use throughout the country. This means, therefore, that the development of the use of educational films for the classroom required the fullest cooperation of educators and their encouragement of the National Academy of Visual Instruction in the pioneer work it is doing in this field.

Disregarding the problem of coordinating educational practices of different schools and colleges, so that a given film might be circulated, the cost of producing these special films is so high that they could not be produced on speculation.

This will be understood when the methods of making the Bray animated technical drawings, or teknagraph, are explained.

(Continued on page 24)



The New Era Films with main offices at 21 East 7th Street, Chicago, Ill., and branch offices at 3405 Olive Street, St. Louis, Missouri, and 602 Youngerman Building, Des Moines, Iowa, has incorporated under the laws of the State of Illinois with an authorized capital of \$75,000. The names of the officers of the company are given as follows: John F. Burhorn, president; Bertram Willoughby, vice-president; H. C. Mearns, secretary-treasurer.

NEW CAMERA FILMS OPERATIONS FROM ABOVE

Reels of 1950 Feet Each Used in Apparatus Which Disturbs Neither Surgeon Nor Patient

A CINEMATOGRAPHIC achievement, which undoubtedly has proved epoch making, has just been demonstrated in the great charity hospital of Berlin, Germany, in the presence of prominent physicians and journalists. The films showed every stage of half a dozen operations, including an operation for fracture of the patella, one for the extirpation of the breast, and an operation on the stomach and abdominal cavity as performed by men like Professor Bier and Professor Frankel.

The process is the invention of Dr. Alexander von Ruethe, chief physician of the Wilmersdorf Hospital, who long has been working with the assistance of the Ministry of Education and the Cinematographic Technical Association to find a method of filming operations which should show every motion without disturbing the surgeon or employing illumination likely to counteract the asepsis.

The lens of the apparatus is contained in a spherical case which is suspended directly over the field of operation and the film ribbon, which often is 1950 feet in length, passes through a tube from a reel in an adjoining room.

The pictures secured show an operation precisely as seen by the operating surgeon's eye. Even the threads of the closing stitches are observable. Indeed, the films give a more faithful and more complete picture of every movement than can be seen by those around the operating table.

The possibilities of the films for teaching and for making it possible for surgeons in various countries to study one another's technic cannot be exaggerated, in the view of leading medical men in Berlin.



AMERICAN FILMS WITH CHINESE TITLES FOR CHINA

A SIX-MONTHS' study of Christian education in China in its relation to Chinese government education is planned by the united mission boards of Canada, England, and the United States. By way of showing Chinese educators the undreamed-of possibilities which lie in the use of motion pictures in the schoolroom, the American members of the commission have taken with them a number of representative instructional reels produced by the Society for Visual Education. These include films on American history, the story of railroads and canals in America, physiographic studies of the Niagara region and mountain glaciers, reels on nature study, health and sanitation. In the majority of cases the titles have been remade in Chinese.



CAMIONETE MOVIES FOR THE FAR EAST

THROUGH the liberality of a group of Americans, Britishers and Japanese, the Bureau of Commercial Economics has been provided with two new projection trucks, one of which will circulate throughout Japan including Formosa, while the other will operate at Vladivostock, Harbin, Dalny, Port Arthur, and intermediate points. Authoritative American and British films on industry and agriculture, trade and commerce, travel, public health and sanitation will be shown. The films will be titled in Japanese at the bureau's studio in Japan. They will be shown free, the expenses of maintaining the service having been subscribed for a period of two years.



Miss Muriel E. Bruce and Gordon Ferguson, who have done more than anyone else to develop the non-theatrical motion picture field in Canada and who organized the Canadian Educational Film Service in Toronto, have incorporated the business under the name Picture Service Limited, with offices at 755 Yonge street, Toronto. This represents the first serious effort to serve the schools, churches, clubs, industrial plants and other institutions of the Dominion with standard film subjects.

HOW MOVIES TRANSFORMED THE TAHITIANS

THE greater number of the films at the only movie theater in Papeete, Tahiti, are of American manufacture, and, as the titles are in English, it is necessary to interpret the story as the picture proceeds. The one who performs this office is a young man of French descent, who was born on the islands. He is a master of the Tahitian language, and is endowed with the gift of eloquence—a veritable William Jennings Bryan of the South Seas.

Standing in the center of the gallery, he plays upon his audience as a master musician upon his instrument, rousing them to laughter, plunging them into despair and tears, and inspiring them to roof-shaking cheers as the emotions of the pictured actors ebb and flow.

Motion pictures have had a great influence in changing the life on the islands. They have brought knowledge to the natives of the manners and customs of other lands and have changed the Tahitian's viewpoint from that of an isolated islander to the broad sapience of one who has traveled in many countries. He has seen pictured on the screen all the achievements of the white man; has viewed his famous cities; has been instructed in his vanities, and therefore no longer considers himself provincial.

It is something of a shock to the average visitor who, believing the hectic tales told him in books, expects to find a horde of naked savages, but is met instead by the spectacle of brown women in Paris gowns, picture hats, and high heeled shoes.



BANK GIVES MOVIE SHOWS TO FARMERS

REALIZING that there were hundreds of children and adults in adjoining portions of the state who had never seen motion pictures, the First National Bank of Alva, Oklahoma, has invested in a portable projector and is giving film programs to remote communities in cooperation with the county agricultural agent. Among the spectators are often people who have come fifty to one hundred miles to enjoy their first movie. The programs are a judicious combination of films on agriculture and natural history, secured from the United States Department of Agriculture; travel; current events; school subjects such as history, civics and geography; and entertainment pictures. The report is that the reaction from the educational pictures is just as enthusiastic as from the purely recreational films.



ETHICAL M. P. SOCIETY PLANS EXPOSITION

THE Ethical Motion Picture Society of America, with headquarters in Los Angeles, Cal., is sending out announcements to the effect that it will hold a movie exposition in that city in January, 1922. The purpose of the exhibits is declared to be "to inspire better film standards and thereby lay deeper foundations for the most phenomenal industry of all ages." Educational films and equipment for non-theatrical uses will be represented.



FILM REVIEW BOARD FOR OKLAHOMA UNIVERSITY

EDUCATONAL films for public schools, churches, and other non-theatrical organizations will be furnished by the University of Oklahoma extension division, visual education department, according to Prof. J. W. Shepherd, director. Film service also will include government and industrial reels. Educational films are to be correlated with classroom work and high grade entertainment films selected and passed by a university board of review.



SCHOOL WORK TO BE MADE 50% EASIER, SAYS HAMMONS

EDUCATONAL films will reduce school work from 33 1-3 to 50 per cent, E. W. Hammons, of New York, president of the Educational Film Exchanges, Inc., declared at the opening of the first national sales convention of the corporation in the Congress Hotel, Chicago, recently.

"Surgery will be one of the studies that will benefit by the 'slow motion picture,'" Mr. Hammons said. "We are now able to take slow pictures of the most difficult operations. These pictures will be shown to medical students throughout the country."

NATURAL HISTORY

"SHOOTING" GORILLAS WITH A MOVIE CAMERA

Carl E. Akeley, Inventor, Explorer and Naturalist, in Cooperation with American Museum of Natural History, Penetrates African Jungle to Study and Photograph This Man-Like Beast

CARL E. AKELEY, widely known in the scientific field as a hunter, naturalist, and explorer and in the motion picture field as inventor of the Akeley camera, has organized a large expedition in cooperation with the American Museum of Natural History, New York, to penetrate the untravelled and unknown reaches of the African Congo to study and photograph the gorilla in his secluded abode.

Elaborate preparations were made for the assembling of complete motion picture photographic equipment as has never before gone into a motion picture or any other field. Mr. Akeley has brought three Akeley cameras with special lenses for telephoto work, as well as special lenses for work in dense jungles where there is very little light. He also has designed a stereoscopic motion picture camera for his special study.

Mr. Akeley is the one man who is best fitted for such a trip as he has made three previous trips of long duration into unexplored parts of Africa and knows all the conditions to be combated. While on the last expedition he joined forces with the natives and hunted elephants with them on the Guash N'Gisu Plateau. On all these trips he has done extensive photographic work with both cameras and movies.

SCIENTIFIC WORK FOR THE MUSEUM

Mr. Akeley was on his last trip while trying to get motion pictures out of the country and of subjects not easily obtained. He found that he was completely stumped by the limitations of the standard type motion picture camera which he had, and as an inventor of no little ability conceived the new and simple principle of the present Akeley camera. Not only will he hunt and preserve the skins and skeletons of gorillas for the museum but he will take plaster casts of the hands and of the body before and after skinning to be used with the many pictures in reconstructing a big group for the museum.

Mr. Akeley's wide experience in photography, his vast knowledge of Africa and its conditions, and his reserve information as a naturalist fit him for a task no other man or men could take with equal success, and the motion pictures he will make of these man-beasts, because of thoroughness of knowledge and preparation, should startle the world.

His expedition will cover all phases of African life during this expedition and will collect everything from bird and animal life and native

tribes to beautiful sceneries and, most spectacular of all, *The Life of the Gorilla*, as the climax. This picture not only will be of popular value but will probably be one of the most valuable scientific and educational pictures ever taken.

A DAY IN THE LIFE OF A GORILLA

In these pictures Mr. Akeley will endeavor to show the daily life of a family if possible, or individual gorillas caught at opportune moments in their daily routine. No one knows just how or where they live, how they hunt, what food they eat, and how they get it. It is known from the few specimens in captivity that they are very affectionate, throwing their arms around the neck of their keeper in a human-like way and responding to caresses.

This brings the touch of human interest, which is always the keynote to the picture and makes us wonder how near like us, their human cousins, do they live and spend their days. Do they have a low or high form of social organization and are the males bigamists and breed to any female or are they monogamists and select their mate like the Canadian goose for life, never to mate again even though death takes one away?

The trip will take nearly a year, as after he arrives he will spend some time testing and trying out his outfit while those with him are becoming acclimated. Progress into these deep jungles is necessarily slow,

for there are many obstacles. The explorer will depend mostly on the natives for his success and therefore must gain their confidence before he can penetrate further with safety and success.

When actually in the gorilla country he will have to live with the natives and hunt with them in their primitive way, otherwise he would never see his quarry. To attempt to enter the country of such wary game in the white man's way with a big expedition would spell defeat.

These beasts are of such tremendous power that great caution must be taken for the defensive. One cannot build a "blind" from which he may photograph in safety as he would when going after a lion, as one gorilla would demolish in a few seconds what it would take man many days to build. Mr. Akeley is depending on his knowledge and ability as a hunter to steal his way to their very lair.

Once there he will concentrate all efforts on first securing motion pictures with his noiseless (Continued on page 24)



CARL E. AKELEY, inventor, explorer, naturalist, sculptor, and lecturer. For his invention of the cement gun he received the Scott Gold Medal of the Franklin Institute. The Akeley motion picture camera, a marvelous instrument, is his invention. As a taxidermist and animal sculptor he stands in the front rank. As a naturalist he is best known for his studies and photographs of African elephants in their native wilds.



PEDAGOGICAL RESEARCH

IN VISUAL EDUCATION



Edited by MAXIMILIAN P. E. GROSZMANN, PH. D.

Educational Director of the National Association for the Study and Education of Exceptional Children

At the last meeting of the Committee on Research several important points were discussed. Dr. Farnell is ready to undertake the study of how the emotions of the child can be trained through motion pictures. This suggestion was first made by Dr. Kempf, and Dr. Farnell will cooperate with him and others.

One member called attention to the great emotional tension caused by the serials, especially those which portray thrilling and exciting dangers. To wait an entire week before the child will know how the hero or heroine can be saved from awful danger is too much of a strain. The child cannot know, as perhaps an adult will, that many of these thrillers are quite artificial, that the dangers portrayed are far from being so terrible as the cunning work of the producer makes them. Thus the tension is so much greater.

The chairman of the committee has undertaken two investigations. One has reference to the practical results obtained in the schools of New York by the introduction of motion pictures. This survey is undertaken upon the suggestion of Dr. Crandall, director of lectures and visual instruction of the New York Board of Education. Data are sought to show what is the percentage of success among those pupils who have had the advantage of visual instruction, notably in biology and geography, as compared with the success of those who did not have this advantage. A larger proportion of successful students would indicate a saving of money in the per capita cost of instruction; this money can be safely invested in extending the facilities for visual instruction.

Another investigation is concerned in the relation of motion pictures to juvenile delinquency. Judge Franklin C. Hoyt has given the chairman full opportunity to examine records and to cooperate with the probation officers of Greater New York.

At a recent meeting with these officers it was found that all of them are anxious to make a clear discrimination between the pictures themselves and the conditions surrounding their presentation. Few data exist which allow safe deductions as to the effect of the pictures as such. As far as they are concerned, most of the officers agree with the contention made by the committee chairman several months ago that different racial and environmental groups are differently affected. That some pictures affect some children unfavorably is generally conceded; but the exact facts are obscure, as yet. Much close investigation will be necessary to elucidate the situation.

But there is great unanimity of opinion in regard to the factors surrounding the presentation itself. Not only are the cheap places very unsanitary—the seating capacity is strained to the utmost, aisles and seats being narrow, and ventilation is extremely defective—but the moral atmosphere of the places is unsafe. They are a lure to weak characters; they are used for clandestine meetings. Idlers and degenerates frequent them and come into harmful contact with the children attending. The owners employ various unscrupulous means to evade the law which forbids children under 16 to attend these places without being chaperoned by adult companions. Efforts to regulate these conditions have not met with much success as there is lack of cooperation by the various authorities concerned.

As Thomas W. Churchill, former president of the New York Board of Education, said at a recent meeting of the National Motion Picture League: the fight against these evils cannot be successfully carried on when the Department of Building Inspection, the Board of Health, the Board of Education and all those other departments and agencies that are dealing with problems of this kind, unite their efforts systematically.

The evil surroundings of the common movie shows were condemned in equally strong terms by Col. Coulter, director of the New York Society for the Prevention of Cruelty to Children and Dr. John Davis, Director of the Department of Attendance at the Board of Education.

Inquiries among the officers of the Parental School for Training at Flushing, L. I., which the chairman recently visited in company with Mr. McManus, chief attendance officer, revealed likewise that no definite data are available to prove that motion pictures were responsible for any appreciable percentage of cases. This does not mean that there is no connection between vicious pictures and juvenile delinquency; but what there is as yet not been definitely ascertained and diagnosed.



The instructional value of the motion picture is becoming more and more appreciated. The *Education Bulletin* of the Department of Public Instruction of the State of New York publishes an extract from a report made to Superintendent Wilson, of Paterson, by one of his principals, in which he says:

"During the second term we began making use of films occasionally in our opening exercises. These films were either educational or generally one reel of each. Such films as Coal Mining, the Lumber Industry, Salmon Fisheries and Canneries, Candy Making, the Making of an Automobile Wheel, the Yosemite Valley, Hawaii, the Caribbees, Colorado Canyon, etc., have been shown.

"When the lumber industry and the automobile industry reels were shown, the manual training class, an upper grade from School No. 1, was invited to see the picture.

"These pictures, after being shown in the assembly, became a stimulus for later discussion in the classrooms, and facts historical and geographical were looked up and in many cases formed the subject for compositions. There is a great future for the schools in the wise use of educational films, and it would be of great value to the system in general if the upper grades in other schools where there is no equipment for showing such pictures be gathered together with our own pupils for visual instruction. I find that this visual instruction frequently is a more direct appeal than anything else we can do. This is particularly true of the industrial pictures, such as Coal Mining, the Lumber Industry, Glass Making, etc."



INSTRUCTIONAL FILMS IN NEW YORK SCHOOLS

Interesting and Significant Facts and Figures in Report of the Curriculum Committee for Last School Year

In the report of the Curriculum Committee of the New York State Visual Instruction Association, Rowland Rogers, chairman for the school year 1920-1921, some interesting and significant facts are brought out.

Two regular courses of instruction were supplemented by the use of motion pictures: biology and the United States geography. The films employed were "makeshifts," not specially made for the purpose, but gathered from collections of theatrical producers. The report states that "films specially designed for instruction would be fifty per cent more effective than the pictures now used." The work will be expanded during the coming school year.

Public School 62, New York City, Joseph J. Weber, a graduate student of Columbia University, and a member of EDUCATIONAL FILM MAGAZINE'S Committee on Pedagogical Research in Visual Education, made some interesting studies with high grade pupils. About 500 children were experimented on. Group A received only oral instruction. Group B had five minutes of movies followed by oral teaching. Group C reversed—oral teaching followed by motion pictures. The films were shifted so that the same children were in different groups at different times. Group B students were found to pass examinations averaging 22 per cent higher than those receiving instruction alone. Group C averaged below Group B, but more than 15 per cent above Group A.

The report calls attention to "the woeful lack of films suitable for instructional purposes" and hopes that "specially designed motion pictures will be available for the New York schools." Brief reports of the committees on continuation schools, domestic science, nature study, physical training, civics, and English are included in the general report of the curriculum committee. These subcommittees did little more than view films and discuss their possible use in the schools. The report concludes:

... the use of films under the present plan is proving not of definite value but educationally sound. The school principals who have been using it give their one hundred per cent endorsement."



CRIME AND THE MOVIES

R. A. T. POFFENBERGER, of Columbia University, contributes an article to *The Scientific Monthly* in which he points out that the classes most likely to be influenced unfavorably by ill-chosen motion pictures are children and the mentally weak who differ from the ordinary adult by their greater suggestibility. He considers the problem a psychological one.

He maintains that the problem of the mentally retarded individual is essentially the same as that of the normal person in his younger years. He says:

Motion pictures containing scenes vividly portraying defiance of law and crimes of all degrees may, by an ending which shows the criminal brought to justice and the victory of the right, carry a moral to the intelligent adult; but that which impresses the mind of the mentally young and colors his imagination is the excitement and bravado accompanying the criminal act, while the moral goes unheeded. Their minds cannot logically reach the conclusion to which the chain of circumstances will drive the normal adult."

This argument seems conclusive, and yet it is misleading. The writer has never consented to a comparison of the child to a defective adult, and the records of children's courts do not bear out the contentions of Dr. Poffenberger. There is the statement of the chief probation officer of the Children's Court of the City of New York. He told the writer that of 7000 cases on record only an infinitesimal percentage indicated the bad effect of motion pictures claimed by some of their critics. There were more cases whose troubles could be traced back to their attendance at motion picture houses; but this was due not to the pictures themselves but to the bad environmental conditions under which the pictures were shown.

With the help of Mr. Fagan and the Presiding Judge of the Court, Hon. Franklin K. Hoyt, a more searching investigation soon be instituted.

In her arguments against the institution of a state censorship of motion pictures, Mrs. Moskowitz, the well-known chairman of the Legislation Committee of the Women's City Club, New York, made these interesting and instructive remarks:

COMMITTEE ON PEDAGOGICAL RESEARCH IN VISUAL EDUCATION

Working under the auspices of
EDUCATIONAL FILM MAGAZINE

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"When we talk about the effect of motion pictures upon children I think we are sometimes too self-conscious. I do not believe that films teach crime any more than do the Sunday papers. Boys go through a period of boisterousness and vulgarity which they learn from pictures both in papers and on the screen, and their parents suffer agonies for a few months, and then it's all forgotten—that has been my experience. It is far more a matter of vulgarity and bad taste than crime and loose sex morality. I don't believe a boy entered a life of crime because of what he saw at the picture show, where I have found usually a poetic justice meted out to criminals. And as for the sex-problem, my sixteen-year old son is just bored with pictures that deal with it, and my twelve-year old calls it 'mush.' They both prefer the Wild West shows, and will continue to do so, whatever the self-appointed reformers may do in their behalf."

(Continued on page 18)



THE EDUCATIONAL FILM IN ENGLAND

An Almost Virgin Field—"Authorities Willing to Use the Film If They Are Shown How"—As to Industrials

By B. ALLAN

Special Correspondent for EDUCATIONAL FILM MAGAZINE

LONDON, ENGLAND, AUGUST 15, 1921.

SO far as the educational film is concerned, the British Isles present an almost virgin field to a pioneer, from whatever part of the world he may hail, who has the energy and the financial resources properly to cultivate it. So cultivated, it is my opinion that it will yield a rich crop in a comparatively short space of time, for every recent expression of responsible opinion goes to show that the teaching film will now be welcomed, even in the most conservative circles, if the task of organization is taken off the shoulders of the educationists.

Prejudice has well nigh disappeared; there is a positive eagerness to see the film employed for educational purposes; but—and this is the essence of the matter—if educationists are left to create their own producing and distributing system they will be a long time about it. But if they are not asked to be producers they are willing to be good customers *now*. To supply their needs will take a big capital investment and call for the exercise of a certain amount of patience, for the need of propaganda has not yet passed; but to a long-sighted business man the investment will be an excellent one.

"EDUCATIONAL MATINEES" AT LOCAL THEATERS

The essence of the situation is that there has been no real organization of the non-theatrical field. One or two organizations, of which the Church Pictorial Movement and the Community Motion Picture Bureau are typical, have aimed to get out films of a semi-educational nature in special exhibition, but they appear to aim chiefly at the improvement of entertainment material, and the real educational film—the subject which shall be as distinctly an instrument of instruction as a text book—is apparently outside their scope. British schools are still, with very few exceptions, closed to the film and the latest development in the campaign to reach the child has been the institution of "educational matinees" at local theaters. This is an experiment which promises to show useful results, but the cost though small has been a stumbling block. The educational authorities are indisposed to meet it and the exhibitor, though he is prepared to forego profit, cannot be expected to be out of pocket on the experiment, however well disposed to it. It is, however, an encouraging sign that Education Committees are greatly interested in these matinees. The Hornsey (London) body was greatly concerned in a series held in its district and the London County Council has been asked to appoint a committee to discuss the introduction of the film to the actual classroom.

These developments have given rise to extensive comment in the general press and also in the teachers' specialist papers, which reflect a general desire for "film lessons" and a general opinion that they should be supplementary to the ordinary instruction. This suggests that the first general experiment made in connection with elementary education will take the form of out-of-school attendance at local theaters to see special programs, with appropriate comments from a lecturer. But these will not be teaching films in the strict sense; they will be travel and science lengths—superior examples of the ordinary production—of which the

general effect will be to increase the child's fund of general knowledge and to awaken his or her mind.

EDUCATIONISTS IN A RECEPTIVE MOOD

Definite instruction by film is another matter. Possibly it will be, for some time, limited to higher grade schools and to scientific subjects, in which it can replace many imperfectly formed demonstrations with a vast gain to all concerned. But the field which can be covered by the film is almost illimitable and once schools have their apparatus its development should not show great difficulty. The problem is either to get the apparatus into the schools or to get the schools and their pupils regularly attend a central institution where adequate apparatus and an extensive library of films are at hand.

There is a hint here for a man with imagination, for undoubtedly our authorities are willing to use the films if they are shown how. The provision of easy facilities at one or two type centers might provide the push which would start the educational film on a successful career in this country.

Something was planned in this direction in the medical field a year or more ago, when the Clinical Film Company was founded, and a scheme for an Institute, which would hire films to its members (medical men and students) and also provide a theater for their display, was announced. I have not heard how it has developed, but it was undoubtedly a promising effort in a field in which the kinematograph can be of exceptional value.

Outside the schools films have been used for educational purposes to a limited extent, particularly in connection with social evil. *The End of the Road* and other films formed part of this campaign, but a mistake was made in issuing them to a regular exhibitor. The result of protests was that the Exhibitors Association adopted a resolution to show only films passed by the British Board of Censors which refuses to consider propaganda films at all. These films should have been given special exhibition, and in the few cases in which they were so shown they no doubt did a certain amount of good.

Generally, propaganda of this type should be dissociated from profit-making. For a time the "sharp" section of the British trade concentrated on this type of film because it was (for a reason) supposed to have a suggestive appeal to the worst public and the more unscrupulous exhibitor, who exploited it by "Adults Only" announcements.

GREAT ACTIVITY IN THE INDUSTRIAL FIELD

In the industrial (advertising) film field there has been great and to a certain degree undesirable activity of late. Exhibitors for the most part resent the advertising film, even when they are offered good payment to show it, and there is very little doubt that the public is of the same opinion. So far as manufacturers wish to employ the film as a means of educating the public to the value of their goods, they will have to do so through free exhibition; the majority of regular theaters are likely to remain closed to such subjects.

Lastly, the film as commercial traveler is slowly showing signs

of catching on, and there have recently been steps taken to provide small portable outfits with which a traveler can demonstrate factory processes to a "prospect." The introduction of films into factory life, as a part of welfare activity, though it has not proceeded to the same stage as with you, has interesting possibilities. Its drawback is that welfare itself is less fashionable than during the war. But it is not dead, and with the return of normal conditions should open a further profitable field to the producer of non-theatrical films.

What Britain wants above and before all is instruction in the manifold social, recreative, and educational purposes which can be served by the film, apart from the entertainment it purveys in the regular theaters, and, after education, organization, so that these advantages may be secured either cooperatively or through a business concern at a reasonable cost.

MOVIES AMERICANIZING ENGLISH CHILDREN

English children rapidly are becoming Americanized through seeing nothing but American motion pictures, is the contention of A. G. Granger, manager of an educational picture series, who holds that film education ought to be part of every school curriculum.

"Millions of children go to the pictures regularly," he said to an interviewer. "In American films no opportunity is lost to introduce the American flag; American motors are shown and popularized; American ideas in dress, furniture, habits and customs are continually being placed before the children, with the result that they know more about Lincoln and the civil war than about Oliver Cromwell and Nelson.

"Whence did the fashion for bobbed hair come? From America by way of the film," he added.

All English teachers favor introducing films into schools, Mr. Granger says.



EDUCATIONAL FILM NEWS FROM FRANCE

Drawing of the Human Figure in Action Taught by the Cinema "Passion" ("DuBarry") as German Propaganda

BY E. FLETCHER-CLAYTON

Special Correspondent for EDUCATIONAL FILM MAGAZINE

PARIS, FRANCE, AUGUST 15, 1921.

A GREAT effort is being made to revive the somewhat languishing cinematograph industry in France, and, the first step being to awaken the government, the Confédération des Travailleurs Intellectuels (which comprises 120,000 members, divided into 80 groups) held a special demonstration at the Salle Marivaux, on June 15th, for which invitations were sent to every member of the Chamber of Deputies. In addition to a large attendance of deputies, all the leading photographic chemists and scientists were present, including Louis Lumière and Léon Gaumont. The progress of development of cinematography was exposed upon the screen, and the first film taken by M. Lumière in 1895 was projected. Although in the course of the discussion full credit was given to Thomas A. Edison, and to William Friese-Greene of London, for their research work, it was claimed (as it always has been in France) that M. Louis Lumière, aided by his brother, was the real inventor of the cinematograph camera and projector as we know these two instruments today. Apart altogether from possible controversy, the seance was highly interesting; the following being the most important matters to report.

GAUMONT CHRONOCHROME FILMS

For the first time before any audience (although it must be noted that the public was rigorously excluded) M. Léon Gau-

mont exposed his process of cinematography in natural colors. The exact nature of the three separate color screens was shown, also the pale yellow screen upon which these chronochrome films were projected. The colors projected were orange-red, greenish-yellow, and violet-blue. Very great improvement was noticeable in M. Gaumont's process, and especially so in the case of natural history subjects. In fact, the opalescent and iridescent colors of the wings of butterflies were so wonderfully rendered that the impression on the eye was as if the screen itself had luminous properties. In the case of flower studies, it was to be observed that a true stereoscopic effect was obtained.

These chronochrome films, however, were not all entirely true to nature, and this was especially noticeable in the films showing landscapes with moving figures. Many of the pictures looked like chromo-lithographs. This is in no sense to belittle so marvelous an invention as the Gaumont process actually is, but M. Gaumont himself would be the last to claim absolute perfection for his results. The utility of these chronochrome films is indisputable; but the cost of production is prohibitive, and, at present there is no means of reducing it.

PATHE SLOW-MOTION FILMS

Several new films demonstrating the scientific usefulness of slow-motion cinematography were shown, including the wing-motion of birds in flight, divers, boxers, horses, etc. The inventor of the camera which takes these films *au ralentisseur* is M. Labrely, of the Pathé laboratories at Vincennes. The great use which can be made of this invention in the teaching of science and of physical culture was made apparent and the speaker, M. Louis Forest (the eminent journalist of *Le Matin*) said that as many as 5,280 separate images per minute could be taken with M. Labrely's camera.

GAUMONT "FILMSPARLANT" (SPEAKING PICTURES)

The latest development in the synchronism of the gramophone reproduction of the human voice with the movement of the mouth of the speaker (or rather with the projection mechanism) was demonstrated. As with the color films, this other process of M. Gaumont showed considerable improvement since first demonstrated a few years ago. One could hear and distinguish almost every word spoken by each of the deputies whose portraits were thrown on the screen; but throughout one could distinguish the habitual scraping noise of the gramophone and, in addition, what appeared to be the sound of the operating camera. Though synchronism of sound and movement was perfect, that peculiar tone associated with even the most perfect gramophones produced an effect which left much to be desired. From point of view of cinema art, the demonstration made one feel that, after all, "the silent art" had better remain so. In addition, the different voices sounded very much like the same voice; and one is led to the conviction that the teaching of languages by "films phonocinégraphiques", which has already been tried in France by way of experiment, is not practicable. As in the case of the chronochrome films, the cost of production of these speaking pictures is prohibitive. M. Forest made the remark that a run of 20 meters, lasting for one minute, cost over 450 francs.

TEACHING "FRENCH HISTORY" IN THE UNITED STATES BY MEANS OF GERMAN FILMS

Henri Roussel, author-producer of one of the most beautiful and ambitious French films recently produced, "Visages voiles . . . ames closes," has just returned to Paris after a tour in the United States where he has been studying production methods. In

an article specially contributed to *Comoedia*, the theatrical paper, he bitterly complains about what he says is the American acceptance of the German film *La Dubarry*, re-titled *Passion*, as a subject for teaching history in the schools. Any Frenchman who has seen the film *Passion*, or any student of French history who has the smallest capacity for real understanding who may have seen this production, cannot deny that it is one of the most absurd film travesties of the early French Revolution period that has ever been conceived. Only a German mind could contrive such a performance, ridiculous as it is misleading.

It is to be observed that Italian film producers have made films of what purport to be passages in French history, notably *Madame Tallien* or *Robespierre* as it was called when shown in England. There is no question as to these films being works of art, and if sometimes inaccurate they are never grotesquely misleading, and intentionally so, as is the case with the film *La Dubarry*. In the mind of M. Henri Roussel, and in that of many other eminent Frenchmen, such films as this one are deliberately designed not as reasonable entertainment, or as being useful for teaching history in schools, but as propaganda calculated to belittle France in the minds of people of other nationality.

THE CINEMA AT THE ECOLE NATIONALE DES ARTS DECORATIFS

M. Bruneau, professor of decorative design and painting at the National School of Decorative Art, Paris, recently gave a demonstration before M. d'Arsonval president and members of the Institute of Psychology, of his method of teaching the drawing of the human figure in action by means of the film. The method is to pass, for example, upon the screen, the figure of a man walking; the band of film being several repetitions of the same few meters, showing the same actions over and over again. While the film is being shown the students are advised to notice particularly all lines which fall in an oblique direction, such as would in this case naturally indicate the movement of the legs and the accompanying swing of the arms. The film is shown for three or four minutes and then the lights are turned up and the students at once commence to draw from memory what they have seen on the screen. Five minutes time is allowed, and not more; because it has been found that the sustained energy will not allow for more without it occurring to the students to add touches which are purely imaginative—which is not, of course, the object of the study.

I have myself seen some of this work, photographed and thrown upon the screen to the same scale as that of the film from which these sketches were memorised. The drawings were in almost every case most remarkable, and it seemed incredible that they could have been done by children of only 8, 9 and 10 years of age. The teaching effort of a week, and the result which one might hardly expect from such, seemed to have been condensed into these few minutes. M. Bruneau's method is having very influential support and, together with other film subjects and teachings, may be ratified and introduced into the national schools within the next twelve months.

ASTRONOMICAL INSTRUCTION FILM CRUSHED OUT OF EXISTENCE BY GOVERNMENT TAXES

A very ambitious film, *The Mysteries of the Heavens*, planned and carried out by Louis Forest, though an immense success from the point of view of education, is otherwise a forced failure. The film cost 200,000 francs to produce, but, despite its success, the receipts for showing it permitted only the regaining of 20,000 of its cost, whilst the government taxes upon the exploitation reached 100,000 francs, or as much as half the

cost of production. Thus force of circumstances made it necessary to abandon this French film specially made for the widening of public instruction.



EDUCATIONAL FILM NOTES FROM ITALY

Latest Developments in the Studios—Dante's "Divine Comedy" and "Nero" in Course of Production

By P. ALLIATA

Special Correspondent for Educational Film Magazine

ROME, ITALY, AUGUST 15, 1921

THE application of the cinema to educational purposes is becoming more popular also in Italy. Several firms have recently turned their activities towards this field and amongst them the following are dealing exclusively with educational films: "Societa Proiezione Educative" and "Societa Anonima Commercio Films Educative", both in Rome; "Cinema Docet" and "Moretta", Brescia; "Nobilissima Instruenda Films", Naples.

The Tespi Film is now producing a big feature dealing with the most important episodes of Dante's life and his immortal poem "The Divine Comedy". The title will be *The Admirable Vision* and it will be a production of great artistic value.

FOX DOING "NERO" IN ROME

The Ultra Film, which was formed and financed by Dr. Stame, has made an arrangement with Ernest Shipman of New York, by which the company will produce Italian films in collaboration with him. They are now at work in their studios which have been considerably enlarged and brought up to the most modern requirements of art. The Fox Film are working on a great Roman picture whose title will be *Nero*. No need to say that there is a great expectation as to what this film will be, not only for the great care that has been given to the study and preparation of each single scene and the most accurate selection of types and characters, but also because this is the first big film to be produced in Italy by an American firm of world renown. Soon after this super-feature is finished the Fox company will start on another production from an historical subject of worldwide fame, *Francesca da Rimini*. Also this film will be turned in Rome in the studios of the Ultra.

It seems that Dr. Bech, of the Medical University of Montpellier, has invented a convex screen which would give more relief to photography. According to a German paper, the *Deutsche Allgemeine Zeitung*, a system has been found by which the immediate coloring of the film is obtained—that is, the natural coloring at the moment the photograph is taken. Such a discovery is due to a young enthusiast in photography, a Mr. Herrnkind of Halle, a small Swiss town where the official experiment is to take place.

At the S. Marco Film, a firm which has been devoting itself to the production of educational films, the last scenes of the film *La Casa dei Libri* (the House of Books) are being turned and the first scenes of *Fiore del Destino* (Flower of Destiny) are in preparation.

In the new hospital of Palermo, which opened a short time ago, one large room has been given over for the projection of films to divert and at the same time instruct the patients.

In Germany a cinema company has made a film in three reels representing the naval battle of Jutland. The picture was made from actual photographs of the battle.

A Society of Cinema Scenario Writers was formed some time ago under the patronage of Gabriele D'Annunzio. The offices of this society are in Genoa, the chief aim being the furthering of educational and artistic work.

RELIGIOUS

MOTION PICTURES IN THE COUNTRY'S CHURCHES

Many Congregational Churches Find the Film Valuable for Various Purposes—Presbyterians and Other Sects Also Actively Engaged

THE *Congregationalist*, of Boston, in a recent issue devoted much of its space to accounts of the motion picture experiences of a number of churches of that denomination, written by the pastors. Space limitations in this magazine will not permit of quoting more than brief extracts from these interesting and enlightening articles, but the facts given herewith will probably be found suggestive and helpful by many ministerial subscribers:

First Union Congregational Church, Quincy, Ill., has used motion pictures for two years in the Sunday evening service with increasing success. By reaching the non-churchgoers in this way they doubled the number of members in one year and all departments of the church have been increased. Rev. E. A. Thompson, the pastor, gets lists of desirable films from EDUCATIONAL FILM MAGAZINE and has used successfully, *Passing of the Third Floor Back*, *Les Miserables*, *Poor Little Rich Girl*.

First Congregational Church, Spencer, Mass., uses motion pictures at children's hour and at Sunday evening service. Rev. R. G. Armstrong advocates a portable machine using non-inflammable film, which does away with an operator and a permanent booth. The pastor goes over the picture before the service in order to make necessary cuts and also to get the material for a short sermon, which precedes the movie. Just as much time, thought, and prayer is necessary to a service with motion pictures as without.

Union Congregational Church, Venice, Cal., is located in the center of that Pacific Coast amusement city. Pulpit eloquence was spent in vain, due to the noise of the roller coasters, jazz bands, electric trains and honking automobiles. Naturally attendance was poor. The church installed a Sunday evening movie service and now throngs press in at the doors. This service is self-supporting. Rev. Shelton Bissell, the pastor, has used successfully *Parentage*, *Carolyn of the Corners*, *The Sawdust Doll*, *The World Aflame* and *The Street Called Straight*.

Ocean Avenue Church, Brooklyn, N. Y., has a community motion picture program every Friday evening. This service is not distinctively religious, but the aim is clean entertainment. Expenses are defrayed by collections at the service. Rev. E. M. Halliday, pastor, advises cutting films previous to showing rather than taking other people's opinions. Films used satisfactorily include *Shore Acres*, *Jes' Call Me Jim*, *The Stream of Life*, *Daddy Longlegs*, *Freckles*, *Rebecca of Sunnybrook Farm*, *The Gentleman from Indiana*, *Old Lady 31*, *Hit the Trail Holliday*, *Polyanna* and *The Secret Garden*.

Rev. Dr. Carl S. Patton, pastor, First Congregational Church, Los Angeles, Cal., writes that without movies the usual Sunday evening congregation would have averaged about 250; with motion pictures, it averaged 750. On a recent Sunday evening 1450 persons were present. Only pictures with moral significance are used. An expert operator removes objectionable features from the films. Songs and Scripture readings are flashed on the screen. The pastor's talk emphasizes some lesson clearly taught by the picture. The offering has increased tenfold, from \$9.50 to \$95, as a result of the increased attendance.

Rev. Arthur M. S. Stook, Waverly, Iowa, reports that he pays from \$3 to \$15 per program, the average cost including express-charge being \$8. A full program one evening a week and a suitable feature on Sundays has been the schedule. Recent films used by this church were *In the Palace of the King*, *A Royal Romance*, *Poor Relations*, *Flaming Ice*, *Midsummer Night's Dream*, *Lady Clare*, *Heart of Abraham Lincoln*, *Seeing It Through*, *Saving Savages*, *Dolly Varden*, *Greater Love Hath No Man*, *Kitty McKay*, *By Fowl Means*. Admissions: adults 20 cents, children 10 cents.

In the suburbs of Boston, Rev. David Fraser, of West Somerville; Rev. Manley F. Allbright, of Allston; and Rev. Charles H. Williams, of Jamaica Plain, all Congregational pastors, make use of motion pictures. The last named has movies every Sunday night, with an average attendance of 600, of whom one fourth were not connected with any church or parish. Usually the pictures follow the opening parts of the service. Sometimes the sermon follows the feature, sometimes the reverse. In one church the pastor, the organist and a member constitute a viewing committee who view the films the day before they are to be used, decide on the division of the parts, the cuts, and the music.

Kensington Congregational Church, Philadelphia, Rev. Erwin J. Urch, pastor, has an \$800 motion picture outfit. Religious films are used Sunday evenings, resulting in a 300 per cent increase in attendance. The theme of the picture is introduced by the regular order of service and the sermon. Friday evening movie entertainments attract good crowds. Expenses are defrayed by voluntary offerings. Sunday school attendance is 15 per cent higher, due largely to the movies. The Christian Endeavor meetings also show an increase in membership.

Rev. Harry L. Meyer, Decatur, Ill., pastor of a downtown church, has modern projection equipment. The service of song, prayer, scripture reading, special music and sermon precedes the showing of the film. No one is admitted after the sermon starts. The minister includes in his message the main point of the picture, interpreting the story in a homiletical way, and closes the service with a prayer that makes a practical application of the picture. Recent films screened were *Life of Christ*, *Jimmy's Prayer*, *The Lost Christ*, *The Light of the World*, *The Land of Opportunity*, *Story of Plymouth Rock*, *The Man without a Country*, *Pippa Passes*, *Pillars of Society*, *Evangeline*, *Tale of Two Cities*, *Les Miserables*, *Little Orphant Annie*, *Captain of His Soul*, *The Church with the Overshot Wheel*, *Faith*, *Knights of the Square Table*, *Habit of Happiness*, *Honorable Algy*, *Land of the Free*, and *From the Manger to the Cross*.

People's Church, St. Paul, Minn., Rev. Howard Y. Williams, pastor, on Monday nights has a Neighborhood House program for young people. Community singing, a short story talk for children by the pastor, an educational reel, and a two reel comedy make up the usual program. Booth Tarkington's "Edgar" series and Baby Marie Osborne pictures have been thoroughly enjoyed. The attendance runs about 400 to 500. The Friday night movie shows compare favorably with those given in the regular theaters. A news weekly, travelog, scenic, or comedy opens the program,

(Continued on page 18)



REVIEWS OF FILMS



"THROUGH THE BACK DOOR"

By GLEN VISSCHER

MARY PICKFORD is herself again, a "perfect dear" in *Through the Back Door*, her most recent film product. In some of the earlier scenes, when she plays a child of ten, she is as funny and delightfully juvenile as she is pretty and bewitchingly sweet later, when supposed to be about sixteen. In several scenes touching pathos is displayed.

In this story, a sort of variation of the immortal Cinderella fairy-tale, Mary is supported by several cute kiddies one of whom acts Mary's part at the supposed age of five and is remarkably like her; a tremendous Great Dane, with a lovable, laughing face and serious, puckered brow; a sharp-nosed police or Belgian hound; a Dachshund puppy; a tabby-cat; a young duck; and a remarkably well-trained donkey that sits down, rolls over, and foxtrots amazingly! There are, of course, several well done adult (human) characters, but Mary and her menagerie are really the whole thing and will delight any child heart (even yours and mine!).

A really worthwhile theme shows how a young mother, if gay and inclined to be selfish and vain, may be led to neglect her child, and the inevitable pain that follows such a grievous wrong.

Mary, as little Jeanne Bodamere, is left in Ostend with Marie, her faithful nurse, when her mother goes honeymooning with a second husband who is jealous of the little girl and does not wish to be annoyed by her. He influences his infatuated young wife to remain away from her child for five years. In the meantime Marie, the nurse, marries a farmer and Jeanne grows up as a peasant woman's child, with no advantages of position or education, instead of being reared as the little aristocrat that she is. (But she *does* have a wonderful time, leading the simple life!

At last her mother comes to take her to America. But Marie, incensed by her heartless neglect and loving Jeanne as her own, sends the child away and tells the mother she is dead. Some years later, the great war intervening, Jeanne's foster-mother sends her to America for safety. On the way, though forlorn enough herself, Jeanne rescues two tiny orphans found by the roadside and takes them along. And afterward very funnily refers to them as *her* "children."

Thus she not only enters "the back door of America" as an emigrant but the kitchen door of her handsome, haughty mother's palatial home in whose household she becomes a maid. Of course, in the end her identity becomes known and she receives the loving welcome she has longed for. Jeanne is then the cause of bringing about a better understanding between her mother, who has grieved remorsefully for her, and her stepfather. Meanwhile, a delightfully youthful romance of her own begins to bud.

One objectionable scene in the second reel should be cut: it is played between the stepfather and a young adventuress, a house-guest, in their bath-ropes, and is an offense against good taste. Prospective non-theatrical exhibitors should view this picture for possible further cuts, before booking.

Through the Back Door. Distributed by United Artists Corp.



NAVY SPORTS IN FILM SERIES

BOXING at the *United States Naval Academy*, presented in two and a half reels, is the first of a series of pictures illustrating the sport education of the future officers of the United States navy. The first part of the present subject is devoted to a slow-motion exposition of boxing methods by the boxing instructor at Annapolis. The second part shows six different boxing matches filmed at ordinary speed. Reels on baseball, football, track sports, swimming, drilling, and class work are to follow, in each case instructional methods being stressed. The series will be released through National Non-Theatrical Motion Pictures, Inc., 232 West 38th Street, New York, and branches.

"KEEPING UP WITH LIZZIE"

By MABEL G. FOSTER

IRVING BACHELLER'S gentle satire on the foolishness of trying with one's neighbors has come adequately to the screen. Excellent judgment in selection of the cast, sincere and discriminating acting, interior sets, and wisely-chosen exterior all combine to create the impression that one is looking on at a genuine cross-section of the American *comédie humaine*.

We are introduced to a characteristic American father, hard working and thrifty; to a mother of ample proportions and muscular arms undoubtedly developed by exercise at the washtub on less prosperous days. Both are inordinately proud of their daughter Lizzie and united in the ambition to place her at the top of the local social ladder. Lizzie herself, a typical American girl, wholesome to the core, loving her parents, yet unaware of the sacrifices they are making in her behalf, has the natural eagerness of youth to conquer the kingdoms of the world and enjoy the glory thereof. Her favored swain Dan, sensible, hard-working and honest, represents young America at its best.



A SCENE from the clever satire on American super-ambitions, "Keeping Up With Lizzie." One of the most valuable photoplays with a message of recent months.

The virus of unrest enters the arteries of the small town where Lizzie and her family abide, when her father sends her to an expensive finishing school. Dan at once begs to go to Harvard, that he may "keep up" with his sweetheart. The fathers of Dan and Lizzie, who finance these flights into the rarified air of the higher education, keep grocery stores and are forced, through the added expense, to admit their fellow-townsmen to the "keeping up" coterie by raising the price of groceries. Further advances in prices accompany the departure of Lizzie, properly chaperoned, for a tour in Europe. From this trip she returns in triumph bringing with her a Count, her prospective husband.

Now, indeed, the whole town must "keep up" with Lizzie, who, in turn, is "keeping up" with the Count. The efforts of prominent citizens to take on social graces at a moment's notice would be funny if not so pathetic. Dan, whose Harvard education has not sufficed to get him to the goal posts ahead of the Count, accepts his defeat like a man and settles down to successful farming. His love for Lizzie, however, makes him anxious for her future and he cables to Europe for the Count's dossier.

Before the desired news arrives Lizzie has discovered that extravagant expenditures in her behalf have exhausted her father's resources and driven him into debt. Her inherent common sense and affection assert themselves. She insists on retrenchment and confides to her fiancé that it will be their duty after marriage materially to assist her parents. The Count at once begins inquiries concerning the \$10,000 dowry Lizzie's father has promised him. Father, game to the last, borrows the sum and presents it in cash. Thereupon the Count rids himself of the whole family as they are driving to the

SCENES
FROM
"THROUGH
THE
BACK DOOR"
IN WHICH
MARY
PICKFORD
IS THE STAR



county seat for the marriage license and a quiet wedding. His dash for liberty is interfered with by Dan, to whom a cable has come stating that the Count is bogus, married, and wanted by the police of his native land. He is overtaken, relieved of the dowry and, after a brief sojourn in a convenient mud puddle is permitted to make all speed out of the story.

Lizzie, cured of trying to be anything but her own genuine self, marries the prosperous Dan, and settles down to make home happy for him. *Keeping Up With Lizzie* now means being a thorough house-keeper and a cheerful, loving, provident wife: in other words, the builder of a genuine American home.

This is an excellent picture for all-round use with an obviously constructive lesson imparted with much sly humor. The character of a quiet village philosopher is introduced to point the moral and adorn the tale as it proceeds. It is regrettable that this wise personage stresses the idea that education was to blame for all the trouble Lizzie and the village experienced in "keeping up," instead of making it plain that "a little learning is a dangerous thing."

Keeping Up With Lizzie. Distributed by Pathé. 5 reels.

REVIEWS OF FILMS

BY MABEL G. FOSTER

"THE ROAD TO LONDON"

BRYANT WASHBURN scores a success in *The Road to London*, a story of love and adventure, the setting of which is in London, on the Thames, and along the picturesque roads thereto adjacent.

The simple story is whimsically presented as a possibility rather than as a reality. Piccadilly is indicated as a suitable starting point for a romance, and Rex Rowland, the typical wide-awake young American, is introduced as an excellent hero. The London bobby on the crossing is pointed out as the *deus ex machina* would be employed to stop traffic and give the hero opportunity to glimpse the titled English heroine seated in a Rolls-Royce with her duenna and the obnoxious male relative she is doomed to marry. Her eyes flash an S. O. S. to Rowland who thereupon abandons a trip to Paris with his father and hastens to the aid of Beauty-In-Distress, with father's parting words ringing in his ears: "I hope she marries you. It will serve you right."

In the end the wish is fulfilled but not until Rowland and his fair one have been pursued through the historic scenes of London in a commandeered automobile and out into the country along the trim hedgerows bordering English roads. The duenna and the fiancé are persistent. Hair breadth escapes are not lacking. A motorboat speeds the young couple up the Thames till they see the towers of Windsor Castle, and it is in a quaint donkey cart that they finally arrive in the village of Windsor where they are married in an ivy-covered church by a clergyman who looks the part because he is one.

Back over the road to London hasten the young American and his bride, only to be cruelly separated by the heartless duenna, on the ground that the bride is not of age. Sadly the groom goes down to Liverpool to sail for America with Father. But British pluck and initiative triumph; the English girl eludes her cruel duenna; and when Rowland boards the ship and enters the bridal suite which his enthusiastic father has had reserved for him, he finds his little bride waiting for him, eager to sail away with her gallant knight and become a true American.

This picture is purely recreational. It is clean and the comedy is delicate and refined. To persons who know and love London and its adjacent counties it offers an hour's delight, for nearly all the points of interest in London are shown as a perfectly natural background to the story; and the country views, especially those along the Thames, are typical of all that is best in English rural scenery.

This picture will be excellent for use in entertainment programs for literary or travel clubs, and other intelligent groups that will appreciate a little relaxation in an Old World mis-en-scene.



"REMEMBER THE ALAMO"

OWING to the comparative scarcity of films adequately picturing great events in American history, the fact that the D. W. Griffith picturization of that immortal tragedy of the Alamo is available for non-theatrical distribution in all parts of the country gives satisfaction to educators and students of history.

The well-known ability of the director to handle large moving groups no less than to introduce little scenes of poignant personal tragedy has resulted in a picture-story following history and ringing true in its delineation of frontier human experience.

The picture begins with illustrations of that insolent overbearance on the part of Mexican soldiers in San Antonio which led up to retaliation by an American settler and the resulting unsuccessful attempt of the Mexican Santa Anna to humiliate and subdue the Americans. Then follow the assault on the Alamo and its defence by the courageous men who preferred the hero's death to life under Mexican tyranny. Bowie, Travis, Crockett and Houston are well personified. The fall of the Alamo, Santa Anna's release of the sole survivor, and Houston's success in

ending Mexican bondage at the Battle of San Jacinto are graphically portrayed. The film ends with views of the four successive flags of Texas: the flag of 1824; the Lone Star flag; the Confederate flag; and the Star Spangled Banner.

In considering the use of this film it should be remembered that it contains two battles and a massacre. It is not a picture for small children. Educators planning to show it in the upper grammar grades may prefer to view it first. For higher educational groups; for mature history students; and for Americanization groups the picture offers material calculated not only to instruct, but to make vivid the price at which our national freedom has been bought.

Certain cuts are desirable: Scenes in Santa Anna's tent with dancing women; scene of choking little boy in the Alamo massacre; closeup of dead Bowie with bayonets in his chest. Other cuts in connection with battles and massacre may commend themselves to the individual exhibitor.

Remember the Alamo. Distributed by The Film Exhibitors' League, 130 West Forty-sixth Street, New York.



ANCIENT FABLES MODERNIZED

THE fables of La Fontaine and Aesop, having inspired countless preachers and teachers, painters and engravers, are now presenting their messages in the most up-to-the-minute manner: which is merely another way of saying they have been put into the movies.

La Fontaine having placed his words of wisdom in the mouths of animals, it is quite suitable that the animals of the New York Zoo should be employed in illustrating the fables in their modernized form. The work is carried out by Raymond Ditmars.

The Hare and the Tortoise, the first fable to be released, may be used effectively on children's programs although it may be well to omit the modern application at the end of the film since it is adapted only for the adult mind. Rhymed titles translate La Fontaine's original verse and preserve the spirit of the famous tale.

The Cat and Her Allies also features living animals but it not as well adapted to children's groups as the preceding, because its titles will not be understood by them. Many of the titles have a strongly political slant and are against the League of Nations, a point to be considered by the prospective non-theatrical exhibitor.

The animals in these productions carry with them the interest which always attaches to our dumb friends; but the spectator will observe that these Zoo animals are not actors in the same sense as are many of the dogs, cats, and monkeys whose screen work has led the adult picture-going public to expect that a certain degree of training will be evinced by animals made prominent on the screen.

The subsequent issues of the La Fontaine Fables will be awaited with interest, for the entertainment and instructional possibilities of these famous classics are exceptionally large.

Aesop's Fables, which 2,600 years ago diverted and edified King Cræsus and his court, are now set forth humorously by means of animated cartoons, the work of that clever cartoonist, Paul Terry. While any form of animation interests the small child, the subtlety and humor of these cartoons can best be appreciated by adults.

The cartoons in each case are preceded by a uniform introduc-

tion having the dignity befitting so ancient and classic a subject. A handsomely-bound volume opens before the spectator disclosing a page of Aesop's Fables in quaint black-lettering and illustrated by ancient woodcuts, the latter forming a harmonious link between the age-old fables and the cartoon interpretations that follow.

The stories are handled in a strictly humorous manner and with a wealth of imaginative ingenuity which leads up to Aesop's deduction and its modern parallel. Although these applications are not uniformly apt, the comedy of the animations tends to fix the fundamental message of the fables firmly in mind.

While some of these fables as presented will not meet the requirements of certain groups, many of them are well-adapted for non-theatrical use; among which especial mention may be made of *The Goose That Laid the Golden Egg*, *The Ants and the Grasshopper*, *The Rooster and the Eagle*, *Mice in Council*, (cut mouse dancing Hawaiian dance, if preferred), *The Lioness and the Bugs*, (cut dance of caterpillar and beetle on platform.) The plan of viewing with individual groups in mind may be safely carried out in connection with these subjects, which offer a wealth of humor as well as various deductions which will link up excellently with a large variety of program subjects.

Modern Truths From Old Fables. Distributed by Kineto... 1/2 reel each.
Aesop's Fables Modernized. Distributed by Pathé. 2/3 reel each.



"THE TOURNAMENT OF YOUTH"

DR. MARTIN, health officer of Marriott, was confronted by a raging scarlet fever epidemic which threatened the lives of the city's children. He and Miss Stedman, the public health nurse, agreed that one of their greatest handicaps in combating the disease was the belief common among parents that children should have a certain number of the so-called "children's diseases."

Characteristic of the careless, ignorant type of mother was Mrs. Burke whose sons, Jimmy and Dan, both contracted scarlet fever and who angrily placed the blame for the epidemic on the health officer. Anne Baird, Jimmy's energetic hygiene-loving classmate, was captain of the Modern Health Crusade team of grade 6B, which was competing for the banner in the health tournament. Learning of Jimmy's illness, she started out for his home to reprimand him for neglecting his health chores but, to her dismay, Dr. Martin forbade her to enter the quarantined house.

It was thus that the health officer first learned of the existence of the crusade movement and its chores, the name given by the children for the eleven rules to be observed, which consisted of a daily bath, brushing the teeth, ten hours sleep, fresh air, total abstinence from coffee and tea, and other health-promoting habits. He immediately sought the services of the state crusader executive, and called a meeting of the school board. At that meeting everyone but the president of the board, Mr. Taylor, enthusiastically greeted the proposal that the crusade be introduced in all of Marriott's schools.

Taylor's two children were students in the Junior High School, which was competing for the crusade banner with grade 6B, but they were a dark blot on the class record. They danced until midnight, drank tea and coffee, and otherwise ignored the rules of the crusade. After weeks of struggle, when the epidemic seemed under control, Taylor called on Dr. Martin. "I want this crusade business in the schools stopped!" he exclaimed. But just then the telephone rang, and Dr. Martin received word of two new scarlet fever cases. The physician turned to Taylor. "I think you had better come with me, Mr. Taylor." "I am not the doctor," the latter retorted. "No, but you are the father!"

Then came the end of the fifteen-week tournament. At five minutes before 3 o'clock on the closing day the crusader executive awarded the banner to the Junior High School. At that moment the door burst open and little Dan Burke rushed into the school-room. "It ain't three yet—here's Jimmy's and my chore records," he panted. The two Burke children, during their convalescence, had diligently kept their chores, and the banner was awarded to grade 6B.

Mr. Taylor faced the indignant eyes of the defeated Juniors. "My children and I caused your defeat, but next term every school in Marriott shall have a chance to win a grand banner!"

The Burke home (no longer under quarantine, found itself suddenly besieged by the members of the victorious class. At sight of the banner Jimmy Burke slowly raised a bottle of milk and drank a deep toast to the Modern Health Crusade. "Here's to the crusade and to the chores that fill a kid with pep and ginger," he cried happily.

The picture was produced by Eugene Roder for the National

Tuberculosis Association, of New York, and will be exhibited at schools and community centers cooperating with local boards of health.



TRAVEL REELS OF ESPECIAL INTEREST

OLD NEW YORK starts the spectator at the Battery and, by means of still pictures of the past and motion pictures of the present, exhibits a history of New York's appearance for many years and visualizes the mutability of great cities, especially in America.

The Naturalist's Paradise is one of the pictures filmed by Maurice Ricker during the Barbadoes-Antigua Expedition of the University of Iowa. The picture abounds in scenic views of great interest as well as the methods employed by the naturalists in gathering their specimens, the specimens themselves, and the natives who assisted in the work.

Kineto Company (National Exchanges).



Yellowstone National Park, land of hot springs and geysers, is visualized not only by means of motion pictures, but also by diagrams which explain how the geysers are formed. The interesting and varied fauna of the park are also filmed in this reel, the whole forming an adequate visit to one of the world's greatest wonders without the fatigue of actual travel.

Fitzpatrick and McElroy (Ford).



The First People is a picturization of the annual pilgrimage into the mountains made by the Indian chiefs of the Glacier National Park region when they go to pray to the Great Spirit for an open winter. The gigantic cloud-forms, the ripples on the mountain lake—signs, so the Indians believe of the Great Spirit's favorable reply to their petition—are impressively filmed. The festival inaugurated in the Indian tepee village on the return of the chiefs with the good news rounds out a picture of exceptional interest.

Federated Film Exchange.



The Crater of Mount Katmai gives the first illustration of the immensity of the world's largest crater created by the volcanic disturbance in the Katmai Valley, Alaska, in 1912. This was the disturbance which resulted in the formation of the Valley of Ten Thousand Smokes. Since the eruption the valley has been set aside as public land. The only white men who have penetrated to the remote spot are the members of the National Geographic Society expedition under the direction of Robert J. Briggs. *The Crater of Mount Katmai* has a companion picture, *The Valley of Ten Thousand Smokes*.

Music In The Air takes the spectator across the stretches of Lake Titicaca in South America, 12,000 feet above sea level and surrounded by mountain scenery of great magnificence. The trip is taken for the purpose of attending the Festival of Our Lady of Copabianca which occurs annually in the little town of Copabianca amidst the foothills of the Andes. This celebration is shown to be an interesting combination of Christianity and Incas tradition, the gorgeously-embroidered clothing and strange masks worn by the participants contrasting strangely with the Christian images born in the parade. This is an unusual and interesting subject.

The latest Bruce Seenic is entitled *In The Bonnie Brier Country* and gives interesting glimpses of Scotch scenery and life.

Educational Film Exchanges.



Spanish Holidays include the annual country fair at Seville, where the peasant folks in their picturesque costumes assemble with their cattle and produce from many districts of Andalusia. At Madrid, the annual birthday festival in honor of the king, His Majesty, Alphonso XIII, is celebrated at the Royal Palace and is the occasion for the gathering of nobility and notables, in full regalia, forming an interesting and unusual sight for spectators accustomed to democratic simplicity.

In Shanghai and Macao the tourist learns that most of Shanghai is like a bustling Occidental metropolis dropped in the heart of the Asiatic Orient. A visit to a Chinese home in the suburbs gives glimpses of native family life, thus linking the world together in terms of the home.

Calling On The Sphinx furnishes close views of this celebrated and ancient relic of Egyptian civilization.

Famous Players (Burton Holmes).



NATIONAL BETTER FILM LEAGUE LAUNCHED

DETROIT clubwomen, under the leadership of Miss Nellie Peck Saunders, a movie actress, have launched a new better film movement under the name of League for Silent Drama. A national organization of women who will offer encouragement to producers of good pictures and oppose censorship is planned.



"THE MIRACLE MAN" SCREENED AT MEMORIAL SERVICE
AT a service held in the Brunton Studios, Los Angeles, in memory of the noted director, George Loane Tucker, the first and last reels of his most famous motion picture, *The Miracle Man*, were screened, forming an impressive conclusion to the tributes of fellow-workers, the religious exercises, and the musical numbers.

MOTION PICTURES IN COUNTRY'S CHURCHES

(Continued from page 13)

followed by a reading, recitation, musical number, playlet or something of that sort, and then comes a five reel feature. All pictures are carefully censored. Ten cent admissions. Attendance varies from 250 to 1500.

The Congregational Church, Chappaqua, N. Y., Rev. Dow B. Beene, pastor, took over the local equipment from the theater which was abandoned, installed two professional machines in the church, and has been giving community shows ever since. Performances are given on Wednesday and Saturday evenings, and for six weeks Bible films were used on Sunday nights. The pastor does the booking and acts as manager of the enterprise, aided by a committee of church members and citizens. The usual program consists of two educationals, one or two comedy reels, and a five or six reel feature. Slides advertising church and community activities are shown.

Rev. K. E. Wall, Congregational Church, Zanesville, Ohio, says that the service there is built on song, scripture, prayer, and a ten-minute sermon around the theme of the picture. The auditorium seats 350 and is always filled. Some of the feature films used were *Satan's Scheme*, *Problems of Pin-Hole Parish*, *The Hushed Hour*, *The Miracle Man*, *The Blue Bird*, *The Eternal City*, and *The Family Honor*.

At the Second Presbyterian Church, Baltimore, movie sermons were given on the lawn in front of the chapel every Wednesday and Sunday evening during July. The screen was so placed that people passing on the busy thoroughfare stopped, looked, and listened, and many came in and took seats. Cornet and vocal solos added to the attractions. A large sign at the entrance read, "Welcome". Some of the pictures shown were *Joseph and His Brethern*, *The Chosen Prince*, *Judith of Bethulia*, and *From the Manger to the Cross*.

A unique use of motion pictures recently was that of an astronomy film, *The Earth and the Worlds Beyond*, by Rev. Howard A. Talbot at First Presbyterian Church, DePere, Wis. His Biblical text was, "The Heavens declare the glory of God." The picture discloses earth, sun, moon, stars, planets, comets, meteors, and the Milky Way, all photographed through a powerful telescope. Thus a happy pictorial background was provided for the minister's sermon.

First Presbyterian Church, Oklahoma City, conducts two Sunday morning services at the same hour—junior church and senior church. A one-reeler is shown at the junior church and in the evening the same picture is used for the adult congregation.

The pastor of Trinity Methodist Church, Des Moines, Iowa, instead of Thursday prayer meetings has substituted "family picnics" on the programs on which movies are prominent. The results have been highly gratifying.

Rev. Joel H. Metcalf, pastor of the Unitarian Church, Winchester, Mass., one of the most progressive and widely known clergymen of that state, recently declared that the church should change its policy in regard to motion pictures in church work. "The attractions that are taking the world away from the church should be used to bring them back," he said. "And the movies furnish the first convenient step."

The Homewood Church, of Pittsburg, Pa., Rev. Dr. P. W. Snyder, pastor, is giving motion pictures in the church on Friday evenings. Several different reels are shown, one always being Bible pictures. Boys and girls who are at Sunday School on time receive a free ticket; those who come late must pay three cents; while those who are absent must pay 5 cents admission. The plan is working well, children exerting themselves to be on

time so that they may obtain the free ticket. An unusual number of new scholars has been enrolled.

That the cause of foreign missions can command the attention and interest of numbers of people when presented in motion pictures was shown in Crawfordsville, Indiana, in connection with the eight-day missionary institute. In a town of less than 12,000 over 1,000 people, filling the largest motion picture theatre in town, saw the six-reel missionary photoplay, *Problems of Pin-Hole Parish*, on a stormy night with sidewalks and streets covered with ice. Sixteen college trained young people, ten men and six women, volunteered as foreign missionaries.

Pictures are being shown in conjunction with regular Sunday evening services at the Presbyterian Church, Hamilton, Ohio.

Rev. P. J. Coffey, rector of St. Patrick's Church, Garryowen, Iowa, is giving community movies in the school hall at that place.

First Unitarian Church, Toledo, Ohio, Rev. Horace Westwood, minister, beginning this fall will have motion pictures Sunday evening in connection with the sermon and a community night program during the week showing more popular films.



PEDAGOGICAL RESEARCH IN VISUAL EDUCATION

(Continued from page 9)

"The Spectator," in the *New York American*, quotes Edison:

"I've never seen a boy who likes to go to school, and he never will until they change their method of teaching. They teach by word instead of by eye with the use of motion pictures. Some time ago I lectured to children with the aid of moving pictures and they understood the principle in chemistry I was illustrating, and would have stayed half the night if I had let them.

"Members of the New York Board of Education came out here at my invitation some years ago, and when they had seen demonstrated my principle of teaching by the aid of moving pictures thought there was nothing like it. After they reached New York they must have forgotten all about it.

"You could teach children almost anything by means of moving pictures. The Bureau of Standards in Washington could put it over. They could make several thousand films, send them to the several States, and all the schools would have to procure would be small projectors."

"The Spectator" then adds his own comment which is so interesting that we feel constrained to quote it:

"Just think of what fun school might be made, and of how rapidly youngsters would climb the hill of knowledge, and what a crowd there would be around the Pierian spring, if educators, instead of plugging along the old road of teaching, knew enough to make a dash into this short cut of moving pictures.

"History, for instance. What if the educational board, or whoever runs things, of the nation would charter Griffith or Lasky or somebody to take a company of actors and reproduce the entire history of the United States, from the voyage of Columbus and the adventures of Ponce de Leon and De Soto, down to the last Presidential inauguration all right on the original spot and in the original costumes!

"Learning dates and all that is monstrous dry, but if we could see Grant and Lincoln, and the duel between Hamilton and Burr, and the surrender at Yorktown, and the capture of Andre! There is no reason why the children could not actually live over the history of their country, until they would know it as well as the story of their own family.

"And Geography. There would be all the difference in the world between Geography living and Geography dead. The boys and girls could actually visit Kamchatka and Hawaii and not just hear about them.

"And Science. Here the field is as limitless as wonderful. Plants can grow before our eyes. The Insect and Animal world can be unfolded to us. The laws of Physics and of Chemistry would leap forth as living things.

"Of course no labor saving device can do away with the necessity for hard mental work, drilling the memory and learning self-discipline, but schools ought not to exist to put obstacles in the way, but to take them out of the way.

"What fools these mortals be! Here we are getting all heated up over the peril of the Movies and concerning ourselves in censoring and regulating them as though they were merely a dangerous thing.

"Of course they're dangerous, because whatever has power over life is dangerous, as fire, electricity and love.

"But we would a deal better be addressing ourselves to the task of learning how to *Use* these great powers than in studying how to curb them.

"It's much better to make trolleys and telephones to *Use* electricity than lightning rods to escape it.

"Let us take the movies by the hand, and quit slapping them on the wrist."

SUGGESTED PROGRAMS

WOMEN'S CLUBS—COMMUNITY WELFARE

GOOD FOR REFLECTION—U. S. Dept of Agriculture Service equipment and management of hot school lunchrooms. 2 reels

THE HIGH ROAD—Y. W. C. A. 3 reels

Woman's work in the development and maintenance of happy, healthy community life.

THE BOY PROBLEM—National Cash Register Company 1 reel

ADERTOWN—National Cash Register Company 1 reel

Youthful energy turned into constructive channels.

RECREATIONAL (MEN'S GROUPS)

FERRY LITTLE PUT-PUT—Educational 1 reel

Home-made motor boat caught in Alaskan ice floe.

FORTY-FIVE MINUTES FROM BROADWAY—First National 5 reels

Charles Ray in the amusing old comedy. Cut bringing in wine and drinking toast, with accompanying sub-title. Reel 1.

THE ANTS AND THE GRASSHOPPER—Pathé 2/3 reel

Aesop's Fable with cartoon interpretation.

GENERAL RECREATIONAL

BATHERS—Prizma 1 reel

Gorgeous plumage of rare birds.

WEEPING UP WITH LIZZIE—Pathé 5 reels

Irving Bacheller's novel of small-town struggle for social pre-eminence. Highly constructive.

DOSE THAT LAID THE GOLDEN EGG—Pathé 2/3 reel

SCHOOL PROGRAMS—LOWER GRADES
General Subject: Schoolroom Tools

I.

LATE INDUSTRY—Beseler 1 reel

The history of a school slate.

II.

LONGING FOR A LIVING—Fitzpatrick and McElroy 1 reel

(Ford)

The sponge industry.

III.

DEVELOPMENT OF THE ART OF WRITING—A. N. Palmer 1 reel

30 Irving Pl., New York.

From Egyptian hieroglyphics, papyrus, and vellum inscriptions to New York school children practising the Palmer Method of handwriting in 1921.

IV.

TORY OF THE LEAD PENCIL—Commercial Publicity Film Co., 507 Fifth Ave., New York. 1 reel

V.

MANUFACTURE OF PAPER IN MAINE—Beseler Educational Film Co. 1 reel

Illustrating how the wasp's nest first suggested paper-making from wood and how a great paper mill does the work.

VI.

DROP OF INK MAKES MILLIONS THINK—Stafford's Ink Co., 609 Washington St., New York. 1/3 reel

LOT OF THE INKWELL—Goldwyn (Cartoon).

The antics of a merry little clown that comes out of the inkwell.

VII.

SITING A MAP PUBLISHER—Kineto. (Urban Movie Chat.) 1 reel

How atlases and school globes are made. Also a slow motion of a ball balanced in jet of water; a tear seen under a microscope; a visit to a Shetland pony farm maintained for a family of children.

NOON-HOUR PROGRAMS—DEPARTMENT STORES

I.

FOOTPRINTS OF PROGRESS—McElroy Sloan Shoe Co., St. Louis, Mo. 1 reel

The evolution of the shoe from the sandal of the cave man to the 20th century footwear.

TAILOR'S SHOP (Mutt and Jeff Cartoon)—Fox 1/2 reel

Mutt's "pressing" duties make trouble.

II.

FROM RAW SILK TO HOSIERY—National Non-Theatrical Motion Pictures, 230 West 38th St., New York. 2 reels

How stockings are made.

THE REVIEW No. 97—Pathé 1 reel

Includes full process of button making; slow-motion horse-jumping; views of Mont Blanc in colors; and a Hy Mayer Traveleugh depicting by cartoon and camera scenes in the Fifth Avenue shopping district.

III.

DES AND GO SEEK—Educational Film Exchanges 1 reel

Trapping marten, ermine and muskrats in Canada for the city fur trade.

BY MABEL G. FOSTER

MICE AT WAR—Pathé 2/3 reel

Aesop's Fable in comedy-cartoon form, which shows a cat's industry in mouse-pelts. Cut if desired, mice shooting home-brew at cat.

IV.

LAND OF MADAME BUTTERFLY—Famous (Burton Holmes) 1 reel

Scenes in the land where silk-making is a leading industry.

SILKS—H. R. Mallison Co., 299 Fifth Ave., New York. 2 reels

The manufacturing process of many silk fabrics.

V.

MY LADY'S VEIL—E. and Z. Van Raalte, 83 Fifth Ave., New York. 1 reel

PATHE REVIEW No. 75—Pathé 1 reel

Includes European lace-makers at work; ancient and modern methods of pottery making; scenes in southern France; Belgian police dogs; and a Hy Mayer Traveleugh picturing Coney Island.

INDIANA INDORSERS' APPROVED FILM LIST

THE Indiana Indorsers of Photoplays, of which Mrs. Charles L. Davidson is chairman of the picture viewing committee, recently indorsed the following films. No cuts are indicated on this list, but some of those recommended as "family films" should be especially viewed before booking for groups containing children:

	FAMILY FILMS	Reels
<i>Among Those Present</i> —Harold Lloyd comedy—Pathé.....		3
<i>The Traveling Salesman</i> —Roscoe (Fatty) Arbuckle—Famous Players.....		5
<i>Black Beauty</i> —Jean Paige—Vitagraph.....		7
<i>Through the Back Door</i> —Mary Pickford—United Artists.....		7
<i>Too Much Speed</i> —Wallace Reid—Famous Players.....		5
<i>Sentimental Tommy</i> —Gareth Hughes—Famous Players.....		5
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INDUSTRIAL FILM NOTES

THE passenger department of the Denver and Rio Grande railroad is using motion pictures in its publicity campaign. The film travelog shows the wonderful scenery of the western states and places of interest to tourists: Canyon City, Royal Gorge of the Arkansas river, with trains running through it, the famous hanging bridge, the road leading up from Canyon City to the high line, 2,657 feet above the river with views looking down from the brink showing trains in operation below; scenic views from the top of Marshall Pass, showing the picturesque Sangre de Cristo mountains, the scenery through the canyon of the Gunnison where one can look upwards at the midday and see the stars, view of Eagle river country, the great San Rafael desert, and views through the Wasatch mountains in Utah.



Coal is King is a four-reel film of the coal industry which illustrates the most approved methods of conservation of fuel, the right and wrong methods of firing boilers, preserving steam pressure and how to obtain the greatest efficiency from power machinery in industrial plants. It is distributed by the Diamond Specialty Company of Detroit.



The Supremacy of Oil is an eight-reel picture of the oil industry produced for the Kansas and Gulf Company, Chicago, to show their stockholders the oil interests owned by the company in Arkansas, Louisiana, Kansas, Oklahoma and Texas and method employed by them in the production and marketing of the product.



The Maxwell Sales Company, Chicago, is exhibiting in its salesroom a film of the Maxwell-Chalmers plant and manufacturing process. Additional prints have been distributed to sales agents to train the sales force.



Look Before You Leap, a new five-reeler produced for the Reo Motor Car Company, makes a strong appeal to dealers and the buying public to consider the financial strength and manufacturing ability of the company. Thorough tests and inspection systems are shown in detail.



The Trail of the Olympian shows the development of train locomotion in this country from the old saddle back engine to the electric locomotive. The largest locomotive in the world in operation appears in this film.



Liquid Gold, a seven-reel film depicting the production of fuel oil, is being distributed on the Pacific coast by the Southern Pacific Railroad.

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Edited by LEONA BLOCK

"THE MODERN ALADDIN"

THE primary object of the series of motion pictures entitled *The Modern Aladdin* is to popularize the use of electricity, depicted in fourteen reels, in episodes of two reels each, and distributed by the National Non-Theatrical Motion Pictures, Inc., 232 West 38th street, New York, and branch exchanges. At the beginning of each episode Aladdin of "The Arabian Nights" is pictured rubbing his lamp and seeing the fulfillment of his wish. The spirit of Aladdin's lamp exists today in the giant known as electricity. This spirit has reached all parts of the civilized world and is regarded as mankind's greatest servant. The films show the many uses of electricity by picturing the advancement of this great unknown power from the time that Benjamin Franklin harnessed it by means of a kite to the present day.

"MODERN MIRACLES"

Modern Miracles visualizes the progress civilization has made by the invention and development of electrical power. Scenes are introduced of ancient methods of hauling stones on sleds to build the Pyramids, the first simple mechanical means employed for substituting man-power, and the use of animal power to lighten the industrial burden.

In the eighteenth century Benjamin Franklin summoned the god of power, electricity, from storm clouds and unaware of the force of the giant which he had subjugated, imprisons this new-found energy in a Leyden jar. A century later George Westinghouse makes electrical power available to all mankind. Views of Westinghouse plants at Pittsburg, Newark, Bloomfield, Mansfield, and the products manufactured at each plant, including the making and assembling of motors at Pittsburg, are shown. Explanation by technical animation is given of the induction motor.

Electricity has solved the most complicated traffic problem in the world, that of New York City. There are scenes of electric trains bringing thousands of persons to Manhattan each day; subway, elevated, and surface cars electrically driven; and close-up views of one of the big power houses which supply the current and the great 100,000 horse power Westinghouse electric turbine generator, the most powerful engine in the world. Pennsylvania Station, Grand Central Station, and Hudson Terminal, which electricity has made possible in their construction and operation, are likewise shown. There is a visit to Coney Island where electricity furnishes the motive power for many of the amusements at New York's playground and illuminates it so brilliantly at night.

"THE MAGIC CITY"

The Magic City is the title of the second episode which shows the important part played by electricity in the development of the great city of New York. It is an interesting travelog, depicting the city and harbor lighted by electricity at night and the value of electrical power in solving the industrial and transit problems of the metropolis.

Entering the harbor by night, the great electric torch of the Statue of Liberty welcomes the visitor through the mist and assists the pilot in finding the channels and guides him to the docks. A tour of the harbor by day shows the marine transportation facilities, immense warehouses, and the battleship *U. S. S. Tennessee* entering port, every movement electrically controlled.

The camera gives a view of the control room, the operations of the steering gear, the generator, and the electrically-driven winch and rudder. There is a close-up of the four 8,000 horse power motors which drive the ship and the Westinghouse plant at East Pittsburg where the giant motors were made, also scenes of the manufacturing and assembling the motors.

A night view of Broadway discloses the Woolworth building and lower part of the city lighted by electricity. A tour of this section of the metropolis by day gives the spectator an idea of the skyscrapers and the congested streets of the world's most important financial district. The film tour continues uptown, stopping long enough to show the Pennsylvania Hotel, the largest in the world, and the comfort and efficient service to guests made possible by electricity. There is a close-up view of the generators which supply the light, heat, and electrical service to this mammoth hotel. The electric kitchen and the hotel's switchboard, larger than is required for some cities, are depicted. Finally, Broadway by night, "The Gay White Way," electric lights flashing from windows, street lamps, and huge electric signs, shaming the sun.



"THE MAKING OF SOAP"

THE *Making of Soap* sounds prosaic, but the motion picture discloses an interesting manufacturing process on a scientific basis. Pure laundry soap contains the following ingredients: tallow, vegetable oil, borax, rosin, and carbonate of soda. The picture shows the raw materials being analyzed and tested in the laboratory of the manufacturer. Barrels of tallow are placed on frames and steam applied, causing liquid tallow to flow from small openings in the barrels into troughs and then through strainers into settling tanks.

The film depicts soap being made in small quantities in the laboratory; then, following the same process, in large quantities in the factory for commercial use. Tallow, vegetable oil, and distilled waters are mixed, then lye is added. Soap is a product resulting from the action of lye upon tallow, rosin, or vegetable oil. This process is known as saponification. Then salt brine is used to separate the soap from the lye water and this process is called graining. Next pure rosin soap is made, the same method being employed as in the making of tallow soap. Tallow soap alone produces a flat lather and rosin soap produces a fluffy lather, but tallow soap and rosin soap combined in proper proportions is the formula for pure laundry soap.

The film shows the mammoth kettles in which fifty tons of soap are made at one time and each step of soap making is portrayed. After the tallow soap and rosin soap are combined the mixture is put through a purification process and a solution of borax and carbonate of soda is added to the liquid soap. It is then run into frames and left for several days to harden. Each frame contains enough soap to make 1600 cakes. Cutting the soap into cakes is done by piano wire strung on power machines, and after several days in the drying room the soap is stamped and wrapped.

This interesting two reel picture was produced by George Turner, of the Patheoscope Company, for Kirkman & Son, Brooklyn, N. Y., and is considered one of the most successful industrial pictures made this year. Prints on standard and narrow width are ready for distribution in the New England and Middle Atlantic States.

"THE KICK-BACK"

THE KICK-BACK is a two-reel drama which visualizes the economic and social advantages of high-powered machinery to industrial workers. Chris Johnson, crack riveter of a shipyard, and his gang of three are shown in a speed practice for the annual riveting contest, while old Dad Meacham, a veteran workman, holds a stop-watch on them.

When the day's work is finished Chris goes home and interrupts his little daughter Polly at play, giving an imitation piano solo to her pets, using a board stretched across two boxes for her imaginary piano. Chris is so impressed by the child's longing for a real piano that he promises he will buy her one if he wins the prize in the riveting contest. The riveting competition is shown and as Chris wins he is presented with a pennant and a money prize while his family, coworkers, and town officials cheer the champion. The prize money purchases the piano, which he has promised Polly.

The following day the foreman of the shipyard tells Chris and his gang: "They're giving us a battery of bull-riveting machines next Monday. All you fellows stay but no more hand-riveting in the yard." Chris and the other workmen are stunned by the announcement and in a rage swear that they "will start something." The day the riveting machines are installed Meacham tries to counsel them but is repulsed. Meanwhile an agent appears at Chris Johnson's home and finds Mrs. Johnson and Polly struggling with the tub and wringer, washing the family linen. The agent represents a manufacturer of electric washing machines and Mrs. Johnson is induced to order one. She is waiting to tell Chris the news of her purchase when he comes home, announces the change at the yard, and exclaims, "Damn all machinery." To let machines do the work that belongs to men ought to be a crime." Mrs. Johnson crushes the descriptive folder of the washing machine out of sight and tries to soothe him.

The riveting machines are set up in the shipyard. Chris sees a man in the shed installing the air hoses that operate them, learns that without air the equipment would be dead, and secretes a couple of axes near the air hoses and tells his gang the plot to cut the connections. Meacham is suspicious, surveys the yard, and finds the axes. He removes the blades and is prepared for trouble when the huge machines swing into place on Monday morning. Chris and his gang arrive and slip away to the shed to give the officials the kick-back which they have planned. Chris explains how they are to chop the air hose and he reaches for the hidden axes, and finds the blades have been removed. At this critical moment Meacham appears and exclaims, "Listen to me a minute, then you can raise the devil if you want to." He asks them to consider for a few minutes what life was like before machinery was invented and as he tells the history of industrial progress, it is depicted on the screen.

The picturization of the evolution of the grain industry is interesting and of real educational value, as hand planting, hand reaping, and winnowing grain with a flair are shown. In striking contrast plowing, planting, and reaping with traction engines and big machines visualize labor-saving devices and rapidity of harvesting of the present day. Other visions of handwork portray how in former generations people spent most of their lives just feeding and clothing themselves before the introduction of machinery. Views of modern cloth mills are shown where the efforts of a few girls furnish sufficient to clothe hundreds of persons. The foreman recalls the days when workmen nearly broke their backs lifting large pieces of metal in the shipyard while now an electric magnet lifts a three-ton piece lightly from the ground. He adds that machinery has brought more comfort, more leisure, and better living to every human being.

The lesson is irresistible and when Meacham offers the axe blades to Chris and his gang they have no desire to use them. Their viewpoint has changed, and, with new ideals, they follow Meacham to the yard where the foreman approaches Chris and asks him to be his assistant and use his brains instead of his brawn, to speed up the riveting. Chris hurries home with the good news at the close of the day and finds Polly at the piano instead of helping her mother with the washing and his wife resting while the new electric washer is doing the family wash. She is apprehensive, but Chris takes her in his arms and reassures her by declaring that he has learned his lesson and he is in favor of machines instead of against them and glad to see one lifting some of the burden of housework from his wife.

This new form of industrial picture is free from all suggestion of advertising and is the soundest kind of Americanism. It appeals to all classes of industrial workers and home-makers, and is a valuable addition to any film program. It was produced by the Pilgrim Pictures Company and is distributed by Educational Film Exchanges. The film was directed by Carlyle Ellis and the scenario written by Rufus Steele who also supervised the production.



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ARMCO IRON AND WELDING FILM

A THREE reel film distributed by the American Rolling Mill Company, Middleton, Ohio, is being exhibited at engineering societies. William Spraragen, secretary of the division of engineering, American Welding Society, at a recent meeting, emphasized the importance of every engineer in the future being thoroughly familiar with the modern method of welding. It is regarded as one of the most important mechanical processes today. It will eventually replace riveting for most construction purposes, with an enormous saving of time and money.

The pictures show in detail the various operations of mining, smelting, refining, rolling, and finishing incident to the production of Armco iron and welding wire. The pictures are in the form of a personal visit to one of the most modern steel mills in the country. There are views of huge machines lifting ladles containing tons of molten steel, and the stages through which the materials pass to the finished product are brought out vividly. One picture shows a machine lifting ingots weighing 2,000 pounds, the machine operating with an exactness approaching the human hand. The Rothacker Film Manufacturing Company produced the picture.



The Story of Plant Food, a five-reel picture, distributed by the Southern Fertilizer and Chemical Company, Savannah, Ga., is exhibited in rural communities, grange meetings, farm bureaus, and agricultural colleges. The film shows scenes from the various sources of supply used in the manufacture of fertilizer such as the phosphate rock mines of Florida, fishing grounds of the Atlantic coast, the Savannah plant of the company, where the tons of fertilizer material gathered from many parts of the world are tested by chemists and mechanically mixed. The picture emphasizes the necessity of feeding crops with scientifically prepared plant food in order to develop the huge agricultural resources of the country. The film was produced by George B. Turner, of the Pathescope Co., Inc.

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FLASHES ON THE WORLD'S SCREEN

DETAILED poultry picture in six reels is being used by Albert Angell, Jr., in connection with his lectures to farmers and poultry raisers under government auspices. This is one of the most complete productions of the United States Department of Agriculture and includes the following topics: the natural and artificial incubation of eggs, methods of handling brooders and pens, houses and pens for chickens when they are young and as they reach maturity, separation of cockles and pullets, use of trap nests and the numbering and recording of eggs, embryology of the egg, testing of eggs for fertility and periodic development of embryo, how to break broody hens, types of various breeds of poultry, selecting a laying hen, culling the flock, physical characteristics by which good egg producers can be recognized, how to exterminate mites, ticks, jiggers and other insects and lice.

"Children of Sorrow", faithfully depicting the starving children of Armenia, was recently presented to the school children of Macon, Ga., at the Capitol Theater in that city.

County farm bureaus of Illinois are owing to large and interested audiences of farmers the following films put out by the University of Illinois: "List of the Victors", a two-reeler on boys and girls club work; "West-Cantaloupe Industry", one reel; "Health for Hogs", a one-reeler on the control of hog cholera and a film on tuberculosis in two reels.

The care of sheep, work of the demonstration agent, selecting a laying hen, and scientific gardening were some of the film subjects screened at the New Grand Theater, Duluth, Minn., during the recent session of the Farmers' Institute comprising 250 farmers and gardeners in northeastern Minnesota.

Employees of the federal Department of Agriculture in Baltimore have organized the Baltusda Club whose purpose is to improve the efficiency of the department work, secure better cooperation of branches, and more publicity. In this connection the club will show motion pictures made by the agricultural department in the Baltimore schools.

Movies of 100 tree stumps blasted in one shot by the Land Clearing Association of Bayfield and Ashland counties, Wis., were recently made. This was a great "shot".

"The Milky Way" showing how milk produced on a sanitary dairy farm and fire drill films were recently shown to young people of Watertown, Wis., at the Classic Theater, under the auspices of the Chamber of Commerce.

"The Life of Shakespeare", six reels; "America's Answer", six reels; and a one reel comedy made up a program at the high school, Medford, Wis.

At community meetings held in Grundy County, Ill., farm and poultry films and other subjects of the federal and state agricultural departments are being used to good effect.

Central Presbyterian Church of Denver, Colo., gives community movies every Friday night in the basement of the church. There is a full stage and lighting equipment and spoken plays are presented as well as motion pictures.

Recent films exhibited by the Y. M. C. A., Decatur, Ill., were "Sleeping Beauty", "Feathertop", "The House that Jack Built", and "Midnight Rollies".

A recent program at the Methodist Church, Plainwell, Mich., was composed of "The Half-Back" as the feature and a one reel comedy, "Starlight Sleep."

About 2,500 farmers and a brass band attended a showing of "Good-bye Boil Weevil", a federal department of agriculture film, on a recent Saturday in Yorktown, Texas, by Owen Howarth of the farm department of the San Antonio & Aransas Pass railroad. The farmers came from

eighteen miles around to see the picture and hear the addresses.

The Medical Society of Pasadena, Calif., through a committee of three physicians and several civic organizations has asked local motion picture theaters to exhibit two health films each week for the benefit of the public.

The local chapter, Knights of Columbus, in Elkhart, Ind., has purchased a motion picture projector for the purpose of exhibiting films of an educational character.

The film of Sir Ernest Shackleton's trip to the South Pole regions, known in this country as "The Bottom of the World," was recently playing to crowded houses at one of the leading theaters in Stockholm, Sweden, and at the same time the motion picture of the Swedish Prince Wilhelm expedition to Central America was being presented. The Swedish Kinematograph Society and various school authorities are endeavoring to obtain a government subsidy for educational films. Lecture societies are using motion pictures generally and the Labor Educational Association has sent out a lecture tour with a film adapted from a book by the late August Strindberg.

A recreational motion picture program conducted by Rev. Walter M. Morgan of the Methodist Church, Corydon, Iowa, has met with much success. The church is always crowded for the pictures. Between reels the words of a hymn or secular song and typewritten slides enjoining the need of worship, the right use of recreation, the observance of the Sabbath, or other theme is thrown on the screen.

The Methodist Church of Plankinton, S. D., has abandoned the week-night community program and arrangements have been effected between the local theater and the church whereby the theater is closed on Sundays and a better class of pictures promised during the week. The pastor is cooperating in the selection of the theater programs.

C. J. Blanchard, statistician of the United States Reclamation Service, following his Indian Citizenship Day address at Hampton, Va., exhibited colored still pictures and motion pictures of ancient and modern life among American Indians. In his talk he said: "I have always liked the Indian for his spirit of independence and his resistance to slavery. The Indian is a great lover of the land of his fathers. The Indian has always been a man of his word among his friends. He has also been blessed with the fine sense of gratitude. The Indian has always had a keen eye for the beautiful in Nature and has made his home in places that are scenically beautiful."

Motion pictures were shown at the Grand Opera House, Galveston, Texas, during the recent annual convention of the Graduate Nurses' Association of Texas and the League of Nursing Education and Public Health.

The State Deaf and Dumb School, Devils Lake, N. D., has installed high grade motion pictures for educational and entertainment purposes.

The technique of camouflage used during the war was shown in film to the engineering section of the R. O. T. C. in Urbana, Ill., and the Major L. E. Atkins lectured to the students on the subject.

Films of Mount Vesuvius taken from an airplane as it hovered over the crater of the famous volcano and pictures of the ruins of Pompeii and Herculaneum were made by a staff cameraman of the Pathe News. It is said that for one year Alberini, the intrepid cinema operator, tried to obtain permission from the Italian government to take these pictures.

Motion pictures were a feature of "Well Baby Week" held under the auspices of the Cooperative Infant Welfare Institute of Oregon in Portland, Ore., May 3 to 7.

The basement of the Plainville, Connecticut, Grammar School has been converted into a movie theater and the children recently saw "What the Ocean Hides" and a reel on safety in crossing streets. Good educational films will be screened from time to time.

A six reel feature comedy and three reels of agricultural subjects made up a recent program of the local agricultural club at the high school, Bridgeport, Ill.

The welfare work of The National Catholic Welfare Council and the Knights of Columbus was recently shown in motion pictures on the screen of the church hall of Our Lady Of Good Counsel, Aurora, Ill., by Rev. L. M. Linden, the pastor.

"Poilyanna" was the feature of a community night program at the First Methodist Church, San Diego, Calif. There was an extra showing of the picture in the afternoon for the children. No admission charge was made, a silver offering being taken up at both performances.

Rev. Carl H. Barnett, pastor of Oakcliff Christian Church, Dallas, Texas, invited all the ministers of the city to attend the showing of "The Stream of Life" at his church on three successive nights.

Rev. C. E. Flynn, pastor of the First Methodist Church, Princeton, Ind., is giving regular movie entertainments on Friday night of each week.

The William Fox production of "Les Miserables" with William Farnum as Jean Valjean was a recent feature at the Senior High School, Little Rock, Ark.

"Mrs. Wiggs of the Cabbage Patch" with Marguerite Clark in the leading role was the community night program of the First Baptist Church, Beloit, Wis.

"Visual Education and the Proper Use of Films in Educational Work" was the theme of an address by Prof. R. D. Salisbury of the University of Chicago at the seventeenth annual meeting of the Federation of Illinois Colleges recently held in Jacksonville, Ill.

"The Happier Way", "Food for Reflection", "Layers and Liars" and "A Matter of Form" were shown at the A-Muse-U Theater, Clinton, Iowa, in connection with the home demonstration work during the Biennial.

Two government agricultural films, "Home Gardening" and "The Government Poultry Farm" were shown recently free of charge for the benefit of farmers and home gardeners at the Grand Theater, Columbus, Ga.

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(Continued from page 5)

OVER 1,000 TECHNICAL DRAWINGS IN THIS FILM

A good example is the Norfolk engine subject, a four-reel film. This is considered the most successful instructional film that has been made, and is therefore representative of what a classroom film must be. To produce it involved, besides the use of actual photography, the making of upward of 1,000 separate technical drawings, each of which had to be drawn exactly to scale and many of which contained considerable fine detail. A large proportion of these drawings were what are commonly known in commercial illustrating as wash drawings, or technical water-color paintings. Here is where the animated technical drawing differs largely from the animated cartoon, which is much simpler to produce.

Wash drawings were employed to show the interior of the engine, both idle and running, in order to give the greatest possible reality to the pictures on the screen. For it was soundly reasoned that the more they looked like the actual parts of the engine in operation, and the less like textbook diagrams, the more useful they would be. But these could not be ordinary wash drawings; they had to be specially made, not for the usual halftone reproduction, but to have the proper values when manipulated under the lens of the motion picture camera. Only by the strictest attention to detail and utilizing unlimited patience can so many technical drawings be produced in proper relation to each other, their proper continuity maintained, and their photographing carried out so that the resultant motion picture realistically portrays on the screen what it is intended to show. In the case of this Norfolk engine film, it shows the interior of the engine while starting, stopping, and running at various speeds; shows in complete interior detail various adjustments of the needle valve of the carburetor being made; shows in fact every movement, every adjustment, results of improper adjustments and neglect, the short-circuiting of the electric current—clearly shows all the hidden functionings which ordinarily are so hard to describe in a manner to be understood and remembered, and of course impossible to be seen.

In manufacturing it is an open secret that the production of a new article of merchandise, something much more simply constructed than a marine motor, from plans already complete, is a long, arduous and expensive undertaking. Everybody is glad when the first model is completed, and everybody knows that its cost has been sky high, compared with what duplicates of it will be turned out in quantity production. Making an instructional film embodying teknagraphy is a similar undertaking. Before the start is made even highly trained experts cannot accurately foresee how much work there will be or how long it will take, because even after the scenario is written and approved, production of the film is mostly all creative work.

Another Bray instructional film provides a good example of some of the difficulties that must be surmounted when the teknagraph sections are to be interlarded with sections of actual photography. When they were making

the films on map reading for the use of the army, during the war, there was difficulty in showing the purpose of contour lines. Here unexpectedly something other than drawings had to be used. The director had to fall back upon straight photography, and more—had to build a miniature mountain and rotate his camera over it. The former was done with the aid of a sculptor. Cords were laid around the mountain at proper distances to represent the different contour lines or 100-foot elevation marks appearing on maps. Then a vertical semi-circular arch was made and set in position spanning the mountain, with a camera secured to it so that it could travel over the span; thus the camera in traversing the arch would look down upon the mountain from all angles in a sweep of 180 degrees, and at the same time the shadows on the mountain would remain constant. To have rotated the mountain vertically before the camera would have been easier, but then the shadows would have moved like a kaleidoscope, which would have been confusing and destructive of the simulation of reality.

The filming of the mountain started at its base, to show that the contour lines were parallel and equidistant, vertically. Then, slowly traversing the arch, the camera photographed the progressive changes in the appearance of the mountain, pausing at the center of the arch, where the lens looked down upon the contour lines as they are ordinarily seen on a map, and then going on, like the bear, to see the other side of the mountain. When projected the film visualized the contour lines so completely in their relation to the conformation of the earth's surface represented by the miniature mountain, that only a soldier devoid of even a smattering of ability to understand could fail thoroughly to grasp the principle of the use of contour lines on maps. The film showed him as clearly as could be that contour lines represented elevations of the earth's surface, that they were close together where the slope was steep and far apart where it was gradual, and that on any map they gave instant knowledge of the conformation of the terrain represented.

In teaching map reading in the army the greatest difficulty had always been to "get over" the meaning of contour lines. Now this combination of actual photography and teknagraph film explains it so well that the soldier rarely afterwards has any difficulty with it.

*(To be concluded in October issue)***"SHOOTING" GORILLAS WITH CAMERA**
(Continued from page 7)

camera, which is another important factor in his success, before any attempt is made to shoot with rifles.

In penetrating the homes of these beasts and especially in an attempt to capture the young, Mr. Akeley realizes he is risking his life but he believes the cause to science so great that unless some one takes that risk these interesting animals may become extinct. He will train a native gun-bearer who knows no fear to follow in his footsteps with a movie camera.

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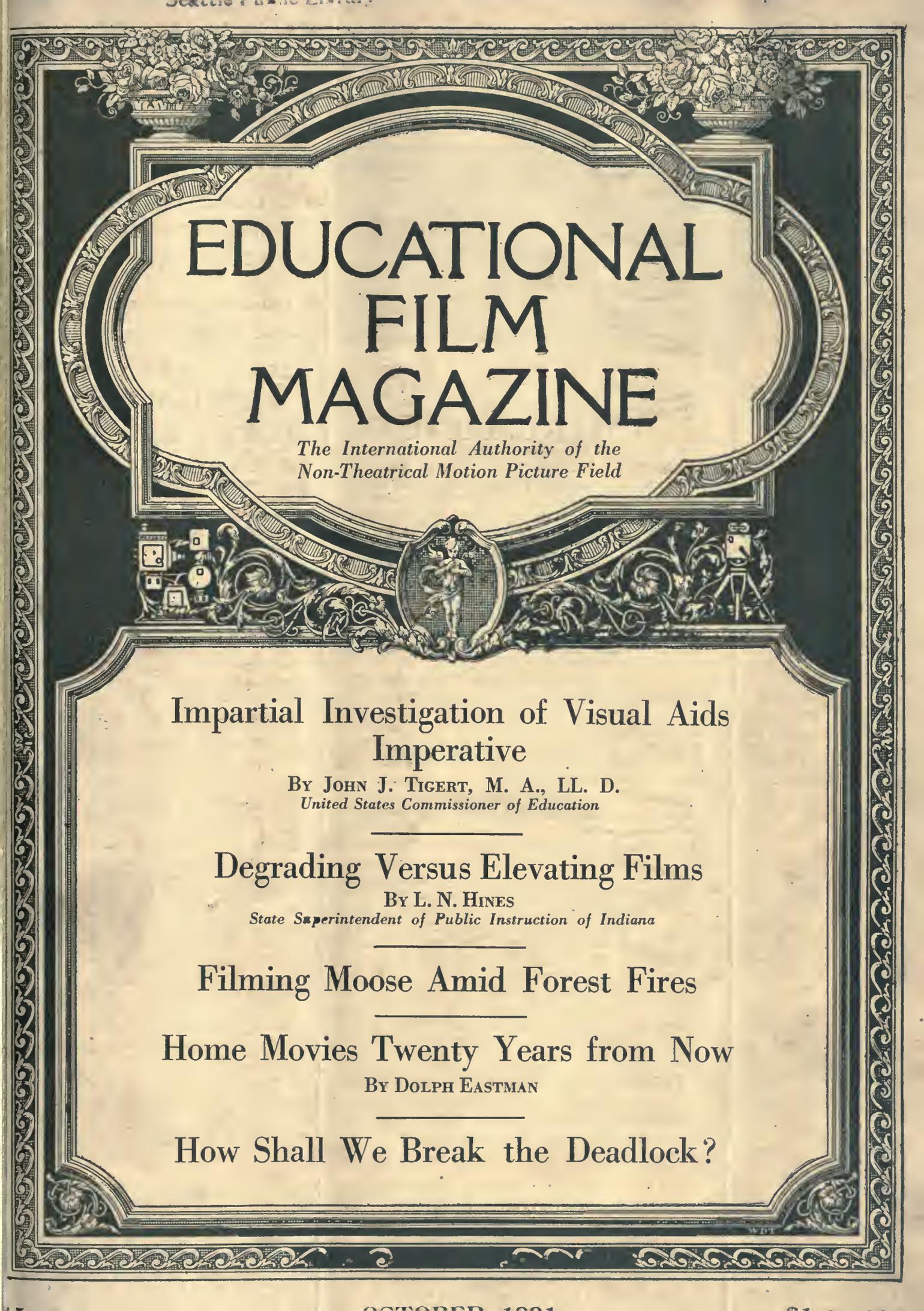
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*The International Authority of the
Non-Theatrical Motion Picture Field*

Impartial Investigation of Visual Aids Imperative

BY JOHN J. TIGERT, M. A., LL. D.
United States Commissioner of Education

Degrading Versus Elevating Films

BY L. N. HINES
State Superintendent of Public Instruction of Indiana

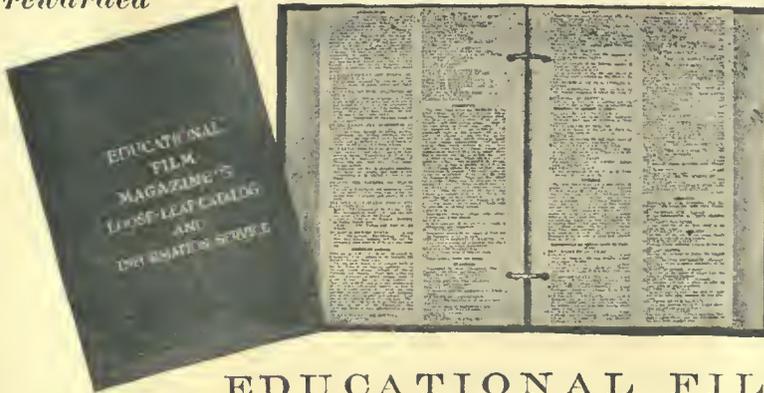
Filming Moose Amid Forest Fires

Home Movies Twenty Years from Now

BY DOLPH EASTMAN

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	<i>Published Monthly</i>	DOLPH EASTMAN, Editor		MABEL G. FOSTER, Assistant Editor		

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HOW SHALL WE BREAK THE DEADLOCK?

THAT a deadlock exists in the educational and non-theatrical department of the motion picture industry, caused by the failure of producers, distributors and exhibitors to get together on a business-like, workable basis, cannot be denied. The fact is undeniable; yet conditions in this branch of the film industry for some years have resembled the old problem in physics, relic of our school days: What happens when an irresistible object meets an impenetrable obstacle?

The deadlock in educational films is due to several important factors the modification or elimination of which is entirely practicable. The difficulties which lie across the road to solution of the problem are as dense and numerous as fallen trees and thick undergrowth over an unused path in the forest. Yet the dauntless woodsman cares naught for obstacles which nature places in his way; he hacks, and saws, and blazes his trail through the tangle. Shall we of the educational and motion picture worlds, who have already overcome so many lesser obstructions, be baffled by the greater which loom before us? In mountainous country, when railroad engineers cannot follow a valley or climb mountain sides, they tunnel through.

Perhaps the time has come for us in the non-theatrical film field to tunnel through.



Now let us see what these several factors are which have caused the deadlock.

First, educators demand strictly educational pictures, not theatrical films masquerading as instructional. Strictly educational films do not exist in quantity because producers claim that it does not pay to make them; that the overhead is too great and it takes too long to get back the original cost of production, due to the inability of schools and colleges to pay profitable prices for rentals and purchases of prints. This same difficulty is encountered among the churches, and to somewhat less irritating degree among the clubs, prisons, lodges, granges, welfare institutions, and industrial plants.

Second, the economic factor, which, after all, is the dominant one, as Commissioner Tigert brings out in an article in this issue. The cost of projection machines, of cameras, of film rentals and purchases, of independent film production, of screens and accessories, of operators—even the cost of the time consumed in darkening rooms and giving screen exhibitions—all enter into the calculations of educators, ministers, and other workers in this field.

Then there is the question of safety, which is not present in theaters or auditoriums where large crowds gather and where all safeguards are provided. It is true that this has become a minor matter and that there is now little or no risk attached to the use of portable projectors using standard width inflammable film without booths or licensed operators; but the public—and especially parents and teachers—are timid and this feeling of fear has a tendency to retard the natural development of the educational picture field. Even the most expensive standard width portable projectors now contain fireproof and foolproof devices and an amateur operator would have to be careless indeed to set fire to film under such safeguards.

Another factor in the situation, less troublesome than it has been and destined to disappear entirely, is the internal opposition in the ranks of educators, ministers, and official boards to the use of motion pictures or other visual aids. This attitude is the traditional one of conservatives in every profession, the inevitable legacy of the one-track mind handed down from one generation to another. The disturbing fact here is that many of the leaders are ultra-conservative rather than progressive and the rank and file are inclined to follow them rather than think things out for themselves. This complicates matters and adds further to the difficulties.



How shall we break the deadlock? Educators, churchmen, editors, scenarists, directors, producers, distributors, exchange managers, and others interested in the non-theatrical motion picture industry have been asking one another

(Continued on page 4)

DEGRADING VERSUS ELEVATING FILMS

What a School Investigator Found in a Marquette, Michigan, Theater—"Movies Must Clean Up or Be Cleaned Up"

By L. N. HINES

State Superintendent of Public Instruction of Indiana

THE motion picture business has become one of the greatest industries of the United States. The imagination can hear the tramp of the millions that go in and out of the movie theaters from one end of the country to the other. There is no objection to clean entertainment, but one is led to wonder from what he sees of the movies whether to any great extent the people are getting clean entertainment when they spend their money for a few reels of action.

An investigator connected with the Northern State Normal School at Marquette, Michigan, recently made a personal investigation of several showings of films and analyzed the elements presented in one theater over a period of thirty consecutive days. He divided the elements he outlined into two groups—Group A and Group B. In Group A he recorded his findings of elements that tended to degrade the mind. To go into detail he found that out of the thirty consecutive showings of pictures, deceit was shown on twenty-six nights, jealousy on nineteen nights, fighting eighteen, killing sixteen, vulgarity fourteen, selfishness twelve, gambling seven, disobedience seven, robbery six, cruelty five, forgery one.

Under Group B he assembled his record in regard to the elements of the pictures that would tend to elevate the mind. He found devotion pictured on thirteen nights, pity eleven nights, pure comedy five, heroism four, invention two. In other words, the figures show that in 131 cases degrading thoughts were brought to the minds of the spectators and in thirty-five cases elevating thoughts were brought to the minds of the spectators. This investigation shows a preponderant tendency of the pictures investigated to injure those who paid their money to see the films shown.

It may be argued that not all motion pictures are like those investigated and that the situation generally is not as bad as that discovered by this particular investigator; but those who go to movies very much and do any thinking or analyzing when they go there will readily testify that all too often cheap, vulgar, debasing scenes are put on the screen in order to entertain the public and in order to get from the pockets of the people the money that goes to make the motion picture industry a great financial enterprise.

We have said many times that the motion picture business must clean up or be cleaned up. Those who formerly managed the liquor business in this country could not take similar advice from anyone and so their business was cleaned up and exterminated for them. The people of this country move slowly many times but they move surely, and when the time comes for them to do so they will see to it that the movie business is put where it cannot do any more harm. Vulgarity of all kinds should be banished from the screen. Lewd and coarse scenes should never be tolerated for an instant anywhere. It may be said, however, that clean movies will not make money and it is necessary to have dirty movies in order to make a movie theater pay. This country would be infinitely better off with the movie business banished entirely if its success were dependent upon the besmirching of the minds of the millions of boys and girls and the millions of other folks who should know better than let themselves be subjected to such influences.

When one is asked about what is to be done, our answer is that motion pictures are here to stay. They are one of the most

wonderful inventions of modern times, but their use must be elevated and they must be introduced into school and church work where people can see what is greatest and best in an interesting world. Schoolhouses everywhere should be equipped with motion picture machines, and companies should be encouraged in their efforts to put on the market educational and other clean films of all kinds. The development should be in this direction and those who are helping in this cause are doing a great work. The commercial movies must clean up or they will get cleaned up. Lewdness, vulgarity, and indecency on the stage and the screen must go.

HOW SHALL WE BREAK THE DEADLOCK?

(Continued from page 3)

that question for some time. Where is the Houdini to loosen the shackles in the steel chest and set these eager workers free? Who will guide us through the labyrinth of obstacles in which we find ourselves? How shall we untangle the sorry mess and bring to millions of children in America their motion picture birthright on the screen of thousands of schools and churches?



The situation is by no means hopeless. Already the clouds are showing signs of breaking and faint streaks of sunlight are beginning to filter through and touch the hills with hope. Man is ingenious and usually finds his way out of the most absurd and impossible situations. In this instance, it seems to us, the solution of the problem involved lies in intensive cooperative effort honestly and intelligently directed. It means the bringing together of all those seriously interested in the working out of the problems, laying out a definite and well-considered program, engaging in numerous tests and experiments, formulating standards of production and practice, organizing systems of distribution, evolving methods of exhibition, and placing the entire scheme of visualized education on a sound economic basis. Through individual effort little can be accomplished. Through cooperative effort all of the present *impedimenta* can be swept away and the road cleared for future progress.

A few half-hearted attempts at such a cooperative plan have been made but all have ended in failure. Various reasons for such failures might be assigned, but it is certain that the deadlock can be broken only by united effort and skilfully directed team play, free from selfish motives and misguided personal ambitions. Visual education must ultimately triumph; and the goal may be attained within the next few years if cooperative counsel, planning, and organization are ably conducted on a great national scale and in a spirit of mutual helpfulness to this and future generations.

IMPARTIAL INVESTIGATION OF VISUAL AIDS IMPERATIVE

"The Question of Economic Production Is Absolutely Fundamental"
—Ultimate Triumph of Visual Education
Certain

By JOHN J. TIGERT, M. A., LL. D.
United States Commissioner of Education



DR. JOHN JAMES TIGERT, United States Commissioner of Education, was born at Nashville, Tenn., February 11, 1882. Educated in the public schools of Kansas City and Nashville, he graduated from the famous Webb School at Bell Buckle, Tenn., and Vanderbilt University. Dr. Tigert was the first Rhodes scholar from Tennessee matriculated at Oxford University, England, which in 1915 honored him with its M. A. degree. He taught philosophy and psychology at Central College, Fayette, Mo., from 1907 to 1909 and at the University of Kentucky, Lexington, from 1911 to 1917, in the latter year taking the chair of psychology alone. Dr. Tigert is well known as a lecturer and writer, and is the author of "Philosophy of the World War." Kentucky University recently conferred upon him the honorary degree of doctor of laws.

in the little "History of the United States" that I studied—Washington crossing the Delaware amid ice floes, the terrible scene at Valley Forge, the final surrender at Yorktown, and many similar pictures—but I cannot recall today what my teachers or textbooks said about those events. One may be more visually inclined than another but I think that most persons have the same experience that I have described.

Man relies so completely upon his eye that it puzzles and occasionally irritates him to observe other animals which rely more largely upon other senses. We have been provoked at dogs which pursue rabbits by means of smell rather than by means of vision. The rabbit will sometimes double back a hundred yards or more on the trail and pass within a few feet of the pursuing dog. The dog could cut across and save much ground in the chase but he runs steadily down and back up the trail of the rabbit because his pursuit is controlled by his sense of smell and his eye never seems to discover the rabbit until he is practically in contact with it.

DANGERS IN ABSTRACT REASONING ALONE

We have already stated that probably some knowledge is derived from reason, as maintained by Kant and others. The more highly a man is trained to think reflectively, the more he tends to put his attention upon abstractions and overlook the things presented to the senses. Thus, some men become what is commonly called absent-minded. Their attention is turned inward and they do not react intelligently at times to the situations that develop through the eye and other senses. Thus it happens that a very learned man may start a fire out of bric-a-brac or ornaments about the room when coal and wood lie before his eyes on the hearth or do some other inexplicable thing that an ignorant man would be unlikely to do.

Our methods of teaching have greatly accentuated abstract thinking in the past. No one would minimize the value of reasoning on abstract things, but it has its danger in that it tends, when unaccompanied by a corresponding stimulation of the senses, to disassociate one from the world of things which is perceptible to the senses alone.

If our premises be accepted, then it will be admitted by all, I think, that the time has come when we must make a thorough survey of the materials of visual education with the purpose of making our teaching more effective and of securing a better

MAN is preeminently a seeing animal. Sight is the principal avenue of his information. John Milton wrote of the five senses as the "Five Gateways to the Soul." The eye is the greatest of these "Gateways." Thomas Edison, as is said, has estimated that 85 per cent of the sensuous knowledge that we receive comes through the eye, 9 per cent through the ear, and the rest through the other senses—touch, taste, and smell.

If it be true, as John Locke maintained in the "Essay on the Human Understanding" and as many psychologists of the present day maintain, that all knowledge originates in sensation—"Nihil est in intellectu nisi prius in sensu"—and if Mr. Edison's estimate is correct, then it is evident how completely we are dependent upon the eye as the greatest basis of education. Out of each 100 facts we acquire, 85 will come through the eye, 9 will come through the ear, and 6 through the other senses.

It is probable, however, that some information is derived from sources that are not sensuous; reason, intuition, and other processes must be considered. Furthermore, it is quite likely that the proportion of knowledge derived from various sources and senses is not a fixed constant and that the exact ratio, estimated by Mr. Edison, even if approximately correct in its proportions, is not true for all persons and under all conditions. Doubtless, there will be considerable variation with different individuals according to differences in mental types, ages, environment, and other circumstances.

THE EYE MAN'S CHIEF SOURCE OF KNOWLEDGE

Without entering into the hairsplitting analyses of the philosopher and the psychologist, we can readily recognize that the eye man's chief source of knowledge. I have frequently asserted and reiterate it here that, if I had the option of being deprived of my sight and retaining all other forms of sensation or of retaining my sight and being deprived of all other forms of sensation, I would without hesitation retain my vision and sacrifice all other senses. I believe that this would be the choice of every man.

If we turn our minds back to the far-off school days of the past and attempt to recall what we learned, I think that we will agree that, in certain subjects, the material presented in pictures has somehow lingered more persistently than the words of our teachers or our textbooks. For example, I can recall vividly the pictures

balanced type of education. A great deal of visual instruction has long been in vogue. I refer to the use of illustrations, charts, and maps which have been abundantly used in some courses of study. The use of slides, stereoscopes, films, and similar devices is more recent and may be justly regarded as in its incipency. These are materials whose values should be carefully investigated. A great many new devices are being brought into the field at the present time, daylight screens and projectors, projectoscopes for the projection of opaque objects, paper reels, and so forth.

IMPARTIAL INVESTIGATION BADLY NEEDED

Various inventors, commercial producers, and enthusiasts are putting forward the particular thing in which they happen to be interested financially and otherwise. What is badly needed is an impartial study of the various materials in an experimental way in order to determine the comparative value, the most effective organization, and the proper relationship of these materials so as to produce the best results from an educational standpoint. The question of economic production is absolutely fundamental and is perhaps the greatest problem involved but efficiency from the teaching standpoint must not be sacrificed to commercial interest. Because the film has become the basis for one of the largest of present day industries and (as a medium for amusement purposes), a source of great commercial gain, the problem of economic production of films for educational uses is made more difficult.

It required a great deal of thought to produce, develop, and perfect the motion picture for commercial and amusement purposes but it will require still more thought and vastly more investigation and experimentation to discover the best adaptation of materials for educational work. Under what circumstances to use the film, the slide, and the other aids of visual education must be investigated; when such aids should be used in connection with textbooks, with talks by teachers, with discussions by the pupils, for the most satisfactory results, and countless other things, will have to be experimentally determined.

ULTIMATE TRIUMPH OF VISUAL EDUCATION

Of the ultimate value and triumph of visual aids to education I have not the slightest doubt. Imagine, if possible, what a vast difference the motion pictures of historical events, now being enacted, will make to teachers of history in the generations to come. Hundreds of years hence, teachers will be able to show in the schoolroom motion pictures of Woodrow Wilson, Warren G. Harding, and succeeding presidents. If in addition they take in the phonograph and hear these men delivering their epochal addresses, who can estimate the advantage that the child of the future may have over the child of the past in imbibing a real vital contact with and knowledge of the men and events that make history? Imagine, if possible, what it would mean to the teaching of the history of our Civil War period if we could see Abraham Lincoln delivering his immortal speech at Gettysburgh and at the same time hear his words as he actually uttered them. Those events came too early but future generations will not be blinded to the vision of the great history makers of our time nor will their ears be deaf to their living voices.



AN OFFICIAL CRITICISM

The Movie Manager—Good morning, ma'am. I asked you to call because I wanted your opinion on some of my features.

The New Censor—Well, to begin with, your forehead is too low, your eyes are not mates, your nose is too big and bulbous, your mouth is too large and flabby and you've little or no chin. Otherwise they will do very well. Is that all?—*N. Y. Globe.*

300 CHICAGO PUBLIC SCHOOLS TO HAVE MOVIES 50 Now Fully Equipped for Exhibition of Informational and Instructional Reels

CHICAGO is showing its heels to New York so far as motion pictures in the schools are concerned. With the beginning of the new term in the public school system of the West metropolis fifty of the buildings were equipped and ready to show screen informational and instructional films. Eventually, according to Dudley Grant Hays, director of extension work for the Chicago board of education, all of the 300 public schools of the city will be thoroughly equipped to show films, slides, and other visual aids to learning for the benefit of the 440,000 pupils enrolled. Said Mr. Hays:

"Fifty of the newest public school buildings in Chicago are now equipped with machines, operators and fireproof projecting rooms. In a few weeks educational films will show the various processes of plant and animal life, the originals and the stories of all the great masterpieces of art, scenes from foreign countries showing how other nations live, current reviews and the like. In due time, when funds are available, every one of the 300 schools in Chicago will have its motion picture theater. Movies, or visual education, as we call it, is essential to modern instruction. It is a plan that has been thoroughly studied by modern educators and found excellent."

From now on it is hoped to extend the motion picture work in the Chicago public schools until it becomes an integral part of the teaching system and indispensable to the curriculum. Heretofore movies in that city have been used merely as entertainment but now they enter upon the more serious and useful stage. Other American cities have engaged in similar work but few of them with the official sanction and appropriations of the boards of education. Chicago is the first city to do so on a large and important scale. In other cities where official action has been taken there have been handicaps and various obstacles placed in the way of successful operation.

Chicago's board of education has given Director Hays and his associates a free hand in the working out of the visual school and what is more important, ample funds with which to operate. School boards and administrators of many other American cities will watch this experiment carefully and, if it is successful, follow the example. New York should have set the pace, but now must fall in line behind her more progressive and far-seeing sister city of the west.



FIGHTING DISEASE WITH FILMS IN POLAND

EVERY city and town in disease infested Poland will be shown motion pictures showing sanitary ways of living. The American Jewish Relief Committee, of which Louis Marshall is chairman, announces that a staff of expert motion picture men will be employed in this campaign of public health education which will be undertaken at once. Special attention will be paid to the communities in which typhus and tuberculosis are rampant in order that the children may be taught how to help themselves. This project will be under the direction of Dr. Harry Plotkin of New York.

In addition, plans are under way for the erection and maintenance of delousing stations, public bathhouses, sanitary laundries, and other essentials to prevent central Europe, and perhaps the entire world, from passing through the throes of another epidemic similar to influenza.

Henry H. Rosenfelt, national director of the American Jewish relief committee stated that \$2,000,000 of the \$14,000,000 which is to be raised this fall will be set aside for medical relief, of which the motion picture project is a part.

SCHOOL FILMS FOR SIAMESE CHILDREN

The King's Own Student Investigating Visual Education in America
Following The Visit of Prince Songkla

VEN far-away little Siam has read the handwriting on the schoolroom wall, "Teach with movies," and has delegated one of the king's own students, of whom there are at present seven in the country, to look into visual education developed in America, report his findings to his majesty, Rama the Sixth, and advise as to the use of similar methods in Siamese schools.

Nai Prasart Sone Sukhum has been sent by the superintendent of Siamese government students, Phya Medha, of Cambridge, Mass., to join the Society for Visual Education at its headquarters in Chicago and Evanston. His instructions are not only to mark, learn and digest, but to lend a helping hand to cameramen, laboratory workers and office and shipping forces in every way possible in other words, to "learn to do by doing."

Young Mr. Sukhum, whose honorable father is minister of royal government in Bangkok, the capital of Siam, and who has himself been one of the courtiers in the royal palace, is attending school in this country at the king's personal expense. His "major" is motion pictures, with special reference to their educational value.

"We believe in my country, as you do here," said Mr. Sukhum, "that the right way to teach is to use the power to understand that is in the human eye. This is the best way because it is the easiest and the simple way. At the present time, of course, almost nothing is being done with visual education in Siam. In the best place, only a very few private schools in Bangkok and other large cities of the kingdom are supplied with projectors. Also, it would have been difficult to get the right films.

WILL PRODUCE EDUCATIONALS IN SIAM

"That is soon to be changed, however. Before very long we

expect to use the best school films made in America and Europe, and also to produce educational motion pictures of our own. The Prince of Songkla has already secured some American school films, such as reels on the life-cycle of butterflies, an introduction to bacteria, and methods of waste disposal in large cities. The English titles have been sent to the court artist in Siam to be remade in our language."

Mr. Sukhum explained that it was at the suggestion of the king's brother, Prince Songkla, who has studied at various American universities, that he was sent to the society for practical work. Prince Songkla, he stated, emphasized the necessity not only of mastering technical matters like indoor and outdoor photography, microphotography, production of titles, assembly of films and operation of projector, but of learning the psychology of an educational film.

"We know that a real school film is more than just a piece of patchwork," Mr. Sukhum continued. "There should be sound pedagogy behind it. It must be carefully planned, so that it has a close relation to the textbook. That is why I am to study what American pioneers in visual education are doing.

"I am also much interested in the use of slides for teaching. Even now we use them to a fairly large extent in Siam. I like especially the combination projector you are using in your American schools. The device which enables the teacher to show either motion pictures or slides with the same machine, so that she may bring slides into the film showing at any point, is to me very wonderful. It gives the teacher every chance to make a real success of her work in visual education."

Following his practical initiation into the production of school films, Mr. Sukhum is scheduled to undergo a complete technical course at one of the well-known Eastern institutes of photography.

WHEN A DOG SEES HIMSELF ON THE SCREEN

Psychological Reactions of Trumps a Convincing
Demonstration of Movie Realism

BY CLYDE E. ELLIOTT

of Post Pictures Corporation, New York

TRUMPS the wire-haired fox terrier, which appeared in the Post nature pictures *A Tale of A Terrier* and *My Barefoot Boy*, was placed on the floor near the screen when the pictures were projected. In the early scenes of *My Barefoot Boy*, which was run first, the dog and a 12-year-old boy are shown wandering about in the woods and along streams. As Trumps watched the screen and saw himself and his companion, he sat perfectly quiet, with eyes fixed on the fleeting images of the silver feet. The boy was familiar to him and also the scenes. Plainly, he was puzzled.

Then came a scene in which he fights and kills a woodchuck. The woodchuck is his enemy. He has dug several of them out of their holes, and even is shown doing it in this film. So, when the woodchuck entered the scene, Trumps became fully animated, quivering in his whole body. There on the screen he and the woodchuck were fighting. He must have recalled that battle, for he sprang right at the screen and came against it with a bang. He was up against something new now. He tried to bite that part of the screen on which the image of the woodchuck flickered. Finally, he started to paw the spot. Then off the screen jumped

the woodchuck, and Trumps was again mystified. He raced to the side of the room and tried to get behind the screen, believing (as we must suppose) that the 'chuck had gone there. During the remainder of the time the picture was being projected Trumps was busy trying to find his enemy, glancing only now and then up at the screen to see whether the 'chuck had returned to the place where he had just seen him.

In *A Winter's Tale*, the second picture projected, Trumps has a scene in which he appears on an ice-covered walk, wearing a blanket and a pair of leather shoes. In this garb he meets Ruggles, an English bulldog, which seeing Trumps in such a strange get-up backs off from him and runs home. Trumps again had been seated in front of the screen for the showing of this film, and when this particular scene came on he at once recognized Ruggles, running up to the screen and licking the spot where the bull's face appeared.

In another scene Trumps is shown coming down a hill on skis. The skis were small ones, having been made for his use in this picture. When the film was made Trumps had not taken any too kindly to the job of standing on these sticks of wood and coming down a snow-covered hill unassisted. So when the skiing episode was flashed on the sheet, Trumps immediately recognized the skis and undoubtedly recalled his experience, for he backed away from his forward position on the floor and took up another one about ten feet to the rear. He had had enough skiing last winter!

FILMING MOOSE AMID FOREST FIRES

Thrilling Experiences of the Bray Expedition Last Summer in
Northwestern Quebec

SURROUNDED by forest fires along with the moose and deer they had gone into the wilderness to secure motion pictures of, the Bray expedition which left civilization at La Sarre, in Northwestern Quebec, on June 30 last, spent a hotter Fourth of July than any of the party ever cares to experience again. But unlike the balloonists who came to grief last winter in the same district, they had no falling out among themselves, brought their entire outfit back with them, and in addition brought 4,000 feet of exposed film, some of which depicted wild animals in flight from the fires and some showing the animals still unalarmed.

J. R. Bray, president of The Bray Productions, Incorporated, New York, leader of the expedition, who returned to New York on July 10, had previous experience with bad forest fires years ago in northern Michigan, and Edward Cave, of New York, Mr. Bray's director, had encountered them in Ontario. This proved of inestimable value, for the confidence it engendered and the grit of Walter F. Schaefer, the cameraman, on his first trip in the woods, encouraged the halfbreed guides to remain with the party even when the safety of all demanded immediate retreat.

In recounting their experience Mr. Bray laid particular emphasis upon the fact that the expedition was successful. "The *New York Times* report of our experience was contradictory," he said. "It correctly stated that we sent out two separate parties from our base camp to secure photographs of moose, deer and bears, and then said the trip failed because we could not get scenics. We did not go for scenics—we went primarily for moose, and we got them a-plenty. Not only did we get motion pictures of moose which caught them undisturbed by the fire, but we also got them fleeing from it. This was not easy, for at those times we were engaged in the same occupation. As for scenics, we got all the footage we wanted; though we no doubt would have taken more had the smoke not become bad, the lakes and rivers being so remarkably beautiful.

"We went in at La Sarre, going by launch down the Whitefish River to Lake Abitibi, across the east end of the lake, and up the

Abitibi River to the Dancing Portage. That was as far as the launch could go. S. E. Sangster, of Ottawa, who outfitted and provided the launch, canoes and guides, and the privilege of the Messagami hunting and fishing reserve, of which he is the lessee, was along with us and took us from there up the Abitibi and across Lake Duparquet in tow of a motor canoe, to his chateau house on High Cliff Island. There we found the camp in readiness and our guides awaiting us.

TWO MOVIE CAMERAS KEPT BUSY

"We started work with two cameras the evening of our arrival at High Cliff Island, and met with success. Each camera was mounted in two canoes, lashed together as a catamaran, and each cameraman had four paddlers. We found moose along the Smoky River, a winding marshy stream fringed with yellow poplars, on which they feed. Hunting moose with a movie camera is fully as exciting as hunting with a gun. The same care has to be exercised. You have to maintain absolute silence and paddle up-wind, or no moose will be seen, as they smell and hear you before you are aware of their presence and make off into the forest.

"We continued to search the Smoky for moose, and also visited various likely bays of the lake, but required more room to operate both parties to good advantage. I succeeded in getting some excellent film with my camera of Schaefer filming moose, and this was one thing in particular that I wanted. I wished to show the public how our pictures of wild moose and deer were made. Motion pictures of these animals heretofore have not shown the difficulties under which the cameraman must work to secure them.

"We went out for photographs in the morning and evening, as that is when the moose go to the water to feed on the poplars. During the middle of the day we fished and went swimming.

"When we went in to Lake Duparquet there was a good deal of smoke in the country, and the guides said it came from fire



ONE of the two camera parties out for moose on Lake Duparquet, Northwestern Quebec. Note the position of the camera on the two canoes.



A BIG bull moose caught by the movie camera of the Bray expedition on the morning of July 4 last. The champion swimmer of his herd.

on the Ottawa River, over the Height of Land to the southward. We were in the James Bay watershed, twenty-four hours by train northwest of Montreal. There had been a drouth for many weeks and the forest was dry as tinder. The weather was extremely hot and humid, with no wind except a puffy breeze from the south—the hottest summer they could remember up there. The water of the lakes and rivers ordinarily is too cold for enjoyable bathing even in midsummer, but we found it almost lukewarm—too warm for a refreshing drink. This spoiled the bass fishing; they stayed in the deep water and could not be tempted. Pike were caught, both wall-eyed and the great northern species, but they did not bite freely.

“The weather continued the same and Mr. Sangster was fearful of the fires to the southward getting into his reserve. It was decided to move camp to Lake Dasserat, about fourteen miles farther south, a better district for moose, in the hope that the game would be found as yet undisturbed. This we did, going up the Kanasula River.

“We camped at Pine Point, on one of the many beautiful rocky islands in Lake Dasserat. The weather continued unchanged and we suffered a good deal of discomfort, not only from the heat and lack of cold drinking water—there are extremely few springs up there—but also from mosquitoes, black flies, and deer flies.

“We found abundant signs of moose around Lake Dasserat, in a small adjoining lake, and in the Dasserat River, which empties into Lake Labyrinth, and secured a lot of good film. But the fires to the south of us were so threatening that it became necessary to hasten our work. This led up to a daring plan, which fortunately worked out safely but gave me a great deal of anxiety.

GOT CLOSE-UPS OF FIRES AND GAME

“Mr. Cave, an experienced woodsman who had hunted big game from coast to coast and for many years had been editor of leading sporting magazines, wished to get closer to the fires, to study the situation with regard to the actions of the game of the region in danger, and if possible to get photographs of them showing to what extent they were disturbed by an approaching forest fire. Mr. Sangster wished to get nearer the fires to see if they were encroaching on his reserve.

“I consented to the trip, and they went off to the southward, taking Schaefer and his camera, the two best guides, and a camp outfit. That was early on the afternoon of July 3.

“The rest of us at Pine Point devoted the afternoon to hunting moose to film, but with only moderate success, due no doubt to their being nervous because of the increasing amount of smoke. As the day advanced it became more still and sultry and at supper-time the smoke was so thick it was not possible to see the nearest island, less than 200 yards away in the lake. After supper we all paddled out on the lake to get away from the mosquitoes and try to get a breath of breeze. We stayed there till midnight, and watched the flush on the sky to the southward. Needless to say, we all fervently hoped for a north wind and rain.

“In the morning the smoke was not quite so bad and the puffy breeze seemed to have worked around a little to the westward. I took my camera and with Mr. Peck and two guides went up to the Dasserat River to try for more moose photographs. But as we traveled westward and the sky cleared we saw there was a big fire seemingly to the westward of Lake Labyrinth. It actually was to the north of the lake, but this altered the situation very little. If the wind should freshen this fire might sweep across

east to Lake Dasserat and then on around to the north of it, cutting off our entire party from the Kanasula River. That was disturbing, and as we had already secured so many good film shots at moose we made a short morning of it and returned to camp.

FIRE SOUNDED LIKE HEAVY WIND

“I wanted to send two of the guides south with a canoe to warn the others, but they were confident that the Couchai brothers would persuade Sangster and our men to return. We could see there was another big fire much nearer to the southward than there had been any indication of previously, and thought this surely would send the men back northward. Towards supper-time this fire could be heard, sounding like a heavy wind far away in the forest.

“We prepared to move camp, and then hung around watching and waiting. The men did not return and the smoke to the south continued very dense, with big pillars piling up into the sky. After supper the south breeze freshened and swung a little to the west. Then a thunderstorm loomed up to the northward and for a time we were confident the wind would change and wind and rain would throw the fires back upon themselves. The wind did haul around to the west and it freshened considerably, but not much rain fell. We did not go to bed, and at midnight were rewarded for our vigil by the return of the absent ones, all safe. They had luckily turned back in time to beat the fire in a race which none of them ever will forget, and reassured us immediate danger was past, thanks to the wind having shifted and then died out.

“On their way down the lake on the afternoon of July 3 they had made a stalk upon red deer and a cow-moose, securing good film shots at both. Thus encouraged they made camp on an island about a half mile from the mouth of the Montbray River, and planned to ascend the river in the morning. As they had gone down the lake approaching the fires they had seen that much of the smoke was coming from beyond the hills which form the Height of Land dividing the James Bay and Ottawa River watersheds. There was a big fire to the southwest, on the northern slopes of the hills south and east of the location of Lake Labyrinth, but this did not seem to be traveling at more than moderate speed and seemed to be moving eastward. Good views of the hills were to be had from their camp and they believed the fire had not as yet entered the reserve.

CAMERA CAUGHT BULL MOOSE AT BREAKFAST

“In the morning before 5 o'clock one of the guides reported there was a moose in the bay opposite the camp to the eastward. Everybody hustled out, in dead silence, of course, and soon the chase was on. The animal was a young bull, and when he found he was pursued was far out in the shallow bay, getting his breakfast. He put for shore as fast as he could, but long before he got there the canoes were beside him, with the camera recording his efforts to get away. It was a dandy run, one of the most exciting of the trip, and had it been desired the young bull could have been roped or ridden while he swam; but an animal scared in such a manner may run itself to death in the woods and of course we did not want that.

“With their enthusiasm aroused they set off after breakfast to paddle up the Montbray River, to the north and east. It was a big day for films—no such luck had been encountered before. Moose after moose was seen, and some fine photographic opportunities taken advantage of. One splendid bull with

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MAKING MOVIES PAY IN YOUR CHURCH

Practical Advice from a Pastor Who Has Done it Successfully

BY REV. F. B. McALLISTER

Pastor First Baptist Church, New Castle, Pa.*

SO YOU use a movie in your church—tell me about it!" This is only the introduction to a host of effluent and gar- rulous questions about the how and what of the whole sub- ject of the motion picture machine in the church.

Small but efficient machines of the portable variety are appear- ing on the market in great numbers while churches are purchas- ing them in every community. There are, however, thousands of ministers and laymen who are holding back from purchasing a machine, not because they have scruples, but because they just don't know about the many details that naturally arise when the consideration of the purchase of one of these machines becomes so close a reality that they are visualizing their names on the small dotted line at the bottom of a cinema contract.

"Well, can we get the kind of films we desire? Does the machine really show as good a picture as the ones in the movie theater? Are the machines complicated? Are they dangerous and would we have trouble with the insurance companies if we introduced a machine? How is it possible to finance it so as to make it self supporting?"

These are but a few of the questions that have been put to us since we have purchased a cinema and the answering them with a bit of encouragement has been the cause of a large number of hesitators introducing into their institutions one of these vital assets in social, mental and spiritual development.

Having these questions, and the natural feeling that such a large investment might turn out to be a poor speculation, in mind, and not desiring to boost any make of machine, although I think we have the best on the market, I am going to set down a few parhelion experiences we have gleaned during the past year we have had the cinema.

Of course, there will be some who will object to the introduc- tion of a machine, but with its coming and the results in evidence of its value, this opposition soon vanishes and real enthusiasm for the possibilities of the new department is evoked.

EQUIPMENT AND FILMS

In procuring a machine we secured one that was of the port- able variety. It can be taken down in two minutes and can be stored in a suit case. It is wise when purchasing a machine to get a good silver screen. This type of a reflector makes the lines very sharp. In fact, it is one of the best screens made and will last as long as the machine, if proper care is taken. Some think that they will economize by merely using a canvas. The canvas will only produce a fair picture and will prove a disappointment.

The matter of purchasing films has been the question that seriously puzzles the great majority. This too is the most simple. Not only adequate films can be secured at near-by distributing stations, but the company with whom you deal is anxious to secure any film you may desire. You will have a library of hundreds of films to select from. Some companies are striving to serve the churches and high schools in every particular and they are

succeeding. Yes, you can have the films you want, and most generally, when you want them. Catalogs are placed in the hands of the customers and arranged in such a way that the user can easily determine the nature of the film secured.

Rental charges are very reasonable. An entire evening's pro- gram, with the best reels, can be put on for a few dollars.

HOW TO MAKE THE MOVIES SELF-SUPPORTING

To make the machine self supporting has been to some a ser- ious problem, but many churches are meeting this issue nicely. Various plans are in execution. The charging plan, that is, hav- ing an admission fee of a few pennies, is largely used. Some institutions have a free entertainment one night, then, with a longer program another evening, charge a small sum to cover expenses. Most churches finally come to the bi-yearly-concert plan. That is, twice a year put on a grand concert with the best local talent obtainable and at the conclusion have a special feature with the cinema. A heavy charge can be made for this and the concert can be made so attractive that it will draw large numbers and through this plan enough money can be made to run the movie free for the next six months. This plan is heartily recommended. Frequently the church school uses the cinema as a means to draw the children out on Sunday by giving them a ticket on Sunday for attendance which admits them to the cinema- concert the following week.

The work of the cinema is considerable and should be depart- mentalized. At least two persons should be broken in to not only run the machine but also care for it, for it should be carefully oiled every time it is used. An older man should be chosen to be the superintendent of the cinema and he should have assistants. This head should always be notified when the machine is to be used and be there himself to run it or have one of his assistants. In his hands should be placed the catalog and he should become a guiding influence in the selection of the films. One of the assistants should be made the treasurer and this detailing of the work of the machine and its use will take much responsibility from the pastor's hands.

The machines are not complicated. Any one with a mechan- ical mind can learn to operate a cinema in a short while—then all that is needed is practice and the matter of changing the reels and oiling is negligible.

GOOD PROJECTOR ALL-IMPORTANT

If a good machine is secured there need be no doubt as to the nature of the picture. They will show up well and prove as good as the machines at the better movie theaters.

The matter of showing the pictures on Sunday is one for the individual church to decide. We never use our machine on Sun- day, but some churches do in our community, and, they say, to good effect.

The first cost of the machine is rather troublesome, but after

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* *The Expositor.*

HOME MOVIES

HOME MOVIES TWENTY YEARS FROM NOW

Wonderful Things Will Be Seen on the Screen and an Evening
at Home Will Be Like a Visit to Fairyland

By DOLPH EASTMAN

IT is New Year's Eve, 1941. A group of well-dressed men, women, and children is gathered in the large library-living room of Mr. and Mrs. Middleclass, in Scarsdale, New York. The affable host and hostess invite their guests to be seated. The lights are dimmed. The sudden silence is broken only by the crackling of pine logs in the great open fireplace and the muffled titter of a child.

At one end of the long room a marvelous thing is happening. Out of the white screen, out of the very wall, the smiling host himself has stepped and is now beaming upon them and talking to them. Instinctively the guests turn to see if Mr. Middleclass is not seated in the chair which he occupied but a second before and, sure enough, he is still sitting there, smiling at his double and at the discomfiture of his friends. It is a neat little practical joke and a jolly way to begin the festivities of the evening.

Is the talking image in front of them so real, so human, then? Indeed it is. Twenty years ago, when talking pictures first became commercially practicable, folks never dreamed that such marvels as this would some day greet their eyes and ears. For there is their friend and host to the life, telling them a funny story and promising them a dandy evening. He is lifesize; his hair, skin, clothes, necktie, everything about him is precisely the color in which he appears in actual life; his head, body, arms, and legs stand forth in high relief with deep spaces around and behind him; and for all the world, if you were there as a guest, you would swear it was the gentleman himself.

Then another wonderful thing occurs, on the heels of the other. Mrs. Middleclass bows and smiles to her guests, and begins to sing. There is no mistake about it, for the lady herself is seated in the front row beside her husband and is just as critical of her double as he was of his. A woman friend leans forward and whispers to her, "How well you sing tonight! In honor of the New Year, I suppose?" It was an aria from one of the favorite operas and Mrs. Middleclass has a charming voice and knows how to use it.

The room rocks with applause when the screen-light and the sounds die out together. The room-lights are turned on, as a signal for a brief intermission, and everybody looks in the direction of the hosts. Surely man's inventive genius cannot go much farther than this, for there they sit, side by side, the living incarnation of what has just appeared to them on the screen. Even the delicate gray of Mrs. Middleclass' pearl necklace and the indefinable ecru of her lace scarf are there as the picture reproduced it with flattering fidelity. Some one asks her to stand up and sing; laughingly she obliges. She gives them a stanza of the same song they had heard. There is not the difference of a timbre. More applause—and the laughter of amazement.

Again the lights are dimmed, and upon the screen appears a glorious moonlit scene in Venice, in full color, the smoothly gliding gondolas and launches seeming to shoot right out of the wall over the heads of the spectators. One unconsciously ducks one's head to avoid the bump, or feels one's clothes to see how

much water has splashed on them. Such is the reality of this moving illusion! Then a gaily painted and decorated barge swings down the canal, with two lovers seated amid the cushions, the young man thumping a mandolin and singing sweetly, the maiden smiling and trailing her dimpled hand over the side of the barge. The music and the song float over the waters of the canal, and the soft pat and paddle of the oars are distinctly heard.

There is a momentary shift, and a feature photoplay in natural colors begins. The characters walk into the scene and out of it just as naturally as a human being does in everyday life. And there is nothing unnatural about the way they talk, play games, sing and play musical instruments; about the color of their hair, eyes, skin, garments, or the color of their animals, gardens, trees, furniture, foods, jewels, and other animate and inanimate objects. In every scene there is depth, reality, life itself. Two decades ago everything was flat and unreal in a sense; now nothing is left to the imagination, just as one sees all when gazing over a landscape. Even the distant whinny of a colt or the far-off buzz of an airplane does not escape.

The lights once more, while the hidden operator makes changes and rests. All the guests are afire with enthusiasm. Could anything be more wonderful? Mr. Middleclass begs patience; the treat of the evening is still to come. While refreshments are served the curiosity of the guests reaches fever heat.

Then the dimming again, and the marvel of marvels emerges from darkness and fades into light. Why, what is this? An entire act from Carmen, you say, with big Metropolitan Opera House singers in the cast? Perfectly stunning! And how they do sing! Those marvelous voices under exquisite control; that bewitching Carmen, blowing rings with her cigarette; the blending of warm Spanish colors; the depths, and the distances, and the heights; the crowds, the clouds, the vivid reality of it all. "I never saw or heard anything like that at the Metropolitan," said one opera devotee.

Finally, a bright wholesome domestic comedy, full of witty chatter, barking dogs, pretty dresses, and gorgeous sunrises and sunsets. A plump pink baby's laughter; a cat's plaintive meow; small boys and girls playing in the orchard, the voices of each and all plainly audible.

Then the little Middleclass baby flashes on the screen. Gaily he cries "Happy New Year!" The men glance at their watches; the women and the children gather round the men, and embrace them. It is midnight.

It is January first, 1942.

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191 Montague Street, Brooklyn, N. Y.



REVIEWS OF FILMS



BY MABEL G. FOSTER

TWO SHORT FILMS OF PURPOSE

ALL too rare are film stories that carry a definite message without losing it in a labyrinth of "punch," "local color" and other desirable but often distracting factors of movie construction. The eager outlook for such stories, especially when presented in tabloid form, is rewarded in the cases of the following subjects.

The V That Vanished, from the pen of Holman Day and filmed in the great forests of Maine, introduces a new arrival in the lumber camp: Jim, a quiet unresponsive sort of fellow, whose taciturn ways make him disliked by the lumber jacks and especially by Sprague who has come to clear squatters off a little V-shaped piece of clearing in the forest.

Jim is a bookish sort of person who earnestly studies a volume entitled "Charity" although he is somewhat sceptical as to whether any genuine charity is practised. He becomes interested in a little school teacher who is engaged in the up-hill task of awakening to self-respect the squatters on the V-shaped clearing where her school is located.

When Sprague gives her and the squatters thirty days to get off the land, Jim takes their part; at first because he admires the pluck of the little school teacher; and later through an awakening sense of justice. His stand angers Sprague and the lumber-jacks who retaliate by electing him mayor of the settlement with an accompanying hazing which lays him up for some days. It is during this period that he begins to learn what true charity is: not an eleemosynary exercise, but an outpouring of genuine feeling from the heart, of sacrifice, and of helpfulness. The despised squatters offer him every attention in their power; the children bring their pet chickens to make him broth; the school teacher acts as nurse.

Upon his recovery he starts in to prove himself the mayor, indeed. He conducts a clean-up campaign, and aids the men in conserving their lumber and working their sawmill. His loyalty to their cause awakens a responsive loyalty. The women are also aroused to their duties and responsibilities under the little school teacher's guidance. Housewifely arts flourish. The lumber crew has given the squatters a certain length of time to retire from the "V". When the thirty days of grace are up and Sprague and his henchmen arrive to take possession of the land, they find they have a prosperous, self-respecting community to deal with; and furthermore they are informed that the unpopular "mayor" is none other than the new president of the lumber company who, upon assuming his duties, has taken his own way of finding out existing conditions in the lumber regions under his control.

In addition to the entertainment qualities of this picture it offers excellent dramatic relief on programs dealing constructively with the subject of neglected rural groups. Viewed from a little different angle *The V That Vanished* will correlate excellently with other material stressing the true character of Charity—that love which seeketh not her own and endureth all things. There is a brief scene which it may perhaps be well to cut: A man walks across a vegetable garden and the hero, after ordering him to keep off, knocks him down.

Another two-reel picture with a message is *The Home-Keeping of Jim*, a study in domestic unrest and a logical cure therefor.

Jim, a hard-working and naturally home-loving man, has made up his mind to run away from home. It is not that he has outside interests, nor is he the type of man who is prone to shirk family responsibilities. Jim is worn out by the continual fretting and nagging of his wife and the increasing insubordination of his children. He wants peace. He visions himself walking along shady country roads, fishing in picturesque streams, laboring with workers in hay-harvest fields. That is what he wants: the big outdoors, and peace. He promises himself he will leave home on a certain date. Before that time he yields to his wife's sharp-tongued impertunity and mends a broken sofa. Before the work is done Jim has discovered a disreputable young fellow is trying to "keep company" with his daughter. He decides he must postpone his departure till he had straightened out that matter. Meanwhile he will use leisure moments to repair the fence. After the pickets are set, it becomes glaringly evident that the fence must be painted. Date after postponed date for the contemplated get-away passes. The newly-painted fence makes the house look shabby. That must be painted too.

Of course Jim never leaves home. The whole family joins in painting

the house. His wife, who has softened as she sees her husband's growing interest in his home and the welfare of his family, begins to do her share by improving her personal appearance and treating the children more gently. The daughter finds her "sporty" admirer uninteresting. The son begins to plan going to work to earn pretty clothes for his mother.

Thus through constructive thought and act a domestic tragedy is averted and a unity of interest centering in the home is established in this average American family. This film bears an obvious message which can be stressed from a variety of angles on both Sunday and week-night programs.

The V That Vanished. 2 reels. Pathé.
The Home-Keeping of Jim. 2 reels. Community Motion Picture Service, 46 West 24th Street, New York.



COMEDY INTERLUDE

VERY simple are these three little comedies, but refreshingly free from various types of material which has come to be characteristic of certain comedy films. These pictures will serve excellently as concluding numbers on purely recreational programs, the first-mentioned being especially useful as an all-round entertainer. Each is one reel in length and is distributed by the Educational Film Exchanges, Inc.

Rocking The Boat. Uncle Jim, the sea captain, was coming to visit. Bent upon making him feel at home, the Newlyweds trained their maid and butler in the gentle art of dancing the hornpipe and put their little home in the hands of carpenters and ship chandlers. In the resulting nautical mis-en-scene, the young couple and their disgusted house servants all arrayed in yachting togs awaited the arrival of the sea-faring man. When he came he arose nobly to the occasion—up to a certain point. A clean, rollicking comedy.

The Convenient Husband. After the elopement the young husband found a way of being near his bride by taking the place of a newly-hired butler in his father-in-law's house. By way of disguise he assumed burnsidies which would not stay in place. Sometimes they were burnsidies, sometimes eyebrows, and sometime moustaches. Their antics came near wrecking the happiness of the bride's family, since each member saw the hirsute decorations in a different capacity and quarrelled about it. After many amusing misadventures, the nervous butler-bridegroom was caught with smooth face—and recognized. Father-in-law was really a good sort, saw the humorous side of the affair, and welcomed the new son to his hearth and home. In some cases it may be considered wiser to use this picture for adult groups only because of the elopement. Cut scenes of French chef with knife.

Spooners. Auntie, whose ancestors, it is learned from a subtitle, were deck hands on the Mayflower, did not believe the young aristocrat her niece met at the polo game would wed said niece if he thought she was a housemaid. The girl, confident that her hero's protestations of affection were sincere, consented to put him to the test by assuming the character of housemaid in Auntie's home. As a result the young couple worked at cross-purposes for some time, to Auntie's infinite delight. The confusion and innocent mirth were prolonged by numerous complications, including the unconscious pocketing of some spoons when Auntie discovered the young aristocrat helping the maid wash dishes. Finally the young lover's constancy convinced Auntie that he loved the girl for herself alone. General recreational use, except where there is objection to card-playing.

"ONE A MINUTE"

LINCOLN was Jimmy Knight's ideal, and the drug store magnate's daughter admired him for it. Although not indicated, it would seem that his creed included Lincoln's famous epigram regarding fooling all the people some of the time. He certainly did remember Barnum's famous statement regarding the frequent birth of foolish persons and he acted thereon.

When Jimmy arrived in his home town to conduct the drug store of his late father, he found it facing failure because a famous drug store magnate was opening a new store directly across the street. Knowing that the village people were devoted to the consumption of every new patent medicine that came on the market and remembering his father worked for years on a panacea for all ills, Jimmy compounded an evil-tasting but harmless mixture which he announced as a universal cure, and gave away sample doses at the very hour the drug store magnate's new store opened.

No one could be more astonished than Jimmy when instantaneous "cures" followed. The new drug store proved a failure and Jimmy's business boomed. In vain the drug store magnate tried to put him out of business. The "cures" went on.

Finally the magnate had Jimmy tried for violation of the Food and Drug Law. Analysis proved the ingredients of the panacea to be without curative properties and matters looked dark for Jimmy. He claimed, however, that there was a fifth and unknown ingredient in the compound upon which the cures depended. The nature of this ingredient he declined to reveal, and the case seemed going against him; when suddenly the judge succumbed to illness. Jimmy was on the spot with his panacea, and, the "cure" being performed before their very eyes, the jury could but pronounce the young druggist "not guilty."

The magnate yielded as gracefully as he could and, recognizing Jimmy as a man who had beaten him at his own game, accepted him as a prospective son-in-law. One question, however, he insisted must be answered first: What is the fifth ingredient in the panacea? "Faith" announced Jimmy, blandly, adding that the people were cured because they believed in the curative powers of the other ingredients, namely, powdered ginger, charcoal, pepsin, and fuller's earth.

Sometimes important lessons are presented under the guise of fun. Such is the case in this picture which takes its place as a comedy, yet with more than a touch of the message carried so finely in *The Miracle Man* and *The Faith Healer*. Donald MacLean plays the part of Jimmy Knight and is efficiently supported by an adequate cast.

The following subtitles may well be eliminated: In part 1, "I have discovered the formula among my father's old papers;," in part 2, "Damn it, sir;," in part 4, "Don't be an ass."

One a Minute. 5 reels. Famous Players-Lasky.



"DIXIE"

THE difficult problem of adequately filming the history of a famous song has been solved with a notable degree of success in the case of *Dixie*, recently released.

The wandering life of Daniel Emmet and his fellow-minstrels is visualized as the singers warm themselves by their wayside fire on one of those cool mornings in a northern autumn which make them long to be in Dixie. Later, in New York, when the manager of Mechanics' Hall commissions Emmet to compose a new song and walkaround, over the week end, the memories of that longing to be in Dixie comes back to him, and he takes it as the subject of his new song.

The picture visualizes his moment of inspiration and the successful rendition of the now famous song. The producer has been exceptionally successful in keeping plenty of movement in the sequences of the story and the scenes of the minstrels singing the song on the Mechanics' Hall stage are sufficiently varied by means of the walkaround to minimize the effect produced by attempting to screen a soundless song. This picture may well find a place on a wide variety of programs, especially those screened "in the land of cotton."

Dixie. 1 reel. Educational Film Exchanges, Inc.

"THE MAN WHO"

UNDERNEATH the light, gay spirit of a little love story which on the surface is much like hundreds of other screen stories there runs a serious vein of pure gold in *The Man Who* which was made into a movie by Arthur Zellner from a story in the *Saturday Evening Post* by Lloyd Osborne, stepson of Robert Louis Stevenson. And you do not have to dig very deep to find the precious metal. The lesson of individual leadership and helpfulness to humanity, which Bedford Mills (Bert Lytell) imparts by walking barefoot on Fifth Avenue, New York, in order to force down shoe prices, is one sorely needed in a day of mob action and class consciousness. The fact that this humanitarian deed is prompted by the taunt of Mills's sweetheart that he would have to do something big and heroic to win her does not minimize the value of the deed or the wholesomeness of the message.

Bedford Mills, wounded in the Argonne, met Helen Jessop when her aristocratic father, St. John Jessop, was giving a do-something-for-the-poor-boys party at his New York home. Beddy, overcome with music and ice cream, fainted, and Helen gave him first aid treatment so prettily that Beddy fell in love. But Helen was not for a bank clerk; she wanted a Man Who.



BEDDY, out for a stroll on Fifth Avenue, barefoot, meets a lady friend. An amusing episode in "The Man Who."

Faultlessly dressed for an afternoon call, but without any shoes or socks, he went for a stroll on Fifth Avenue, resolving to be "The Man Who Broke the Shoe Trust." Crowds followed him and the police arrested him for indecent exposure. "I can't afford to buy shoes," Beddy explained to the judge. "I'm going barefoot until the price comes down. Profiteering has to stop!" He was congratulated for performing a public service. And the public responded with quick enthusiasm to his scheme. All over the country people resolved to follow his example. Whole schools voted to go barefoot. On the East Side of New York people were mobbed for wearing shoes.

Beddy was a hero to his followers, a sensation to the daily press which ran his picture and lengthy accounts of his exploits in entering the most fashionable places barefoot, and an object of scorn to Helen Jessop who wrote him, because of his notoriety, never to try to see her again. But to Mary Turner, who had a studio in the apartment house where Beddy lived, the shoeless wonder was a big lovable boy who needed someone to take care of him. Barefoot herself, Mary went with him protectively on his Fifth Avenue expeditions. A common cause threw them into each other's arms and they found being in each other's arms so pleasant that they decided to get married—only. . . .

"I can't marry you, Beddy," she explained, "until you know the girl I really am. 'Papa is the shoe trust,' she whispered. But papa forgave Beddy and the shoe trust not only reduced prices but kept them down.

Three vital ideas are called forth by this film—the principle of live and let live; the age-old truth that happiness is found in doing things for others; and the big thought that someone has to take the lead and crush profiteering and social injustice and it might as well be you.

A few cuts are suggested: Parts one and four, scenes of women smoking; part three, the subtitle reading "Glory be, etc."; part six, the subtitle, "What the devil?"

"THE DANGER THAT NEVER SLEEPS"

CHILDREN are always interested in fire, but the National Board of Fire Underwriters think that they can also be interested in fire prevention and trained to recognize and when possible remove fire hazards in the home. With this thought in view 750,000 copies of a pamphlet "Safeguarding The Home Against Fire" has been printed and distributed. October 9, 1921, fiftieth anniversary of the great Chicago fire, will be observed as National Fire Prevention Day.

In anticipation of the safety campaign a one reel motion picture entitled *The Danger That Never Sleeps* will be released October 1. It is an appeal to the children of the United States to assist in the work of fire prevention. The film includes a foreword from John Kenlon, chief of New York's Fire Department.



THE Boy and Girl, when they are shown the dangerous condition of the cellar, at once start to clean. From "The Danger That Never Sleeps."

The story is based upon "Safeguarding The Home Against Fire," and in the film the boy and girl figures upon the cover of the pamphlet come to life and are seen walking home from school. They stop to look at a billboard upon which is a large poster showing Columbia looking aghast at the destruction of property by fire wrought by Carelessness, a menacing cowed figure holding a torch in each skeleton hand.

The children approach the billboard and while they are examining it and noting the total five-year loss cited, of \$1,416,375,000, they are surprised to see the figure of Columbia come to life and address them. Stepping from the billboard, Columbia calls the children's attention to the figure of Carelessness, whereupon Carelessness takes life, amid clouds of smoke, and approaches the children in a threatening attitude.

Columbia is more than a match for him, however, and drives him back with her upraised sword, on which is the word Carefulness. Carelessness disappears. Columbia then speaks, saying:

"Remember, children, that most of our fires are caused by Carelessness, and that only Carefulness will conquer him."

Columbia then sends the children on their way, promising to visit them later at their home and show the real meaning of fire prevention.

In the scene which follows, the children are discovered studying at a table in the parlor of their home, and a moment later Columbia appears in the doorway. The children rush to greet her. Taking a seat at the table, Columbia picks up a copy of "Safeguarding the Home Against Fire," which the children have brought home from school, and tells them of some of the serious fires that have occurred. While she is explaining, views of the Atlanta conflagration, the Triangle Shirt Waist Fire and the Collinwood school ruins are shown. Following this, Columbia draws a diagram illustrating the number of \$5,000 homes that could have been built with the \$1,416,375,000 wasted by fire.

In order to drive home her lessons, Columbia rises to look for hazards existing in the children's home and immediately notices a tall, topheavy, glass lamp upon a small table between the windows. While she is talking about the lamp, the cowed figure of Carelessness is seen appearing at the window and reaching in toward the lamp.

Columbia observes Carelessness, and says: "There stands America's great enemy. He would like to kill you and destroy your home, but you can banish him by doing exactly as I say."

She tells the boy to remove the unstable glass lamp and to get a safe,

metal one, which he does, and also closes the window, whereupon she says: "Now you see, that lamp will not tip over and the curtain can not catch fire."

When the boy puts the safe lamp upon the table, Carelessness disappears.

Columbia then takes the children with her to the cellar, where she finds dangerous conditions of rubbish, a wooden barrel badly charred by hot ashes, and a smoke-pipe too close to the ceiling beams. The boy and girl hurriedly clean up the cellar, after which the boy nails a piece of asbestos board over the smoke-pipe, and replaces the wooden ash barrel with one of metal.

While the boy is busily at work, the little girl goes upstairs and discovers a number of dangerous conditions which she now recognizes as hazards, such as a can of kerosene standing near the stove, an electric iron left in contact and burning the ironing board, a handful of matches left scattered carelessly upon the table, and a bottle of gasoline upon her mother's dresser. The little girl removes the can of kerosene from in front of the stove, disconnects the electric iron at the socket, places the matches in a china receptacle, out of the reach of small children, and banishes the bottle of gasoline from the house. Thus, she plays her part in safeguarding her home.

Columbia joins the children in the yard back of their house, and they are surprised to see the figure of Carelessness walking toward them, but Columbia says:

"No wonder Carelessness feels at home in this yard, filled with all these weeds and rubbish." She promises them that, if they will clean up, she will banish Carelessness. They promise, and Columbia with a stroke of her sword of Carefulness destroys Carelessness, who vanishes in a puff of smoke.

Returning to the parlor of the children's home. Columbia says: "The future of our country depends upon you, children; will you enter my service as Knights of Carefulness?"

The children nod assent, and kneel, while they repeat the following pledge:

"I pledge myself to good citizenship as a Knight of Carefulness, first, by safeguarding others; second, by learning to recognize and correct dangerous conditions in my own home; third, by pointing out dangerous conditions in my own city; and fourth, by helping to teach others to make Carefulness a habit."

When the children repeat the oath, Columbia touches them lightly with her sword, and they thus become Knights of Carefulness.

This practical lesson in fire prevention is distributed by the Universal Film Exchanges, Inc., and was produced by the Eastern Film Corporation for the National Board of Fire Underwriters.

"THE HIGH ROAD"

THE High Road is a three-reel human narrative made to illustrate as well as expound an ideal of individual and social health. That health is a mental and spiritual quality as well as a bodily condition, that it is a positive pos-



KNEELING before Columbia, the children solemnly pledge themselves and are dubbed "Knights of Carefulness." From "The Danger That Never Sleeps."

session of vitality, enthusiasm, and love of life instead of mere absence of disease, is the theme of the drama. The story is typical of small towns and cities anywhere in the United States. It is a true picture of conditions only too familiar to social students.

Sheraton, a mythical community, is so dull for the young folks that they run largely to automobile rides at night unchaperoned, and at other hours the poolrooms do a large and uncensored business. Re-

sources for recreation and study are wholly lacking.

Edith Steel, a girl in her teens, returns to Sheraton after two years' residence in a large city. Seeking opportunity there, she has found herself in the multitude of right activities open to a girl. The awakening has come with the Health Inventory, a bodily appraisal that also included a revelation of her capabilities and opportunities. A marked transformation had taken place and she comes back to Sheraton vigorous, graceful, and resourceful, filled with dreams to continue the active life she has learned to appreciate.

But her hope and resourcefulness are severely taxed by the old home town. While she was going ahead it had stood still. Her closest girl friend is still the dawdling, anemic, frivolous, parasitic young person of earlier days. A younger sister, however, has not had time to be spoiled and in her Edith finds an ally.

Edith's fighting spirit is aroused by the social inertia she encounters and she sets about to stir things up. She starts simply, with a revival of tennis; organizes hikes for the younger girls and through the awakened interest of Lloyd Nicholls, whose college sociology is meeting the acid test in the factory once owned by Edith's father, she gets a clubhouse for the girls at the factory.

The older women become interested in Edith and she is asked to address the woman's club and tell them about the health examination she had in the city. She succeeds in convincing the club members that Sheraton should have a Health Week. Eventually the announcement is made that the Health Education Unit of the Y. W. C. A. will demonstrate its idea of health and make physical examinations of the young women of Sheraton. The picturization of the examination is a valuable lesson to all growing boys and girls as it teaches correct breathing, posture, and selection of the proper type of shoes.

Men and women begin to see how far short the town has been from supplying its own social needs. It begins to organize; community spirit is aroused; and Edith takes the lead in the new activities. Her girl chum at last sees the light and the way is opened for a different future.

This is shown in a curtain call to Sheraton five years later. A brief birdseye view of the awakened town is made and the central characters, typifying the town itself, are found living on a new and happier basis, with the Health Ideal firmly established as a personal and a community possession; while Edith is happily married to Lloyd Nicholls who assisted her in arousing this community spirit in the citizens of Sheraton.

These are the ideals maintained by the newly organized Woman's Foundation for Health, an amalgamation of sixteen leading organizations of women in the United States. The plan was formulated by the Bureau of Social Education, Y. W. C. A., that is doing the actual work of the organization and distributing this unusual three reel educational picture which was produced by Carlyle Ellis, New York.



RECENT PATHE REVIEWS

FISHING for porpoise with Lord Waldorf Astor off the Isle of Bimini, near Key West, is the outstanding feature of *Pathe Review No. 119*. "The Little City of Dreams" is the Capitol Travelaugh. Cartoonist Hy Mayer employing his famous fade-in gives a humorous and satirical touch to scenes in Greenwich Village, New York's Bohemia. "Dancing, alias Hard Work" is a slow-motion study of a difficult trespichorean feat, in which the esthetic dancer performs his gliding movements with the nerve and finish of a trained athlete. "Where William Tell Made His Mark" shows views of Aلدorf, home of the immortal Swiss patriot, and of mountain-bordered Lake Lucerne.

Pathe Review No. 120 includes one of the notable "Masters of American Art" series now being brought out by Pathé. This number presents the sculptor Robert Aitken, noted for his execution of coins and medals, at work in his studio. "The Hidden Creature of The Sea" shows unusual views taken under ocean of those living creatures which look more like plants than animals. The Venus Girdle, the Cydippe, Sea-Anemones, and Actiniaria are among those shown. "A Corking Story" outlines the life of corks, from the trees in Spain and Portugal to their finished state. "The Cliff Road of Switzerland," in color, pictures the Axenstrasse, or shore road skirting Lake Lucerne. A slow-motion study brings out the fact of how slow the eye actually is in grasping swift action.

Pathe Review No. 121 begins with an Irish jig danced by the well-known vaudeville actor, Pat Rooney. Following this are a slow-motion demonstration of cowboy "stunts" with the lariat; a revue of the fashionable dogs of Paris led by their stylishly-dressed owners; beautiful views in natural color of Venetian canals; and a Hy Mayer Capitol Travelaugh entitled "Day Dreams."

Lovers of bird dogs will enjoy the "field trial" in which some famous canines, the finest of their breed, illustrate their remarkable team work in locating game, pointing, and backing each other. This is the leading feature of *Pathe Review No. 122*.

Pathe Review No. 122 (released September 25). "The Open Door In Morocco" shows the bizarre and picturesque sheets of Fez, in natural colors. "The Passing of Fifth Avenue" deals with the migration of former dwellers on the Avenue to Sutton Place on the Upper East Side. "Men In The Making," a remarkable picture in slow motion gives opportunity to study the technique of trained athletes, two hundred strong.

MISCELLANEOUS SHORT SUBJECTS

FOR the chicken raiser both actual and potential *Something To Crow About* offers practical information. Management of incubators, separation of pedigreed varieties, trap nests and band-numbers for laying tests, best foods, how to eliminate parasites, and other informative material on up-to-date chicken-raising combine to make this reel valuable to the actual and interesting to the theoretical chicken-farmer.

Giants Of Industry does not refer to the men who furnish the *raison d'etre* of the Stock Exchange and Wall Street, but to the quiet and industrious ants that are seen carrying on their intelligent, constructive lives through the first half of the film. The second half of this reel, in sharp contrast to the first, deals with the destructive career of the house fly.

The Cruise to Vera Cruz pictures a voyage aboard an American ship from New York to the palm-shaded streets of the "City of The True Cross." The shots include a brief view of the harbor of Havana and forms an interesting introduction to any proposed screen study of Mexico.

Boro-Bodor And The Bromo. This picture features the colossal carved pyramid on the island of Java known as the Boro-Bodor. The name means "Shrine of Many Buddhas" and the pyramid is completely covered with fantastic Buddhist carvings in high relief. The reel is completed by views of the Bromo, an active volcanic crater within a greater and practically extinct crater. This is one of the great natural wonders of Java.

A particularly beautiful Bruce scenic entitled *By The Side of The Road* takes the spectator on a motor trip through picturesque rural England. Quaint thatched houses amidst hedgerows and beside romantic rivers are seen; gypsy camps and grassy expanses which, because of centuries of cultivation and careful tree-planting, seem more like parks than hay fields. Visits to Shakespeare's village and the picturesque Welsh country are also made.

Something To Crow About. 1 reel. Fitzpatrick and McElroy (Ford).

Giants of Industry. 1 reel. Kinet.

The Cruise To Vera Cruz. 1 reel. Famous-Burton Holmes.

Boro-Bodor and The Bromo. 1 reel. Famous-Burton Holmes.

By the Side of the Road. 1 reel. Educational.



"SCOTLAND YARD 1921"

THIS six-reel film shows the multifarious activities of the Metropolitan Police of London, and begins with the historical "Charley" of a hundred years ago going in detail through the headquarters of Scotland Yard and introducing the various leading officials, including the "Big Four" of the Detective Division. Illuminating pictures show how the police warned the London public of coming air-raids, and the apparatus which distributes messages simultaneously throughout their area. The Lost Property Office has sentimental interest to many, while the actual trial of car drivers and conductors represent practical ideas. The photographs of the Criminal Record Office operations should be interesting to the student of criminology as depicting the methods of identification by photographic and finger-print records, and here some sensational relics are shown.

But the film does not neglect the human side, for the policeman is seen in his home life, at his evening "hops," and also guarding various public institutions, as well as dealing with mobs. Recruiting methods of the police are shown, both the educational and medical examinations being presented, physical training and self-defence methods, as well as the training observed in helping policemen to track down "wanted" men.

The East End police surveillance includes the East End markets, Petticoat Lane, Doggie Row, and Chinatown. The mounted police is seen in training, jumping, parading in columns, and rehearsing for ceremonial processions.

The Prince of Wales watches the march past of ex-service men, and talks with war heroes. The duties performed by the Women Patrol and the River Police are not neglected, the latter pictures giving glimpses of how they watch over the 36-mile stretch from Teddington to Dartford, and deal with the prevention of smuggling and drifting barges.

Scotland Yard 1921. Distributed by Film Booking Offices, London, England. 6 reels.



MAKING MOVIES PAY IN YOUR CHURCH

(Continued from page 10)

a personal subscription has been made, and an appeal is always good for half the cost of the machine in cash, the concert-movie plan will most generally clean up the rest. All movie companies will sell their machine on the installment plan and liberal allowances are happily made.

Do the folks come out to the weekly movie-concerts? It has to be seen to be believed, perhaps, but in this case seeing is believing and the value of the cinema is unlimited. But it was not the purpose of this paper to touch on the values, merely the mechanics of the new department. The movie can be used to good effect both in the city and country and will solve many problems in both places.



Covering Industrial Motion Pictures of Educational Value Edited by LEONA BLOCK

FILM AIDS COAL CONSERVATION

By C. J. STOVER

Secretary Pipe and Boiler Manufacturers' Association

HOW coal bills can be reduced by the proper insulation of boiler and pipes is convincingly demonstrated in *A Dollar Saved Is a Dollar Earned*. In the opening scene, the sitting room of the Norman home, Mrs. Norman asks her husband about the book he is reading.

"It's a very interesting book on coal mining," he replies. "You know, Gertrude, that it took nature thousands of years to make a ton of coal, yet in many American homes several tons of this precious fuel are wasted every winter."

Mrs. Norman wants to know how nature made the coal and her husband proceeds to tell her in animated drawings. Huge trees and abundant vegetation cover the earth and prehistoric animals forage for food. A great storm sweeps the trees to the ground. The vegetation goes through a state of decomposition and carbonization which after thousands of years develops into coal.

Reading from the book, Mr. Norman tells his wife that with the perfection of the steam engine and boiler the uses of coal became so varied and general that engineers turned their attention to the conservation of heat by the use of a non-conductor. Mrs. Norman, weary of the subject, suggests that they phone the Browns to come over for a game of cards. The scene flashes to the interior of the Brown home. Brown is trying to read the evening paper and his wife trying to play the piano, but although both are dressed warm the house is too cold for reading or piano playing with pleasure.

The Browns eagerly accept the invitation, being glad to get out of the cold house. Before leaving Brown goes to the basement to fire up the furnace.

"It's warm down in the basement, but up here it's as cold as a refrigerator," says Brown as they are putting on their wraps.

"I'm glad you phoned," says Brown as he shakes hands with Norman. "Our house is as cold as a barn although I have spent a fortune on coal. How do you keep your house so warm?"

"Come down into the basement with me and I'll show you," explains Norman who shows Brown that he has the same make of boiler and burns the same quality of coal as his friend.

"The secret of the whole thing lies right here," explains Norman, calling Brown's attention to the insulation covering of the pipes and boiler.

After the game of cards, Mrs. Norman serves tea. Over the teapot she places a tea cozy which her husband points out as a good example of heat conservation. Norman goes on to explain that there are 14,000 heat units in one pound of coal and that the whole problem is to release these heat units where they are needed. His explanation is shown in an animated drawing.

The pile of burning coal dissolves into a covered boiler which in turn fades into the interior of the boiler firebox showing a myriad of heat units dancing in the fire. The heat units try to escape through the boiler into the basement, but they bump their heads on the insulation covering and fall back into the fire. Then the heat units dance their way upward through the pipes. Many of them try to escape from the pipes, but meet the same covering obstacle. They cannot get out so they proceed upward and find their way into the radiator. When they try to escape from the radiator, they are successful. They swarm over the room and keep the thermometer at the desired 68 deg. or above.

"But over at your house, Brown, these heat units escape into your basement and most of them never reach the rooms where you need them," said Norman.

Then appears on the screen an animated drawing which shows in contrast the heat units inside the Brown furnace firebox. The heat units dive right through the uncovered boiler and scamper about the basement. A number of the heat units dive through the covers of the fruit jars and cause the fruit to spoil.

Mr. Brown is so impressed with his neighbor's explanation of the heat units and their conservation by insulation that he exclaims: "The first thing in the morning I shall arrange to have our boiler and pipes covered."

The final scene of the picture shows the interior of the Brown living room sometime later. The Browns are perfectly comfortable, having had insulation covering installed on their pipe and boiler.

The picture was produced by Rothacker Film Manufacturing Company for the pipe and boiler manufacturers of the United States and is distributed by the United States Bureau of Mines and the Y. M. C. A.

FILMS SCREENED AT CHEMICAL EXPOSITION

THE Seventh National Exposition of Chemical Industries was held in New York the week of September 12. Motion pictures were part of each day's program. The films exhibited were: *Story of Abrasives*, 4 reels, Carborundum Co.; *Saving Wasted Millions Through Material-Handling Equipment*, 2 reels, Economy Engineering Co.; *Story of Sulphur*, 2 reels, Texas Gulf Sulphur Co.; *Du Pont Dyes*, 2 reels, Du Pont de Nemours & Co.; *Making Soap*, 1 reel, Baumer Films; *Manufacture of Sausage*, 2 reels, Armour & Co.; *The Making of Oleomargarine*, 1 reel, Armour & Co.; *The Electric Heart*, 1 reel, Baumer Films; *Manufacture of Glass*, 3 reels, Corning Glass Co.; *Making White Lead*, 2 reels, National Lead Company; *Making of Varnish*, 1 reel, Murphy Varnish Co.; *Making of Paint and Varnish*, 2 reels, Sherwin-Williams Co.; *Making Paint*, 1 reel, Lowe Bros.; *Making Paint*, 1 reel, Mathews & Co.; *Making Varnish*, 1 reel, Taylor Tregent & Co.; *Conserving Coal-Pipe and Boiler Insulation*, 1 reel, Magnesia Association; *Modern By-Product Coking*, 2 reels, The Koppers Co.; *Rock Drilling*, 4 reels, Sullivan Machinery Co.; *Armco Ingot Iron*, 3 reels, American Rolling Mill Co.; *Hollow Building Tile*, 2 reels, American Ceramic Society; *Manufacture of Newsprint Paper*, 5 reels, Spanish River Pulp and Paper Mills; *Extraction of Potash Salts and Refining Potassium Chloride*, 2 reels (Société Commerciale des potasses d'Alsace).

The following subjects loaned by the United States Bureau of Mines were shown: *Iron Mining Operations*, 4 reels; *Transportation and Storage of Iron Ore*, 1 reel; *Story of Asbestos*, 4 reels; *Dredging Anthracite Coal*, 1 reel; *Mine Explosion and Rescue*, 1 reel; *Manufacture of Portland Cement*, 2 reels; *Dynamite*, 1 reel; *Exterminate the Mosquito*, 1 reel; *The Cost of Careless Firing*, 2 reels; *Getting the Most Out Of Coal*, 1 reel; *Mining Magnetic Iron Ore*, 2 reels.



SEVEN REELER ON STUDEBAKER CAR

A SEVEN reel film showing the manufacture of the Studebaker Light Six is exhibited by Studebaker agents in theaters, clubs, and dealers' salesrooms.

The picture is in some ways more interesting than an actual trip through the factory, because many details and operations which escape the eye on such a journey are caught by the camera and emphasized. An educational advantage of this film is that it shows the manufacture and assembly of each individual unit in continuity. For example, in the making of the crankshaft each step is pictured, from the forging operations down to the complete machining of this important unit. The same applies to the camshaft, motor, body and other parts.

A feature of the big plant is the arrangement made for lifting and placing the motors and various parts while being worked upon. Through a system of carriers and cranes it is never necessary for any of the heavy parts to be lifted by hand and the employes are thus saved strength for their careful tasks.

Many other interesting features are shown in the picture, giving the spectator an idea of the condition of the workers and the general spirit prevailing in the big Studebaker factory.



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"SHOES OF SERVICE"

FOR the thousands of miners throughout the coal districts who find the specially designed waterproof miner pac a necessary part of their working equipment, there are probably few who have more than the vaguest idea of how the manufacturer takes the crude rubber, and, with the aid of stout cotton fabrics, fashions these long-wearing rubber shoes.

In a three-reel film entitled *Shoes of Service* every step in the production of the well-known "Ace-Hi" Pac, made by the Converse Rubber Shoe Company, is illustrated in detail.

The film shows the method of obtaining the latex from rubber trees and the subsequent processes of solidifying the "milk" into biscuits of crude rubber. After showing a birdseye view of the Converse plant at Malden, Mass., the picture visualizes the preliminary stages through which the crude material passes—the soaking, crushing, washing, and drying of the raw rubber by powerful machines. There are several scenes of the laboratory where scientific tests are applied to incoming raw materials.

In the factory the crude rubber starts on its way through the various manufacturing stages. Large batches of rubber and chemicals are kneaded together between heated steel rolls until thoroughly mixed. The resulting putty-like mass is then rolled into sheets of varying thicknesses, from which are cut the different parts used in the construction of pacs, heavy boots or light rubbers. The shoe is then assembled, part by part, and if it is a light rubber, is dipped in varnish to give it the familiar shiny appearance when finished. The racks of foot-wear are then sent to the vulcanizing room where they are hardened, or "cured" by heating.

After showing the processes used in making arctics, tennis shoes, and other rubber products, the manufacture of the miners' "Ace-Hi" Pac is depicted. Emphasis is given to the thick sole, which is built up, or "laminated" by rolling together several layers of thinner rubber, a process that not only adds to the wearing power of the rubber, but which prevents the forming of air bubbles or "blisters" when the shoe is cured.

The picture ends with scenes in a mine where the Ace-Hi pacs are shown giving practical service. The film was produced by Rothacker, Chicago.



KAHLER SHOE FILM INSTRUCTIVE

WHILE the one-reel picture produced by William J. Ganz Co. for the Lounsbury-Soule Co., New York, featuring the Kahler Shoe for Women, is primarily intended for advertising purposes, the stress laid by illustration and text on the anatomical phase of correct shoe making gives it decided value.

A brief introduction, pleasantly acted by two young women and a child in an outdoor setting, leads to a classroom lecture on the anatomy of the foot, the part played by the bones of the arch in supporting the weight of the body, and the necessity of avoiding strained muscles and fallen arches by keeping the foot in correct alignment with the body. The Kahler shoe, which has a straight inner line, is shown to do this. X-ray pictures of feet in correct and incorrect shoes further illustrate the point.

The remainder of the reel is occupied with the manufacture of the Kahler shoe, emphasis being placed on the cardinal points: the straight inner line, depressions in the last for the ball and heel, the arch-supporting stitched webbing, the steel shank support, and the waterproof cork gum filling.

The pictures are clear, with many close-ups and no waste footage in long shots and superfluous material. Especial pains have evidently been taken to make the captions informationally valuable and easily understood. The continuity is credited to Clara de Lissa Berg.

U. S. MINES BUREAU BUILDING UP FILM LIBRARY

THE United States Bureau of Mines announces that two educational motion pictures illustrative of the mineral industry have recently been completed. The first of these, the story of abrasives, shows the generation of power at Niagara Falls, its utilization for the production of carborundum (silicide of carbon), and aloxite (aluminum sesquioxide), and finally the numerous interesting and important industrial operations that are performed with the aid of the abrasives thus manufactured.

The story of rock drilling shows the use of modern types of rock drill, not only for shaft-sinking and underground operations, but also for quarrying and the cutting of the new hydro-electric power canal to connect Lake Erie with Lake Ontario.

The bureau is building up the world's largest library of mining and metallurgical educational films. The intention is to film every branch of the American mining industry in such detail that technical universities can procure pictures that will visualize any subject which the students are studying from their books.

M. F. Leopold, safety engineer of the bureau, said at a recent meeting that 84 per cent of American universities are provided with equipment for picture projection. Thirty-seven of the states have well organized societies for the promotion of visual education, and through these organizations the bureau's educational pictures are being distributed to the lower grade schools as well as the colleges.



PLANTS AND PRODUCTS OF THE CORNING GLASS WORKS

GLASS blowing and glass molding provoke an undying interest for the uninitiated. This curiosity finds satisfaction in the three reel motion picture produced for the Corning Glass Company. In viewing the film one is impressed with the amount of hard labor employed in the glass industry, as each article is made individually.

Electric light bulbs are blown both by man power and machinery. Intricate machines blow and mold in one process bulbs for electric lights. The entire manufacturing process is visualized, which includes the "hand blown" globe as you see the glass blower dip up the "gather" on the tube and blow it into the desired shape and size of the incandescent lamp.

Making fine glass tubing used in laboratories and clinical supplies is particularly interesting as the glass blowers are so expert that they can blow long fine tubes many feet in length and the diameter of the tube never varies. Battery jars, chemical glassware, and red globes used for railroad lanterns are shown in process of manufacture.

Cooking utensils known as Pyrex glass are seen molded and tested. When finished they must withstand the test of great heat, ice water plunge, and finally are dropped from a height of six feet into a wire basket, to insure their indestructibility before they are ready for the market.

Perhaps the most fascinating part of the film shows the blowing and hand molding of vases and baskets decorated with leaves and fruit of colored glass, the wizardlike hands of the workman producing artistic pieces of glass which are used in home decoration.

The picture was produced by Eugene Roder for interplant use, to show to employees the productions of the various departments of the Corning Glass Works; therefore there are few explanatory titles. It is intensely interesting and, when edited and titled for non-theatrical distribution, will have great educational value. It was part of the motion picture program of the recent Exposition of Chemical Industry in New York and received very favorable comment.

FLASHES ON THE WORLD'S SCREEN

A SERIES of films picturing the economic history of the United States, made by the Society for Visual Education, is being used in Oklahoma schools, churches, and Y. M. C. A.'s. The series includes pictures and diagrams illustrating the development of canals, railroad systems, and steamboat lines and emphasizes the influence which these facilities have had on the development of the country. With equal clearness is set forth the manner in which transportation facilities have influenced the trend of migration throughout the nation's life.

Dr. Russell H. Conwell, the famous clergyman and lecturer of Philadelphia recently arranged for the production of a photoplay, called "Johnny Ring and the Captain's Sword," a story of a boy ridiculed by his captain for his practice of saying his evening prayers. The whole story is taken out of a Civil War setting, in which Dr. Conwell himself appears as a star. This is said to be the first time in which a well-known clergyman has seriously entered the film field as an actor. The picture is ready for distribution to the churches and is being booked for religious showings. Dr. Conwell has organized a company to handle its distribution.

Motion pictures illustrating southern Idaho industries, agriculture, commercial progress, educational advantages and power resources were screened recently for Oregon Short Line Officials. The Minidoka diverting dam, with connecting electric plant, and the irrigation canals, with redeemed country below the ditches, were of special interest, as was the showing of agricultural operations conducted with labor saving machinery, and the operation of entire establishments with electricity. Views of the more prominent municipal centers in southern Idaho were also shown.

The city of Napavine, Wash., has its own movie show. The school board had shipped on approval a complete projection outfit, and a picture program has been arranged for.

Pathé is issuing a series of screen studies, designed to be educational entertainment. The first seven subjects announced are "Athletic Movements," employing slow motion; "Yosemite, the Valley of Enchantment," by the Pathé color process; "Felling Forest Giants," "Br'er Rabbit and His Pals," "Animal Camouflage," "Birds of Prey" and "Molluscs."

President Harding is a movie fan who enjoys the better type of photoplay. "The Birthplace of Christianity," a seven-reel motion picture tour of the Holy Land, and "The Rider of the King Log" were shown recently in the East Room of the White House to President and Mrs. Harding and their invited guests. The President also saw "Wet Gold," the Williamson underseas picture, at Senator Knox's country home.

Motion pictures and photographs used by the Detroit police department in safety educational work are being employed by automobile clubs and school boards in many states, George A. Walters, deputy police commissioner, said recently. At present the Chicago board of education is using "Hurry Slowly."

Five communities around Montrose, Colorado, are being reached regularly by Rev. E. J. Davis, extension secretary. Besides gospel services, a community program is given at each place every two weeks in co-operation with the local parent-teacher association, the Grange, farm bureau, or other organization. A portable projector furnishes motion pictures and local talent provides the rest of the program.

Trinity Episcopal Church Sunday School, Victoria, Texas, is learning its lessons Sundays from the motion picture screen. The topics of the lessons are taught by means of suitable films selected by the rector.

Microscopic views of a piece of metal actually falling were shown in motion pictures and explained by Professor H. F. Moore of the University of Illinois, who spoke on "The Fatigue of Metals," at the recent meeting of engineers in Davenport, Iowa. The pictures, which were reviewed in this magazine in 1919, were taken at the university under the direction of Professor Moore, and represent an unusual undertaking. Professor Moore used both film and slide in showing how metal can fail, the motion picture indicating a piece of metal in the process of cracking and deteriorating.

"Alaska to Labrador" was the movie lecture given by L. O. Armstrong of Washington, D. C., at a recent meeting of the Chamber of Commerce, Watertown, N. Y. The lecturer has explored all sections of this continent during the past forty years.

The senior class of the Olympia, Wash., High School presented to the institution as a memorial a Simplex motion picture projector. The five-reel baseball picture "The Pinch Hitter," with Charles Ray, was shown on the new machine.

Graduates in public health nursing from the University of California, at a Red Cross conference in San Francisco, discussed the themes of "An Equal Chance" and "Every Woman's Problem" after seeing these two films at the meeting.

Pathé's "Behold the Man" was the first picture shown on the new projection machine of the First Presbyterian Church, Helena, Mont. There were four showings, on Saturday and Sunday.

The county board of health, Quitman, Ga., has purchased a DeVry portable projector for the use of Health Commissioner Fort in his better health campaign. The electric current will be supplied by automobile batteries. Government films will be shown.

At the annual meeting and dinner of the Insurance Club of Chicago, Colonel T. A. Siqueland, manager foreign department State Bank of Chicago, lectured on "Side Lights on the German Military and Naval Intelligence System." Colonel Siqueland, with motion pictures, described the sinking of vessels by German submarines; the details from the time ships were sighted until they sink beneath the waters are vividly depicted. This film, the first of its kind shown outside of Germany, was brought to the United States by Colonel Siqueland. He was chief intelligence officer in northern Europe for the United States army, stationed at Copenhagen as military attaché.

The Baptist Church of Eaton Rapids, Mich., is the first local church to give motion picture shows and charge admission. The Baptists recently gave "Paul Revere" and "Vanity Fair." The admission charged was fifteen cents.

"Keep 'Em Smiling," the recreational film distributed by Community Service, Inc., New York, was shown recently in the picture theaters of Paris, Ky.

"The Stream of Life," distributed in the Middle West by New Era Films, Chicago, was shown recently at Fourth Presbyterian Church, Garret Biblical Institute, and before the union ministers meeting under the auspices of the Chicago church federation.

First Methodist Church, Schenectady, N. Y., Rev. Dr. Philip L. Frick, pastor, is using films on Sunday nights as part of the church service.

The Women's Auxiliary of the District Dental Society, St. Paul, Minn., gave a movie show at the Park Theater, that city, the proceeds to be devoted to the work of the dental clinic in the schools.

The money raised at the senior play of the graduating class of the Butte, Mont., High School was used for the purchase of a portable motion picture machine.

A combination movie and slide projector is used by the Salvation Army in Kenosha County, Wisconsin, to visualize the welfare work of the organization in that state and other welfare activities.

"The Mill on the Floss," pictured from George Eliot's novel, was recently shown to the students of Milwaukee Normal School.

Mrs. Florence Slown Hyde of Chicago screened four reels on the lawn of the Presbyterian church at Heyworth, Ill., and spoke on "Making Americans." The pictures show living conditions and Americanization activities in one of Chicago's most congested sections. This film was also seen in the Presbyterian church Danvers, Ill., and other towns in that state. Mrs. Hyde is the field secretary of Olivet Institute, the largest Protestant social settlement and community service church in that city.

During the month of July the DeKalb County, Georgia, Board of Health showed a three-reel picture in all militia districts of the county for the prevention of infectious diseases. The picture shows the methods employed in making various biological products used in the prevention and curative treatment of diphtheria, typhoid fever, and smallpox.

A film showing the method of growing tobacco under shade in the Connecticut valley and a talk by Prof. James Johnson were on the program of the recent meeting of the Wisconsin Tobacco Marketing Association at Madison, Wis.

E. C. Knapp, general secretary of The Inland Empire Sunday School Association, writes this magazine as follows: "We have used motion pictures in both our Seattle and Spokane vacation schools with good success. Last year, instead of darkening our room which somewhat interferes with the ventilation, we made arrangements with a theater to have the children march over to the theater for two or three reels at 10 a. m. This did not interfere with their shows which began at 11 a. m."

Through the courtesy of Dr. Frances Sage Bradley in charge of the Child Welfare Special, films on public health were shown at local theaters in Conway, Ark., as a follow-up to the work done there by Dr. Bradley and her corps of assistants.

Free movies were presented for the benefit of the children of Brenham, Texas, and their elders, on the high school campus, under auspices of the United Home Missionary Society. The principal production was "Palestine," with an accompanying explanatory lecture by Rev. I. L. Jenkins, pastor of the Christian Church. "Our Children" was shown another week.

Mary Pickford's "Pollyanna" is to be the first picture shown at the Shakespeare Memorial Theater, situated in Shakespeare's own garden at Stratford-on-Avon, when this theater follows the lead of so many others and is converted into a movie house.

THE TEKNAGRAPH AS A VISUAL TEACHER

By J. MILNOR DOREY

(Conclusion)

THESE highly developed instructional films, combining actual motion picture photography and animated technical drawings, of course must be specially produced. For educators the best procedure toward obtaining them seems to be for them to work out among themselves, in association, with the benefit of the educational motion picture engineer's knowledge in consultation, some agreement for the production first of all of those films for which the common need is greatest, for classroom instruction. At the present time, outside those which the Bray people have produced for the government, they have made quite a number of excellent ones for industrial concerns. These,

however, though having good educational value are of course chiefly intended for propaganda and therefore unsuited to replace the textbook in actual classroom instruction. A sharp distinction should be made; for it is not in the line of good development of visual instruction to employ film for this use which, though excellent for propaganda, may fall far short of filling the exact purpose striven for, especially when the desired end can be obtained.

PRINTS NOW AVAILABLE

Prints from the kind of films which have been referred to are not yet available for the use of educators, except only temporarily and

through the courtesy of governmental departments or industrial concerns. There is another class and this is the one which for the present must meet most of the demand for educational prints. Fortunately the films of this class can be used to good advantage and in many cases will go far in paving the way for the adoption of the advanced educational film for regular use in the classroom.

For a considerable time a number of motion picture producers have been turning out short educational reels for theatrical releases, some of them scientific. Heretofore the demand for non-theatrical exhibitors has not been sufficient to encourage the making of films for them

one, but happily we are now coming into a different time. To the credit of the motion picture industry this is due very largely to its own aggressive development rather than to its activity among non-theatrical exhibitors in working up public interest in the motion picture lyceum.

The Bray collection of educational pictographs consists of short films; most of them are from a quarter to half a reel in length, and sections of prints to fill one or more reels can be made and the reels rented at a reasonable cost. There are good selections on geology, zoology, sociology, psychology, hygiene, agriculture, horticulture, arts and crafts, domestic economy, and so on. Actual photography is generously used and there is some splendid microscopic work in the collection. In addition other subjects, such as sports, or cartoon comics, may be combined with them for the purpose of making up a program. Educators handicapped by the difficulties of taking classes afield will realize the advantage of being able to throw on the screen actual photography studies from which all loss of time and test of patience have been eliminated. For example, what a satisfaction to show a bee at its work so that the entire class can watch, and then to follow this with a teknograph showing the hidden interior of the hive, and the anatomy of the bee itself, not as a diagram, but in lifelike animation.

How Is It Done?

The making of an animated technical drawing would itself make a subject of great interest. The inventive ability and resourcefulness that are demanded of the teknograph engineer could be shown to be extraordinary. In watching the projection of such a film few persons can imagine how laboriously it was produced. Take once again, for example, the Norfolk engine picture, much of which is devoted to showing the interior of this gasoline engine during operation. The spectator sees the gasoline flowing into the carburetor, sees it sprayed and mixed with air to form vapor, sees this vapor or gas pass first into the crank-case of the engine, sees it there compressed and partly expelled, partly sucked, through a bypass into the engine cylinder or combustion chamber, sees it there compressed and exploded, and sees it scoured out into the exhaust pipe. This is no animated diagram; the gas has the appearance of a perceptible vapor—looks like smoke or steam. The gasoline flows like gasoline. How is it done?

Take simply the movement of the vapor—never mind the simultaneous movement of the engine piston, connecting rod and crank-shaft, flash of the electric spark, and movement of the gasoline. Just forget also that all this movement is shown, not only in a single cylinder but in the usual marine motor multiples, and share the teknograph man's relief in not being required simultaneously to show movement of valves, since the Norfolk is a so-called valveless engine. How is that vapor made to flow through its devious course in synchronization with the movement of the piston, in an engine half of which is cut away to show what goes on inside? Remember, it looks like smoke.

In making wash drawings smoke or vapor can be remarkably well simulated by use of

the airbrush. Very well, the airbrush was used here. Now, in order to animate this teknograph vapor so realistically, how many different progressive airbrush cut-out drawings did the illustrators have to make? How did they make them in their proper sequence so as to show exactly the right progress of movement? I do not know. But the size of the task of this one detail alone will be understood when the principle of using these pictures is explained.

If I remember correctly, this is a four-reel film, or about 4,000 feet long. The movement of the gas is shown in a total length of at least several hundred feet, exclusive of titles. There are 16 frames to the foot, or 8,000 in 500 feet of film. To project smoothly instead of jerkily, as of course has to be done here to simulate reality, in animated technical drawings involves the use of a different drawing for nearly every frame, say not more than every other one, and the number of course depends upon the speed of the movement to be shown.

Now before starting to compute, please remember two things: First, that it has been stated that upwards of 1,000 drawings were made for this four-reel film, and next, that it does not take a gasoline engine long to turn over, after which it simply turns over again in exactly the same way. So you see producing those vapor drawings perhaps was actually not a much greater task than photographing them.

As I have suggested, the motion picture engineer has his work cut out for him anyhow, in one way or another. And it is only through the experience of himself and others trained for the work, gained in producing the films for which a demand has been found, that he now is able to produce the kind of educational films we have all been waiting for—films for actual classroom instruction. With him it has been all in the day's work, but he has brought great aid to visual instruction, for which he now seems about to be rewarded by a corresponding increase in the demand for his services.

FILMING MOOSE AMID FOREST FIRES (Continued from page 9)

a mighty spread of horns was stalked and photographed before he knew it, and then filmed as he discovered the intruders and majestically took deliberate leave, as if uncertain or disdainful of danger.

"They stopped for lunch and then continued on, always looking for another moose around the next bend or in the next small lake. The return trip in the late afternoon and the long northern evening would reward them with many more thrilling stalks and run up the cameraman's footage of exposed film. The farther they went the better the photography conditions were, because they were going away from the fires. They probably forgot all about the fires, as a matter of fact, being so interested in their hunt for more and more moose pictures.

NEW FIRE DANGERS ARISE

"When they turned around for the return trip, Ernest Couchai, the head guide, did not like the looks of things. They all could see a great cloud of smoke ascending to the southwest and it seemed to be much closer than the fire of yesterday had been. Evidently a new fire had started in the reserve, near the

south shore of Lake Dasserat. They hurried on down the river and began to realize they had come many miles. The smoke increased, and finally the fire could be heard, at a distance of about two miles. Fortunately the wind was light, the same puffy breeze we had most of the time.

"The guides wanted to separate the two canoes, which were lashed together as a catamaran, but Cave and Schaefer wanted to keep the motion picture camera set up, in the hope of filming animals fleeing from the fire. But in the time that the guides would allow this

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Frames, Changeable Letter
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Portable Screens
Projection Room, Ideal
Projection Room, Ventilation
Rheostats
Safety Fusible Links
Seats, Theatre
Shutters, Port
Signs, Admission
Slide Carrying Cases
Slides, Standard Gold Typewriter
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Storages Boxes, Film
Theatre Tickets
"2 Series Arc" Motor Generator
Universal Camera, The

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there were few really good opportunities for pictures. Once a cow moose was heard coming to the river, grunting to her calf to follow her. They filmed her as she swam the river, but the calf had dropped behind and when it saw the canoes dodged back into the woods until they got by, then followed.

By this time the men could see the fire in the woods on both sides of the river; but fortunately this was scattered, being started here and there by embers from the main fire far to the southwest. They separated the canoes, and as now and then a spruce tree on the river bank could be seen to burst into flame, and the heat and smoke were getting worse, they soaked their clothing in the river and covered their faces with wet handkerchiefs. Then they ran for it. I guess there were times when they found it pretty hot, for the river averaged only about 100 feet wide. An hour later and they might have had to turn back up the Montbray and portage overland next day through the forest to Lake Dasserat. But they got out to the lake without even a singe, and by that time the northwest wind and the shower stopped the fire's advance. Had the same wind blown from the south they could not have come out to the lake, or might have been caught in the river between two fires.

"Actually, the big fire which they had seen to the southwest of Lake Dasserat had not entered the reserve. The fire they encountered on the river was one of the numerous small ones which were started by embers carried from this big fire when the wind freshened and swung to the west. Fortunately this wind died down at sunset and the showers that followed probably put out many of the small fires.

"They ate their supper on their island in the lake, then broke camp, and started out in the dark and the smoke to return to our camp at Pine Point. Of course they could not tell how much fire there was in the reserve and it was not until the day following and the smoke lifted considerably that we were able to see that the only big fires were the two around Labyrinth Lake.

"How the Couchai brothers could find their way among all those islands in the dark and the smoke is past my understanding. But most of the guides have remarkable qualifications as woodsmen and could hear or see a moose in the water at unbelievable distances.

GOT ALL THE MOOSE FILMS THEY WANTED

"We now had all the moose pictures we wanted, so decided to rest up for a day and then pull out. David McKenzie, the Hudson's Bay Company factor at Abitibi Post, with an Indian canoe man and a man Sangster had left in charge of the launch, came in looking for us, after themselves having for a time been lost in the smoke. The surface of Lake Dasserat was black with burnt debris from the fires, the spruce needles and burnt deciduous leaves forming a scum. This light stuff is carried high in the air by the heat of the fire, and if there is a wind it then travels for miles. It is the bits of bark and small sticks which continue to burn that start other fires.

"On our return down the Kanasula River we got more pictures of moose, and found them seemingly as undisturbed as if there were no

fires at all. A lone fire ranger passed us, on his way to find out what he could see of the fires so as to report them. Up in that vast country, when a big fire gets headway, that is about all they can do, and they reserve their fire-fighting forces to protecting cut pulp wood, mills, settler homes and towns.

"When we left Lake Abitibi, on the trip out, we ran into fire on both sides of the Whitefish River. This fire had gotten out of hand and was threatening a sawmill and the homes of some settlers, but it could not get much worse than it was, for the district had been pretty well chopped over. Nevertheless, it made a mighty hot fire in some places, and we had to hold to the middle of the river and cover our faces with wet handkerchiefs.

"Of course this was but one of the experiences a motion picture man has to expect, and in fact often deliberately undertakes, in the course of his work. To get good close-to-nature educational film it is necessary to take things as they come. Plans must be made months in advance and long distances traveled, and when it comes to the show-down men are required who have had experience and will stick. I am glad to say we had that kind in our party, and although the going was rough some of the time, the work hard, and the weather abominable, there wasn't a quitter in the bunch and we came back with the goods."

Educational films were shown once a week during the past summer session of the University of Michigan, at Ann Arbor, Mich.

For teaching anatomy a British surgeon has designed motion picture films showing the operation of bones in a human skeleton and muscular and abdominal reflexes.

The fish hatchery at Paris, Mich., was filmed recently and the entire process, from egg to grown trout, was embraced in the pictures.

The school auditorium of Ardmore, Okla., and several other Oklahoma schools have recently installed motion picture equipment.

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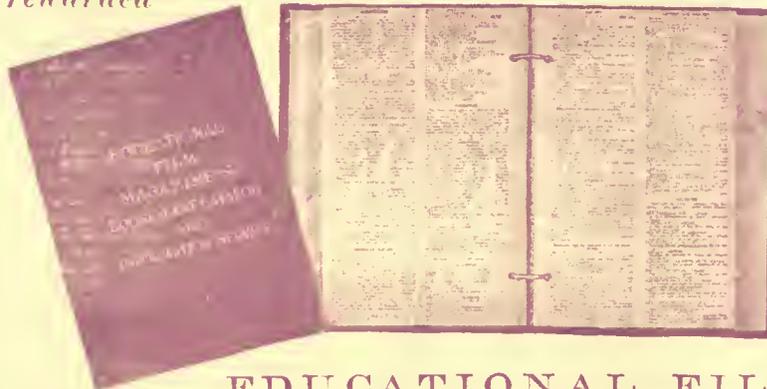
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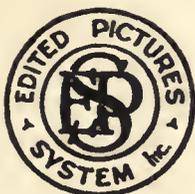
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NOVEMBER, 1921

No. 5

OUR BOARD OF EDITORS

THIS issue of EDUCATIONAL FILM MAGAZINE makes good the promise of last spring when we first announced the preliminary steps toward the organization of a Board of Editors whose personnel was to embrace representative men and women throughout the United States, each a recognized national authority in the educational division represented on the board. The names and official titles of the members of the board, still incomplete, are announced on the front cover and will be published from month to month on our editorial page.

May we not ask our readers whether the personnel of this editorial board is an earnest of our desire ably and worthily to represent the most profound thought, the most constructive and advanced ideas, and the broadest possible outlook in visual education? While these distinguished men and women, some of them occupying high educational places in the nation's life, are not themselves specialists in this particular branch they are more than mere practitioners—they are serious students of visualized methods in education, which is a far more important matter. They are scholars, leaders in their chosen profession, who are devoting their energies and their great talents towards helping to solve the problems of visualization which face us in the school, the college, the university, the church, the Sunday school, the community center, the welfare organization, the industrial plant, the club, the lodge, the grange, the local institution whatever its nature. When intellectuals of their achievement and reputation come together seriously in an editorial group of this character, to place all of their mental possessions without reserve at the command of a publication and its readers, we may truthfully say that we are honored and hope in turn to honor those who have thus bestowed upon us their faith in our principles and their confidence that EDUCATIONAL FILM MAGAZINE offers assurance of the continuance and larger development of those standards of policy and prac-

tice to which educators and other serious workers in the field may conscientiously subscribe.

How can we honor them more truly than by offering the freedom of our text pages to the members of this Board of Editors and by saying to them: "Gentlemen, for nearly three years the founder of this magazine has striven to lay the foundations for the future deep and solid and secure. Upon these foundations may you build the superstructure of visual education so that it will stand for all time as an intellectual, physical, moral, and social beacon and haven for humanity."



From now on, therefore, while the founder will remain as editor-in-chief of the magazine and will continue his personal editorial supervision as formerly, the policy and standards in general if not in particular will be under the safe guiding hands of our new editorial board. There will be vigorous and vital editorials signed in each instance by the writer of the editorial, and there will be numerous and notable contributions not only from the pens of board members but from many of their contemporaries in the various professions interested in or working with visual education in some or all of its phases. The editor-in-chief will in future sign his editorials where hitherto they have been anonymous, to avoid any possible confusion with the editorial expressions of board members or others. In reality there will be no change of policy, principle, or purpose; there will simply be an enlargement or development of our original standards which are deemed fundamentally sound and which from the inception of our plan were visioned upon a worldwide application of the motion picture to all serious needs and problems of mankind, educational and otherwise.

DOLPH EASTMAN.

BIOLOGY AND GEOGRAPHY FILM LESSONS IN NEW YORK SCHOOLS

Twenty Class Periods of Forty Minutes Each For
Each Course—Suggestions to Teachers on
the Use of Motion Pictures

THE following program of lessons in biology and geography, for which motion pictures are available, is being carried out in a number of New York City public schools, under the direction of the Department of Lectures and Visual Instruction. It is not practicable at this time to state the names of the producers of the films listed, but any desired information concerning these pictures may be obtained from the distributors, the Argonaut Distributing Corporation, 71 West 23rd street, New York:

BIOLOGY FILM LESSONS

(Ninth School Year—B.100)

NOTE: Where two reels are indicated it means a full class period of forty minutes; by having class assembled and ready *very* promptly, three reels may be shown.

Interdependence and Shelter among Living Things (2 reels); Adaptation (2 reels); Life History of Insects (2 reels); Study of Bees (2 reels); Insects Harmful to Man (2 reels); Marine Life (2 reels); Birds and Their Young (2 reels); Reproduction I. (2 reels); Reproduction II (2 reels); Structure and Hygiene of the Eye (2 reels); Structure of the Ear and Speech Organs (2 reels); Care of the Feet (2 reels); Oral Hygiene (1 reel); Blood Circulation I. (2 reels); Blood Circulation II. (2 reels); Conservation I.—Animal Conservation (2 reels); Conservation II.—Forest Conservation (2 reels); Great Scientists (3 reels); Civic Biology I. (3 reels); Civic Biology II. (2 reels). Optional: The Work of the Lungs (1 reel); Social Hygiene (5 reels); Reproduction from Amoeba through Human (4 reels); Home Gardens (1 reel); Insects Harmful to Plants (1 reel).

U. S. GEOGRAPHY FILM LESSONS

(Seventh School Year—G.100)

NOTE: Where two reels are indicated it means a full class period of forty minutes; by having class assembled and ready *very* promptly, three reels may be shown.

New York City (2 reels); Niagara (2 reels); Book and Shoe Industries (2 reels); Lumber (3 reels); Water Transportation (2 reels); Milk and Sugar Industries (2 reels); The Southern States (2 reels); Cotton Industry (2 reels); Land Transportation (3 reels); Irrigation (2 reels); Pottery Industry (2 reels); National Parks I. (2 reels); National Parks II. (2 reels); Colorado (2 reels); Indian Weaving and the Woolen Industry (2 reels); Wheat Harvest and Bread Making (2 reels); The Great Northwest (2 reels); California (2 reels); Orange Growing (3 reels); Extra-territorial Possessions of the United States (3 reels).

SUGGESTIONS TO TEACHERS USING MOTION PICTURES

The underlying thought in selecting the films in this course has been to find material which shall actually prove a teaching medium. They are planned to be definitely correlated to topics taught in ninth year biology and are intended to

form a recognized part of the instruction at this point in the curriculum. The ideal usage perhaps would be to have them screened in the class-room during a recitation period. This is not generally practicable at present. The next best procedure then is to assemble the pupils of the 9th year and have them all see the film at the same time. Pupils of other grades should not be present if this is avoidable. The showing of the films should not be a novelty, an unusual diversion but one step in an orderly process of instruction, planned to teach the children some concrete, definite topic in the course of study.

In order to accomplish this, the work in films, and in visual instruction generally, must be as carefully planned as any other lessons. The main points covered by the film should be brought out in previous class-room discussion and brought home by class-room work, both oral and written, following the showing. The teacher's part in this preparation necessitates first of all the greatest possible familiarity with the detailed subject matter of the film. Pre-viewing is the best means of acquiring this familiarity. Since, however, this is not always possible to arrange, the attached title-sheets are sent as a substitute. They show the wording as it actually appears on the film, and should give a reasonably adequate idea of its purpose and content. Considered all together, they may be treated as a sort of term-plan in visual instruction.

There should be no talking while the film is going on, as the necessity for auditory attention is an unnecessary distraction. On the contrary, it is better pedagogy to run the film twice if the time permits. In this way, the sensory impression is deepened and the children derive greater benefit. For similar reasons, and to increase memory training, the taking of notes during the film should be discouraged.

QUESTIONS SHOULD FOLLOW FILM SHOWING

It is well to follow the showing of the film by questions either in the auditorium or in the following recitation, preferably both. Never should there be lecturing with the film or following it. "Telling is not teaching." As much of the discussion as possible should be handled by the children themselves. Questions should be so framed that they elicit the child's own impressions



TYPE of biology pictures which are being used in the New York City public schools to correlate with classroom instruction. These four "stills" are reproduced from a film on the bumble bee.

regarding various points in the film, thus provoking and stimulating the habit of correct and accurate observation. They should require thought on the part of the student, and should train his memory, requiring him to recall what he has seen. Above all, they should be specific. Avoid such generalities as "What did you see in the film?" "What was the film about?" "Tell about the eye," etc. Such a question on the other hand as "What parts of the eye did we see on the film?" "What part corresponds to the lens of a camera?" "Why?" "What stages in the development of the silk-worm did we see?" "How are forest fires detected?", cover definite points in each film and will train children to do their own thinking. These are merely illustrative suggestions. Every teacher will devise his own questions as occasion requires.

In order further to correlate visual instruction with other teaching, wherever practicable films should be preceded by lantern slides showing the high points of the film. Sets of lantern slides have been selected to accompany the films. You may select your own sets for the lessons, by borrowing them from our own Museum of Natural History or the New York State Department of Visual Instruction, at Albany, or by purchase. The Lecture Bureau will be glad to cooperate with teachers in building up sets to accompany other films. Each of these should be discussed by *members of the class*, guided by the teacher's questions. Where feasible, this may be made an exercise in oral composition.

The lantern slides should also be used in the "follow-up" lessons as a review of the film. During this phase of the work, the amount of explanation by the teacher may well be reduced to a minimum, and the socialized recitation may be advantageously used, a bright pupil acting as chairman and "conducting" the lesson.

WRITTEN COMPOSITION THE FINAL STEP

After the ground has thus been thoroughly gone over, the final step is written composition. By this means the pedagogical value of the film is crystallized, and becomes the child's permanent possession.

These thoughts are the results of a year's experience in the use of films in the schools of New York. They are set down here in the hope that they may serve to point the way to other observations. Method in visual instruction is so new a thing that all who are engaged in this field are eagerly watchful to learn how others are finding ways and means to derive the greatest educational value from this new tool which science has put into the teacher's hands.

It is our hope that these hints may prove suggestive and not unhelpful and that they will be received in the spirit of cooperation in which they are intended.



UNIVERSITY OF KANSAS FILM SERVICE

MOTION picture films which are "definitely correlated with the course of study and are pedagogically sound and authoritative" will be furnished to schools of Kansas by the extension division of the University of Kansas, according to an announcement which describes the film and lantern slide service offered. The subjects included in this series of specially prepared films include early United States history, economic history of the United States, civics, physical geography, regional geography, nature study, and hygiene and sanitation.

SUCCESSFUL EXPERIMENT WITH STILL PICTURES

Visual Groups Excel Non-Visual by 30 Points in Geography, 27 Points in History and English—Retardation Falls to 19 Per Cent

By H. O. DIETRICK

Superintendent of Schools, Kane, Pa.

A FEW years ago a child entered one of our first grades who showed an exceptional knowledge of physical objects. Not only did she seem to be able to interpret the immediate world about her, but her knowledge was general regardless of locality. So one day we said, "Miriam, how have you come to understand so many things which you have not yet seen?" She replied, "Oh, yes, but I have seen these things which I am able to tell you about." When questioned further it was found that she had seen these things in a book at her house, as she said. We found that this book presented scores of photographs in connection with the description of things. In short, we discovered that the book was one which used the visualization method of instruction.

This incident prompted me to make an experiment with visual instruction. We had then two Keystone "600" Sets, slides and stereographs, in our system. About three hundred children were instructed in geography with the text and also by putting the stereograph into daily use. Frequent reviews were given through the slides. At the end of one year's visual instruction, the three hundred children were given a standard test in geography. The Boston Tests were used. These children made an average score of 64 points. At the same time the same test was administered to about three hundred children of like age and temperament who had never been instructed by the visual method. These children made an average score of 34 points. The following year, after a change was made to visual instruction, their score averaged 67 points. The group using visual instruction excelled the other group by about 30 points.

The following year the same experiments were conducted in history and English, one group being instructed by visual methods, the other using the text only. The test used in history was Harlan's. Here again the average of the visual group excelled the non-visual group by about 27 points. The visual group, by the way, ranked second in the state on the test.

The same kind of experiment was used in English. The Thorndike Scale for the Understanding of Sentences and the Starch Scale for Vocabulary were used. The visual group excelled the non-visual by 22 points.

In 1917 the retardation of our system was 56.5 per cent. After two years of visual instruction we found that the percentage was reduced to 37 per cent, and now, since the system is on full time, visual instruction retardation has fallen to 19 per cent. This means, in the district's money alone, \$5200.00 per year, to say nothing of the child life saved.



VISUAL INSTRUCTION COURSE AT CITY COLLEGE

OWING to the widespread and increasing interest in the subject of visual instruction, the College of the City of New York, in conjunction with the New York City board of education lecture bureau, decided to open a course in visual instruction. The course will be conducted by Ernest L. Crandall, director of lectures and visual instruction of the board of education. It is a thirty-hour course and the class meets on Saturday forenoons from 11:30 to 12:30 o'clock, in room 126 of the main building of City College. Registration took place the first three weeks in October.

A PARADISE FOR THE SCREEN SCIENTIST

The Research Institute for Cinema Biology, at Pelham, N. Y., to
Be the Most Completely Equipped Studio and Laboratory of
Its Kind in the World, Where Educators Will Be Invited
to Work Out Their Motion Picture Problems

THE dream of the screen scientist is about to be realized in the founding of a remarkable pedagogical institution at Pelham, N. Y., which is to be chartered by the state under the significant name of Research Institute for Cinema Biology. A far-seeing group of educators and scientific film producers, realizing that the time has arrived to offer to educational institutions throughout the country research and production facilities of which they are sorely in need, have established this institute within twenty-five minutes' train ride of Grand Central Station, New York City, and the main building is now in course of construction. A photograph of the interior showing some of the equipment will be published in a forthcoming issue of this magazine.

SCIENTISTS TO SUPERVISE THEIR OWN SUBJECTS

The Research Institute for Cinema Biology will inaugurate an entirely new era in the history of scientific cinematography. One of the chief aims of the promoters is to interest leading educational institutions and various kinds of organizations, social and industrial, in the production and proprietary control of their own negatives. Subjects which a university or other organization desires to record on film will be selected by its own scientist who is a specialist in that branch to be covered by the pictures, with a view to the film's use in the classroom to illustrate lectures and to bring to the student visually all that is possible by means of cinema-biology. The scientist will visit the institute in person, have full access to all of its studio and laboratory apparatus, will prepare his own scenarios in collaboration with the director and assistants of the institute, and will have close personal supervision of the entire work including animated drawings, titles, cutting, assembling, and making of prints.

A talk with the director of the institute, Charles F. Herm, formerly assistant curator of the American Museum of Natural History, New York City, and one of the world's ablest cinema biologists, brought out some further facts which will interest every scientist and educator who is looking to the film to help solve many of his pedagogical and experimental problems. Mr. Herm said:

SYNDICATE OF UNIVERSITIES TO PRODUCE FILMS

"The best results, from an economical as well as pedagogical standpoint, can be obtained only when close coöperation among various educational institutions is established. To bring this about we propose to form a syndicate of such institutions each of which will agree to contribute a stated sum towards a joint production of negatives, so that only one negative is produced of each subject. This negative will then become the joint property of the syndicate, entitling each contributing institution to obtain as many positive prints of the subject as it may desire, at actual cost.

"For the consummation of the aims of the institute and that it may merit the support and official recognition of leading institutions and organizations, scientists in all branches of biology will have an opportunity to work out their own special subjects and direct film production in all of its operations, with the same freedom as if working in their own laboratories, in the completely equipped studio and laboratory of the Research Institute

for Cinema Biology. The institute will provide expert supervision, practical suggestion, and technical assistance. The result must be biological film such as has never yet been produced, invaluable to school and college curricula and thoroughly adapted to the needs of teachers and students."

MOST COMPLETE CINEMATOGRAPHIC EQUIPMENT

The grounds of the institute are within two blocks of the Westchester and the New Haven railroads at Pelham. Its equipment is the latest and most complete which human ingenuity can provide.

In the conservatory the botanist can conduct his plant experiments and will have at his command motion picture apparatus which will record automatically the growth and behavior of plants at any interval desired. These pictures can be made in black and white or in natural colors. Physiologists will be offered the use of the laboratory of experimental biology, fully equipped for cinematographic work. Zoölogist and invertebrate zoölogist will find here unique micro-cinematographic apparatus, some of it manufactured especially for the institute, for filming the minutest characteristics of the invisible world. Embryologist and those interested in animated technical drawings will find up-to-date appliances for doing stop motion or slow motion work and trick films. An animal husbandry and aquarium will be provided, so that abundant material for investigation and experiment will always be available.



UNIVERSITY OF KANSAS FILM SERVICE

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REEDER LECTURES ON VISUAL EDUCATION

A COURSE of three lectures on the subject of visual education was given at the summer session of the Detroit Teachers' College by Edwin H. Reeder, supervisor of visual education in the public schools of Detroit. The first dealt with the value of visual aids in education as supplying the need for greater concreteness in school subject matter. A bibliography on this subject was presented at the same time.

The second lecture discussed practical schoolroom methods of using films, slides, and stereographs. The place of each in a well-rounded program of visual education was pointed out, and the lecture was illustrated by both films and slides.

The third lecture took up the question of the attendance of children at motion picture theaters. Statistics were presented showing the tremendous amount of such attendance, and the dangers arising from the situation were pointed out. Some solutions of the problem were presented including the wider use of schools and churches for non-theatrical film entertainments.



"THE WINNERS OF THE WEST," HISTORIC SERIAL

UNIVERSAL Film Manufacturing Company has attempted something unusual and fine in the new serial of 18 episodes called "The Winners of the West." It abounds in action and follows authentic historical facts in depicting the expedition of Captain John C. Fremont. Characters like Kit Carson are introduced as the expedition moves from Missouri through the southwestern states to Sutter's Creek in California.

FEDERAL VOCATIONAL BOARD ADOPTS MOVIES

TO cut down the time required to re-educate disabled soldiers in profitable trades, the Federal Board for Vocational Education has arranged with the Society for Visual Education to produce a series of reels on civics, agriculture and the mechanical arts, to be used by government vocational schools throughout the country. Already completed and placed in service are a seven-reel film on the engine lathe, six reels on dairy cattle and dairy management, and four reels on bee culture.

"The Federal Board for Vocational Training is charged with the definite responsibility of preparing America's handicapped ex-service men for new vocations which will make them not only self-supporting, but distinct assets to their communities," says Calvin F. McIntosh, a member of the board.

"Knowing how the use of school films on geography, history, and similar classroom subjects speeds up the learning process, the board decided that what the educational movie is doing for the schoolboy it must also be made to do for the disabled soldier. He is up against the problem of mastering a new trade, and in his case time-economy is a far more important matter than with the boy or girl at school.

"There being no films in existence such as we require, the board has proceeded, with the coöperation of the society, to produce its own vocational film library. Reels on bee culture and dairy management, already developed, illustrate the remarkable possibilities of the screen way of teaching. Used both for preparation and review in connection with the regular field instruction, these films will materially shorten the time required. Agricultural schools generally can profitably coördinate these motion pictures with their present course of study."

While made primarily for use in Federal Vocational schools, the pictures are available to all public schools and private institutions giving industrial courses, as well as to factories and shops conducting vocational classes for employees.



PAN-PACIFIC CONFERENCE URGES RACIAL FILMS

AT the recent Pan-Pacific Educational Conference held in Honolulu a resolution was passed urging "that the governments of Pacific nations should institute an efficient censorship of motion pictures under the direction of educators, and that the governments should be asked to promote the production of educational films showing the resources, industries, and general social conditions of their respective countries."

It was the thought of the 200 delegates from all Pacific lands, presided over by Dr. David Starr Jordan, chancellor emeritus of Leland Stanford University, that the film was one of the most important educational agencies which might be employed to eliminate racial prejudice and promote a better understanding among the peoples living along the shores of the Pacific ocean.



VISUAL EDUCATION AT MISSOURI TEACHERS' MEETING

THURSDAY, November 3, from 2 to 5 P. M., was given over to a visual education program during the meeting of the Missouri State Teachers' Association. The program follows:

2:00-2:30, "What is Visual Instruction and its Outlook?" Prof. J. V. Ankeney, University of Missouri; 2:30-2:45, "Visual Education in the St. Louis Schools," Assistant Superintendent C. G. Rathman, St. Louis, Mo.; 2:45-3:00, "Visual Education in the Kansas City Schools," Rupert Peters, Sup't Visual Education; 3:00-3:15, Discussion of above addresses. Five Minute Talks—"Visual Education in a Town High School," Sup't W. F. Knox; "How We Secured Our Equipment," Sup't D. W. Branam, O. T. Coleman, R. V. Cramer; "Visual Education Service from the State University," Prof. C. H. Williams. General Discussion—Demonstration, Visual Aids; Visit Exhibit of Visual Aids.

BIOLOGY FILM EXHIBITION AT MUSEUM

A special exhibition of and lecture on biology films was given recently at the American Museum of Natural History, New York City, by the producers, Charles F. Herm, Inc., in coöperation with the New York Association of Biology Teachers. Brief talks on the value of motion pictures in education, especially scientific and biological films, were given by Ernest L. Crandall, director of visual instruction of the New York public schools, and Dr. Maximilian P. E. Groszmann, educational director of the producing company. The films screened were:

Eyesight the Master Sense, one reel, showing optical principles; *Master Robin Hood*, the life history of Robin Redbreast, two reels (reviewed in this issue); *The Heart, Our Living Pump*, one reel, showing the course of the blood through heart and body; *The Marvels of Crystallization*, disclosing the formation of various crystals, one reel.

"The motion picture in the schools, so far as the city of New York is concerned, has arrived and is here to stay," declared Mr. Crandall. "In all of the schools which used films last year students, teachers, and principals are united in asking for them again this year. These schools report a higher success quotient in those classes which used the motion picture last term than by any other method."

A word of caution was necessary, however, he added. Teachers should use films only when they proved the best means of instruction. The motion picture was expensive and should not be employed when some less costly method would answer the purpose.

Dr. Groszmann agreed with the other speaker that the motion picture had become a fixture in the educational system of the country and elaborated upon this statement by explaining how valuable the film was in the teaching of biology and in the demonstration of scientific experiments and phenomena. Complicated laboratory methods could be reproduced on the screen indefinitely for the benefit of thousands of students who might never see the original experiment.



NEWARK SCHOOLS USING PETERS' TEXTFILMS

A. G. BALCOM, assistant superintendent of schools, Newark, N. J., in charge of visual instruction, has selected for use in the local schools the following pictures from T. K. Peters' textfilm course on world geography:

China, its people, its industries and its places of interest. Japan, its industries, social life, etc. Present Australian people and their country. Typical animals of South America. The Races of Mankind. India, the people, famous places, manners and customs. Argentine and Brazil. Scenes in South America, Egypt and Algeria. Wild animals of the United States. Italy and the Mediterranean. The territories of the United States. Scenery of Tasmania.

These are among the first instructional films to be adopted primarily for schoolroom use in correlation with textbooks.

In addition to a series of 25 reels on world geography Mr. Peters is completing a series of 22 reels on American history; eleven on commercial geography of the United States; fifteen on architecture; six on civics; four on engineering, and several on other subjects such as textiles, agriculture, and transportation.

These films are distributed by the National Non-Theatrical Motion Pictures, Inc., 230 West 38th street, New York City.

SCHOOL MOVIES REDUCE TRUANCY

Films Prove a Powerful Attraction to All School Pupils Enabling the Dullards to Keep Pace with the Brighter Ones

MOVIES in the auditorium and the classroom are proving a boon to truant officers of the public schools, according to William L. Bodine, superintendent of compulsory education of the Chicago public schools.

"Truancy is no longer the problem it was," he declares. "The low truancy rate of recent years, at least in Chicago, is explained not only in the rigid enforcement of the compulsory education laws and the efficient work of truant officers but by the fact that each year more and more is being done to make the school appeal to boys and girls.

"Not only is more attention being given to attractive subjects like household arts, shop work, music, drawing, but all the fundamental branches are being taught in a way which reduces the drudgery and increases the interest.

"Today truancy in Chicago amounts to barely one per cent of the enrollment—a remarkably low figure for a big city. Slides already are being used in Chicago schools to a large extent, and with the addition of educational movies, which will be shown right in the class room in connection with the lesson, I look to see even that one per cent average considerably reduced. I am strongly in favor of visual education, because I realize that it will do much to promote attendance. Lesson films in geography, history, health and nature study will prove a powerful ally in arousing a desire to go to school.

"In every school there is a considerable group of children who, while not exactly in the subnormal class, are just on the border line. Too slow of comprehension to keep up with their quicker-witted classmates, they find themselves dropping further and further behind, and presently sitting in a class with pupils who are far less advanced physically. They begin to feel humiliated and out of place, gradually lose confidence in their ability to learn, and readily fall into the truancy habit.

"Motion picture lessons have a good deal better chance than textbooks and oral explanations to penetrate the dull understanding of such pupils and to reach their interest. In addition, visualized lessons will lend the spice of novelty to school work which these 'repeaters' have reviewed over and over again. They will get a new slant on old lessons, and so be pricked into real enthusiasm and interest.

"I believe that the next few years will see visual education established as a national proposition, in small towns and rural communities as well as in the big cities."



MOTION PICTURES BASED ON FAMOUS PAINTINGS

THE *BEGGAR MAID* is a motion picture based upon Burne-Jones's painting, "King Cophetua and the Beggar Maid," and produced by the Triart Productions, Inc., New York. An ancient story has been woven in with a modern one in which the artist, Burne-Jones, finding that his two models, an earl and a gardener's daughter, are in love, points to Tennyson's lines to show that love knows no class distinctions. The painting, which is shown in the progress of creation in the motion picture, is shown upon the screen.

The plan to arouse interest in the world's paintings through the motion picture screen has been encouraged by some of America's best known artists and art patrons, including Louis Tiffany, Edwin H. Blashfield, Robert W. Aitken, Francis Jones, Charles Dana Gibson, Robert W. DeForest and Daniel Chester French.

ATLANTA SCHOOL BOARD VOTES FILM FUND

THE board of education of Atlanta, Ga., is the latest to vote an appropriation for the use of motion picture films in the local public schools to supplement the courses of study. Superintendent William A. Sutton, who has been working towards this end for some time, declared that "motion pictures are to become one of the foremost factors in education."

Three projectors have been installed and a director of visual instruction appointed. Films and slides to correlate with both high school and grade school studies will be employed. One of the projectors is to be of the portable type. The pictures are to be shown mainly in the classrooms. Mr. Sutton explained briefly the proposed mode of procedure:

"A certain class has been studying the ancient Romans. The director of visual instruction will be kept informed as to the progress of the class and when the subject has been completed he will be called upon to obtain a film of some historical work directly connected with such study. The students will then review the picture while the director points out the high lights in relation to the course of study just closed.

"Literature, biology, chemistry, physics, languages, manual training, and many lesser branches will be brought under this system. A film on Virgil is one we have in mind for those who have been studying his works. Geography is admirably adapted to the picture program because of the numerous travelogs which have been made showing actual scenes and human activities in almost every country."



COMMUNITY MOVIES IN SYRACUSE, N. Y.

AN INTERESTING story is told by Miss Minnie Paddock of the South Side Library Club of Syracuse, N. Y. This club desired to obtain money for their branch library. They also wished to build up fine neighborhood feeling. For some time they conducted lawn parties, community sings, stereopticon entertainments and lectures.

Mr. Sumner, principal of a neighboring school, became interested with the club in motion pictures. The friendly theater manager cooperated and offered his theater for a special entertainment. They agreed to pay him a rental of \$150 for two days; they then found thirty men who raised this money. With the theater at their disposal, they obtained "Selected Pictures," charged 15 cents admission and cleared \$400. An Acme machine was purchased for \$275 on which a friend underwrote \$150. This machine is now being used throughout the neighborhood including the parochial school, the day schools, churches and halls. They rented it with an operator for \$6 per day. Already the club has raised \$50 by these rentals and is making regular contributions to the library while they are building up neighborhood spirit. At one of their meetings songs were written glorifying Syracuse and set to familiar tunes.



THE FILM A PERMANENT SOCIAL EDUCATOR

By T. E. JOHNSON

State Superintendent of Schools, Michigan

THE motion picture is a permanent social educator. The school can and should use it. The great problem is to secure the right kind of material both as to subject matter and method of presentation. The time is speedily coming when this will be done.

With No Other Knowledge Than That Gained from the Movie, Doctor Constructs Crude Apparatus and Operates Successfully

MOTION pictures are the coming method of teaching surgery, according to Dr. Charles R. Bardeen of the University of Wisconsin. In addition to giving the student a living picture, which he is unable to get from "cold" type or lectures, it is possible to stop the operation at any point for an explanation. Even though the student were in the surgical room, this would be impossible.

The story of a physician who watched the picture of an intricate decompression operation and later saved a life by performing it, with no other knowledge than that gained from the film, is told by Dr. C. H. Davis.

"At a recent convention a motion picture of this operation was shown. Some months later one of the physicians who was present attended a man suffering with a compound fracture of the skull. The physician was vacationing in the north woods and was without his instruments. The man was dying. As an emergency measure the physician rigged up some crude apparatus, similar to that he had seen in the picture, obtained sharp chisels, and performed the operation. The patient is a well man today."

The obstetrical pictures shown recently at the Auditorium in Milwaukee were the best from more than 50,000 feet of film taken. To get them motion picture photographers were kept constantly on duty, night and day, for more than two years at the Wertheim Clinic, Vienna.

A student watching these pictures, Dr. Davis pointed out, would get the "cream" of two years' work in a few minutes. Physicians may keep in touch with all the latest developments in foreign lands without being forced to give up their practice for months while they make trips abroad.



N. Y. EXCHANGES DEAL DIRECT WITH EXHIBITORS

Educational Film Magazine has been requested by the F. I. L. M. Club of New York City, 719 Seventh avenue, to publish the following letter which has been mailed to many non-theatrical motion picture exhibitors in the New York and New Jersey territory. The letter conveys its own story:

"Heretofore some middleman has arranged bookings between the exchanges and the non-theatrical exhibitor of films. This practice has been thoroughly unsatisfactory to motion picture exchanges and led to the general practice now prevalent for all motion picture exchanges to refrain from doing business with non-theatrical users of motion pictures through the medium of a middleman, but to transact business direct.

"This is to advise you that the leading motion picture companies, all of which you find listed hereon, are prepared to transact all their business with you direct. That if it is inconvenient for you to call at the offices of the exchanges, arrangements will be made whereby representatives of all motion picture companies will be pleased to call upon you at a time and place suitable and convenient to you.

"We beg to express to you our assurances that the service which will be rendered to you under this system will be of greater value to you; that your needs and requirements will receive much more study and that through such direct contact, more suitable films will be made available for you than were heretofore."

The following film distributors are members of the club and are affected by the above-described ruling: Alexander Film Corp.; Arrow Exchange, Inc.; Associated Producers, Inc.; Aywon Film Corp.; Big U Film Exchange; Capital Film Exchange; Climax Film Corp.; Commonwealth Film Corp.; Educational Film Corp.; Elk Photoplays, Inc.; Famous Players-Lasky Corp.; First National Exchange, N. Y.; First National Exchange, N. J.; Fox Film Corp.; Goldwyn Distributing Corp.; Graphic Film Corp.; D. W. Griffith's Service; W. W. Hodkinson Corp.; Jans Film Service; Merit Film Corp.; Metro Pictures Corp.; New York Independent Master Film, Inc.; Pathé Exchange, Inc., N. Y.; Pathé Exchange, N. J.; Pioneer Film Corp.; Realart Pictures Corp.; Robertson-Cole Distributing Corp.; Select Pictures Corp., N. Y.; Select Pictures Corp., N. J.; Stoll Film Corp.; Warner's Exchange.

SO far as known, the only woman in Chicago who, for amusement, flies about with a motion picture camera is Mrs. S. Ella Wood Dean. She started her fad because she loves to travel and because she cannot be languid. She kept on with her fad because she loves children and had observed that they were rather overlooked in the film world, having little but adult plots and problems presented to their eager eyes, writes Helen Wetherell in the *Chicago Daily News*.

"I cannot understand why children should not have their news features and special films on programs given at motion picture houses," Mrs. Dean said. "They are naturally dramatic and always dressing themselves up for a play of some kind. When they go to see a movie they must be disappointed, for seldom is anything shown that can interest them especially. All sorts of programs are being given in which children take part, but they do not seem to be filmed. Once in a while some comics, made with a little boy and dog or some with animals are shown, but every program should have its news pictures for children.

"I am enthusiastic about the film world as a means of education for the young, who are more quickly impressed with pictures than they are by anything else. A teacher may talk himself out of breath and not make as much of an impression as he would with a picture of what he was explaining. I have taken many films of my small nieces and nephews, and always find an audience of children, and an appreciative one.

"I have taken my camera about with me on my travels. It is great sport to start the crank revolving and later start it again to throw the completed film on a screen. There is hardly an important event that has taken place in any large American city in the last two years that I have not been able to film and reproduce. It is far more fun than an ordinary camera. I have yet to tire of it, and am getting a reliable eye for the selection of episodes that will screen well."



ELECTRICITY FILMS MADE AT CHICAGO UNIVERSITY

THE Society for Visual Education has completed the first group of an elaborate series of reels dealing with electricity and magnetism. These films are being produced at Ryerson laboratory, University of Chicago, one of the best-equipped physical laboratories in the country, under the direction of Dr. Harvey B. Lemon.

"Many experiments essential to an understanding of electricity and magnetism call for equipment of a sort that only a great university can afford. Also, they demand a great deal of time in setting up the apparatus and conducting the experiment," said Dr. Lemon, in commenting on the plan to make the screen an "assistant instructor" in the teaching of physics. "Educational films and portable projectors make these important demonstrations available to schools anywhere in the country, however limited their own laboratory facilities."

Experiments that show different ways of producing electricity, its identity under all conditions, the molecular nature of magnetism, and the connection between magnetism and electricity, are among the first to be pictured. The four initial reels, Dr. Lemon explained, are devoted to the "classic" experiments. One of the most interesting of the demonstrations screened at the meeting was the so-called "ice pail experiment" of Faraday, establishing the fact that positive and negative electricity always appear in equal amounts. One more spectacular in character showed a large Wimshurst machine producing charges that gave forth long, bright sparks.

Succeeding reels of the series, Dr. Lemon announced, are to deal with the modern aspects of the subject of electricity, and magnetism.



WRITE FOR THIS CHURCH REPORT

AFTER using motion pictures for a year in Greystone Presbyterian Church, Elizabeth, N. J., Rev. George E. Bevans has prepared an interesting report called "Motion Pictures—The Experience of One Church." Printed by the Presbyterian Board of Home Missions, it has been widely circulated throughout the country. It contains an outline of the pictures used including the source of supply, the cost, and the companies which aim to supply churches with satisfactory films.

STATUS OF EDUCATIONAL MOTION PICTURES IN AMERICAN PUBLIC SCHOOLS

THE data published in the following table was gathered through questionnaires sent to the public school superintendents of many cities of the United States by the Municipal Reference Library, New York City. The information is by no means complete; but as an indication of the extent to which motion pictures are being employed in the public school systems of the country, it is illuminating and significant. It will be noted that few of the schools have any definite plan for visual education and many of the funds are raised by the teachers and pupils rather than by official appropriations from the boards of education.

Cities	Are you using motion pictures in any way in your educational system?	Are they used in school assemblies, parents' meetings, or teachers' meetings?	Are the films used partly diversional as well as instructive?	Used in classroom work? If so, what subjects? What curriculum subjects do you feel are best suited?	How is work directed? Through a separate department or bureau of visual instruction?	Is there a special appropriation for this kind of work? How much? Have you a plan for developing visual education in your system?	If not, how is the expense met?	Do you buy your films or rent them?	What are the chief sources of supply of films that you use?
Boston	Yes	School Centers	Largely diversional	-----	Dept. of extended Use of Schools	-----	From the appropriation of The Dept. of Extended Use of schools	Rent	Community Motion Picture Bureau
Chicago	Yes	School assemblies, Parents' meetings	Yes	Used in all schools and grades in geography, history, literature and science	School Extension Bureau	Small appropriation. Plan in process	-----	Both	Industrial and general distributors
Cleveland	Yes	School assemblies	Yes	Not very extensively, mostly in geography	Department being organized	No	General expense budget	Rent	Educational museum of public schools and local exchanges
Denver	Yes	Yes	Yes	No	Principal of school	No	Funds raised by entertainment	Rent and borrow	Industrial and government
Detroit	Yes	Yes	Yes	Not extensively. Hope to do so.	Dept. of Visual Instruction	Small appropriation. Yes	-----	Rent	Universities, exchanges, Industrials
Duluth	Yes	Yes	Yes	No	Public Recreational Dept. Principals	Small appropriation	Admission charges	Rent	Edison
Elizabeth, N. J.	Yes	School assemblies and Parents' meetings	Yes	-----	-----	No	Individual schools	Rent	Pathe and Community
Erie, Pa.	No	-----	-----	-----	-----	Planning to use films	-----	-----	-----
Grand Rapids, Mich.	Yes	School centers	Yes	-----	-----	Small appropriation for visual instruction	-----	Rent	-----
Indianapolis, Ind.	Yes	Yes	-----	Films best suited to history, geography and civics	Department of Visual Instruction	No	From general expense fund	Rent	Pathe and others
Kansas City	Yes	Yes	Yes	Yes, particularly in science	Special Department	Yes	Expenses largely met by admissions	Rent	Film exchanges
Lynn, Mass.	Yes	-----	Educational	In Three grammar schools	-----	-----	-----	-----	-----
New Haven, Conn.	Yes	Yes	Yes	No	Principals of schools	No	-----	Rent and borrow	Industrials
New York	Yes	Yes	Yes	Yes. Elem. schools in geography, physical training, literature, High-schools, biology, physical training	Dept. of Visual Instruction	Yes	-----	Rent	Industrials, Motion Picture Producers
Newark, N. J.	Yes	Yes	Both	Yes. History, civics, hygiene and literature best suited	Dept. of Visual Instruction	Yes. Yes	-----	Buy and rent	Many Sources
Norfolk, Va.	Yes	Yes	Instructive	-----	Principals of Individual schools	No	By school, and by School and home league	Buy	-----
Omaha	Somewhat	Yes	Yes	Best suited to geography, history and agriculture	-----	No. No plan	Funds raised by entertainment	-----	-----
Paterson, N. J.	Yes	Yes	Yes	Yes. In history, geography and literature	Principals of schools	No. No	Funds raised by entertainment and parents' associations	-----	-----
Philadelphia	Yes	Yes	Yes	Groups of classes	Principals of schools	No. No	Funds raised by school	Rent and borrow	Industrials—Phil. Commercial Museum and film exchanges
Pittsburg, Pa.	Yes	Yes	Mostly instructive	Upper grades and high school. Best suited to geography and science	Dept. of Nature study and school gardens	No	General fund	Rent	United Projector Film Co.
Providence, R. I.	Yes	School assemblies and Parents' meetings	Yes	Grammar grades, in nature study, geography and civics	Principals of schools	No	Funds raised by schools	Rent	-----
Richmond, Va.	Yes	Yes	Yes	Yes. Geography and science	Assistant superintendent	No	Funds raised by schools	Buy and rent	Various sources
St. Paul, Minn.	Yes	-----	-----	High schools	-----	-----	-----	-----	-----
Salt Lake City	No	-----	-----	-----	-----	-----	-----	-----	-----
San Antonio, Tex.	Yes	School assemblies	Yes	No	Principals of schools	No	Funds raised by schools	Rent	State University and local exchanges
San Francisco	Yes	School assemblies	Instructive	Grammar grades in history, civics, geography, literature and nature study	Bureau of Visual Education	Indefinite. Have plan	-----	Rent	State University and Industrials
Schoenectady, N. Y.	Yes	School assemblies and community gatherings	Yes	Grammar grades	Principals of schools	Yes	-----	Rent and borrow	Industrials
Spokane, Wash.	Yes	Assemblies and parents' meetings	Yes	Somewhat	Principals of schools	No. No plan	Funds raised by schools	Rent	Industrials
Springfield, Mass.	Yes	Yes	Yes	Somewhat. Science	Principals of schools	Yes	-----	Rent	-----
Syracuse	Yes	School assemblies	No	Yes. Upper grades, geography and history	Superintendent and principals	No. No plan	-----	-----	State educational department
Tacoma, Wash.	Yes	Yes	Yes	Grammar grades in geography, history and English	Principals of schools	No. No plan	Funds raised by schools	Rent	-----
Washington, D. C.	Yes	Yes	Yes	Grade schools	-----	No	Funds raised by schools	Buy	-----
Wilmington, Del.	No	-----	-----	-----	-----	-----	-----	-----	-----
Worcester, Mass.	Yes	School assemblies	-----	No	Principal of school	-----	-----	-----	-----

GEOGRAPHY FILM LECTURES IN PHILA. SCHOOLS

PUBLIC school pupils in Philadelphia will study the new geography course this winter with the aid of motion pictures. Trade relations of the United States form an important phase of this new course. The Philadelphia Commercial Museum, in cooperation with the public schools, has prepared a series of lectures which are intended to supplement the class work and are planned to avoid duplication of instruction given in the classroom. The superintendent of schools is authorized to grant permission to classes to extend these lectures.

The schedule of lectures, correlating with the study of geography, includes: Philadelphia and its industries, grade 4A; Pennsylvania and its industries, grade 4B; the Middle Atlantic states, grade 4B; various sections of the United States, grade 5A; Mexico, Central and South America, grade 5B; Europe, grade 6A; Asia, grade 6B.

The port of Philadelphia, commercial transportation, the wheat, cotton, lumber and other industries and current topics in geography are scheduled for grades 7 and 8.



SPECIAL SUBSCRIPTION OFFERS: EDUCATIONAL FILM MAGAZINE and LOSS-LEAF CATALOG, 6 months, \$8; 3 months, \$1.50. Send your trial order TODAY.

CONGREGATIONAL CONFERENCE DISCUSSES MOVIES

REV. E. A. THOMPSON, pastor of Quincy Congregational Church, Quincy, Ill., and Rev. Harry L. Meyer, pastor of the Congregational Church at Decatur, Ill., discussed the value of motion pictures in the church at the recent state conference of their sect in Galesburg, Ill.

Mr. Thompson has been using movies for two years and has increased the attendance through their use from 75 to about 800. "The pictures are a means, not an end," he said. "It is essential that the spirit of reverence, religion and prayer pervade the church and that the films be made a part of, not a substitute for, the church service."

The service is opened and closed with some form of worship, the picture being the basis of a brief sermon. Only those films with a moral or ethical lesson are ever used. Experience showed that the movies attracted a well-balanced crowd many of whom became attracted to the church and joined its membership.

Mr. Meyer said that he found the five reel feature, with a plot, action, and dramatic appeal was the most successful in connection with his evening service. He stressed the fact that the projectionist should be skilled and the best to be obtained. He also insisted upon the spirit of reverence and religion dominating the service.

THE EDUCATIONAL FILM OVERSEAS

FILM NEWS FROM FRANCE

By E. FLETCHER-CLAYTON

Special Correspondent for EDUCATIONAL FILM MAGAZINE

PARIS, FRANCE, OCTOBER 15, 1921.

AMONGST the educational and documentary films made by Pathé and printed upon non-inflammable film, the most noteworthy are those of the new series of film lessons in geology, botany, zoology, physiology, etc. Each film is accompanied by special information for teachers upon the preparation for the lesson to be given. A plan of each lesson is provided, and in certain cases special diagrammatic slides are issued. All these film lessons are divided into four categories; which is to say, graded in order to meet the class divisions. As the Pathé educational films are well known in America, it is needless to insist upon their quality.

FRENCH LANDOWNER'S INITIATIVE TO EDUCATE EMPLOYEES

Georges Maréchal, proprietor of a vast agricultural enterprise comprising thousands of acres in and around Sorel-Moussel, in the department of the Eure and Loire, has, for a landowner, very advanced ideas. He employs hundreds of agricultural laborers, whose work begins in childhood, whose hours are long, and for whom the chances of education are rather slight. In order to keep these people (some of whom are women) out of the village inns and the cabarets of a low-class order, and especially to enlighten them; M. Maréchal has installed a free cinema in his chateau where, twice a week, a representation is given, consisting for the greater part of films of educational value—though (and perhaps wisely) these are not unmixed with comedy and drama films. Although many of the French farm laborers are largely ignorant of the scientific side of the work they do daily, nobody in the Ministry of Agriculture has thought of offering M. Maréchal any of the official films dealing with the use of agricultural machinery in France, much of which is of American design and manufacture; yet this chateau cinema, which has a capacity of hundreds, is packed to suffocation on show nights.

FRENCH VERSION OF LaFontaine's FABLES

The Union-Eclair company is editing a series of films, each one representing one of LaFontaine's fables. These films are being made under the direction of Louis Forest, the well-known journalist of *Le Matin*, and it would be difficult to imagine anyone better qualified for the work. Plans for the distribution of these films are, I hear, not yet complete; but they will probably be hireable singly or in the series. The same company, Eclair, are issuing many documentary and sport subjects made by the Nordisk Film Company.

TEACHING BY CINEMA IN THE FRENCH SCHOOLS

The idea of the "cinéma scolaire" is slowly gaining ground, and the only people whose lack of imagination tend to hold it back are the few senile professors still in authority, who are respected more for their age than for their enlightenment, and the "blue stockings," of which class there are always too many in every country. The latest bit of news in this direction is that the municipal council of Saint-Etienne is to install a cinematographic apparatus in all the public schools under its jurisdiction. A preliminary credit of 30,000 francs has been voted to permit, by October next, the placing of one projector in each school.

In Paris the movement is rapidly gaining ground, though there are many difficulties in the way. However, by way of encouragement, the Association Amicales d'Anciens Elèves of eight schools have each given the sum of 500 francs to a foundation fund for the installation of cinemas in the schools of the capital.

It must be understood that all instruction and all schools in France are under the supervision of the government, and that this has existed since the separation of state and church some years ago. There are many in France who hold the view that the church is the greatest enemy of enlightenment, and amongst these are those who most heartily approve of the installation of cinemas in the schools, as in this way they hope for the spread of secularism, which is already wide in France. But on the other hand, there are those who maintain that the government system of education is not without purpose. So an even balance of opinion is maintained. However, the reader will gather from these notes that films of religious subjects are in little demand in France.

EINSTEIN'S THEORIES TO BE DEMONSTRATED BY FILM

A group of French scientists, whose names are not given, are busy upon the preparation of a film destined to expose the theories of Einstein. I mean, both demonstrate and expose; for Einstein is not looked upon in France as being such a remarkable man as he has, perhaps, been too readily taken for in other countries. Some of his theories are held to be nothing entirely new, whilst others are rejected as untenable; but it is believed that a film demonstrating what is possible in this direction would prove of considerable value. I understand that the "slow motion" camera of M. Labrely will play a very important part in the making of this film. Some of Einstein's theories, difficult for the mind to seize, or impossible to visualize, could, it is thought, be very conclusively demonstrated by means of a film. According to information received, certain Swiss scientists are also preparing an Einstein film; and I am certain that one from America, with all the scientific perfection that such a film would undoubtedly have, would be very much welcomed here.

AMERICAN SURGICAL FILMS AT THE FRENCH ACADEMY OF MEDICINE

One of the newly formed film-hiring companies is Films-Erka, directed by L. and J. Edelsten, late of the Select-Pictures, of Paris. This company has the exploitation rights of certain films of surgical operations, American films of the Clinical Film Company (according to the notices), showing famous surgeons performing delicate operations. Films were shown of operations by the surgeons W. Hewitt, W. Young, Emil Ries, J. Hill, and F. Erdmann; and that by Doctor Young was greeted by applause. Many eminent French surgeons attended the presentation of these films, including the professors and surgeons Hartmann, Delbet, Desmarest, Grégoire, Carnot, Mauclerc, Le Lorier, Richelot, Polack, Bertrand. Also M. M. de Martel, Mathieu, Moure, Souligoux, Vaudremer, Beclère, Deneker, Lequeux. There were also several English, Spanish, and Italian surgeons present. M. Deschaumes, the technical agent for Films-Erka, read the introductory notice to each film before it was shown on the screen. The impression left upon the scientific audience was that such films,

though deserving encouragement, should be strictly confined to the curriculum of the higher surgical training colleges, and not shown to the budding medical student.

THE VILLE DE PARIS MAKES ITS FIRST EDUCATIONAL FILM

Previously I gave a brief account of the activities of M. Bruneau who, besides being professor of design at the National School of Decorative Art, is also an inspector of the branch of higher education. It now appears that the Municipal Council has commissioned M. Bruneau to undertake the supervision of a series of educational films to be arranged and photographed by the expert operator Ed. Floury. The first film of the series was presented before members of the council last week: it is a profound cinematographic study of the process of forging iron. Every detail of each phase of the whole series of operations is shown, and these in such a way that it would be impossible at the conclusion not to be able to write down an account of the process. This is exactly what will be asked of scholars to whom the film, and others of the same series, will be shown in the higher schools.

"L'ATLANTIDE", BY JACQUES FEYDER, FROM THE ROMANCE BY

PIERRE BENOIT

This film, which is in three parts and which runs for three solid hours, is one of the finest French productions that has ever been made. Though not an educational film, it is full of instruction and of imagination, and, considerably shortened, would well form a picture of life amongst Arabs and of the Sahara. *L'Atlantide* is obviously inspired by the much earlier book "She", by the English author Sir Rider Haggard; in fact it is the plainest piece of plagiarism I have ever seen, but, curiously enough, it is more entertaining than the original inspiration! If "She" is considered fit consumption for the school-boy mind (as it is in England) than *L'Atlantide* is eminently suitable, in the same sense, for the schoolroom cinema. It makes one realise the immensity and awfulness of the Sahara, and withal its weird fascination, as no travel film could do. Although the story has its rather unpleasant moments, the moral undercurrent is good; whilst the end leaves one anxious for a sequel.

NOTES ON SEPTEMBER FILM PRESENTATIONS

Notre Dame (Cosmograph), *Old Castles of the Gironde* (Agence General) and *Ruins of the Temple of Baalbek, Egypt* (Gaumont) for architectural interest. Several documentary films of the Union-Eclair have considerable merit, particularly *Fabrication of Faïences* and *Sandal and Sabot Making*. A very beautiful film of *Summer Flowers* was presented by Universal-Location, which company also showed a wonderfully photographed film of the details of construction of a locomotive.

EDUCATIONAL AND SCIENTIFIC FILMS IN DEMAND

The cinematograph industry is now at the height of the dead season, and practically nothing whatever is to be heard of educational films. But I have been informed that films showing experiments in physics are wanted; single laboratory experiments. German films of this nature have been offered and refused; so that if copies of the same films were to come over from America they would instantly be recognized. I have also been asked if I knew where to obtain films of insect life, particularly of those insects which do harm to human beings. As I hold no brief for any firm here, readers must address themselves to the known agents.

THE EDUCATIONAL FILM IN ENGLAND

By B. ALLAN

Special Correspondent for EDUCATIONAL FILM MAGAZINE

LONDON, ENGLAND, AUGUST 15, 1921.

AN invention displayed in London recently, under the title of Kinereflex, has an exceptional interest to educationalists. This apparatus is the invention of Marti Harper, member of a firm which has specialized in kinematograph machinery for some years past, and its essential points of novelty are the employment of a paper film and the projection of a picture by reflection instead of by the usual means.

An ordinary projection mechanism is used, with the exception that the back plate of the gate is blind. The light spot is concentrated on the paper film obliquely through the front aperture of the gate and, between the gate and the projection lens is mounted a right-angled reversing prism for the purpose of allowing the film to be printed from ordinary commercial negatives and shown without a lateral reversal of titles.

In the lamphouse are mounted special lenses bringing about a strong concentration of light upon the film from the 2-ampere 110-volt gas-filled lamp employed in the demonstration. On the special aluminum screen used on this occasion a bright six-foot picture was secured and it was shown to be a simple matter to stop the picture at any moment, in order that any particular phase of movement might be studied in detail and explained by the teacher.

The film itself is stout and does not stretch. It bears a rapid printing bromide solution and is produced just like an ordinary celluloid film in the ordinary commercial printing machine, but it is claimed to give more carefully graduated effects. The important advantages are:

1. An absolute absence of the risk of fire.
2. Great economy. The paper films can, it is said, be produced for about fifty cents per thousand feet.
3. The adaptation of bi-color photomechanical printing to motion pictures.
4. Projection from the ordinary house current without the need of expensive apparatus.
5. A great gain in teaching because, as already explained, the film can be halted at any desired point and individual pictures examined at leisure.
6. Simplicity of handling. The total weight of the apparatus is twelve pounds.

As against these gains the most important disadvantage appears to be that the Kinereflex gives only from one-third to one-half the light efficiency of an ordinary projector. This criticism is of much less importance, of course, as regards private and classroom use than if the invention were intended for public use in large halls, which it is not.

BOARD OF EDUCATION APPROVES

In London trade and educational circles, the possibilities of the Kinereflex are highly esteemed and the British daily press has published enthusiastic articles on its possibilities. What is still more important is that the Cinema Commissions Enquiry of the Board of Education, after investigating apparatus for two years has accepted the Kinereflex as the only one containing the necessary guarantees of economy and absolute safety. It is hoped with some reason, that its appearance may at least break down the opposition of British educational authorities to the regular employment of films in class teaching.

RELIGIOUS

THE FILM AS INTRODUCTION TO THE SERMON

Successful Use of Movies in the Pulpit as Part of the Religious Service by Rev. Dr. Mark Kelley, Pastor of State Street Methodist Episcopal Church, Troy, N. Y.

BY WILLIAM S. MITCHELL*

Is it possible to use the motion picture successfully in a religious service? This is the question many a preacher is asking and wondering whether any one is in a position to answer it out of experience which is sufficient to make that answer worth more than merely a personal theory. Many of these preachers who are asking this question have experimented in one way or another with the movie, most of them unsatisfactorily. The causes for dissatisfaction are many. Sometimes it is the picture itself, sometimes the projection, not infrequently the attitude on the part of the congregations before whom the pictures were shown. Most preachers today, if you were to press them for an answer, would tell you that they have come to the conclusion that the movie's place in the church's program must be found in the social and recreative departments; that as a pulpit medium it has proven unsatisfactory. However, these same men, with the continual evidence before them in the commercialized motion picture's ability to put over its message, are puzzled as to the apparent failure in its religious use.

One preacher has worked out the theory and technic of the religious use of the motion picture in such completeness that he has probably made the most valuable contribution yet to this interesting and pressing question of the modern church. I am quite sure that his conclusions and methods will prove of value to many a man who, realizing the power of this new instrument, is baffled by the seeming difficulty of its reverent and successful use. This preacher is Rev. Dr. Mark Kelley, of the State Street Methodist Episcopal Church, of Troy, N. Y.

DIFFICULTIES TO OVERCOME

When asked to state the difficulties which must be faced in introducing the motion picture into church use Dr. Kelley put them succinctly as follows:

The uncoutness of the necessary motion picture apparatus of machines, booth and screen as an adjunct of the modern church auditorium;

The inferiority of projection in the church compared with professional projection to which all are accustomed;

The cost of installation and maintenance;

The difficulty in securing desirable film subjects;

The natural prejudice of church people toward a medium largely monopolized for amusement purposes;

The attitude of the congregations drawn by the advertisement of the film—the popular, movie feeling and its effect upon the worshipful spirit and atmosphere.”

Most preachers who have ever endeavored to make use of the motion picture, or have given its use any study at all will recognize these difficulties as exceedingly familiar. The way in which this particular minister solved them to his own and his church's satisfaction may prove helpful.

State Street, Troy, is fortunate in having the choir balcony

in the rear, instead of immediately at the front of its church auditorium. The organ is placed in the center of this balcony, with heavy curtains hiding the door at one side by which the choir enters. Here it was comparatively easy to add curtains on the other side and build behind them a modern, professional booth with all the equipment of the usual amusement house, this hidden until needed for use by the curtain which balanced the other hiding the choir entrance.

PROJECTION PROBLEMS

The problem of projection received long and serious consideration. It was found that inferior machines were chiefly responsible for the usual poor projection encountered in church use. The solution for this problem was the purchase of the machine now used by 80% of the professional houses. Another phase of this problem was to secure sufficient light. The usual church projection is longer than that used in the professional theater. Lenses, lighting medium and screen all must be carefully chosen. The wrong screen can “kill” 50% of the light projected and so ruin the picture. For church use the screen preferably must be one capable of being used on a roller. By sad experience this preacher learned that possibly the best screen now manufactured is of little use to his purpose because so perfect is its reflecting surface that the slightest wrinkle casts a shadow which ruins the picture. It can be successfully used only when tightly stretched with a perfection of tension impossible to roller use. An operator was found who had been a professional. “It pays to pay” is the motto of this church. We can not afford to go into competition with the amusement houses and use inferior stuff. Though the expense is high the results justify.

The problem of proper film material is now being rapidly solved. One company at least is now catering entirely to the church screen and producing adequate material of the highest grade. Even the professional companies are beginning to awaken to the possibilities of this new field for their entering and many films can now be secured. However, experience teaches that for church use the film itself must be, not an adaptation, but one constructed from its very scenario for religious purposes, with the reverence, viewpoint and message of the church embodied in it.

The last two problems are solved in the method of presentation Dr. Kelley has worked out and which is the thing really of value in this discussion.

The preacher making use of the motion picture in a religious service faces the familiar necessity of any service—that of developing a worshipful and reverent spirit in the congregation. Much of the usual order of service in our churches is there for this purpose, that by hymns and prayer and scripture and the worship elements of the service the way may be prepared for the message of the hour. There is the additional difficulty, with the

(Continued on page 19)

* In *The Expositor*.

REVIEWS OF FILMS

BY MABEL G. FOSTER

THE FOUR SEASONS

ACCURATELY informative throughout; crowded with examples of the plant and animal worlds; reflecting the year-round aspects and phenomena of nature, Charles Urban's four-reel story of the seasons presents what is perhaps the most complete and satisfactory record of its kind yet given to the screen. The titles are informative but not technical; a bit poetic, with that imaginative spontaneity springing from a love and understanding of the object described. Continuity is ingeniously preserved by means of stressing the processes of certain animal development; such as the frog from egg to maturity, and the shedding and growing of the deer's antlers.

An occasional condensation of material would facilitate the introduction of panoramic scenes of beautiful nature to visualize each season. We miss the expansiveness of the "big out-of-doors." The inclusion of such scenes would take the picture out of its somewhat restricted angle of vision, establishing that breadth of effect which would lift it into the realms of a genuine screen epic.

The first voices of spring-awakened nature are heard soon after the pussywillows put forth their gray faces. These are the shrill voices of the "peepers" calling from the marshes when the lowly skunk cabbage, first of green things, pushes its broad leaves above the mould. The pollywogs are hatching; the snakes are coming from their rocky strongholds; Mr. and Mrs. Woodchuck emerge from winter quarters. By the time the apple orchards are white with bloom, the swallows, song sparrows and other winged visitors have built their nests and are raising their families. In the barnyard chickens are cracking their shells. At the Zoo animal mothers are guarding their young and Father Deer's antlers have dropped off before the arrival of the fawns. May finds the azaleas, rhododendrons, and mountain laurel in bloom.

When spring merges into summer daisies and warm winds herald the change. The wild babies of the spring have struck out for themselves. The bees are gathering honey. Father Deer's new horns, soft and covered with a velvety sheathing, are now growing rapidly; the Mother Deers are caring for their fawns. In June caterpillars and various destructive insects appear, but the dignified toad keeps the balance in favor of plant life, and the bat chases noxious night insects. Summer is the season of wonderful cloud effects, of "heat lightning" and of thunderstorms. After the rain caseades are renewed and trout play in the freshened brooks. Only the beaver is disturbed, for a washout necessitates the repairing of his house. At the Zoo the polar bear survives the heat by plunging in his bathing pool.

Then comes a day when the goldenrod hangs out yellow banners of Autumn's vanguard. The improvident grasshopper is nearing the end of his gaiety. The caterpillar spins his cocoon. Bees on the asters gather the last of their winter's store of honey. Beavers lay in their supplies. Mother Rattlesnake returns with her young to her hibernating rocks. Forests turn gold and red. Sometimes a storm hastens the denuding of the trees.

The porcupine is growing wool under his quills; the rabbit turns a protective white; the woodchuck retires to his hole. Suddenly Father Deer's antlers harden and the velvety covering drops off. Wind clouds bring winter's cold. Ice and snow follow. The polar bear and the buffalo sniff the cold air and face the icy blast with pleasure. Investigation of the woodchuck's hole reveals him sleeping, scarcely animate. Noise will not awaken him. But indoors warmth convinces him spring has come. Wild fowl at the Zoo take the snowdrifts philosophically. The autumn-spun cocoon hangs on an icy branch. The marsh, hushed beneath its icy sheathing, sleeps unconscious of its recurrent mission as harbinger of spring. Thus from year to year our world travels the Lane of Eternity.

The Four Seasons is of general appeal: suitable alike for the school-room, the community center, and the church midweek program.

The Four Seasons. Distributed by Kineto. 4 reels.



NEW KLEINE SUBJECTS

GEORGE KLEINE announces that in addition to his film classics *Spartacus*, *Julius Caesar*, *Antony and Cleopatra*, *Quo Vadis*, *The Last Days of Pompeii*, *Othello*, *Lion of Venice*, and *Vanity Fair*, he has the story of Helen Keller in *Deliverance*. On November first he will have ready for distribution *Pilgrim's Progress* in four parts.

"HOME-KEEPING HEARTS"

AT the critical hour of his daughter's birth, Robert Colton, a diver, is driven, through anxiety, to seek solace in his greatest enemy, drink. This eventuates in his dismissal from the diving company in disgrace, and his subsequent commitment to state prison on circumstantial evidence of a murder he did not commit. His wife succumbs to the tragedy. His little daughter Mary grows up in the care of Tead, a distant relative, whose crooked practices make him a menace to community welfare.

As chairman of the local school committee, Tead misappropriates the school funds, risking the lives of the children and the teacher in a school house far gone from lack of repair. He owns a creamery and underpays the farmers for milk. Upon the attempt to organize against him, he bargains with a dishonest milk inspector to condemn and kill the local herds.

Robert, pardoned after ten years' imprisonment, comes to the scene at the height of Tead's power. He joins the schoolmistress and his daughter in a campaign for honest school administration and forces Tead to attempt a break with the dishonest milk inspector. In retaliation the inspector shuts Tead in a vat in the creamery, from which he is rescued by Robert.

Tead reforms and puts Robert in charge of the creamery. Seconded by Mary, Robert urges the little schoolmistress to stay with them "till the cows come home." Thus three home-keeping hearts find sunshine after storm.

This film is pre-eminently a non-theatrical, recreational picture with constructive appeal to a wide range of interests including village school politics, temperance, and anti-tobacco crusade. Occasional melodramatic moments are, for the most part, handled with restraint, although the pursuit of the little girl by the milk inspector might well be shortened when children are to see the picture. The scenes of drinking, essential to the moral lesson of the film, are treated with reserve. The photography is superior. The work of little Mildred Ryan as Mary has that charm of absolute naturalness which will appeal to all beholders.

Home-Keeping Hearts. Distributed by Pathé. 5 reels.



"HATS OFF!"

A RECENT useful addition to the films which are suitable for patriotic Americanization programs is *Hats Off! Story of the Flag*. Aimed to teach respect for American principles as symbolized in the flag, this film pictures a young lad's careless indifference toward the national emblem as he passes at the head of a parade. His schoolmate taunts him with disloyalty and the boy is shamed into reading American history. Falling asleep, he dreams of those historic episodes which have crystallized the national spirit and established its honor. In his dream Uncle Sam leads him to Betsy Ross's house where he witnesses the making of the first flag; to the battlefields of the Revolution and of the Civil War; to Lincoln with his concept of national unity; to San Juan Hill and Roosevelt; to the sacrificial fields of France where America fought that liberty might not perish from the earth.

Upon awakening, the erstwhile careless boy is athrill with patriotism, and ready to salute even the tiniest of American flags which he sees.

Hats Off! Society for Visual Education. 1 reel.



SOLDIER ANTS
GUARDING
A CAPTIVE



THE ANT
"SANDWICH"
10 TIMES STRONGER
THAN MAN IN
PROPORTION

"PATHE SCREEN STUDIES"

Valuable Biological and Botanical Classroom Material—Pathé Educational Department Supplies Teacher's Aid Leaflet with Each Film

BY MABEL G. FOSTER

UNDER this simple title a valuable group of instructional films is placed within reach of the teaching world and the initial releases are already meeting with the enthusiastic support of leading educators. An enormous amount of high-grade film material has been drawn upon in this series, making the resultant reels second to none in photography and picture-value. The pedagogical treatment is of the soundest.

The series falls into several groups. Animal life is represented by rodents (*Mr. Rabbit and His Pals*); ruminants (*Our Four-Footed Helpers*) and animal camouflage. As far as possible the animals in these films are shown in their natural surroundings or doing the useful work for which man is indebted to them. Some remarkable views have been secured, notably the stampedes of thousands of deer plunging into the icy waters of a Northern European Fjord, stemming the current and following the herdsman's boat to the opposite shore. Fishes, crustaceans and invertebrates are studied in two intensely interesting reels: *Molluscs* and a reel divided between the *Crayfish* and the *Stickleback*, the fish that builds a nest. *Birds of Prey*, their peculiarities of wing structure and their habits, features the kestrel eagle, and other flesh-eating birds. *Felling Forest Giants* is an excellent exposition of the skill and heroism required in the lumbering industry. *Athletic Movements Analyzed* offers slow motion studies in many of the familiar forms of physical training and athletic sports. This is a two-reel subject, each reel of which may be shown alone. *Yosemite—Valley of Enchantment* stresses geography, nature study, Americanization and literature, being titled in part from the works of John Burroughs, John Muir, Henry Vandyke, and others.

NEWEST RELEASES

November releases in this series include: *Ants: Nature's Craftsmen*, a particularly fine study involving micro-cinematography; *Mealtime in Birdland for Parents and Babies*, with fascinating titles and scenes of especial appeal to all children. *Life History of the Mosquito*, *The Honey Bee*, and *Wading Birds* are among the subjects soon to be released.

In addition to the pedagogic and entertainment value of this series, its general spirit is excellently constructive. Both the choice of shots and a certain geniality of form which characterizes the titles pique the child's friendly interest in unusual and little-known creatures, heighten his sense of friendship for the kindly beasts that serve him and for the birds, his singing comrades. In fact, these pictures carry on the ideas for which John Burroughs lived and worked.



HURDLERS
AS THE SLOW
MOTION CAMERA
CAUGHT THEM



A FISH
STORY
BUT A TRUE
ONE



HISTORY
RE-ENACTED
SO THAT IT CAN'T
BE FORGOTTEN



A WINGED BEAUTY FROM "INSECTS"

VALUABLE TEACHERS' AID

The conception and development of this series is the work of Charles Howard Mills, director of the Pathé educational department, whose long experience with films in the classroom has bred an enthusiasm reflected in his work. Mr. Mills has prepared as teachers' aids leaflets containing the titles exactly as they appear in the films; questions prepared according to the most modern pedagogy; additional informative material which aids the teacher in elaborating upon the subject under discussion; a list of sources, references, etc. The aid is sent the teacher when the film is booked. Leaflets on the following subjects are now ready: *Bre'r Rabbit and His Pals*, *Yosemite*, *Animal Camouflage*, and *Molluscs*. A circular of general suggestions concerning methods of teaching with films is also furnished. These suggestions in detail follow:

COMPLETE TITLE SHEETS.

The teacher should have on hand *well in advance* complete Title sheets of the subject which is to be projected.

VALUE DEPENDENT UPON METHOD

The educational value to be derived depends very greatly upon the method of presenting the subject with the film. *The film is not to take the place of the teacher, or study of text books, or research, or good hard work on the part of the students.* From teachers of considerable successful experience in teaching with films come the following suggestions:

ADVANCE STUDY

It is of vital importance that the subject should be thoroughly studied in advance of the projection. Naturally the sources of information will be as follows:

1. The titles.
2. Additional information given in "The Teachers' Aid."
3. References given and other outside sources.
4. It is strongly advisable when possible, that the film be viewed in advance by the teacher.

RESEARCH—ASSIGNMENT—EXHIBITS

"The Teachers' Aid" put out with each film is by no means complete. It is suggestive only. Therefore, of course, it is up to the people teaching these subjects to work out their own material. It has been found very helpful to make special assignments to individual pupils to bring in reports on special points in the subjects. Do not overlook the great advantage of other visual aids such as the "still" pictures and little exhibits.

DISTRIBUTE RESPONSIBILITY FOR EACH FILM

Several schools used to splendid advantage the plan of making one teacher responsible for the material on and teaching of, one film. For instance—suppose there are three films, A, B and C, that are desired to be shown on a certain day to four or five classes. One teacher will take in hand only Film A. This one teacher will visit all classes, concerning that one subject. She will assign research matter and outline preliminary study on it; and perhaps conduct talks and discussions on the subject before projection. A different teacher will take B, and a third, C.

PROJECTION

Almost needless to remark, be positive that all physical conditions that have to do with showing the pictures are as nearly perfect as possible.

By all means accompany the actual showing of the film with helpful supplementary remarks, (never though, while a title is on the screen unless reading the title aloud.) Talking with the film can be especially valuable on the condition that the teacher has seen the film in advance.

If there is time and practicable, a subject could be run twice, if the program is not too long.

SLIDES

If practicable, that is, if your projection machine is equipped for slides or if you have an additional stereopticon, it is exceedingly helpful to have slides on the subject at the same time. But don't intersperse them to the steady run of the scenes in the film *unless* it can be done smoothly without inconvenient hitches, waits and shifts.

THE FOLLOW-UP

No part of the lesson can be made of greater real lasting value than the follow-up work, after projection. The discussions, the questions, the tests, the essays, the further study and research inspired—*all this is what counts.*



THE LIFE HISTORY OF ROBIN REDBREAST

THOSE scientists and educators who are under the impression that Charles F. Herm, producer of the marvelous human and blood film and other biological motion pictures is merely a cold scientific investigator with his eyes usually glued to the microscope, will have a pleasant awakening when they see *Master Robin Hood, The Life History of Robin Redbreast*. For here is a picture as far removed from the typical technical pedagogical film as can be imagined, and yet it contains useful information concerning the robin, her eggs, her offspring, and shows the care necessary in their upbringing.

Instead of making this film along the lines customarily followed in the production of natural history subjects, the producer has turned to the narrative form and, be it said, with singular felicity and success. His little boy tells the story: How a nest containing four robin's eggs was discovered in a tree near the house; how the cat killed the mother robin and how Charlie buried her in the garden; how the eggs were placed in an incubator and the little robins hatched out; how Charlie and his mother fed worms to the little ones and how they thrived; and how the young robins, now almost grown full size, have become great pets of the household and make no attempt to fly away.

It is a pretty picture with human interest and a sympathetic note which are certain to strike a responsive chord not only in the hearts of children but all grown-ups who love birds and their ways. While the film is of a popular character it does not fail to make the viewer familiar with some biological facts concerning this interesting member of the bird family. Some of the most instructive scenes show the mother robin sitting on a



THE birth of a robin. In the film the cracking of the egg is followed by the squirming and wriggling of the new-born bird in his efforts to set himself free. From *Master Robin Hood*.



A SECOND after the baby robin has escaped from his prison shell he is seen opening wide his large mouth, for air or food or both. These scenes were filmed through the glass of the incubator.

est, the birth of the robin as he cracks the egg laterally and wriggles out, and the wide hungry mouth of the new-born bird as he swallows one earthworm after another.

Master Robin Hood. Distributed by Charles F. Herm, Inc., 220 West 42nd Street, New York City. 2 reels.



"NO WOMAN KNOWS"

WHY the producer of this photoplay, which is based upon the well-known story of Edna Ferber entitled "Fanny Herself," should have felt called upon to adopt this rather meaningless title nobody knows. At all events, it is no index to the superb spirit of self-sacrifice which permeates the picture from beginning to end. The mother works and grieves herself to death with true Spartan sportsmanship, and the daughter—the celebrated Fanny, of Miss Ferber's humanlike tales—goes to work for a big mail order house in Chicago and slaves for the same purpose. And for what? To keep in funds a weak brother who was sent to study the violin in Dresden and married an extravagant German wife whose demand for money was insatiate.

Despite a few inconsistencies in characterization the economic, domestic, and moral values of the film remain undimmed. There is an obvious message here for both selfish children and mothers and sisters who are inclined to overindulge their sons and brothers. In the end Fanny obtains for herself some of that happiness which she and her mother so vainly sought to bestow upon the spineless talented expatriate, but only at the cost of much mental suffering and under the protecting arm of her childhood playmate, now a strong successful man, whom she had hidden with the remark, "You shake hands like a girl."

The titles are clever enough to have been written by Miss Ferber herself. One or two minor cuts may suggest themselves to every cautious viewer, but on the whole the story is too cleanly and compactly told to warrant much of this. For church, community, welfare, and industrial programs this picture will serve admirably.

No Woman Knows. Produced by Universal. 6 reels.



NEW "NATIONAL NON-THEATRICAL" RELEASES

THE Levey Biological Series consists of films imported from France, titles carefully translated and adapted to American school use. Each is one reel in length. The following subjects, obtainable in both regular and narrow ("safety standard") widths, are now ready for distribution:

The Large White or Cabbage Butterfly; The Microscope and Some of its Uses—The Marine Plankton; Aquatic Life, including echinodermata, crustacea, and fish; *Field Flowers*, including ground ivy, chickweed, fumitory, ground-sel and dead-nettles; *The Blue Bottle Fly.*

The following one-reel Peters' Text Films are also released:

The Races of Mankind, including the four main sub-divisions; *The Japanese Empire—Its industries, social life, temples and shrines; The Philippine Islands*, featuring typical industries; *Wheat Raising* in the Pacific Northwest, and *The Whaling Industry*, featuring the products, from a split reel; *The Sugar Industry*—how and where sugar cane is grown, how it is shipped and packed.

The American Historical series includes: *Aboriginal Inhabitants, Cliff-dwellers and Indians; Irrigation in the Southwest* treats of the economic value of irrigation as facilitated by the great Roosevelt Dam and the resultant cultivation of Sea Island and Egyptian cotton; *Zoology—Mammals* features the wild animals of Africa.



Movies emphasizing the message of "Safety First" were shown in every public school and in many of the Sunday schools of Chicago during the No Accident—No Fire Week, October 8 to 14, as part of the campaign of the safety council of the Association of Commerce.



Motion pictures of the growth and cultivation of manila and sisal fibres and the manufacturing process of twine and rope were exhibited October 10 at the Grand Opera House, Galveston, Texas, through the courtesy of the Plymouth Cordage Company which had the film produced, with scenes in the Philippines, Mexico, and the manufacturing plant at North Plymouth, Massachusetts.



INDUSTRIAL



Industrial Films of Educational Value

Edited by LEONA BLOCK

BROOKLYN IN THE MOVIES

WITHIN a few weeks patrons of the motion picture theaters of Brooklyn will see the first of the series of short subjects illustrating the importance of Brooklyn as an industrial and commercial center. The films will be part of the pictorial news reel presented at the theaters of the Loew, Fox, Schwartz, and Keith circuits, also many of the smaller houses. There will be ten releases, one a week, each depicting one of Brooklyn's principal industries, such as shoe manufacturing, shipping, metal trades, and others, and will also advertise the Brooklyn Manufacturers' Industrial Exposition, January 9 to 16. The production of the films will be under the direct control of a committee of the Brooklyn Chamber of Commerce who will also produce one-reel pictures of the history of Brooklyn and its industrial interests to be shown at the exposition in January.



MOVIES AT NATIONAL BUSINESS SHOW

THE motion pictures exhibited at the National Business Show, October 17 to 22, in New York City were *The Lightning Calculator*, a one reel industrial-educational, and *Speeding Up the World's Work* which shows modern industrial methods in contrast to old, both loaned by the Burroughs Adding Machine Company; and *Hustling for the Hundred Club*, a lesson in salesmanship, loaned by the Addressograph Company.



INDUSTRIAL FILM NOTES

OUT *Of The Rock* is a three-reel picture exhibited by the Raybestos Company, Bridgeport, Connecticut, to dealers and salesmen, to instruct them in sources of supply and manufacturing processes. The first reel shows the mining of asbestos, the immense open pit mines of Canada, where the rock is blasted from the face of the quarry. The second reel depicts the fabrication of Raybestos, spinning the silky mineral fibers into asbestos yarn with fine wire reinforcement. The third reel shows brake lining and a selling demonstration. The film was produced by Rothacker Film Manufacturing Company, Chicago.

At a recent auction sale of real estate at the Tremont Temple, Boston, motion pictures of the property offered for sale were exhibited to the prospective buyers.

Gravity irrigation was shown in motion pictures to the citizens of towns of the lower Rio Grande Valley in *Master Minds Of America*, which is devoted to a number of the great irrigation projects which have been engineered by the United States Reclamation Service. Scenes in the Rio Grande Valley and statistics on the present gravity project are also being given as part of the campaign for the valley.

Putting Georgia's Streams to Work is the title of a new picture distributed by Southern Enterprises, Inc., and shows how many streams of the state have been harnessed to provide electrical power in local territory.

The Magic Touch, a short drama told in 500 feet of film, shows many uses for the Star Vibrator and is exhibited in windows of drug stores to stimulate sales. A transparent gelatine screen and a portable projector are sent with the picture to the local dealer. The film was produced by the William J. Ganz Co., New York.

The congestion of freight in the port of New York, its effect upon the cost of food, and the solution of the harbor problem as proposed in the report of the New York-New Jersey Port and Harbor Development Commission have been visualized in motion pictures. Across a map of the New York harbor district railroads draw themselves in swiftly moving dotted lines. Then an airplane survey of the congested freight yard terminals follows. Across a map of the harbor various ferry routes appear in miraculous dotted lines, and suddenly one watches from the sky actual freight cars loaded onto lighters ploughing slowly across the river. The film was produced by the Eastern Film Corporation, New York.



The industries of Cleveland, Ohio, are said to be using films for trade promotion more successfully than any other industrial center in the United States.

PROGRAMS

By MABEL G. FOSTER

PRE-CHRISTMAS PROGRAM—ADULT GROUPS

- THE WHITE SILENCE—*Famous* (Burton Holmes) 1 reel
 Scenic illustrating Whittier's "Snowbound."
 CHRISTMAS GREETINGS—*Gouldwyn* (Ford) 1 reel
 Some bachelors decide to play Santa Claus to poor children.

CHRISTMAS PROGRAM—LITTLE CHILDREN

- ANIMALS IN WINTER—*Educational Film Exchanges, Inc.* 1/2 reel
 A herd of large deer in a field of snow suggests the Christmas season. Other animals are shown frolicking in a snow storm.
 'T'WAS THE NIGHT BEFORE CHRISTMAS—*Beseler Educational Film Co.* 1 reel
 A story of little folks and the night of Santa's visit.
 THE DREAM DOLL—*International Church Film Corp.* 3 reels
 Doll life in a toy shop acted by dolls.

CHRISTMAS PROGRAM—GENERAL RECREATIONAL

- THE ALCHEMY OF WINTER—*Famous* (Post) 1 reel
 Beautiful scenery under winter's snowy spell.
 WHAT'S YOUR HURRY?—*Famous* 5 reels
 Featuring Wallace Reid in a lively automobile story of the winter season.

AMERICANIZATION PROGRAM

- FATHER KNICKERBOCKER'S CHILDREN—*American Red Cross* 1 reel
 A glimpse into the lives of the children who pour into New York from every land.
 ONE MAN IN A MILLION—*Robertson-Cole* 6 reels
 George Behan in an unrivalled portrayal of the best type of Italian-American.

GENERAL RECREATIONAL PROGRAM

- ROOF OF AMERICA—*Prizma* 1 reel
 The beauties of the Continental Divide in northern Montana.
 BETTY BE GOOD—*Ira L. Hicks and Co., Inc.* 5 reels
 804 South Wabash Ave., Chicago.
 Betty whose father is a price-fixer, and the Mayor's son who is playing role of policeman, unite successfully in welfare work.
 THE ANTS AND THE GRASSHOPPER—*Pathé* 1/2 reel
 Aesop's fable in amusing cartoon form.

GENERAL RECREATIONAL PROGRAM

- DOWN IN DIXIE—*Kineto* 1 reel
 Cumberland Gap; industries in the warm portions of the south; life on the Mississippi.
 A CUMBERLAND ROMANCE—*Realart* 5 reels
 Mary Miles Minter in the story of a young mountain girl.
 DIXIE—*Educational Film Exchanges, Inc.* 1 reel
 The story of how "Dixie" was written and composed.

INSTRUCTIONAL-RECREATIONAL PROGRAM

- PATHE REVIEW NO. 96—*Pathé* 1 reel
 Includes Getting Out The News; Four-footed enemies; Juggling (slow motion); Scenic: The Matterhorn in Pathé-color.
 THE BEST VALUE IN THE WORLD—*Worcester Film Corp* 1 reel
 Detailed processes of gathering news and printing and distributing newspapers.
 NO STORY—*Vitagraph* 2 reels
 An O. Henry story of newspaper life with an unforgettable message.
 INDUSTRIAL-RECREATIONAL PROGRAM
 A VISIT TO THE PETRIFIED FORESTS OF ARIZONA—*Y. M. C. A.* 1 reel
 Prehistoric forests spared the woodman's axe.
 THE LUMBER INDUSTRY—*Fitzpatrick and McElroy (Ford)* 1 reel
 The arduous, dangerous and thrilling life of the lumber jack.
 THE V. THAT VANISHED—*Pathé* 2 reels
 A Holman Day story of the Maine lumber camps and a back woods problem.
 MUTT AND JEFF: COW PUNCHERS—*Fox* 1/2 reel
 As graduates of a course in cowpunching taken from correspondence school, the comic pair furnish merriment.

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FILM INTRODUCTION TO SERMON

(Continued from page 9)

motion picture, in the popular attitude toward it merely as a "show," or as a novel method permitting the relaxing of the customary attitude of reverence and worshipfulness. The preacher must guard this vigilantly and so conduct his service that even the gamin from the streets will feel the difference between this and the "show."

REAL FUNCTION OF THE FILM IN THE PULPIT

Dr. Kelley has demonstrated that the real function of the film in the pulpit is not to furnish the sermon, but its introduction, its text—an absolutely new discovery in the use of the film. The film sermon, without the human, personal presence and appeal of the living preacher is apt to miss the mark. Its extended reels merely stir the superficial emotions and fail to touch the heart, the mind, the will.

Every book on homiletics dwells lengthily on the importance of an interesting and vivid introduction. What more striking introduction could be imagined than the action, the story and plot and denouement of a properly edited and produced film? The single reel films dealing with various Bible subjects, now produced by one company at least, afford precisely the kind of a motion picture text which is necessary.

The most difficult point in the whole problem of this use of the film as the introduction to the real message lies in the moment of transition from screen and darkness to the speaking, visible preacher himself. The test of his ability to use the film comes here. Success or failure depends on his opening sentence. This must carry on the thought which the last flash of the screen leaves with his audience. If his opening words fail to do this the evening is lost.

A fine illustration of the skillful use of this opening sentence is that in connection with the story of Elijah and the Shunamite woman's child. The last scene on the screen is the prophet restoring the lad, made alive again, to his mother. With the flashing on the lights Dr. Kelley begins:

"I'm sorry the picture stops there; aren't you? I wonder where she went, what she did, where the boy went and what he did, whether he turned out to be worth all it cost to bring him here, to keep him here!"

Another follows the graphic screen story based on the text "Whosoever loseth his life shall find it." The film is a simple treatment of this great theme. A young doctor is seeking to discover a serum for the sleeping sickness. He is called by telegram to Washington where his serum is to be tested in competition with another. But, on the day appointed, an epidemic of this disease breaks out in his community and among others the girl he loves is stricken. He is torn between duty and ambition. His fortune and fame depend upon his being in Washington. His duty and love hold him at home. The latter wins. He remains at home and by his discovery stays the progress of the disease, saves the girl he loves, but loses his chance. However, in the ending of the film it is discovered that the other serum has proven a failure and the girl he hoped to win awakens to a rare affection for him, so hav-

ing lost he really wins. The introduction following this gripping story is as follows:

"Is this what the scripture means this girl is reading, that whosoever loseth his life, for Christ's sake, shall find it? But this thing the young doctor did was so commonplace. There are no halos, no crowns of laurel twined about the brows here. Yes there are. These are just the kind of brows time crowns with immortality."

FILM AND SERMON COORDINATE

The film must produce the impression, but the sermon produces the conception. It is this organizing, this fusing of the emotional impressions the screen story has produced which brings the motion picture to its maximum of possibility. The message is not a side issue, a sop to the prejudices which demand something, though it be but a word, in the form of the traditional sermon. The sermon, under this conception of the use of the motion picture, seizes the impressions the picture has already produced in the minds of the congregation and skillfully uses them to make the listener arrive at the conclusion of the preacher. No finer homiletics can be found than this. If Dr. Kelley can do it others can. The time will come when the teacher of homiletics in the seminary will teach the preachers of the future how to do this thing and the method will be as familiar to the church-goer of tomorrow as our firstlys, secondlys and thirdlys of yesterday.

Not a moment must be lost between the last flash of the picture and the opening words of the speaker. The end of the picture and the turning on of the auditorium lights must be simultaneous. The screen must remain where it is. The slightest movement or distraction will lose the vital transition which the preacher must make in this single moment.

(Continued on page 20)

*AVAILABLE FOR FREE DISTRIBUTION

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THE FILM AS INTRODUCTION TO THE SERMON

(Continued from page 19)

Such use of the film is not an easy substitute for brain sweat in the study. The cheapest thing in the service is the film. It must never be forgotten that it is not a substitute for the sermon, not a mere pleasing presentation. Its duty is as fixed as the customary text and introduction. The man who uses it successfully will put as much into his spoken message which follows as into any sermon he ever preached and the message which is given in this way and which makes this use of the film justifies to the most rabid opponent of the new method. The president of the local Chamber of Commerce, himself a Presbyterian, attended several of these motion picture sermons in Troy and expressed his own, carefully arrived at opinion that sermons like these could not fail of deep

impression, that they had so impressed him.

"GOODA PICTURE. GOD LIKA DAT!"

It is this impression the pictures themselves make in such an atmosphere and with such a method which emphasizes the fact that a new type of preaching has arrived. One Sunday evening the story of the Good Shepherd was the subject of the screen. A young Italian, not six months in this country, was present and the next morning sought out the preacher. He could scarcely make himself understood in his broken English but his visit was in connection with the picture the night before. "Gooda picture. God lika dat!" was his comment. It was at the showing of this same picture that little Dominic, a typical street gamin, asked, with

eyes filled with excitement—"Any fightin'? any shootin'? 'r murderin'?" Here the cheap movie was showing all its evil effects upon the impressionable life of childhood; but that the same medium may be used to press home lessons of truth with equal vividness came later, when, following a scene where the Shepherd, drawing his great sheath knife, had driven off the robbers and defended his flock with his life, the selfsame gamin, looking up into the eyes of the pastor's wife, said: "Miss Kelley, does God have to kill folks like that sometimes to take care of us?" When the picture can be used to produce impressions like these it has answered the question with which we begin—"is it possible to use the movie successfully in a religious service?"

FLASHES ON THE WORLD'S SCREEN

The Y. M. C. A., Peoria, Ill., has been giving movie shows every Thursday and Saturday nights. Special music is provided.

Fox Farm, Lake City, Minn., said to be the largest silver fox farm in the United States, has been filmed. Several hundred of these beautiful animals are seen in the picture.

Recent programs at the Presbyterian Church, Fenton, Mich., included "The Decemster," "The Dream Do." "Sins of the World," and a Ford Educational.

"Deception" was screened in the ballroom of The Hotel Drake, Chicago, for the benefit of the Service League for the Handicapped.

Free motion pictures are furnished by Lewis, Iowa, merchants as an inducement to farmers living near there to come to Lewis to do their trading. The pictures are shown in the town park on weekday nights.

Wireless music and a wireless speech by Governor Dorsey of Georgia accompanied the movie show on the lawn of Thurston Hatcher's home in Decatur, Georgia, on a recent Saturday evening.

Free open air movies for children were given this past summer at the Methodist Episcopal community center, Lawrence street, Philadelphia, by Rev. M. E. Levitt. The show ran from 9 until 10:30 every evening.

"Layers and Liars," a one-reeler demonstrating the culling process and the care of poultry, and "The Man from Painted Post" were on the program of the county fair at Marlatta, Ind., recently.

The local Red Cross chapter showed health films and a milk-drinking mechanical doll at the industrial exposition in South Bend, Ind.

Dr. B. V. Elmore, health commissioner, showed two venereal disease films to young men at the First Methodist Church, Rome, Ga. These are the pictures used by the United States army.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., required by the Act of Congress of August 24, 1912, of EDUCATIONAL FILM MAGAZINE, published monthly at White Plains, N. Y., for October 1, 1921.

STATE OF NEW YORK }
COUNTY OF KINGS } ss.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared Dolph Eastman, who, having been duly sworn according to law, deposes and says that he is the editor of the EDUCATIONAL FILM MAGAZINE and the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and the addresses of the publisher, editor, managing editor, and business managers are: Publisher, Non-Theatrical Film Publishers, Inc., 189 Montague Street, Brooklyn, N. Y.; editor, Dolph Eastman, 189 Montague Street, Brooklyn, N. Y.; managing editor, none; business managers, none.

2. That the owners are: Dolph Eastman, 189 Montague Street, Brooklyn, N. Y.; Charles Urban, 71 West 23rd Street, New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest in the said stock, bonds, or other securities than as so stated by him.

DOLPH EASTMAN,

Sworn to and subscribed before me this 4th day of October, 1921.

WILLIAM J. McPHILLIAMY,
Notary Public, Kings Co.

My commission expires March 30, 1923.

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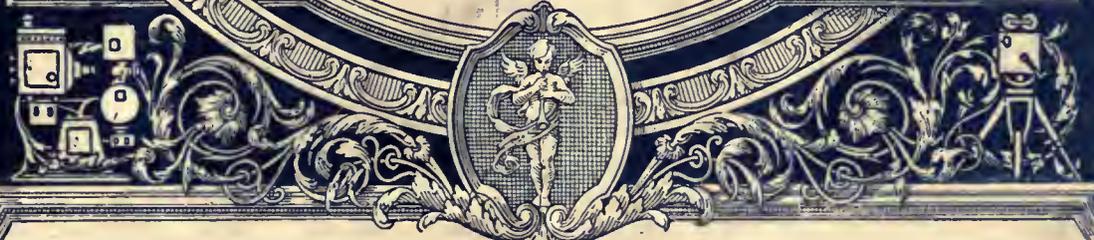
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ROCHESTER, N. Y.

EDUCATIONAL FILM MAGAZINE

*The International Authority of the
Non-Theatrical Motion Picture Field*



**Breaking Ground in the Field of Visual
Instruction**

BY WADE C. FOWLER AND JOSEPH J. WEBER

**National Organization to Make "Better Movies"
a Reality**

BY MRS. C. A. BRITTON

Films Must Correlate with Study Courses

BY AUGUSTUS O. THOMAS

**Industrial Movies at "America's Making"
Exposition**

BY LEONA BLOCK



of Scientific Motion Pictures
and Life Extension Films

To You Mr. Educator—

YOU have for years been decrying the fact that you could not obtain properly produced and *strictly educational* motion pictures.

WE have agreed and do agree with you that probably ninety-nine per cent of the subjects offered to you are made, *not for the school*, but to entertain theatre audiences. These are reconstructed in a make-shift manner in an attempt to get the last dollar out of them, and presented to you as educational films, but the astonishing part of all this theatrical commercialism has been

YOU have supported it, but probably only because you have not had offered to you *specially constructed and strictly educational films*, built for your purposes.

WE have produced such a series and you have previously read our advertisement in this publication telling you about and listing our subjects.

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| 2. The incubator mother and her brood—the development of the chick embryo | 4. The marvels of crystallization, the formation of various crystals | 6. The course of blood through heart and body | 9. Dangers that threaten the heart |
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Established January, 1919

EDUCATIONAL FILM MAGAZINE

PUBLISHED MONTHLY

COVERING MOTION PICTURES IN THE FOLLOWING DEPARTMENTS:

<i>Agriculture</i>	<i>Community</i>	<i>Geography</i>	<i>Health and Sanitation</i>	<i>Pedagogy</i>	<i>Scenic</i>	<i>Travel</i>
<i>Biography</i>	<i>Current Events</i>	<i>History</i>	<i>Industry</i>	<i>Recreational</i>	<i>Science</i>	<i>Welfare</i>
<i>Civics and Government</i>	<i>Cultural</i>	<i>Home Economics</i>	<i>Juvenile</i>	<i>Religion</i>	<i>Sociology</i>	<i>Women</i>
	<i>Drama</i>	<i>Fine Arts</i>	<i>Literature</i>	<i>Natural History</i>	<i>Technical</i>	<i>Topical</i>

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NOTE: To this personnel will be added, as soon as acceptances are received, editorial representatives of the churches and church organizations, social welfare organizations, community groups, and other groups whose motion picture activities should be thus represented.—EDITOR-IN-CHIEF.

ARE MOVIES SUPERFICIAL?

EVERY little while some educator, clergyman, librarian, or other learned person having to do with the training of youth rises to remark that "the movies are shallow and superficial and tend to make the child and, indeed, the adult mentally lazy." Now comes William Heyliger, the librarian, in a recent newspaper article in which he writes that motion pictures destroy all desire for reading. Here is his serious charge:

The movie is moving the boy away from good literature . . . Once he develops the movie type of mind he will be lost to good books forever. The repose and repression, the atmosphere and background that are part of all good books, will bore him. . . .

In moving pictures the boy finds nothing that calls for the exercise of his mind. Everything is stereotyped and commonplace—reduced, as it were, to the A B C of entertainment . . . Originality of design and of expression antagonize him, for they demand that he leave his comfortable, lazy groove and turn his back upon the obvious. He becomes, in a sense, mentally sterile, the father of the mentally sterile man.

Let us give full credit to the writer of these lines for sincerity and freedom from bias, subjecting his statements to calm analysis in the light of child psychology and replying to them in the same spirit of toleration and honesty of purpose. What do we find?

Is "Treasure Island" good literature? Are "Huckleberry Finn" and the James Whitcomb Riley stories and

poems? Barrie's "Sentimental Tommy" certainly belongs in the foremost rank. Shall we deny first place to the famous author of "The Three Musketeers?" Coming back to our own land, "Rebecca" and "Mrs. Wiggs" are as surely juvenile classics as "Little Lord Fauntleroy" of blessed memory. Mention of "Alice in Wonderland" and other celebrated tales of Lewis Carroll, Charles Kingsley, Louisa Alcott, and noted authors of adolescent literature brings us into gallant company, Mr. Heyliger must admit.

All of these literary classics have been filmed, with varying success. All of them have been viewed by millions of boys and girls, with what result? In almost every instance, particularly in the smaller towns and cities and rural communities, libraries report an increased demand from children and young people for the printed books which have been picturized. Several book publishers operate in close harmony with photoplay producers; book dealers and libraries make what is called a "tie-up" with the local theaters where the pictures are exhibited; and both before and after the film is shown there is a "run" on book stores and libraries for copies of the story, provided the elements of boy and girl appeal are present. These facts may be easily ascertained.



Granted this widened popularity of juvenile fiction as a direct sequence of its visualization and taking into account certain known factors of child psychology, what do we find? That when the average boy or girl returns to the printed tale after meeting the characters and scenes on the motion picture screen, or when acquaintance is made with such characters and scenes in the book for the first time after seeing the film, interest is enhanced and intensified rather than lessened. The fundamentals of attention, interest, suspense, climax, and the reflexes leading to self-activity of mind and body are made more real, not less so, through the cultivation of visual impressions. With the child as with the grown-up, after he sees an object he is more curious, not less, to read and learn all about it.

Repose and repression are admirable qualities, whether found in fictional characters or in actual life, and the ultimate reflex-reaction to movement or excitement is in the average, normal youth or adult precisely the reverse of the latter. Just as sound sleep follows an extreme expenditure of nervous and physical energy, so quiet and repose follow usually in the wake of mental and emotional excitation. Proof of this may be observed in any home or community where both the action and reaction are wholesome, uplifting, and inspiring.

The case is altogether different, it must be admitted, where the film acting upon the boy or girl consciousness is of a harmful or vicious nature or where the lesson or

message is not emphatically helpful to the child. If Mr. Heyliger is speaking of this type of picture—and, unhappily, there are still too many such which impressionable children are permitted to see—his argument is not without some weight. But more and more the better type of juvenile movie is being brought out and it cannot be denied that its influence encourages rather than discourages the love and absorption of the better type of juvenile literature. This favorable reaction has invariably followed and been evidenced in book shops and libraries immediately prior and subsequent to the presentation of a stage play founded upon a book of merit, and it is in fact much more the case when a photoplay is involved.



This librarian thinks that mental sterility and lack of originality and initiative result from the boy's eager gaze at the movies. We wonder if the writer of this article was ever a real boy in the country, with a real boy's eager interest in everything that moved and had life. The circus, the county fair, the old swimmin' hole, the huntin' or fishin' jaunt, fun at school, doin' chores, helpin' aroun' the old farm, driving with dad or the hired man to the village, playin' with the animals or with other boys and girls—all these things are akin to the healthy activities he observes so intently in the movies. The unhealthy and dangerous activities sometimes noted on the screen are to be deplored, but we shall assume that the author of this paper is referring to general conditions. Does mental sterility or fertility develop in such a boy as we have attempted to describe—such a boy, for example, as Charles Ray portrays in *The Old Swimmin' Hole*? It is a well-known fact that activity begets activity, and the seeds of thought implanted by the right type of film sprout into plants of sturdy growth. On the other side, boys and girls who never see a movie (we hope there are none) and whose minds are fed wholly on ænemic stories and verbose, tiresome descriptions are far more apt to become mentally sterile than those whose minds are stimulated by film versions of literary masterpieces.



Further on in his article Mr. Heyliger writes:

... The moving power of language leaves him (the boy) cold. "Ivanhoe," like every other great book, demands something from him, and he is not equipped to give it. He cannot supply the reader cooperation that the book demands. The movies simply asked for his eyes, never for his intelligence. And so he passes, in time, completely away from the field of books. He likes his meat red and raw and dripping. Real art isn't served that way.

No, real art isn't served that way, in books or on the stage or on the screen. If this is what the librarian means by "the movie type of mind" we have no quarrel with his

DRAMATIC TECHNIC IN EDUCATIONAL FILMS

By JOHN RANDOLPH BRAY

President Bray Productions, Inc.

WE are developing a special "rhetoric" for educational pictures, in which the rules of dramatic construction are combined with the fundamental principles of education. By way of illustration, it is folly to attempt to explain a principle until the importance of the principle has been first established. Then, again, it is bad construction to bore your optience by a series of anti-climaxes in which the less interesting explanations follow the more interesting ones.

For example, a course in science might be taught in a scenario in which the sequences—or acts—were arranged as follows: (1) Importance of that science, showing how it has affected all phases of modern life, with actual scenes in factories, homes and streets all over the world, showing its universal use; (2) a short history of that science, either acted out with real players or told with animated drawings; (3) explanation of the basic principle or principles, probably told in animated drawings or working models with slow motion or fast motion effects; (4) final explanation of cause and effect—that is, how the basic principle causes the machine to operate (as the effect of electric current on a motor or of petrol on a gasoline engine); (5) practical explanations of the operation and repair of the machine given in actual photographs, animated drawings, models or combinations of all three, with slow motion effects.

INTEREST, SUSPENSE AND CLIMAX

The first sequence establishes the importance of the subject. The second builds up what dramatic producers call "interest," and corresponds to character building in a photoplay. The third explains the more difficult and interesting phases of the subject at the outset. Four and five gradually build up the interest, leaving the part in which the pupil is most interested—which is always the practical side of it—until the end, thereby holding the suspense until the climax.

The best way to find out how to build anything is to reverse the process and tear it to pieces. For example, in order to invent a machine to put the links of a chain together, you would first invent a machine to take them apart. And this is the way we plan our experiments in education-film technic.

First we try to construct a motion picture which makes concentration impossible. We have recently made one such film which—though seemingly a well constructed picture—distracts the attention of the optience to such an extent that it can hardly remember what it has seen. Then, by analyzing the causes of this picture's defects, we discover exactly how it should be made.

Of course this can be done only with educational films. Dramatic producers would find it too expensive to construct their films two or three times. They could not afford to make a bad motion picture in order to ascertain the principles which underly a good one. And for that reason dramatic producers may some day have to come to us to borrow our knowledge instead of, as at present, our going to them for principles of construction.



A CORRECTION

IN the article "Biology and Geography Film Lessons in New York Schools" which was published in the November issue of this magazine the portion headed "Suggestions to Teachers" apparently emanated from the editorial department of the publication. This should have been credited to the Department of Lectures and Visual Instruction of the New York City Board of Education, Ernest L. Crandall, director; Miss Rita Hochheimer, assistant in charge of visual instruction.

remise or his conclusion. But the trouble with his argument is that it has not kept pace with the movement for better pictures, which is bringing to the screen not merely film versions of classic fairy tales, Aesop and LaFontaine, Shakespeare and Dante and Milton and great poets, dramatists, and authors, but original screen creations of a distinctly high order. Charles Urban's *The Four Seasons* belongs to this latter class. His argument might have been a large measure effective several years ago, but it no longer carries conviction.

It is not true that the boy who sees the Booth Tarkington *Edgar* stories in the incomparable films which Goldwyn has produced will want his literary "meat red and raw and dripping." It is not true that the boy who sees *Huckleberry Finn* or *Treasure Island* will have less appreciation of Mark Twain or Robert Louis Stevenson. The moving power of Stevenson's masterly style, his chiselled characterizations and vivid narrative will weave even a more subtle spell over the mind of the normal boy after he has witnessed breathlessly the adventures, the wholesome perils, the just penalties and retributions of the Tourneur picture. And what boy or girl is not the better for seeing Peter Ibsen's *Bluebird* upon the silver sheet? Will not he, turning quite naturally to the original source of the story, feel all the more the moving power of the master's pen, the magic of his mysticism and symbolism, and the beauty of his unquenchable spirit?

DOLPH EASTMAN.



WHY OPTIENCE?

WE observe in the October issue of our western contemporary *Moving Picture Age* that the editor adopts prominently and, we hope, permanently, the use of the word *optience* which first appeared publicly in the columns of this magazine. We do not desire, however, to take unto ourselves full credit for the substitution of this excellent word for that of *audience* which has no sense or significance whatsoever when used to designate a group of persons who are *seeing*, not *hearing*. Credit for the original use of *optience* must, so far as we are aware, go to Dr. William Owen, of Washington, D. C., who first suggested the term in a letter to the editor of *EDUCATIONAL FILM MAGAZINE*. We submitted the matter to the editor of the Standard Dictionary who replied that he saw no real objection to its adoption and use, the root *optire* being just as acceptable to etymologists as the root *audire*, both being of good Latin stock. This publication thereupon decided to employ the word *audience* where only the *seeing* faculty was involved in a group of viewers or spectators, and where *hearing as well as seeing* was concerned to employ the older and generally accepted term.

Like many new things *optience* may seem a bit awkward at first, but it is after all the sensible word to employ.

FILMS MUST CORRELATE WITH STUDY COURSES

By AUGUSTUS O. THOMAS

State Superintendent of Public Schools, Maine

AT present the schools of our country are losing one of the most effective methods of instruction ever produced. However, it is not altogether the fault of the school. The people are paying what seems to be a considerable sum of money for education and have not found a way to procure the equipment necessary to make use of the motion picture machine as it should be.

Many schools throughout the country have installed projection machines and have run for a time, but finally because of a lack of suitable material, properly correlated with the program of studies, it gradually lapses into disuse. I am convinced that before the motion picture can be used successfully in the schools a system of textbooks must be provided giving the proper correlation of themes and pictures so that the teacher will know when to use them and where the material can be found. Besides this the school building must be equipped properly for use. Our old buildings make the fire hazard very great and the rooms are not properly provided for day-time study.

Some company must ultimately provide material for instruction and properly correlated pictures to go with it. Normal schools and teachers' colleges must put in courses of study and instruction for teachers who will have to do with this form of educational work. The course of study should include matters of safety, the use of the machine, the different standard makes, the nature of the film, how it is produced, how preserved, methods of distribution, cost, as well as how to present a motion picture and make it effective in instruction.

The present method of distribution and exhibition of motion pictures coupled with the light themes that are very often used, is making of us a generation of superficial thinkers. A person after a day's work can sit in a motion picture theater and watch the films without a thought which requires effort. The mental effort is lighter even than reading a light book. People are getting the motion picture habit. It is taking them away from the books of history, science and standard fiction.

In ten years our reading public will be greatly reduced.

FILM INSTRUCTION IS HERE TO STAY

By T. H. HARRIS

State Superintendent of Schools, Louisiana

WE, the school officials and teachers of Louisiana, are very much interested in visual instruction. Our high schools are installing visual instruction equipment as rapidly as possible, and some of the parish (county) superintendents have arranged to show motion pictures in their country schools.

The Louisiana State Normal School, at Natchitoches, is taking a very active interest in this phase of education, and through the efforts of a member of the normal school faculty, L. J. Alleman, a splendid motion picture department is being organized. More than a hundred valuable reels have been collected, which are circulated constantly among the high schools of the state.

I am told by superintendents, principals and teachers that visual instruction is proving a great aid in many of the school subjects.

My impression is that visual instruction has come into the schools to stay, and that we shall appreciate its importance more and more as time goes on.

The motion picture gives in one evening the whole plot of a romance. In ninety-nine cases out of a hundred the book has not been read and will not be read, and the many modifications necessary to a picture story may change materially the author's conception of the problem.

It is said that the motion picture public will not stand for more than ten to fifteen minutes of educational films in an evening. They demand the lighter human interest story. The motion picture is generally a pastime. It leaves little of value to the average observer. The title is not perfected. Long titles are hard to read. Many titles which are thrown upon the screen do not portray the full significance.

The motion picture in the school is chiefly to inform, not to amuse the people. Schools are not supposed to be given over to too light material. Motion pictures in the schools should not be irrelevant. They should be well correlated in time and material with the studies of the regular courses. In fact, they should be definite courses of motion picture instruction in science, art, history, literature, agriculture, industries, mining, orcharding and the like.

It has been said by an eminent American that the schools they are at present are uninteresting, uninviting. This is not true. Educators have for a generation been working to make them attractive. The Victrola and the Edison are in quite general use. Books are being made as attractively as publishers know how to make them. Opportunities are being provided for pupils to develop their "long suit" so to speak. Music, games, etc., are provided very generally.

The motion picture cannot, however, bring all we lack. Teachers have the inclination to use the pictures when proper equipment can be supplied. But no matter how much the picture can do for the schools there must still be good hard thinking. Pictures have their place in education and they ought to be developed; but a note of warning is necessary, for there is nothing in all creation to take the place of good hard work, never will and never should be.

TRUE EDUCATIONAL FILMS ON TEXTBOOK LEVEL

By J. M. McCONNELL

State Commissioner of Education, Minnesota

THERE is a large and relatively unoccupied place in the educational field for the motion picture. In some respects it will be hard to fill. The public have learned to be entertained by the motion picture and are willing to pay fabulous sums for the service. They have not yet shown a disposition to pay corresponding amounts to be instructed by it. Hence, the amusement possibilities have been developed inordinately, while the educational phase has made little progress.

The educational film, when it comes into general use, must come at high initial cost and will stand on the textbook level. It should be as accurate as to fact, and will be compelled to tell its story solely for instruction, and be so accepted. For a time at least, the educational film industry may not serve well both God and mammon.



Stockholders of the Montana Phosphate Company recently saw motion pictures of operations and development of the company's property. After the exhibition to western stockholders the film will be shown in the east.

BREAKING GROUND IN THE FIELD OF VISUAL INSTRUCTION

Detailed Outline of the Comprehensive Course Being Studied by
Advanced and Graduate Students at the University of Kansas

By WADE C. FOWLER AND JOSEPH J. WEBER

EXPERIMENTAL research has revealed the fact that learning can be increased twenty-five per cent or more if pictures are used to provide a basal vicarious experience for the lesson of the day. With this proof in hand, the School of Education in the University of Kansas is offering a course in visual instruction to its advanced and graduate students. The course is being worked out cooperatively by the instructor and various student committees. A detailed plan for the semester has been formulated, based upon the following considerations:

Visual instruction should not be called a new movement in education. It is as old as education through the eye itself; and many of the so-called visual aids—models, globes, maps, charts, graphs, diagrams—are of long standing.

With the invention and perfection of photography, however, there have come into existence means of great educational possibilities. They are the still picture, the motion picture, the stereograph, and the lantern slide. Working these into the classroom is, we believe, the chief concern of visual instruction.

We may summarize, therefore, by saying: The core of visual instruction is merely the common-sense adaptation of the products of photography to the purposes of the school.

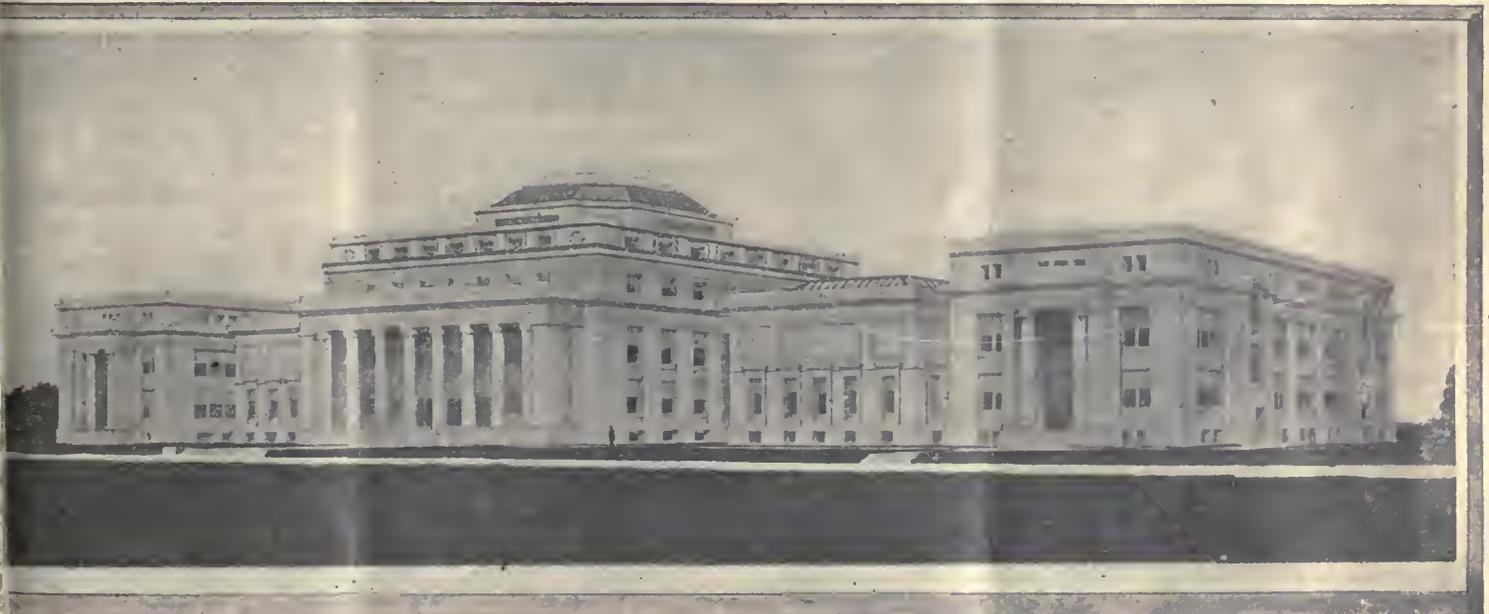
The following outline is published with the fond hope that it will serve. Any suggestions for revision will be highly appreciated.

A COURSE IN VISUAL INSTRUCTION

- I. History and Growth of Visual Education.
- II. Principles of Visual Education.
- III. Types and Sources of Visual Aids.
- IV. Administration of Visual Aids.
- V. Picture Projection, Problems in
- VI. Methods of Visual Instruction.
- VII. Research in Visual Education.
(Detailed Outline)

- I. History and Growth of Visual Education
- II. Principles of Visual Education
 - A. Why use visual aids
 1. Primary sources of knowledge
 2. Comparison of visual education with other kinds of education
 3. Time saving element
 4. Effectiveness of Visual Aids

- B. Factors in Visual Aids
 1. Stillness
 2. Area
 3. Depth
 4. Projection
 5. Motion
 6. Aloneness
 7. Groupness
 - C. Pictorial saturation point
 - D. Standards for judging pictures
 - E. Word-picture balance
 - F. Eye
 1. Physiology of, defects, functions
 2. Binocular vision and illusion of depth
 3. Hygiene of
 - G. Emotional effects of pictures
 - H. Moral value
 - I. Mechanical principles involved in producing visual aids
- III. Types and Sources of Visual Aids
- A. Types
 1. Diagrammatic aids
 2. Still pictures
 3. Stereographs
 4. Projected stills
 5. Projected motion pictures
 - a. Reality photographed
 - b. Animated drawings, etc.
 6. Models, devices, etc.
 7. Museum exhibits
 - a. Actual specimen
 - b. Paintings
 - c. Sculpture
 - B. Sources of visual aids
 1. Commercial firms
 - a. Theatrical
 - b. Non-Theatrical
 2. Industrial concerns
 3. United States Government Departments
 4. State Extension divisions
 5. Museums
 6. Home-made visual aids
 - a. Picture collections
 - b. Re-edited films
 - c. Original productions
 7. Field trips and excursions
- IV. Administration of Visual Aids
- A. In the single school
 1. Circulation of visual aids
 2. Progress of classes
 - B. For the school system
 1. Purchase costs of visual aids
 2. Inspection, criticism and classification of visual aids
 3. Organization and correlation of material
 4. Distribution, storage and circulation of aids
 5. Programs for schools



ADMINISTRATION BUILDING, UNIVERSITY OF KANSAS, LAWRENCE, KANSAS

- C. From county superintendent's office
 - 1. Costs
 - 2. Rentals
 - 3. Bookings and circulation
 - D. From state institutions
 - 1. Bookings and routing aid
 - 2. Rental charges
 - 3. Film and library service
 - E. From the United States Government
- V. Picture Projection, Problems in
- A. General Problems
 - 1. Observance of fire regulations
 - 2. Use of electricity
 - 3. Procuring the necessary adjuncts
 - a. Booth for projector
 - b. Screens, shades, etc.
 - c. Store-rooms
 - 4. Care of apparatus
 - B. Problems in projection of lantern slide pictures
 - 1. Types of lanterns used
 - a. Arc lanterns
 - b. Electric lamps
 - c. Reflectoscopes
 - 2. Mounting slides
 - 3. Manipulation and care of slides
 - C. Problems in projection of moving pictures
 - 1. Types of projectors
 - a. Standard
 - b. Portable
 - 2. Types of pictures
 - a. Standard width film
 - b. Narrow width films
 - c. Disc prints
 - 3. Mending films
 - 4. Threading film into machine
 - 5. Care of projector

VI. Methods of Visual Instruction

- A. Supervision of Visual Instruction
 - 1. Supervision and training teachers in use of aids
 - 2. Classroom supervision
- B. General methods
 - 1. How to use still pictures
 - a. How many at a time?
 - b. Before, during or after a lesson?
 - c. Amount and nature of questioning
 - d. Pupil response: oral and written work
 - 2. How to use the stereograph
 - a. How many at a time?
 - b. Before, during or after a lesson?
 - c. Circulation of stereographs among class
 - d. Time, questioning, and response
 - 3. How to use lantern slides
 - a. Number, time, questioning and response
 - b. Methods and pupil activity
 - 4. How to use motion pictures
 - a. In the auditorium or assembly
 - b. In the class room
 - c. Length of "shot," repetition, etc.
 - d. Time questioning and response
 - 5. How to use diagrammatic aids
 - a. In the manner of the still picture
 - b. By means of the reflectoscope
 - 6. How to use models, specimens and exhibits
 - a. Time, accessibility, etc.
 - b. How to make some of them
- C. Special Methods in
 - 1. Social sciences
 - a. Geography
 - b. History, civics
 - c. and related subjects
 - 2. Linguistic studies
 - a. Language
 - b. and related subjects
 - 3. Biological sciences
 - a. Botany
 - b. Zoology
 - c. and related subjects
 - 4. Physical sciences
 - a. Physics
 - b. Chemistry
 - c. and related subjects
 - 5. Mathematics
 - a. Arithmetic
 - b. Geometry, etc.
 - 6. Writing, Drawing, etc.
 - 7. Hygiene, health, etc.

VII. Research in Visual Education

- A. Principles; for example—
 - 1. Can one learn with less experience when pictures are used?
 - 2. Is the motion picture more effective than the lantern slide or any other still picture?
 - 3. Can the abstract thinker get as great gain out of visual instruction as the "thing thinker?"
 - 4. Does visual instruction help the backward child more than the superior child? How much?
- B. Studies in the administration of visual aids
 - 1. What is the best way to develop a visual aid department in a small school?
 - 2. Can a system of film exchange and portable machine be operated for rural school with the county as unit?
- C. Studies in the methodology of visual instruction
 - 1. To what extent is the efficiency of visual instruction dependent upon the expertness of the teacher giving the demonstration?



CLASSROOM FILMS MEET AN ECONOMIC NEED

THAT it is essentially un-American for school authorities to let the question of finances stand in the way of building more schoolhouses or installing modern teaching methods such as visual education, is the stand taken by E. E. Lewis, superintendent of schools, Rockford, Illinois, in equipping the grade schools with motion picture machines which are capable of projecting both films and slides.

"Not so very long ago school boards the country over were solemnly declaring there was no money to pay for manual training departments or science laboratories. But the need was there and all the reactionaries in the country could not keep that need from being met. Today we have about the same situation to face in the introduction of visual education—motion pictures for the classroom, the swiftest educators known. It would be absurd for any board of education to take the position that it 'cannot afford' to introduce visual education because of the condition of the treasury. In education, as in everything else, money can always be found when there is a genuine need to be met."

Mr. Lewis referred to visualization as the most important factor in education since the world began, and declared it is just beginning to come into its own.

"Everywhere educators are discussing, not the value of visual methods, but rather their right use and co-relation. For a number of years the visual education movement was retarded by so-called 'educational films' which started nowhere and arrived nowhere. Today teachers and school authorities generally are discriminating between such merely informational or recreational pictures and bona-fide educational films. A real teaching film brings out clearly the relation between cause and effect. Such school films, used to supplement the textbook, teach pupils to think. They enable students to learn more in less time and to remember it because it has been stamped on their minds through powerful visual images behind which is sound pedagogic method. We want such films in the schoolroom because they meet a real economic need."



SCHOOL CLASSES TO SEE "THE FOUR SEASONS"

ARRANGEMENTS have been made with school superintendents to have pupils of high schools and grade schools in many communities attend theaters showing *The Four Seasons*, the Urban Popular Classic which was reviewed in the November issue of this magazine. The educational value of the film has been universally recognized. The Kinetograph Company has arranged through the distributors that theaters which play *The Four Seasons* will give special matinees and Saturday morning performances so that school classes can attend in a box at a low price of admission.

NATIONAL ORGANIZATION TO MAKE "BETTER MOVIES" A REALITY

Defendem Motion Picture League of America, Inc., Capitalized at \$5,000,000, to Produce and Distribute the Kind of Films the World is Waiting For

BY MRS. C. A. BRITTON
National Organizer of the League

FOR years the subject of better motion pictures of the clean, wholesome type has been discussed and many plans have been formulated to bring about improvement of picture conditions as they exist today. This has been and is a vital subject and one that has been the source of a great deal of deep thought. What to do and how to do it has been the problem.

Ever since the feature photoplay became the thing of the moment and with the progress of the motion picture industry, producers became bolder in their endeavors to attract to the box office and as a result the majority of pictures shown in the last few years have been those dealing with sex problems, exploiting crime, and in general of a tendency to tear down the ideals and morals of the people of America.

What to do and how to do it has apparently been solved by the Defendem Motion Picture League of America, Inc. After a great deal of investigation and thought the Defendem League was founded and has set out with a definite, concrete plan to bring about a betterment of pictures.

Representative club women, ministers of various denominations and teachers are back of this movement. Proof that the public is alive to the menace is shown by the censor boards which were appointed at the insistence of the better element of the public. This has helped somewhat but does not reach the root of the trouble, which is the producing end, whose one idea is to "get by" the censors.

The Defendem Motion Picture League of America will produce the highest type of photo productions. Clean, wholesome stories selected from the pens of well-known writers will be interpreted into clean, wholesome photoplays. The weekly program will be complete with a variety of appropriate short stories including travelogs, educational, and historical subjects and other material of public interest, but there will be nothing made that will offend the most discriminating. True Americanism will be the watchword, non-sectarian and non-propagandic, but every opportunity for inspiring loyalty and instilling the Golden Rule will be taken advantage of.

The plans of the league are extensive. All pictures made by them will be controlled through their own distributing channels which will embrace centers all over the United States to make it possible for those living in the most remote district to see these pictures which will be exhibited by churches, schools, community houses, and such other mediums of exhibition that are available, but they will not be shown through the medium of motion picture theaters as they exist today.

Those who are supporting this movement are firm in their convictions that if the proper kind of pictures are made they will bring back the ideals on which America was founded and in that way coordinate the things that are good and eliminate the things that are bad. It would also help to educate the child through the visual, and be the means of making better Americans of the foreign element who come to this country.

How many men and women have ever stopped to consider what many of the present-day type of motion pictures are doing to destroy American womanhood? There is hardly a photoplay presented that does not go to the extreme in presenting woman in a light in which she would under no circumstances permit

MRS. C. A. BRITTON, national organizer and chairman of the board of directors of the Defendem Motion Picture League of America, Inc., has been for many years a leading spirit in club work in this country. She is closely identified with the Daughters of America, Guardians of Liberty, and a number of mothers' clubs. In the league movement she has associated with her a number of prominent ministers, social workers, and representative club women.

herself to appear in the privacy of her home. How many times have you read in the daily press of some young boy or girl who has committed a misdeed who claimed that his or her reason for doing so was inspired by what "they saw in the movies?"

No better words can be expressed than those of the Honorable J. Hampton Moore, Mayor of Philadelphia, who proclaimed Sunday, November 27, in Philadelphia, "Better Citizens' Day" and urged that all citizens gather at their places of worship on that day "to discourage those things in our public and private lives that are debasing, and to uphold those things that tend to exalt and elevate us in self-respect and citizenship."

That this subject is a vital one is beyond question of a doubt and the people of America are alive to the menace of many of the pictures produced and released for public view. To carry on this work it must be done by an American-spirited cooperative body and stories made under their direction into picture plays will appeal to and entertain not only the average American but the foreigner who lands on these shores, and will drive home a proper education, Americanism, and what the Book of God really means.

Headquarters of the league have been opened at 903 Canadian-Pacific Building, 342 Madison Avenue, New York City, where I shall be pleased to receive in person those who may be interested in this important movement or communicate with those who are non-residents of New York.



FILM USES INCREASED IN SOUTHERN SCHOOLS

REPORTS from the South state that many schools in that section are installing portable motion picture projectors, especially in rural communities. These machines are being used in the classroom as well as for entertainment purposes once a week in the assembly halls. Funds thus obtained help to maintain the visual education programs. In many instances electric current is provided by a portable generator attached to a Ford automobile. In other cases a small stationary light plant has been installed and the movie projector soon earns enough to pay for the complete installation.

Some recent projector purchases were: High School, Lucedale, Miss.; High School, Tunica, Miss.; Girls' Normal School, Washington School, McDonogh School No. 3, Samuel J. Peters School, E. T. Merrick School, McDonogh School No. 16, Delgado Trade School, Tulane University, Straight College, New Orleans University, Corpus Christi School, Jewish Orphans' Home, Kingsley House and Home for Incurables—all of New Orleans, La. Machines and films are supplied to the New Orleans school board by the Harcol Film Company of that

C. M. Tingle, visual instruction supervisor for the Mississippi Agricultural and Mechanical College, reports an increasing use of films in the schools of that state. He thinks it will not be long before



FILM OF "UNKNOWN'S" BURIAL FOR WAR DEPARTMENT

THE Pathé News record of the burial of America's unknown soldier will be preserved in the archives of the War Department as the official pictures of the nation's great tribute to the men who made the supreme sacrifice in France. It is in two reels, depicting the entire story of the unknown hero beginning with his selection in France and ending with the sounding of taps over his grave at Arlington, Va. This was done under a contract made with the Pathé News by Thomas H. Martell, manager of the United States Army Motion Picture Service, on behalf of the War Department.



COMMUNITY



OHIO STATE UNIVERSITY MOVIE SERVICE

AGRICULTURAL extension workers of Ohio State University are considering extensive use of motion pictures as a further means of conveying farm facts. The plan involves mobile projection machines, something like those which were used to entertain the soldiers in France, and a central film library conducted by the department of publications at the college of agriculture.

Of 82 county agents, 58 are emphatic in their belief that the college should start such a service.

Summarizing returns from a questionnaire recently sent out, J. E. McClintock, extension editor of the college, said that 12 whole counties of the state and 511 other scattered rural communities want such work started. The plan would be to circulate films of especial interest to country people and to present them mainly at points too far out in the country to support regular motion picture theaters.

Motion picture services operating through the county and township farm bureaus and granges have, it is said, proved successful in other states. College workers feel that the desirability of such a service is established and that questions of organizing and financing it alone remain to be worked out.



EDUCATIONAL MOVIES IN RURAL DISTRICTS

THE State Department of Education of North Carolina is sending Mrs. C. E. Thomas and other representatives into the rural districts of that state with a portable motion picture outfit to present educational picture programs at all rural centers. The shows are given mainly in high school auditoriums. Recent exhibitions were at Derita, Matthews, Long Creek, Huntersville, Back Creek, Paw Creek, Dixie, Park Road, Sharon, and other places in Hecklenburg county. *Roanoke*, an historical film dealing with the first attempted settlement in North Carolina, was screened for the first time.



KENTUCKY FARMERS SEEING HELPFUL FILMS

MOTION pictures are to have an important part in carrying information on timely subjects to farmers in the future if the interest shown by Kentucky farmers in a film being shown over the state by the College of Agriculture is taken as an indication of the approval given this form of agricultural extension work. The film is entitled *Out of the Shadows*, and is being displayed in the interest of the cattle tuberculosis eradication work being carried on in Kentucky. It is one of several being used by the college extension division to carry on timely information to farmers of the state.

The picture is of typical country life whose heroine, a young girl, contracts tuberculosis from a pet cow in the family herd. The picture points out the dangers which are encountered by farmers who fail to have their animals tested and by means of the different events portrayed in the life of the family shows how farmers should go about having their herds placed on the accredited herd plan.



LECTURE COURSE ON MOTION PICTURES

THE Woman's City Club of Cincinnati is conducting a course in motion picture study through a series of lectures by authorities on the subject. The speakers and their topics are as follows:

Earle Edward Eubank, head of the department of sociology at the University of Cincinnati, "The Moving Picture and the American Public;" Mrs. Adele Woodard, president of the National Motion Picture League, "Censorship and Standards for Judging Motion Pictures;" "Children and Motion Pictures," speaker to be announced later; Miss H. E. Danforth, of the Society for Visual Education, "Motion Pictures in Education," illustrated by films; William A. Brady, president of the National Association of the Motion Picture Industry, "Processes and Problems of the Industry;" Miss Dora Stecker, "Conducting a Neighborhood Theater."

"THE BLUEBIRD" REVIVAL

NEARLY three years ago, in the inaugural issue of *EDUCATIONAL FILM MAGAZINE*, January, 1919, there was published a full page review of *The Bluebird*, with two characteristic illustrations, written by Charles Kenmore Ulrich. A few months later the picture disappeared from public view and only now has it been revived by the Children's Matinee Association, Inc., of 125 West 44th street, New York City. The film was shown at the Town Hall, West 43rd street, New York City, on several October afternoons for the benefit of many teachers and their pupils of the city schools. It also was the feature of the children's community program presented by the Queensboro League of Mothers' Clubs at the Rialto theater, Jamaica, N. Y., on Saturday morning, November 26.

A second viewing of the film enhances one's appreciation for this work of screen art, the scenario of which was written by Charles Maigne and the direction by Maurice Tourneur. The spirit of Maeterlinck lives in this charming visualization of the master's thought. Few have been the pictures which so subtly and so delicately unfold on the screen the mystic and the cosmic as does *The Bluebird*. Author and director wisely refrained from overdoing the sentimental, the sensual, and the sensational, even when opportunity offered, and the production remains as it was—restrained, wholesome, and inspiring throughout, a message of optimism and self-help to young and old.



STATE OF NEBRASKA MOVIES

THE state of Nebraska has gone into the movies. Its department of conservation has set up a complete studio at a cost of \$20,000 and has started taking pictures. The aim is to advertise Nebraska's resources to its own people and to its neighbors.

Films will be distributed free on a regular circuit through the state, in schools and other institutions. Organization of a state-wide staff is in progress.

Developments in farming, industry, education, state, finance, state departments and clubs are among subjects embraced in the state's movie program.



BRINGING MOVIES TO THE NEIGHBORHOOD

BRING the movies to the neighborhood instead of sending the whole neighborhood to the movies," says Mrs. Augusta Slesinger, of the Jewish Big Sisters, in the current issue of *Better Times*, a magazine devoted to welfare work in New York City. Mrs. Slesinger puts forward a plan for the use of neighborhood and community houses of all types, religious, social or educational, for the display of wholesome motion pictures suitable for family groups and older boys and girls. The plan is built on the natural impulse of the family to take its pleasure together and takes into account the mother who must take her children with her if she is to go to the pictures herself. The National Committee for Better Films has offered its services in connection with organization and selection of pictures. It is proposed to call a meeting at an early date of all churches, settlements, and schools having motion picture equipment to evolve a series of practical experiments in the project.



CHICAGO PUBLIC GETS FILM ADVICE FROM POST OFFICE

THE film made by Pathé News in the post office for the purpose of calling attention to the common errors of the mailing public has received a city-wide showing in Chicago theaters at the request of the local postal officials. The pictures illustrate the necessity for the return address on the envelope, the exercise of care in writing the address, and the proper method of preparing parcel post packages.

SOCIAL WELFARE

"NEW JERSEY HEALTH CRUSADERS"

UNDER the title *New Jersey Health Crusaders*, the Tuberculosis League of New Jersey presents a film visualizing their health work among children, thus furnishing definite and constructive information to states, communities, and individuals interested in the promulgation of a similar work.

Scenes include the toothbrush drill in the schools; the bath, that much-needed adjunct to well-regulated school-life in certain neighborhoods; and the nap, taken with open windows—a needed lesson for immigrants from southern Europe. These are followed by a classroom scene wherein Humpty Dumpty, the famous Health Clown, pays a visit and enacts the pantomime of "The Wicked Germ and The Open Window," to the children's delight.

The health pageant given in Burlington County, N. J., by children, follows. Allegorical in character, it symbolizes the overthrow of Dragon Disease by the Health Knights, and the establishment of King Good Health. This is a spirited episode, full of action and bearing to the children who take part, as well as to those who are on-lookers, the message of what to avoid and what to accept if good health is to be maintained.

Concluding scenes show in detail the methods used in the Newark, N. J., open air classes for underweight children and at the preventorium where strong children are developed from weak ones who have been exposed to tuberculosis.

New Jersey Health Crusaders. Distributed by Carlyle Ells. 1 reel.



PUBLIC HEALTH ASSOCIATION DISCUSSES FILMS

THE motion picture session of the American Public Health Association at the Hotel Astor, New York City, on November 14 brought forth some interesting and informative talks and discussions, with demonstrations of selected films. The program:

"Should there be any difference in the type of picture produced for classroom use and that for popular education?"—Prof. C. E. Turner, Department of Biology and Public Health, Massachusetts Institute of Technology, Cambridge, Mass. "What standards should be set for the pictures used by health agencies?"—Dr. Stanley Osborne, Department of Health, Hartford, Conn.; Edward Stuart, American Red Cross, Washington, D. C.; Floyd A. Ramsdell, Worcester Film Corporation, Worcester, Mass. "What are the needs in health motion pictures that are not met at present? More short films? Dramatic or straight education? More truth or more human interest? More films on general health topics or on specific topics?"—Ernst D. Meyer, International Health Board, New York City; Eugene Roder, Roder-Cowen Service Corporation, New York City. "What is the situation as to the practicability of securing existing pictures for use in all parts of the country?"—E. G. Routzahn, Russell Sage Foundation, New York City. "How can health departments and health organizations work together to have suitable pictures produced?"—Dr. C. St. Clair Drake, Conference of State and Provincial Health Authorities, Springfield, Ill.; P. P. Jacobs, National Tuberculosis Association, New York City.

The following films were exhibited during the conference:

The Gift of Life, American Social Hygiene Association; *Jinks*, National Tuberculosis Association; *Mothercraft*, May Bliss Dickinson; *The Priceless Gift of Health*, Massachusetts Department of Health; *The Reward of Courage*, American Society for the Control of Cancer; *Safeguarding the Nation* (effects of alcohol) Carter Cinema Producing Corporation; *Saving the Eyes of Youth*, National Committee on Blindness; *Take No Chances*, New Jersey Tuberculosis League; *Tournament of Youth*, National Tuberculosis Association; *Unhooking the Hookworm*, International Health Board of the Rockefeller Foundation.

The films shown at the Health Exposition, Grand Central Palace, New York, were:

Saving the Eyes of Youth, National Committee on Blindness; *Taking No Chances*, National Committee on Blindness; *Deep Sea Fishing*, Bray Studios; *Why We Breathe and How*, Bray Studios; *An Equal Chance*, Public Health Nursing; *Mouth Hygiene*, Bollman Film Library Service; *The High Road*, Y. W. C. A.; *Foot Folly*, Y. W. C. A.; *Athletic Movements Analyzed*, Board of Education, U. S. Navy Athletic Leagues; *How Radium is Produced*, Radium Chemical Co.

"THE REWARD OF COURAGE"

THE REWARD OF COURAGE is a two reel drama, with a definite message to avoid quack cures and consult a reliable surgeon or doctor if you have any suspicious symptoms which might develop into cancer.

Eugene Barnes, the efficient manager of the Pleasantville Accessories Company, persuades Marshall Flint, the president to install a clinic for first aid and periodic examinations of the employees of the company. After several months' experiment Barnes makes a satisfactory report to Flint about the work of the clinic in overcoming the problem of time lost by sickness of their employees. The president inspects the new department and congratulates Dr. Dale and Barnes upon its success. Dr. Dale explains that regular physical examination and hygienic instruction are the secrets. "We discover ailments before they become serious." He tells of the recent examination of an employee named Simpkins who has a cancer of the lip and insists upon continuing his home treatments of Radiumized Paste, a cancer cure which he orders by mail. Dr. Dale has an empty paste can as evidence but hopes to persuade Simpkins to submit to an operation.

The doctor's explanation of the development and growth of cancer is visualized in animated drawings and emphasizes the necessity of an operation as soon as the disease is discovered.

The new clinic is of great interest to Dorothy Flint, the president's daughter, and as she is a friend of Barnes she helps him develop the new department. Her mother discourages this friendship as she has more ambitious plans for her daughter than marriage with the manager of the plant. In fact Mrs. Flint looks with favor upon the attentions of a young man of leisure, Morris Maxwell, who has been a resident of Pleasantville for the past year. Maxwell tells Mrs. Flint that he has heard that Dr. Dale has discovered about twenty cases of cancer among the employees of the plant and he suggests that Mrs. Flint permit him to solicit the aid of a group of philanthropic scientists with whom he is associated, many of them cancer specialists. If she would give him the names of those suffering, he would offer them relief. Mrs. Flint secures this list of names from Miss Keene, the trained nurse of the clinic, who delivers it in person. During the interview Mrs. Flint tells Miss Keene about a small lump that she has on her breast and the nurse examines it and suggests that they ask Dr. Dale to recommend a reliable surgeon.

Acting upon the nurse's advice, Mrs. Flint consults a specialist and the physician confirms her fears and advises an immediate operation. Mrs. Flint telephones to her husband the result of the surgeon's examination and her conversation is overheard by Morris Maxwell who is waiting in an adjoining room for Dorothy. Maxwell again calls her attention to the Institute for Cancer and assures her that it has thousands of cures to its credit without the use of a knife and he could also arrange to have the twenty employees of the plant, who are cancer victims, treated for \$200 each and adds "Perhaps you and Dorothy might interest Mr. Flint in the project to that extent."

A few days later there was a conference at the clinic and Dr. Dale told the executives of the company the result of his investigation of the Radiumized Paste and the institute that was selling it. He also informed them that one of the directors of the institute was Maxwell. Upon hearing this Flint tells them that Maxwell is expected at his house that morning and they hasten to the Flint home and arrive in time to witness Mrs. Flint making out a check for \$200 for the cancer cure which Maxwell offers to obtain for her personal use. They confront Maxwell with the evidence of the chemical examination that proves Radiumized Paste to be absolutely worthless. At this point a detective, who is in the group, steps forward and states that the postoffice department has been looking for him.

The final scene is six years later. Dorothy has married Barnes and Mrs. Flint has regained her health, rejoicing at the success of the operation performed six years ago, and remarks "How easy it was after all."

The film was produced by the Eastern Film Corporation for the American Society for the Control of Cancer, 25 West 45th street, New York, who will distribute it nationally.



HEALTH FILMS WITH CHINESE TITLES

THE Council of Health Education, 4 Quinsan Gardens, Shanghai, China, has favored EDUCATIONAL FILM MAGAZINE with a list of its film subjects and it is interesting to note that nine of these have been titled throughout in Chinese. They are: *Better Babies*, *Our Children*, *The House Fly*, *House Fly As Seen Through the Microscope*, *Keeping a Big City Clean*, *Every Day Life Saver*, *Through Life's Windows*, *A Mouthful of Wisdom*, *Good Teeth Mean Good Health*.

The following have the original English titles: *How Life Begins*, *Rescue, Care and Education of the Blind*, *Mosquito Control*, *Modern Health Crusade*, *National Tube Company Welfare Work*, *Jinks*, *Rumanian Relief*, *Helping Our Boys at Home*, *Good-Bye Brest*.

PURPOSE OF PICTURES IS TO PREACH

BY REV. JOHN A. McAFEE

Pastor Westminster Presbyterian Church, Topeka, Kansas

THE church has a big work to do in the world of today and it is not only its right, but its duty, to use every legitimate means available to convey to the people its message. It must ever be the paramount purpose of the pulpit so to present the person and principles of the Master that men will accept Him as Saviour and follow Him as guide.

Commercial interests have no more right to monopolize the motion picture than they have to monopolize the music or the spoken word. One is no more the devil's own than are the others. All are God's and men have no right to use them otherwise, than to the glory of God.

We are trying to make motion pictures preach, and avowedly we are doing it as an experiment. If we cannot so make them we will quickly discontinue their use.

Pictures are but one item in the evening service of the Westminster Presbyterian church, and that not the most important. The time allotted to them will be, as a rule, very brief. Rarely do we plan to use more than one or two reels. They will not be, except on occasions, the major portion of our service.

Pictures are not a bait to draw people; nor are they an adjunct or addenda to please or amuse. They are part of the service.

Our machine, a simple one, is operated by young men of the church, who do the work cheerfully and with no thought of financial remuneration. Our pictures are for a purpose; and that purpose is to preach.



CHURCH INSTALLS \$1,300 PROJECTION EQUIPMENT

A NEW step in the religious progress of the city of Coffeyville, Kansas, was taken by the First Methodist church when Roy H. Clossen and Embree Morgan, on behalf of the church, went to Kansas City and purchased a 1922 model Simplex projector, with a view to lifting the usually prosy, disappointing church slide performances to the satisfying plane of the modern motion picture show. The International Church Film Corporation will supply the film service.

The cost of the machine plus the expense of building a booth and installation approximated \$1,300.

There is no admission charge, but the cost of the films and incidental expenses of the service is covered by a collection taken up at the close of the service. Rev. Gordon Thompson, pastor of the church, laid particular stress on this point in commenting on the innovation. "If we come out even in meeting the actual expenses incurred in operating the service, we will be perfectly satisfied, for that is all that will be attempted," he declared.



"MOVING PICTURES IN THE CHURCH"

THIS little pamphlet by Rev. Roy L. Smith, pastor of Simpson Methodist Church, Minneapolis, Minn., presents in compact form practical suggestions on the use of films in various branches of church work. It is the result of Mr. Smith's personal experiences as a church exhibitor, includes information on film-sources, material, and most important of all, reactions from spectator groups. The *modus operandi* of handling various contacted groups, neighboring theatrical exhibitors, various types of conscientious objectors, etc., is also discussed. The financial side of church movies is not neglected, the earnestness of Mr. Smith's purpose being well epitomized: "Let the church go into the entertainment business for the sake of the service it can render and be satisfied when the actual cost of the service is met by the income."

Some of the material contained in this pamphlet has already appeared in a motion picture publication. In its present enlarged form, it will prove of definite value to the pastor and church worker interested in the serious use of motion pictures in the church.

Moving Pictures in the Church, 74 pages. The Abingdon Press, 150 Fifth Avenue, New York.

HOW I FILMED THE SUN'S ECLIPSE

BY NEVILLE BRUCE

ABOUT ten years ago there was an eclipse of the sun visible in Britain. A few days previously I had been given an Adon telephotolens. On the morning of the eclipse I decided to see what I could do with this lens, and although I had no opportunity of making a test beforehand, I succeeded beyond my most sanguine anticipations. I mounted the Adon on a cardboard panel and used it on a reflex camera at an extension of about 14 inches from the plate. I used a ten times yellow screen and process plates, and secured a series of photographs of each eclipse with the shutter working at the 1/500 part of a second. They were quickly developed and enlargements made while the negatives were still wet, and three hours later the reproductions were stretched across the middle page of an evening paper.

A few days before the recent eclipse of the sun on April 8, my previous experiment led me to think that possibly the same lens could be used on a kine. camera to take motion pictures of the event. Such a camera, however, is not adapted by the manufacturers for the fitting of very long lenses, and it was necessary therefore to adapt my apparatus to meet the case. My previous experiment had given me an image of the sun about 1/2 inch diameter using the Dallmeyer Adon at about 14 inch extension. This on a 1/4 plate did not take up much room, but on a kinematograph film the possibilities were immense. A drawout telescopic tube 14 inches long was made to fit into the lens flange of my kine. camera, and in front of this the Adon was screwed.

The morning of the eclipse found me on the roof of a hotel at Southend where the atmosphere was delightfully clear. I was armed with a battery of red and yellow screens, of which I eventually used two, a 10 times and a 20 times. Of these undoubtedly the better result was given by the 20 times screen. I was using Kodak negative stock—my shutter was cut down to the minimum—approximately 1/25 second, the Adon was fully stopped down and was 14 inches from the film, and I adjusted my exposure so that I was taking one picture every half second.

My juvenile lead—the sun—had been on duty for some hours, but my leading lady was not due on the scene until 8:35. I have frequently been troubled during film production work by my leading lady forgetting her cues, or not turning up at the time appointed, but here I had no qualms whatever, and I commenced turning my handle 35 seconds before the call hour, knowing well that if I continued turning for five minutes Miss Luna would during that time have tentatively kissed and embraced her glorious lover. Nearly every film scribe tells us that embraces and kisses on the screen are too long, and as this particular love scene lasted two and a half hours I decided to take a section every 15 minutes only. These sections joined together have given a film nearly 200 feet in length, every phase of the eclipse is depicted and, although the film may show nothing that we did not know already, yet it must prove of considerable use for educational purposes.

I do not know if my experiment is the first that has been made to photograph an eclipse of the sun *direct* by the aid of a kinematograph camera. It has, of course, been done by *reflection*, but the image of the sun obtained has been rather small compared with the direct method.



REVIEWS OF FILMS



BY MABEL G. FOSTER

"DISRAELI"

A NOTABLE contribution to the small group of really well-acted and serious motion pictures has been made by George Arliss in his screen presentation of *Disraeli*.

Supported in part by members of the company who appeared with him in 1911 in the original American stage production, Mr. Arliss is surrounded by a group of skillful actors to whom "the play's the thing." Their unity of aim and artistry has resulted in a photoplay the esthetic value of which will endure for a long time.

A glance into Monypenny's excellent biography of Lord Beaconsfield will show that the play differs from fact in several particulars. As Mr. Parker has stated in the foreword to the printed play, it is not historical, "but only an attempt to show a picture of the days—not so very long ago—in which Disraeli lived and some of the racial, social, and political prejudices he fought against and conquered." As such a picture, *Disraeli* has distinct value to students of history, lovers of the romantic side of diplomacy, and admirers of the astute prime minister.



GEORGE ARLISS in "DISRAELI"

The story opens in that critical moment when the Khedive of Egypt, owner of a controlling block of stock in the Suez Canal and hard pressed for money, is secretly negotiating to sell out to the highest bidder. France the other owner, is in no economic position to buy the Khedive's stock, and Russia, seeing this opportunity to purchase the highroad to India, is waiting to bid the instant she knows that England has entered the field.

Realizing the strategic value of the Canal, and fully aware that the Russian government, through its spy system, is watching his every move, Disraeli seeks to persuade the governor of the Bank of England to advance funds necessary for the purchase, thus bridging the period intervening before the opening of Parliament. Upon the governor's refusal to invest the nation's funds in "a ditch" already silting up Disraeli negotiates a loan through a Jewish banker. The banker gives Disraeli a draft which he expects to cover by means of a shipment of gold from South America. Discovering that his secret has become known to the Russian spies, Disraeli send a messenger to Cairo before the Russian negotiator arrives, and by means of the draft on the banker's expected funds the deal is closed in England's favor. Then it is learned that Russian spies have scuttled the ship bringing the gold. Without an instant's hesitation or weakness, Disraeli summons the governor of the Bank of England and orders him to cover the loss from the funds of the bank. Upon the governor's refusal, Disraeli has recourse to a magnificent "bluff" as he

boldly declares, "Parliament granted the bank its charter. Parliament can withdraw the charter," adding that as prime minister he will command Parliament to annul the charter if the governor refuses to save his country's honor in this emergency. The ruse is successful. The governor gives the desired draft not knowing Disraeli and Parliament have no such powers as the latter has indicated. Thus the Suez Canal becomes a British possession and Disraeli has his ambition gratified to make Queen Victoria Empress of India.

Two titles may well be omitted in the presentation of this picture to certain groups. One title begins "If you don't sign this," and contains an oath. The other title begins "Damn your collar."

Disraeli, 5 reels. Distributed by United Artists.



"THE BLOT"

THIS picture champions the cause of the underpaid professional worker, it being regarded as a blot on present day civilization that services requiring great devotion and a high degree of training receive less remuneration than that awarded industrial labor. The specific cases considered are those of the teacher and the minister. The message is conveyed in a story of genuine realism which gives a series of intimate glimpses into the homes of two typical college town citizens: a head worker and a hand worker.

Andrew Griggs is a college professor, faithful, learned and underpaid. His next door neighbor, Oleson, is foreign-born and earns a hundred dollars a week making fashionable shoes. The contrast in well-being between the two families is most poignantly felt by the respective wives; Mrs. Griggs reaching a point of nervous despair over the bountiful supply of food enjoyed by her neighbors, while Mrs. Oleson, fundamentally jealous of her neighbor's innate refinement, flaunts succulent viands at her kitchen window to convince the professor's wife that culture does not count when it comes to supply the material needs of humanity.

Mrs. Griggs suffers most through the limitations poverty imposes on her beautiful daughter Amelia who is an attendant in the local library. Amelia's health suffers from that systematic under-feeding all too common among the "shabby genteel" and the nerve-wracked mother yields to temptation and takes a plump fowl from Mrs. Oleson's kitchen window. The momentary weakness is followed by restitution, but Mrs. Griggs has set forces in motion which, for a time, threaten tragedy. Eventually, however, this untoward act leads to a solution of the difficulties with the Oleson family, and the establishment of friendship based upon a community of interests.

Amelia has two lovers: one, Phil West, whose father is the richest man on the college board of trustees, and the other, the young, underpaid local pastor. It is Phil who voices the message of the picture when he urges his father to use his influence in increasing the salaries of the underpaid professors. Phil and the impecunious young minister are great friends. It may be supposed that the wealthy youth will find a way to aid his underpaid friend without offending the self-respect of the latter. The picture closes with a somewhat pathetic scene of the minister in the rôle of rejected lover, since Amelia accepts her wealthy suitor.

Beyond its suggestion that the rich must look out for the poor this picture offers no definite solution of a really great problem; but it cannot fail to awaken in the spectator a lively consciousness of the bitter problems with which some of the most useful citizens of our country are daily struggling. As a whole the picture is vivid and eminently constructive.

A few small cuts are suggested: The title referring to the tailor who cuts "Pint or quart pockets;" scene of girls smoking; several short scenes of drinking; brief glimpses of shimmying.

The Blot, 5 reels. Distributed by F. B. Warren Corp., 1540 Broadway, New York, and branch exchanges.



In order to increase the demand for clingstone peaches the California fruit growers are distributing a film which shows the entire industry from the planting of the tree to the serving of the fruit at the dinner table. The canning of peaches is depicted in detail. The picture was produced by the Producers' Film Company, Oroville, California, for distribution in the eastern states.

BY GLEN VISSCHER

THE picturization of the great stage success "Liliom" is called *A Trip to Paradise*. For Liliom means nothing lily-like or pure, as an innocent might guess, but is the equivalent for roughneck, an unattractive word; so the screen version, which is Americanized, and has its locale in Coney Island, is called after a roller coaster show where the roughneck, who is the hero of its strange story, works. He is a barker, the best on the island, whose ready words and winning smiles draw a steady flow of dimes—purchase money for trips to Paradise—which go to fill the pockets of the Widow Boland who owns the concession and who thinks a lot of Curley, the barker, in quite a sentimental fashion.

Everything is running smoothly when Nora, a pretty young girl, new to the island and its ways, goes for a ride with a girl friend, on the Paradise coaster. Her fresh, youthful, modest look catches Curley's fancy. He presents the girls with a string of tickets, good for rides, and becomes acquainted. But the Widow is jealous and tyrannical: she fires Curley for leaving his post, but really for his attentions to the young woman. Curley is not in the habit of taking life seriously; he therefore invites Nora to go to the beach with him, where they while the hours away, watching the waves, dancing, and falling in love. When Curley learns that they have stayed out so late that Nora will be shut out from her home, with an aunt who believes in early hours, there is a midnight marriage. The fact that he is without a job isn't given a thought. Isn't he the best barker on the island, an artist in his line? And aren't they young, and isn't Curley in love for the first time in his life with a good girl, his bride, and aren't they happy? They are, and dwell in the elegance of the "bridal suite" of an island hotel—for one night, which about exhausts Curley's cash.

But Curley doesn't get work next day, as he so confidently hopes he can, for the Widow has made it her business to let all her friends know that she let Curley go because he wasn't honest. Discouraged, but facing his new responsibility, Curley "throws in" with Nora's aunt, with whom they go to live, putting his small savings in her business, an antiquated photographer's shop.

Under the strain of bad business everybody's temper breaks; Curley loses his winning smile, and Nora her delicate charm. Disgusted, he is about to leave her, when, by tumbling over a tiny knitted boot, the roughneck learns that he is about to become a father. He is desperate now, and finally agrees to do a crooked job with a safe-blower. He later receives the shot meant for the householder that catches the burglars.

This brings the foregoing rather ordinary story to a remarkable climax, and furnishes the means of expressing a powerful message. Curley's body lies in a hospital, he is perhaps dying—the doctors put him on an operating table, while his faithful wife prays. And we see that prayers are heard in Heaven, for Curley's soul is there, before the Bar of Judgment. Curley makes no defense, but it is learned that even if his attempted burglary—was bad, the *motives* behind it was right; an attempt to provide for his wife and child, when other means failed. And the lesson is borne home, "It is only *motives* that count," while the prayer of one good soul wins for him a probation. Curley is sent back to Earth from his trial at God's Court, to work out his own salvation. He gets well, goes to work, and lives to give his wife happiness.

In the original stage production Liliom dies and his soul is borne to Heaven for trial at God's Court. The judge, after hearing the testimony, permits Liliom to return to Earth for a probationary period of fifteen years during which time he must do at least one good deed. His spirit visits the home of his widow and talks with his daughter, now grown to girlhood, and during an argument at the gate Liliom slaps her face. God's messenger appears and takes the prisoner back for sentence to Purgatory. It is clear that the message of Molnar's play is more vivid and compelling than that of the screen version which is designed for a less discriminating public.

The trial scenes are impressive and make the film well worth seeing. The characterizations are good, and the picture is quite free from suggestive scenes.

A Trip to Paradise. Distributed by Metro. 5 reels.

"FIGHTING WESTERN PINE BEETLES"

THIS new one-reeler produced by the United States Department of Agriculture is a graphic story of the work of the Bureau of Entomology in controlling this pest which annually causes great destruction among valuable timber.

The beetle works under the bark of the pine tree, girdling the tree with a maze of passageways which in course of time kills even the biggest timbers. In one scene is depicted a forest giant 230 feet high and seven feet in diameter, slain by a mass attack of these pests. The work of the control camps and the treatment of bark, limbs and logs in dry weather and at other seasons is graphically shown.

Prints are for sale by the department's motion picture division at approximately \$37 each, the cost of production.

AN excellent film production, which was one of the outstanding features of the Methodist Centenary, is now made available to all branches of non-theatrical motion picture service. It is based on a story by Robert Buchanan.

Influenced by the preaching of John Wesley, Mr. Sefton and his daughter devote their lives to religious work in England. The daughter loves Christian Christianson, but refuses to marry him because of his hatred for Orchardson and the latter's son, Richard. The Orchardsons have dishonorably acquired control of the Christianson farm, an act which precipitated the death of the elder Christianson, and out of which grew a profound hatred on the part of Mrs. Christianson which hastened her death.

Christian, at the instigation of his mother, has vowed vengeance upon the Orchardsons and, discovering that his sister is in love with Richard Orchardson, he gives utterance to the prayer, "Give me an hour alone with him." Meanwhile the Seftons, following Wesley's example, are preaching loving kindness to all their fellows. Richard Orchardson pretends conversion and is assiduous in his attentions to Miss Sefton, hoping to gain her fortune through marriage. Christian discovering that his sister Kate is now scorned by Richard, threatens the latter's life. Thereupon Richard seeks safety in flight, sailing for America with the Seftons who are going thither for missionary work at Wesley's request. Christian learns Richard's plans and ships as sea-man on the same vessel. His identity being discovered, a fight between him and Richard ensues and Christian is chained between decks. Richard seeks his destruction by firing the ship. Passengers and crew escape on a Dutch vessel only to be caught in an ice floe off the Labrador coast. Here Christian's terrible prayer is answered. He and Richard are accidentally left behind when the ship is released by the breaking up of the ice floe. At first the enmity between the two is very great, but finally God's great solitude teaches its lesson and hatred is forgotten. Before Richard dies from effects of exposure, the two have become friends. Christian is rescued and his redemption from hatred being complete, he is rewarded by the love of Miss Sefton.

This picture is excellently titled and bears a definite message of the evil effects of hatred and the constructive results of the practice of brotherly love. The acting is finished and convincing.

God and the Man, 6 reels. Central Film Company, 729 Seventh Avenue, New York City.



"FINLAND" IN SIX REELS

THIS picture was made in Finland during the summer of 1921 while the Helsingfors Fair was in progress. H. J. Maki, of Duluth, Minn., representing the Finland Film Corporation, was in charge of the American exhibit at the fair. The film is being exhibited on tour in the movie theaters of Michigan, Minnesota, and other states where numbers of Finns reside.

"Our purpose in showing *Finland* is an educational one," said Mr. Maki. "American-born Finns who have never visited the land of their forefathers have only a scant conception of what Finland looks like. Many of them are disposed to regard it as a country whose customs have not kept step with progress. We want them as well as others to acquire a more intimate knowledge of the Finland of today.

"Finland is known universally for its wonderful architecture and athletics. The city of Helsingfors is as large as Minneapolis. An ordinance in the former city, however, forbids buildings higher than six stories which makes its principal business structures uniform. We intend showing *Finland* in the principal cities of the upper peninsula and northern Minnesota."



"THE SPORT REVIEW"

ATHLETES and others interested in sports will be given the opportunity of seeing just how great athletes perform in a new screen magazine devoted entirely to sports. *The Sport Review*, produced by Jack Eaton and edited by Grantland Rice, will make a series of pictures to be released every other week, and will devote each number to a particular phase of sport. The first picture, to be distributed by Goldwyn, is entitled *Speed* and reveals the development of extreme speed from the two-minute trotting horse to the whizzing airplane.

"THE GREAT AMERICAN AUTHORS"

A SERIES of twelve one-reel pictures visualizing locales associated with famous writers and some of their best-known works is being placed within reach of non-theatrical exhibitors seeking high-class material of combined instructional and entertainment qualities.

John Greenleaf Whittier is the subject of the initial release. Opening with a quotation from the poet's work followed by his portrait, the picture then offers views of his birthplace in Haverhill, Massachusetts; the near-by "Haunted Bridge;" Haverhill Academy, where Whittier studied; the family home at Amesbury; and the poet's grave. Following are scenes of rare charm illustrating "The Barefoot Boy," as with rod and line and alert small dog he wanders joyously through the farm lands of a New England summer. Complete harmony is maintained between the scenes and the poet's lines which are given as sub-titles. The second poem illustrated is a portion of "Maud Muller" with airy, sun-blessed hay fields forming a picturesque background for the scenes between Maud and the Judge. Some may feel that the Judge's sentimental admiration of the young girl's ankles might have been omitted; yet on the whole this poem is well illustrated.

The Longfellow reel is quite ideal, with portrait; views of the poet's birthplace and his boyhood home, both in Portland, Me.; and Craigie House, Cambridge, Mass., where his adult years were spent and where he died. The grave in Mount Auburn is also shown. "The Village Blacksmith" is beautifully illustrated and the film ends with fine seashore views linked to quotations from "The Psalm of Life."

The series will include James Russell Lowell, Edgar Allan Poe, Washington Irving, Nathaniel Hawthorne and others, whose works are among the great American classics.

This series will be watched with interest, as it meets a need and meets it artistically in the fullest sense of that much-abused term. James A. Fitzpatrick, director of the series, is no stranger to non-theatrical exhibitors, his well-known *Courtship of Miles Standish* attesting to his skill and discrimination as a director. The series is edited under the direction of Charles Urban.

The Great American Authors, 1 reel each. Kineto Company of America, Inc.



THE MUD-DAUBER WASP AND HER YOUNG

AN instructive new film produced by the Society for Visual Education reveals the construction of a mud wasp's nest, after the same plans and out of the same materials as were used by the first mud-dauber centuries ago.

"The mud-dauber is one of the solitary wasps," says L. M. Belfield, of the society's staff. "In constructing the adobe apartment house which is to shelter her wasplets, she has no helpers. Alone she scrapes up the mud with her strong mandibles, mixing it with her saliva until she has formed a firm cement. Using her jaws as a trowel, she plasters a foundation and then proceeds to shape the inch-long tubes which are to serve as breeding cells and nurseries for her babies. The star of the film was apparently of a retiring nature, for she elected to build her nest high up among the dark rafters so that in order to get the picture it was necessary to employ adjustable mirrors, one on the roof catching the light and reflecting it to another mirror inside, which in turn lighted the nest itself.

"The solitary wasp not only builds the nest unaided, but provisions each cell with live spiders which she has stung into paralysis.

"The mother wasp captures spiders, makes them helpless with her sting, and packs a generous supply into each tube. On the last spider she lays a tiny egg. Then she brings more mud and caps the opening. After her apartment house is completed and each tube well stocked with food, she carefully smears over the outside to camouflage the exact location of the cells, and with that considers her duty done. By and by a tiny grub will hatch from the egg, set diligently about its business of cramming itself with fresh spider meat, and presently spin a thin brown cocoon. In the spring it emerges from this silken shell and with its strong-toothed jaws cuts its way out of its house of clay into a world of work and sunshine."

GREATEST NAVAL BATTLE OF THE GREATEST WAR

"The Battle of Jutland," in Three Reels, Took Three Years to Produce and Is Historically Accurate

THE BATTLE OF JUTLAND, the three reel motion picture which has been in preparation in England since the close of the war and which gives the first clear visualization of what actually happened at that greatest of all the world's naval conflicts, has been brought to the United States by Educational Film Exchanges. The monumental character of the work undertaken by Maj. Gen. Sir George Aston, Bruce Woolfe, and their colleagues when they set out to film the battle of Jutland is difficult to comprehend. The task of preparing the outline of the action took two years, and another period of twelve months was occupied in the filming of the battle.

All British reports of the battle were studied, and every detail in the logs of gunnery officers of the British fleet was noted. Then Sir George, Mr. Woolfe and their colleagues began the study of the corresponding material on the German side. When the data of both sides were compared it was found that they were frequently at variance, and the British and German authorities were brought together to iron out the differences. It was not until both sides had agreed on every move in this terrific conflict that the work of actually filming the picture was begun.

A model was made for each ship which took part in the battle—an exact replica of the fighting vessel. These were so small that the models of both fleets were maneuvered on a field only eight feet square, although at times there were as many as seventy ships in movement at the same time. A model could not be moved more than a sixteenth of an inch at a time. The picture, of course, was taken by the "stop motion" process, one exposure at a time. Before each of these exposures the models had to be moved in accordance with the detailed plan of the battle. Frequently each ship in the field had to be moved for each separate exposure. Nearly 2,000,000 separate hand movements of the models were made. The film really consists of 50,000 snapshots merged into one composite film and is a triumph of patience, technical skill, and historical accuracy.



VISUALIZING PREHISTORIC ANIMALS

MAJOR HERBERT M. DAWLEY has followed his prehistoric one-reeler, *Ghosts of Slumber Mountain*, with a two-reel film of similar theme, entitled *Along the Moonbeam Trail*. The instructive message of the picture is presented in the form of a dream fairy story.

Two boys, who are camping out, dream of a trip by magic airplane among the stars under the guidance of Queen Mab and Mother Goose, landing finally on a strange and distant planet. Here they see, alive, the huge animals of prehistoric times which they have known before at the Natural History Museum in restoration or reproduction.

This picture has the endorsement of Raymond L. Ditmars, the American Museum of Natural History, and the New York Zoological Society. It is a notable achievement of decided scientific and instructional value for children old enough not to be frightened by the unusual monsters. Prospective exhibitors may wish to view the picture with their individual groups in mind.

Along the Moonbeam Trail, 2 reels. Distributed by Alexander Film Corp., 150 West 46th St., New York; Lea-Bel Films Co., 804-806 South Wabash Ave., Chicago; New Era Films, 21 East 7th St., Chicago.



A device for rapid unloading of grain, coal, and other products from box cars was successfully demonstrated by film in the salesroom of the Ottumwa Box Car Unloader Company, Ottumwa, Ill.

PHOTOPLAY WRITTEN AND DIRECTED BY A NUN

A COLLEGE play in motion pictures, the scenario written and the play directed by one of the nuns of a conservative girls' college and the play staged and acted by convent-bred girls, is something new under the sun.

Now that a beginning has been made a number of colleges will probably follow the example of the Dramatic Association of the College of St. Elizabeth, Convent Station, N. J., which presented the three reel picture *Classified* in the spring of 1921 instead of the annual college play.

Classified shows college scenes and activities but it also has a plot. The story centers around Betty Joyce, a senior of charitable intent, who, having made a New Year resolution to be kind to everybody, goes out of her way to be nice to Rosalia Judd, an unclassified student, who though in the college is not of it. Things happen that make Betty and her friends think Rosalia is a snob and no one in that college likes a snob. But the misunderstanding is cleared up and all ends happily.

The usual college play is an ephemeral thing, enjoyed today, forgotten tomorrow by all but a very few. But the college motion picture play is something new. It can be kept as an historical record, shown to succeeding classes and to other colleges where it may serve as an incentive for the writing and production of more and better college plays until in time there will be built up a film library showing the activities and traditions of leading colleges.

Classified. Distributed by National Non-Theatrical Motion Pictures, Inc., 232 West 38th street, New York. 2 reels.



TWO UNUSUAL BURTON HOLMES TRAVELOGS

THE designing and dyeing of batik, which has recently had such vogue in America, makes especially timely a film turned in the land from which this applied art has come. In *Batik Land* visualizes the quaint little city of Bandoeng, Java, where the traveler is fascinated by street and market-place scenes and studies in detail the making of genuine Javanese batik.

A revelation of the grandeur of the grandest of all cañons is given in *Across the Grand Cañon* which takes the tourist by a new route through an old wonderland. A steel bridge has been constructed in the depth of the Grand Cañon spanning the raging Colorado River at one of the most dramatic points of its long, winding course. The Burton Holmes party was accorded the privilege of being the first to make the trip from the hotel at El Tovar to the North Rim and back, and the views obtained are of exceptional grandeur.



MR. OX WARBLE PLAYS THE VILLAIN IN THIS PICTURE

THE ox warble has at last been made to appear in its true rôle. This pest plays the villain in a recently released United States Department of Agriculture motion picture *The Ox Warble—A \$50,000,000 Tune*.

The screen story of the ox warble tells of a farmer who observes a falling off in milk production from his herd and is unable to ascertain the reason. He calls the county agent and tells his troubles. The county agent discovers the presence of the pest in the herd and summons the "government bug man." The government entomologist goes over the herd, uncovers the villain, gives the farmer full details regarding the life history of the insect, and instructions how to rid the herd of the expensive and unwelcome guest.

In visualizing the subject many unusual scenes have been included. The pictures present a graphic description of the insect and the damage caused by it. The annual loss in hides, milk, and beef due to this parasite is estimated by the Bureau of Entomology to be far in excess of \$50,000,000. The film urges community cooperation in fighting the pest. Prints of the film may be borrowed free for short periods from the department, or may be purchased for permanent use at a cost of approximately \$40 each.

FIELD AND STREAM SPORT PICTURES

NATIONAL Non-Theatrical Motion Pictures, Incorporated, is the medium of distribution for the new *Field and Stream* releases which bring to the dwellers in wintry cities more than a whiff of the big out-of-doors and "the days of real sport."

A split reel is entitled *A Day With the Blues Off Long Island*, and *Week-end With a Come-Card*, the first part visualizing amateur menhaden fishing, the second furnishing scenes of a motor party with a trailer fitted up as a cabin. This second episode contains some unnecessary material which the careful exhibitor may, upon inspection, decide to have cut. Another split reel is devoted exclusively to fishing. The first half, *Deep Sea Fishing Off Montauk's Rocky Point*, shows the unique sport of reel-and-pole fishing from the shore at Montauk, the fisherman throwing his line directly into the surf and drawing in his catch over the stony beach. Another method consists of fishing from platforms built out from shore for the express purpose. The catch is the gamey striped bass, the capture of which requires as much skillful playing as does the brook trout.

The second half of this reel, *Over the Deep Blue Sea For Tuna*, shows the amateur fishermen trolling with block-tin squid. The first to land a tuna cashes in; the others, by agreement, then get out of the way leaving a clear field to the victor who soon catches another.

In a third reel, entitled *A Day of Big Bass on Long Island*, a group of literary men, including Editor Robert H. Davis and Irving S. Cobb, are shown as modern Waltons successfully landing the succulent bass. Little further comment is necessary to excite interest in this absorbing picture when it is stated that Mr. Cobb has written the titles in his own inimitable way.

Other pictures in the series will follow at short intervals, the entire group serving to furnish a description of sport-hunting in all parts of the country. These pictures will find appreciative spectators especially among the gatherings of sportsmen, Rotary Clubs, Fraternal Orders, and the like.



"PERMANENT PEACE"

AN interesting film and one of timely importance is *Permanent Peace* wherein are shown some of the participants in the present disarmament conference, views of the Peace Conference at Versailles and its leading figures, as well as scenes in Geneva where the League of Nations meets. These scenes are followed by glimpses of great men interspersed by sub-titles embodying their utterances upon the world's great need of peace. "Lest we forget," actual scenes filmed on the battlefields of France during action, are shown as are glimpses of the great navies whose future is now under consideration. A stirring reel well-calculated to aid the cause of world peace.

Permanent Peace, 1 reel. Kinetograph.



FOUR NEW NATURE REELS OF MINNESOTA

MORE than 4,000 feet of film depicting bird and plant life in Minnesota and scenery in Itasca Park have been shown to students of the University of Minnesota. The pictures were taken by Dr. Thomas S. Roberts, professor of ornithology and associate curator of the zoological museum at the university.

The pictures taken in the park Prof. Roberts will add to a collection he now has which he calls "Little Journeys Around Itasca Park." For several years it has been his custom to conduct a series of Sunday afternoon lectures in the lecture auditorium of the biology building at which times motion pictures of Itasca Park were shown. These lectures have proved very popular.

The films made this summer probably will not be shown publicly until the lectures are given in January, February and March.

PATHE REVIEWS OF DIVERSIFIED INTEREST

A TYPICAL county fair is the subject of the Hy Mayer Travelaugh in *Pathé Review No. 123*. "Slick Clicks" demonstrates in slow motion characteristic shots of Fred B. Hall, champion pool-player. The Pathécolor subject shows a gold fish pedler of Japan as he collects his gold fish from his own hatching-pond and wanders through picturesque village streets seeking customers. "Dinner Time in Frog Land" brings the spectator back to the New York Zoo and the various types of frogs to be seen there.

Pathé Review No. 124 presents a chrysanthemum show in Pathécolor and a study of the sub-tropical air-plants common to Florida and other Gulf States. In distinction to the airy delicacy of these plants are the hippopotomi at the New York Zoo, their fast rushes through the water analyzed in slow motion, and their appetite for bread and vegetables fully demonstrated. An attractive feature of the review is "A Day At Vassar," visualizing the American college girl as seen on a famous campus.

Slow motion studies of cormorants and pelicans at dinner form amusing no less than instructive material in *Pathé Review No. 125*. The Pathécolor contribution brings to the screen the French Vosges mountain region and its picturesque peasant life. "Sand and Sunshine" is the name Hy Mayer gives to his Travelaugh sketches of funny scenes at the beach. Fat women bathers, "Portraits of Sea Legs," and a shore dinner are included. The reel concludes with studies of Friesian and Dutch millinery, the styles of which date back to A.D. 1500.

Pathé Review No. 126 introduces a little dooryard scene with children swinging in an old tree-swing while their cat and fox terrier frolic in the grass. Slow motion studies of the scene give a wonderful analysis of the play of muscles as the two animals move about. Pre-historic Florida is touched upon in views of New Smyrna where an ancient drainage canal indicates a marvelous feat of engineering; and nameless ruins, the builders of which cannot be determined, speak of a civilization antedating Columbus. "The Jolly Jelly Fish" shows various species enjoying life below the surface of the water. "Sun Hats of the Far South" is a Pathécolor showing Algerians making hats from date palm leaves.

The outstanding feature of *Pathé Review No. 127* is a slow motion athletes of international repute. This is followed by "Snow-Time In Japan" which illustrates village life in winter on the slopes of Fujiyama. In the Hy Mayer Travelaugh "All Aboard!" Mr. and Mrs. New York visit the nearby beach resorts. The Pathécolor offering presents the beautiful Italian Lake Como and Como, its chief city.

Pathé Review No. 128 includes views of Hamilton, Bermuda, and the adjacent country; an amusing slow-motion study of a kangaroo boxing with its keeper; the fad of surf-dancing illustrated by young girls performing esthetic dances at the water's edge; and a Pathécolor visualization of "The Rose and Its History."

Under the title "Speeding By the Ton," elephant racing in Perak is shown in *Pathé Review No. 129*. The slow-motion section of the reel furnishes a highly diverting study of the play of facial muscles during various kinds of sneezing. Star fish, "The Oyster's Enemy," is shown in many of its varieties. The Pathécolor offering is "A Day in the Life of a Geisha," and a fine scenic reveals the architectural beauties of Princeton University.



"SPRING VALLEY"

THIS five reel rural drama was produced for the Illinois Agricultural Association by the Venard Film Corporation, of Peoria, which has been specializing in farm films for six years. The picture is said to be a faithful study of the farmer and farm conditions as they actually exist in Illinois. Its primary purpose is to teach the farmer the value of organization through the national, state, and county farm bureau movement. The film also shows the advantages gained by more scientific farming, such as a careful study of the planting of different grains and the treatment of grain for various diseases. Cooperative marketing, accurate cost finding, and other points are covered in the picture which is done in story form. Schools, churches, clubs, granges, farmers' institutes in rural communities will exhibit the film.



UNITED STATES HISTORY

I.

- ON CARIBBEAN-LAPPED SHORES—*Beseler* 1 reel
Fine scenics taken amongst the West Indies that were discovered by Columbus.
- COMING OF COLUMBUS—*Community Motion Picture Service* 3 reels
Follows history closely from Columbus' efforts at La Rabida to his return from the New World in chains.

UNITED STATES HISTORY

II.

- TROPICAL MELTING POT—*Beseler* 1 reel
Scenes in the West Indies discovered by Columbus.
- LANDING OF COLUMBUS—*Community Motion Picture Service* 1 reel
Condensed from the three-reel *Coming of Columbus*.



PROGRAMS



BY MABEL G. FOSTER

INSPIRATIONAL PROGRAM (For the New Year)

- I AND THE MOUNTAIN—*National Non-Theatrical Motion Pictures, Inc.* 1 reel
Man's mastery over difficulties of mountain-climbing.
- PLAY AND BE HAPPY—*Community Service, Inc.* 1 reel
Regulated play for children a constructive force in their lives.
- BETTER TIMES—*Roberston-Cole* 5 reels
The inspiring message of a "Better Times" calendar starts a young girl on the high road to overcoming great difficulties through establishing optimism in her own mind. Cut man stealing cigar from hotel show case.

INSPIRATIONAL PROGRAM (For the New Year)

- MANHATTAN LIFE—*Kineto* 1 reel
Parks, bridges, university, and other aids to progress and right-living enjoyed by New York's teeming millions.
- HAPPY HOURS—*Fitzpatrick and McElroy (Ford)* 1 reel
Sport scenes including basketball, polo, sailing, etc.
- THE HABIT OF HAPPINESS—*Film Exhibitors' League, 130 W. 46th Street, New York* 5 reels
Douglas Fairbanks illustrates the practice and advantages of the habit. In part 5 shorten fight scene.

TRAVEL-RECREATIONAL PROGRAM (England)

- BY THE SIDE OF THE ROAD—*Educational* 1 reel
Motor trip through picturesque rural England. Cut title: "Blow hard, Jimmy," etc.
- THE ROAD TO LONDON—*Pathé* 5 reels
Bryant Washburn in a whimsical romance filmed in London, Windsor, and intervening region.
- A DAY'S FUN AT BLACKPOOL—*Kineto* 1 reel
Typical Lancashire family (enacted by English comedians), visits the "Coney Island of England."

GENERAL RECREATIONAL PROGRAM

- GARDEN OF THE GODS—*Kineto* 1 reel
The wonderful show-place of Colorado.
- THE JACK KNIFE MAN—*First National* 6 reels
Reformation of a Mississippi River ne'er-do-well.
- THE GUSHER—*Fox* 1/2 reel
Mutt and Jeff in the oil fields.
- YOSEMITE, THE VALLEY OF ENCHANTMENT—*Pathé* 2 reels
Views in natural colors titled in words of Muir, Burroughs, and other nature-lovers.
- SUCH A LITTLE QUEEN—*Realart* 5 reels
Constance Binney in the whimsical story of the young exiled queen of an imaginary European country living in a New York flat.
- HIS SISTER'S WEDDING—*Famous (Briggs)* 1 reel
A spirited comedy of boy life.

INSTRUCTIONAL-RECREATIONAL PROGRAM (For Juniors)

- THE LONE INDIAN—*Famous (Post)* 1 reel
How the Indian boy learns self-reliance and self-control.
- BOYS' PIG CLUB—*Famous (Burton Holmes)* 1 reel
Real boys in a real town learn how to raise prize pigs.
- THE GOLDEN EAGLET—*Y. M. C. A.* 1 reel
A Girl Scout picture.
- SHIFT-THE-GEAR FRANK—*Ira L. Hicks and Co., Inc., 804 S. Wabash Ave., Chicago.* 2 reels
Frank was leader of a boys' gang, energetic and enterprising. He learned to shift those energies into the right direction. A Judge Brown story, full of humor and constructive suggestion.
- NUMBER PLEASE!—*Pathé* 2 reels
Harold Lloyd in a clean comedy of thrills and adventures at an amusement park.

INSTRUCTIONAL-RECREATIONAL PROGRAM (For Little Folks)

- BIRDS AND FLOWERS—*Prizma* 1 reel
Rare birds of brilliant plumage. Two children in the largest dahlia farm in the world.
- GOLDBLOCKS UP-TO-DATE—*International Church Film Corp.* 1 reel
The dear old story with "Flivvers" for the bears.
- OUR FARMYARD FRIENDS—*Beseler* 1 reel
Rabbits, chickens, ducklings, and other playmates of the farm.
- THE WHITE BOTTLE—*National Non-Theatrical Motion Pictures, Inc.* 2 reels
Story making appeal to children to drink more milk.
- THE HARE AND THE TORTOISE—*Kineto* 1/2 reel
La Fontaine's fable acted by animals. Omit modern application at end of film.

INDUSTRIAL

Covering Industrial Motion Pictures of Educational Value

Edited by LEONA BLOCK

INDUSTRIAL MOVIES AT "AMERICA'S MAKING" EXPOSITION

Activities of Hungarians, Poles, Greeks, Norwegians, and Negroes
in America Instructively Visualized

MOTION pictures visualized the industrial activities of some of the important racial groups taking part in the exposition "America's Making," October 29 to November 12, in New York City, under the auspices of the State and City Departments of Education.

The program on Hungarian night included a short reel of motion pictures illustrating the development of the motion picture industry. It was the genius of Adolph Zukor, an American of Hungarian lineage, which recognized years ago the artistic and recreational value of the screen and was influential in developing the industry so that it now ranks fifth in importance in the United States.

The film exhibited illustrated the development of the photoplay and showed in contrast scenes from one of the first productions made by Famous Players and scenes from one of their recent features distributed by the Famous Players-Lasky Corporation, in which all modern methods of production are employed to make the screen drama perfect in detail.

ACHIEVEMENTS OF POLISH-AMERICANS

Americans of Polish lineage told their story of the achievements of the Poles in the United States in motion pictures. Polish miners are recognized as efficient workmen throughout the United States and coal mining has attracted thousands of them. In Pennsylvania 95,000 Poles are mining coal, and scenes depicting the hardships of coal mining were screened.

Forty-five per cent of the Poles in America till the soil. Their industry and efficiency reclaim the waste places. Pictures of Polish agricultural activities showed the untiring energy of the Poles in contributing their share of labor to the production of bumper crops.

The backbone of a nation is its homes and the Poles are proud of their American dwellings. In the film are visited many vine-covered Polish-American homes, many of them with gardens and all with an atmosphere of neatness and prosperity.

When the United States entered the World War, the Poles were among the first to enlist. There were 200,000 Poles in the American army and the picture includes scenes of Paderewski, the famous Polish pianist, at Camp Grant, addressing the Polish-American boys who were being trained at the camp for overseas duty. The picture was edited and titled by the Community Motion Picture Bureau.

The program of the Americans of Greek lineage included a motion picture of the sponge industry, as there are over 4,000 Greeks employed in sponge fishing in the United States. This film was furnished by the Kineto Company of America.

NEGRO OCCUPATIONAL PICTURES

Films were used in the negro program to visualize the importance of negro labor in many big industries. The film showed the negro man and woman employed in cotton cultivation, pick-

ing and packing for shipment, and scenes in the cotton mills, skilled negro industrial workers using modern machines. Farming scenes depicted the negro's familiarity with modern agricultural implements. There were pictures of skilled workmen in various capacities as cabinet makers, carpenters, wheelwrights, builders, painters, masons, bricklayers, horse-shoers, and many other occupations in which the negro has played an important part in the industrial development of America. The picture was edited and titled by the Community Bureau.

IMPORTANT NORWEGIAN INDUSTRIALS

The Americans of Norwegian lineage used the motion picture in their program to emphasize the industrial contribution made by Norwegians in America's making. In Michigan, Wisconsin, Minnesota, and the Pacific slope Norwegians are the pioneers in the lumber industry, and scenes of their efficiency as lumber jacks were shown in the film followed by views of lumber mills in which Norwegian workmen are in the majority. There are more people of Norwegian blood in the United States than in Norway, and four-fifths of them are farmers or connected with agricultural pursuits. Scenes of their agricultural activities in various localities in the United States were shown in pictures. American fisheries on the sea coasts and Great Lakes owe much of their success to the skill and indomitable courage of Norwegian fishermen, portrayed in scenes of the fishing industry and their skill in canning fish.

Skiing, king of all outdoor sports, was introduced in America by the Norwegians and this exhilarating and health-producing sport has been encouraged by Norwegians in all parts of the country where snow conditions make it possible. The picture was edited and titled by the Community Bureau.



A NEW DU PONT PICTURE

A TWO reel picture showing the stability, size, and importance of the Du Pont de Nemours dye stuff industry is being exhibited throughout the world to large industrial interests who are interested in the dye industry and to large consumers of American dyes. A panoramic view of the manufacturing plant of Du Pont de Nemours at Wilmington, Delaware, established in 1802 and now covering two square miles, gives the spectator an idea of the magnitude of the organization.

The research laboratory and instrument standardization departments are shown. The indigo plant is one of the largest in the world and the production of this important commodity is graphically portrayed. The film also covers the manufacture of intermediates and the laboratory where the dyes are tested on textiles, leather, and paper. The plant has excellent shipping facilities and ocean-going steamers can dock at the Du Pont wharf to unload or take on cargo for export.

The picture was produced by the Eastern Film Corporation.

"LINKING THE THREE AMERICAS"

SAN JOSE FILM IN GREAT DEMAND

AN interesting feature of the lecture given by Dr. A. N. Goldsmith of the College of the City of New York before the American Institute of Electrical Engineers on November 17 was the first showing of a new one-reel informational motion picture, *Linking the Three Americas*, made for All America Cables Inc., by Frederic M. Dowd Productions.

The picture covers the entire story of the operations and service of the All America over its 25,000 miles of submarine lines between the United States and the countries of Central and South America and the West Indies.

The familiar red, white and blue insignia of "All America Cables" reproduced in colors leads up to a contrast between the old Indian signal fires and the modern system of cable transmission. The scope of the All America system is developed through an animated map showing the extent of the lines and the points at which the landings are made. This is followed by scenes of cable laying, both deep sea and inshore, including a technical animated visualization of the construction of deep sea and inshore cable.

Then the proper way of preparing a cable code message is shown by contrasting pictures, preceding a complete demonstration, by picture and animation, of the modern automatic method of cable transmission. The sending operator places the message in the rack over his typewriter-like machine and strikes the corresponding letters on the key-board. Each letter struck produces a series of perforations in the narrow paper strip passing through the head of his machine. This strip immediately enters the transmitting machine where the perforations are transformed into electric impulses that are placed on the cable and the message is on its way. As a precaution against errors in transmission the strip then runs through a "baby" recording machine enabling the sending operator to at once see the message as it will reach destination and detect any mistake, though mistakes are rare.

Another animated may shows the message actually traveling from New York to Rio de Janeiro, impressing the observer with the speed attainable by the cable method of international communication, bringing points at five and six thousand miles distance within thirty or forty minutes of New York. The value of this dispatch in commercial and diplomatic transactions is incalculable.

At destination electric impulses pass from the cable into the recorder and register on another narrow paper strip a wavy ink line, the so-called "cable language," that the receiving operator translates into the original code words.

Throughout the transmission demonstration close-up photographs disclose the technical operation of the automatic instruments, making cable-sending perfectly clear to the student or layman. The detection of breaks in the line and the method of repairing or splicing broken cable is covered at length in animation and diagrams.

The picture closes with a score of scenes in the large cities of South America served by this American-owned and American-directed company.

The educational value of *Linking the Three Americas* is evident and the picture seems eminently suitable for class and school use as well as for exhibition before trade and export associations, manufacturers, and other business bodies for which purpose it was primarily intended.

Distributed by the All America Cables, Inc., 89 Broad St., New York City.



Films illustrating the use of the asphalt retreader and asphalt mixer manufactured by the Asphalt Retreading Company, Chicago, are being shown to city officials and business men interested in road building.

IN October, 1920, the San José, Cal., Chamber of Commerce, through its manager, Roscoe D. Wyatt, made a striking innovation in chamber of commerce procedure by presenting the annual report of that organization in film form. The members and others of the community who saw the work and the achievements of the chamber during the year, as visualized on the screen, including the personalities and the activities of the committees, were greatly pleased with this style of report, and soon applications for the use of the film were coming in from all parts of the country. It was necessary to make extra prints to fill the demand. One has been going the rounds of the cities and towns in California ever since; one is being circulated by the University of Illinois throughout that state; another by the University of Wisconsin; another is at the University of California; and another has been shown daily at the California State Exposition Park, at Los Angeles.

Manager Wyatt recently completed a 2,000-foot film covering the scenic, horticultural, educational, industrial, and other features of Santa Clara valley, in which San José is located, and six prints of this new film have been ordered from various sections of the country. Unlimited opportunity for utilizing this film is reported through the Bureau of Commercial Economics, Washington, D. C.; the International Committee of Young Men's Christian Association, New York, and possibly the Department of Photography of the Ford Motor Company, Detroit, which has requested a print for inspection; and other agencies.



A TEXAS SHOE-MAKING FILM

DEPICTING the making of a pair of shoes from sheet leather to the tissue-lined box, the Daniel Williams Shoe Company, Waco, Texas, has recently completed a film showing all these operations, and plans are being made to have it shown all over the state in the larger towns and cities. Headed by the caption, "Texas' First Shoe Factory," the film shows the manufacturing process of a pair of shoes: the selection of the leather, cutting of the pattern, sewing the uppers, attaching the soles, the heels, the trimming, the finishing, and each step in the making of shoes.



FILMS AT MARINE SHOW

THE films exhibited at the Marine Exposition in New York City, November 14 to November 19, were:

The Story of Asbestos, 4 reels, courtesy of Johns-Manville, Inc.; *How Movies Are Made*, 4 reels, Harry Levey Studios; *More Power for the World and Modern Ships*, 2 reels, Westinghouse Electric and Manufacturing Co.; *Repair of S.S. Lord Dufferin*, Todd Shipyards Corp.; *Launching the Omaha and Milwaukee at Tacoma*, Todd Shipyards Corp.; and the following pictures loaned by the United States Navy and United States Shipping Board: *Our Navy in Action*, 2 reels; *Great Guns on the Western Front*, 1 reel; *Destroyers in the War*, 1 reel; *Atlantic Fleet in the West Indies*, 1 reel; *Life on the Battleship New York*, 1 reel; *Seaplane Trip from San Diego to San Francisco*, 1 reel; *The Panama Canal from a Navy Seaplane*; 1 reel; *The Navy of Two Seas*, 1 reel; *Rio Janeiro the Beautiful*, 1 reel; *U. S. Transports in the War*, 1 reel; *Cruising Around the World with Uncle Sam*.

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FLASHES ON THE WORLD'S SCREEN

THE city council of Saint-Etienne, Paris, has appropriated a preliminary sum of 30,000 francs to introduce the cinema as a practical means of instruction into all of the public schools of that district. Additional sums will be voted from time to time.

Mrs. T. G. Winter, president of the General Federation of the Women's Club in a recent address at Boise, Idaho, said: "Club women can do much to demand that better pictures be exhibited. A number of our clubs are operating motion picture shows at a profit and giving the community clean photoplays. Club life should be closely inter-related to the life of the community, other wise it cannot be a success."

The state department of health, Albany, N. Y., has purchased a film on mouth hygiene, "Saving the Eyes of Youth" (recently reviewed in this magazine); and "Swat the Fly," a Kinetograph production showing the anatomy and life history of the fly. All of these are loaned without charge within the state.

Following out the plan of the Indiana Indorsers of Photoplays, the Better Film Committee of Fort Wayne, Ind., has conducted a benefit using the Fox picture "Evangeline." It has awarded prizes to the school children selling the largest number of tickets.

The Sunday night motion picture service of the First Unitarian Church, Toledo, Ohio, Rev. D. Horace Westwood, pastor, proved so successful last summer that it will probably become a permanent feature of this church. Some of the films shown to capacity crowds were "The Mill on the Floss," "King Lear," "The Hearts of Men," "The Apple-tree Girl," and "Fires of Youth."

"Diversional after-school shows" in the form of weekly movie programs in the schools of Evanston, Ill., are selected and supervised by the Society for Visual Education.

The extension division of the University of California is conducting a

state-wide campaign for the use of wholesome entertainment and educational films by communities and institutions of that state. Its report declares that "California is the second state in the union in the use of motion pictures among schools and churches."

Rev. Harry Noble, who resides in the Lafayette section of Jersey City, N. J., entertains 500 or more children regularly with wholesome movies.

The West End Presbyterian Church, New York City, still maintains its Monday afternoon and evening movie shows which it inaugurated several years ago. Recently 1,000 books of tickets were sold, and this revenue is supplemented twice a month by church collections and twice a month by a regular admission charge. Children are admitted free to the afternoon shows after school.

Open-air movies were shown in September in Chelsea Park, New York City, on Monday and Friday nights, by the Neighborhood Committee of the Hudson Guild.

A. G. Balcom, assistant superintendent of schools, Newark, N. J., speaking on "The Appeal of the Eye in Teaching," at country institutes under the auspices of the New Jersey State Board of Education, urged that teachers make a larger use of visual aid. He stated that the human eye of today is the result of our civilization and that it has developed since the time of early man to a greater extent than any other organ of sense, and that teaching would be greatly vitalized if teachers recognized the dominant place that the eye holds as a medium of sense impressions.

Of the New York City public schools, seventeen are using correlative film courses in United States geography and thirteen are using biology films. Film courses co-ordinating with text book courses in physical geography, civics, physical training and domestic science, are being introduced.

The Milk and Ice Fund for the

poor children of Peoria, Ill., was boosted \$48.60 when F. H. Kirchner of the Venard Film Corporation, of that city, arranged an outdoor movie show. Two DeVry projectors were set up, giving the audience a continuous show. The program was assorted, consisting of a one-reel travelog "Blazing the Old '49 Trail," one reel, "Cherryland," a trip through the wonderful cherry farms of Wisconsin; and one reel, "The Milky Way," an interesting film showing a modern dairy, including many interesting scenes for the kiddies; and a two reel comedy. This was the first outdoor show held in Peoria and Mr. Kirchner is so enthusiastic over the results that similar programs are being arranged in different parts of the city.

The Church Cinema Association has been established in Berlin, Germany, to produce films for devotional purposes. Some of these pictures may find their way eventually to the United States.

No children under sixteen years of age are permitted to attend cinema exhibitions in Belgium unless the films have been approved by a Censorship committee appointed in each town. The government circular giving this order states that "for a long time the pernicious influence exercised on the youth of the nation by cinematographic entertainments has been giving rise to anxious thought. The education authorities, psychologists, judges of juvenile courts, the press, have established by irrefutable facts that the cinema can be a school of demoralization and a teacher of crime." The circular is signed by the minister of justice, and the minister of arts and sciences.

A demonstration of the latest ideas in stereopticon projection was given at the September meeting of the Newark, N. J., Public School Visual Education Club by the Spencer Lens Company of Buffalo, the Bausch and Lomb Company of Rochester, and the Charles E. Beseler Company of New York City. At the October meeting "Dream Pictures," a collection of artistically colored slides of the beauty spots of

America, were thrown on the screen in connection with a lecture by Branson De Cou of East Orange, N. J. A musical program of Victor Phonograph records was synchronized with the still pictures.

Lois Weber, American woman director, writer and producer of photoplays, recommends that films be divided into two classes: Class 1, for universal release; Class 2, for adults only. This system is in use in Australia where exhibitors mark film with an "A" or a "U," the "A" for adults only, and the "U" for both adults and children. In Australia children are not permitted to see films intended for adults.

Lois Weber has sent copies of her four most recent films, "To Please One Woman," "What's Worth While," "Too Wise Wives" and "What Do Men Want," to Miss Marian J. Anderson, principal of the Pacific Coast School of Lip Reading, for the use of Miss Anderson's students. Miss Weber feels that her pictures will benefit lip readers for she furnishes her players with "sides," and the players actually speak the lines called for by the scenario.

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Editor, EDUCATIONAL FILM MAGAZINE,
Brooklyn, N. Y.

Sir:—

Your editorial announcement regarding your Board of Editors, in a recent issue, is interesting as well as important.

I notice that you link community and welfare organizations as one group. It is to be

hoped that you will separate them in your thought and your policy.

Community organizations are primarily users of motion picture films although to a limited extent they are interested in the production of films on community problems. On the other hand, the welfare organizations are primarily interested in production with a lesser interest as users, since they depend very largely upon various types of community organizations, women's organizations, the schools and the churches for their distribution.

This distinction is all the more important because it has been the tendency among those in-

terested in the non-commercial use of films to look to workers in the community field as the specialists or authorities on social welfare subjects. This may be partly responsible for the poor quality of the great majority of films on social welfare.

If I have not made myself fully clear or have failed in emphasizing the importance of the distinction and of the need of very exceptional representation of welfare interests, I trust you will let me know.

Very truly yours,

E. G. ROUTZAHN, Associate Director

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EDUCATIONAL FILM MAGAZINE

*The International Authority of the
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The Four M's Instead of the Three R's

BY WILLIAM LESTER BODINE

“Motion Pictures Must Coordinate with the
Curriculum”

Billy Sunday on the Educational Power
of the Movie

Movies for Kiddies-- What Shall We Do About It?

BY HILDA D. MERRIAM



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13. Milk as a Food

Civics & Citizenship

14. Democracy in Education

15. Some of Uncle Sam's Workshops

INDUSTRIAL GEOGRAPHY

16. Iron and Steel

17. Making Rubber Tires

18. Oyster and Shrimp Fishing

New Plan of Production and Distribution

The new plan of production and distribution of the Ford Educational Library places visual instruction within easy reach of all communities. Suitable subjects are now ready for the schools and will be distributed direct to them.

Each school may now have a film library from which the subjects may be selected at the time when needed. The new plan costs less than the present rent and transportation of films.

Organized Visual Instruction

Visual instruction to function in education must be organized in each community. There are many ways to organize to obtain the advantages of the Ford Educational Library. One method that has been successful, where small schools are near together, is to form a Ford Educational Library Association, which purchases all of the Library subjects. This provides at small cost to all schools carefully organized material in modern visual instruction. It is easy for each school in the Association to raise the necessary funds by giving exhibits or special evening entertainments, charging a small admission.

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Each new subject in the Ford Educational Library is five cents per foot, or \$50 for each 1,000-foot reel. With each new subject bought, two used reels are sent on a long loan. The cost of the three reels is lower than renting. This plan gives a school or group of schools an Educational Film Library always ready for use. The subject may be shown until its lesson is familiar to the pupil. The new plan eliminates delays of the renting circuit.

If each community invests the sum now expended for rent and transportation in volumes of the Ford Educational Library, it will soon have a film collection that will become a vital aid in school work.

New Subjects

Before May, 1922, 20 new subjects will be ready. These will cover many subjects to be edited for public school pupils. Educational experts and teachers who have definite ideas concerning new volumes in the Ford Educational Library are urged to correspond with us, so we may provide material to aid their program in visual instruction.

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EDUCATIONAL FILM MAGAZINE



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No. 1

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What Subscribers Say About EDUCATIONAL FILM MAGAZINE:

I need not tell you that I have long been a reader of your periodical, EDUCATIONAL FILM MAGAZINE. If more school principals and teachers realized the exceptional information and the valuable suggestions on visual instruction which your magazine carries every month, I am sure that few of them would be without it. I know of no medium through which they could more readily keep themselves in touch with what is newest and what is best in this field than your magazine.—ERNEST L. CRANDALL, Director of Lectures and Visual Instruction, Board of Education of the City of New York.

Subscribe to the EDUCATIONAL FILM MAGAZINE—it is a wonderful source of inspiration and a real help. I am writing the publishers to send you a sample copy. I wouldn't do without mine for a dollar a month—it costs only a dollar a year.—A. L. THOMAS, Extension Department, Alabama Polytechnic Institute, Auburn, Ala.

Enclosed find one dollar for one year's subscription to EDUCATIONAL FILM MAGAZINE. Have received a sample copy which impresses me very much, and I believe it will be of material assistance to me in my work of using the film in our church in our department of Community Service.—REV. EDW. W. SINNOTT, 4550 No. 38th Street, Omaha, Neb.

Thank you very much for the three back numbers of EDUCATIONAL FILM MAGAZINE. They were certainly worth writing for. About the first mark in our 1922 calendar will be at the proper place: "Renew subscription to EDUCATIONAL FILM MAGAZINE.—McKay School Equipment, Ltd., Toronto, Canada.

EDUCATIONAL FILM MAGAZINE is some good factor in the development of the right kind of propaganda for motion pictures and I am anxious to help you in any possible way. I am having sent to you a list of films which we have edited and are recommending to the churches.—REV. C. C. MARSHALL, Centenary Conservation Committee Methodist Episcopal Church, New York City.

The field is witnessing some real developments and EDUCATIONAL FILM MAGAZINE will always hold an important place in a very important movement.—ARTHUR E. CUATIS, Chicago, Ill.

I am sure my educational friends will be interested in receiving your magazine and believe it will open the eyes of some of them to learn how much is being done already with motion pictures. Will you kindly enter my order for 100 copies of your January issue? I want to work up an interest among my college friends for the use of talking pictures—a valuable new tool for educators that has never existed before.—WILLIAM H. BRISTOL, President, The Bristol Company, Waterbury, Conn.

Your LOOSE-LEAF CATALOG certainly looks like a very valuable reference work.—McKay School Equipment, Ltd., Toronto, Canada.

What Subscribers Say About EDUCATIONAL FILM MAGAZINE'S LOOSE-LEAF CATALOG AND INFORMATION SERVICE

I like your first LOOSE-LEAF CATALOG message very much. The commendable features about it are: 1, the classification; 2, the selection from the great number of pictures of those that are dependable for school and community work.—A. G. BALCOM, Ass't Sup't of Schools, Newark, N. J.

As to EDUCATIONAL FILM MAGAZINE, the most helpful thing to me is the review it gives of films and offering suggestions for the making of a suitable program. I am going to take a year's subscription to your LOOSE-LEAF CATALOG and INFORMATION SERVICE and I enclose check for same, for I think you have a fine idea which can be made very helpful.—REV. D. WILSON HOLLINGER, Bethany Presbyterian Church, Trenton, N. J.

Your LOOSE-LEAF CATALOG I have been so anxious to see has arrived in the morning mail. "How do I like it?" Ticked to death! It is small, yes; so are diamonds. But like a dollar in the savings bank, it can be added to so that it will be worth a great deal. And I feel sure that in the very near future you will have more demands for this catalog than you are at present anticipating. Therefore you may consider me one of the indispensable users of this fine specimen of your labors already. You have requested criticisms. I have none to make.—O. G. SOWER, Atlanta, Ga.

I have received your LOOSE-LEAF CATALOG and think that it will be a great convenience and help.—REV. STANLEY R. GAUSA, Christian Church, Winder, Ga.

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EDUCATIONAL FILM MAGAZINE

PUBLISHED MONTHLY. COVERING MOTION PICTURES IN THE FOLLOWING DEPARTMENTS:

<i>Agriculture</i>	<i>Community</i>	<i>Geography</i>	<i>Health and Sanitation</i>	<i>Pedagogy</i>	<i>Scenic</i>	<i>Travel</i>
<i>Biography</i>	<i>Current Events</i>	<i>History</i>	<i>Industry</i>	<i>Recreational</i>	<i>Science</i>	<i>Welfare</i>
<i>Civics and Government</i>	<i>Cultural</i>	<i>Home Economics</i>	<i>Juvenile</i>	<i>Religion</i>	<i>Sociology</i>	<i>Women</i>
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NOTE: To this personnel will be added, as soon as acceptances are received, editorial representatives of the churches and church organizations, social welfare organizations, community groups, and other groups whose motion picture activities should be thus represented.—EDITOR-IN-CHIEF.

Vol. VII

JANUARY, 1922

No. 1

TEMPUS OMNIA REVELAT

THE current issue of EDUCATIONAL FILM MAGAZINE marks the fourth yearly milestone in its career. Since that day three years ago when we began to blaze a trail through the wilderness of indifference and ignorance which lay before us, we have wandered far. Though our feet be sore and weary from our long travail we are almost out of the trackless forest and can see faint glimpses of the open country beyond. Yes, the way has been long and weary and there have been many heartburnings and discouragements, but at last we have broken through the gloom and can see the bright new day of visual education coming up on the horizon.

The year to which we have just bid farewell was a trying one for the educational world, as well as to the world of industry and government. There is scarcely a human being on this earth who was not glad to speed its departure and to welcome 1922. We are hopeful that the new day which is about to dawn in industry and government will also shed its radiance over the educational world and that we who are working in the visual branches will be blessed with some of its effulgence. Despite the unfavorable economic conditions it is a fact that the educational film, as a movement and as an institution, made more definite progress last year than it has since the movement began. There is concrete evidence of this on every hand. Those who are working in this field know of its progress.

The coming year offers both a promise and a challenge. It promises even greater fulfillment than during the preceding twelve months; it challenges us to put forth our best thought and our best efforts, in minds and men and money, in doing big constructive things to advance the cause of visual education in the United States.



Summarizing the tendencies in film production in the theatrical branch of the industry, we find that there is a growing inclination on the part of the more intelligent operators to set up higher standards and to improve the pictures generally. This does not mean that the amusement end of the business has purged itself of the evils which for so long it fostered. It simply means that theatrical film producers are good business men, and a good business man always makes and sells his product to meet the popular demand. The widespread cry for censorship; the formation of better film committees; the popularity of community movie shows in schools, churches, clubs, and other local institutions; the revelations of depravity as concern the private lives of prominent picture stars and the public revulsion therefrom, have at last awakened the slumbering consciences of producers, distributors, and exhibitors, and it is apparent that the old dark days have gone, never to return. These shrewd motion picture business men realize that if their industry is to be saved for future usefulness and profit it can only be saved by giving the public things which in the long run spell success, not ruin.

(Continued on page 4)

MOTION PICTURES TO TEACH CIVICS

Lecture and Screen Demonstration by F. S. Wythe, California Producer, Whose Principles Are Considered Pedagogically Sound

THAT motion pictures may be used as a valuable aid in civics instruction was demonstrated at the last meeting of the New York City Visual Instruction Association in the Washington Irving High School, when several reels of films designed for this purpose were shown by F. S. Wythe, California producer. They brought home their lessons in story form, but, unlike the movie designed for pleasure alone, they did not tell the full story. They left many details to be supplied in the classroom through questioning by the teacher or discussion among the pupils.

The titles were purposely indefinite, making it necessary to judge by the pictures the names of the scenes and places portrayed. For instance, the first scene was entitled "In Western Europe." It was laid in Belgium. Before the class could decide this fact it had to reason that though the people were attired similarly to the Hollanders, the land was hilly instead of flat and there were no windmills, so the country could not be Holland and must therefore be Belgium.

Mr. Wythe, who was introduced by President Ernest L. Crandall, said that the commercial motion picture could not be successfully used for educational purposes. For a public optience, he pointed out, every detail of the story told by a motion picture must be supplied or the picture cannot be a success, as the public pays to be amused and not to be made to think. Such pictures used in the classroom, he said, would have a similar effect on the students, which would be contrary to the purpose desired. Mr. Wythe said that he had a difficult time getting his director to realize that educational films should be different from movies designed for entertainment alone.

FUNDAMENTALS FOR CIVICS FILMS

Motion pictures for use in teaching civics, he said, must aim to develop citizenship, good civic ideas and to inspire the student. Some of these aims, he declared, it was hard to teach from a

book over the teacher's desk, though he never expected to see the day when children could be taught without a teacher. On the contrary, he felt that films should be used only as one of the tools in teaching.

Films, he said, should utilize the power of personality by bringing into the classroom the kind of people it was desired to have the children meet. He also said they brought real life and real situations into the classroom, and by making the pupil grapple with the picture made him a part of it with the result that he would be apt to be led into active participation in the civic life of the community.

"TWENTIETH CENTURY PILGRIMS"

Half a dozen reels of an eighteen reel film, *Twentieth Century Pilgrims*, were thrown on the screen. They told of how a peasant family in Belgium came to this country to escape the drudgery and long hours on farms there. The trip across the Atlantic was portrayed, the surprise of the immigrants on beholding the skyline of Manhattan Island and their passage through Ellis Island. Then the father was shown working on the construction of a railroad, after which he purchased a farm with his earnings and again took up the occupation of his native land, for which he was better fitted than for railroading. Here he told of the good roads in Belgium and led to the organization of a good roads association to the benefit of the community.

The last reel showed the necessity of forming habits conducive to good health and physical development. The daughter of the immigrant performed all her "health chores," but the son neglected his, with the result that in an interclass meet of his school he lost a race in which he was entered, though much dependence had been placed on him. Chagrined by his defeat, he was spurred on to do his best thereafter, with the result that in his next contest he carried off the honors.

Appropriate text is provided to be used in conjunction with the films.

TEMPUS OMNIA REVELAT—(Continued from page 3)

Summarizing the tendencies in the non-theatrical branch of the film industry, we find more and more a distinct line of cleavage between the entertainment and strictly educational sub-divisions of this branch. This is a healthy sign of progress, and shows that when the educational sub-division attains its full momentum nothing can stop it and it will become, in the course of a few years, a commercial factor of the very highest importance. This year promises to yield some interesting developments of the kind; but as has been frequently pointed out by keen observers, no conspicuously large and important development in the school and college field may be looked for until some real, concerted, concrete effort on a vast scale is made by those vitally interested in such development.

Some beginnings have been made in both the school and the church field, but they are the merest beginnings. Per-

haps the time is not yet ripe for this larger development. Perhaps it is a matter of evolution rather than revolution in educational methods. Of one thing we are certain, however: the hands of the clock will not be turned backward so far as visual education is concerned. We can afford to wait in patience and in confidence the coming of that great day when every school, and every church, and every community institution and organization—yes, and every home—will have its own motion picture equipment and will make full use of one of the most valuable inventions man has ever given to his fellows. We can well afford to subscribe to this sentiment of faith and trust:

Ideals are like stars. You will not succeed in touching them with your hands; but like the seafaring man on the desert of water you choose them as your guides, and, following them, you reach your destiny.

DOLPH EASTMAN.

THE FOUR M's INSTEAD OF THE THREE R's

Movies, Muscle, Mind, and Morals Are the Basic Ideals of the New School in the New World Opening to the Child

BY WILLIAM LESTER BODINE

Superintendent of Compulsory Education, Chicago, Ill.

IN the future the cinema will be the ace of education. Movies have kept moving with the motion of an old world that calls for a new idea. From the magic lantern to the stereopticon, to the passive poise of old "nickel theater" films, to the animation of the silver sheet, science has stepped to the tune of the times, with the quickening pace of progress that led to the triumph of evolution and the greatest recreational blessing of the country.

Movies are here to stay. They are educators as well as entertainers.

With the greater development of the industry came educational films. Progressive education calls for picturized pedagogy. The expansion of visual education is predestined for the American school of the future.

Fifty Chicago schools have installed motion pictures, and 180 have stereopticon slides, under the efficient administrative policy of Peter A. Mortenson, superintendent of schools, and Dudley Grant Hays, supervisor of school extension.

FUTURE SCHOOL HISTORIES ON SILVER SHEETS

The pages of history in the school of the future will be largely in silver sheets. The battle of Bunker Hill will be fought again with unforgettable reality on classroom films. Paul Revere and Sheridan will live and ride again, and Columbus will land once more, as he did the first day he unfurled the flag of Spain on American shores.

Americanization of foreign born parents will be in the future through the films. Thus, the higher education of the child will be supplemented by the lower education of the parent, and the home will be reached that raises children.

Travel films will be the progressive geography of the future. Some of the best geography lessons for adults, as well as the rising generation, are to be seen in the movie theaters today. There has been an improvement in the standard of pictures exhibited in theaters, with the result that public morals will be bettered by the trend of public taste and the movies will become more and more a factor in moral education—that no blue laws will ever darken with fanaticism.

THE FILM SCHOOL WILL REDUCE TRUANCY

It appeals to the interest of the pupils. It forms a constructive factor for the promotion of school attendance. This idea is the advance agent of the new school, in the new world, that calls for new ideals and the supplementing of the textbook with films.

An attractive school means the reduction of truancy. If "Huckleberry Finn" could step, barefooted and cynical, from the pages of fiction and become a bit of breath-blown clay in the future, to walk and talk, he would doubtless say: "I'll never bum from school no more. Gee! These pictures are great! They teach me more'n books could ever git in my head."

And the "Huck Finn" of America today would go to school instead of to the Juvenile Court and the reform school if we had more schools with motion pictures in the classrooms. Less truancy now means less crime in the future and less expense

to the taxpayers in the maintenance of corrective institutions and prisons.

Visualized lessons lend a spice of novelty to the curricula of the school. Supplemented with an expansion of humane activities in our schools for handicapped children the child on the crutch will have a chance, the pale-faced tubercular will smile in the "open air" room, and the school will become the good Samaritan, the humanitarian, as well as the educator.

MOVIES, MUSCLE, MIND, AND MORALS

Physical culture and manual training, music, drawing and domestic science are here to stay, to expand. The utilitarian system with the academic means that the four M's (movies, muscle, mind and morals) are predestined to supplement and largely supplant the old-fashioned three R's.

At the eleventh annual convention of the National League of Compulsory Education Officials, held at Detroit November 9-12, inclusive, the subject of motion pictures for schools and the expansion of visual education was discussed. A resolution was unanimously adopted at this important conference on child welfare indorsing the proposition. Does this not indicate that the national trend is toward greater visualization in the greater education of the greater republic?

Dean Sumner, now bishop of Oregon, once told me, when he was in social work in Chicago, that I was "living ahead of my time," but that I was right. I've lived to see many of my prophecies and theories realized.

In predicting the eventual triumph of visual education, installation and success of motion pictures in the American schools of the future, many of you, Mr. and Mrs. and Miss Reader, will live to see the dawn of that day in progressive education which will be a logical reality, and not the theoretical dreamland of a Utopia unattained.



MOVIES TO TEACH IMMIGRANTS AMERICAN IDEAS

ALL aliens in the United States will be registered annually, so that school officials may keep track of them, if congress passes the bill introduced by Representative Johnson, chairman of the house committee on immigration. It is furthermore provided that the department of labor may collect information that will be helpful to immigration officials. In place of the present bureau of naturalization, the bill creates a bureau of citizenship, and the director of this bureau will promote instruction in the English language and training in citizenship responsibilities for persons of foreign birth, especially those of 14 years and upward. Instruction in physical education, health and sanitation will also be spread.

The director will also disseminate information regarding the institutions of the United States government and people. Motion pictures will be among the means used to spread American ideas. An appropriation of \$300,000 is proposed for the cost of this work in addition to the sum heretofore spent by the bureau of naturalization.

"MOTION PICTURES MUST COÖRDINATE WITH THE CURRICULUM"

This is the Conclusion of the Curriculum Committee in Its Latest Report to the New York Visual Instruction Association—Convincing Efficiency Tests by Weber, Davis, and Shepherd

THE Curriculum Committee of the New York Visual Instruction Association, Rowland Rogers, chairman, made the following report to Ernest L. Crandall, president of the association, in which attention is called to "the fact that the success or failure of motion pictures for instruction depends upon the painstaking care with which the pictures are selected to coördinate with the regular curriculum." The report also speaks of "the development of the demand for instruction pictures" and "a favorable change in the attitude of some producers toward the use of pictures in the non-theatrical field."

INCREASED DEMAND FOR INSTRUCTIONAL FILMS

We are inspired by evidence of an increasing interest in the production and use of motion pictures for instruction. Last year's report referred to the distressing fact that most of the motion pictures the schools were using are makeshifts. That is, they were pictures which had been designed primarily for showing in motion picture theaters as entertainment and had been re-edited for instruction. With the development of the demand for instruction pictures, we note a favorable change in the attitude of some producers toward the use of pictures in the non-theatrical field.

The following statement is significant: Several industries have expressed a willingness to permit our committee to suggest subject matter for their films and approve the scenario before the picture is produced.

The committee is constantly mindful of the fact that the success or failure of motion pictures for instruction depends upon the painstaking care with which the pictures are selected to coördinate with the regular curriculum.

The various sub-committees have found the following groups of pictures. They are signs of the times. That is, they indicate the gradual trend of public thought toward the use of motion pictures for instruction.

(a) A series of non-sectarian religious pictures based upon the Bible which are reverently done. The screen technique including the acting, direction and the settings are adequate. The subjects include: *Creation, Cain and Abel, Noah's Ark, The Deluge.*

(b) Several pictures which portray the lives of American authors. They include: John Greenleaf Whittier, Washington Irving, James Russell Lowell, Henry W. Longfellow, Fenimore Cooper.

(c) One producer of Longfellow's poem, *Evangeline*, has agreed to re-edit the theatrical edition, cutting it down to a three-reel picture in a form suitable for school showing.

Last year Professor Joseph J. Weber made a series of tests in Public School 62. The following results of one of his experiments was not referred to in the last committee report:

20.9 POINTS GAINED BY PUPILS WITH GEOGRAPHY FILM

Four hundred and eighty-five pupils in Public School 62 were examined as to their knowledge of geography. When the experiment began, all pupils had an average knowledge of about 31.8 units. This standing they had gained from the knowledge of their geography prior to the experiment. From this starting point (31.8 units) the four hundred and eighty-five pupils who were taught orally without the aid of the correlated motion picture film, improved to 45.5 points, a gain of 13.7. The same pupils with the aid of the film shown *after* the oral lesson, improved to 49.9 points, a gain of 18.1. The same pupils with the aid of the motion picture film *before* the lesson, improved to 52.7 points, a gain of 20.9. Professor Weber says, "statistically these points are reliable to the point of practical certainty."

Roy L. Davis, graduate student of New York University, conducted an experiment in another of the New York Schools. A partial list of his conclusions are as follows:

CLOSE COÖPERATION OF PRODUCER AND SCHOOL PEOPLE NEEDED

On the production side there is (a) a decided lack of suitable film on school subjects. This, however, is being improved every day. (b) There is a decided need of a closer coöperation between the producer of educational motion pictures and the school men who are to make use of these films in the class-room. (c) There is a need for a "re-editing" of the existing educational motion pictures, in order to make them adaptable to the curriculum.

On the pedagogical side there is a need of better correlation of motion pictures with the present school curriculum. Mr. Davis states the experimental study of children's perceptual judgments is particularly beneficial from a production point of view.

1. Motion pictures should be differentiated for pupils of different ages.

2. The pupils know more about their lessons, particularly visual lessons, with few exceptions, a week afterwards than they do at the time.

In the spring of 1920 Professor J. W. Shepherd of the University of Oklahoma conducted a test on about a dozen pupils of average intelligence in one of the high schools of Madison, Wisconsin.

FILM BEAT AVERAGE TEACHER 12.14 PER CENT.

Abstract and concrete subjects were taught to one group by means of films only, to another group by a superior instructor and to another group by an average instructor. The film scored an average of 74.5 per cent, the superior teacher an average of 66.9 per cent, and the average teacher 61.36 per cent. In other words, the film beat the best teacher by 6.6 per cent and the average teacher by 12.14 per cent.

Tests and experiments of this sort, to evaluate motion pictures for instruction purposes, are being conducted in several places. Before long there will be on hand accurate scientific information and proof based upon tests, which will determine conclusively how, and when, and where motion pictures for instruction can be used to advantage.

NINE SUB-COMMITTEES WORKING ON VISUAL METHODS

The following sub-committees of the Curriculum Committee have been appointed by the president of the association and are now at work: Biology, Geography, English, Civics, Domestic Science, Continuation Schools, Physical Education, Films for Younger Children.

A new committee for the Americanization of Illiterate Adults will be selected shortly.

The duties and responsibilities of these committees will be enlarged during the present year. The work will continue to be better organized, that the committees may function to greater advantage.



EDUCATIONAL EFFICIENCY THROUGH THE CINEMA

BY H. G. WELLS

THE possibilities of certain branches of teaching have been altogether revolutionized by the cinematograph. There should be a half a dozen projectors or so in every school and a well stocked storehouse of films. In nearly every school nowadays you will find a lot of more or less worn and damaged scientific apparatus supposed to be used for demonstrating the elementary facts of chemistry, physics, and the like. But it ought to be entirely out of date. All that scientific bric-a-brac in the cupboard had better be thrown away. All the demonstration experiments that science teachers will require in the future can be performed once for all—before a cinematograph. You can get the best and most dexterous teacher in the world—he can do what has to be done with the best apparatus, in the best light; anything that is very minute or subtle you can magnify or repeat from another point of view; anything that is intricate you can record with extreme slowness; you can show the facts a mile off or six inches off, and all that your actual class teacher need do now is to spend five minutes on getting out the films he wants, ten minutes in reading over the corresponding lecture notes, and then he can run the film, give the lesson, question his class upon it, note what they miss and how they take it, run the film again for a second scrutiny, and get out for the subsequent study of the class the ample supply of diagrams and pictures needed to fix the lesson. Can there be any comparison between the educational efficiency of the two methods?



NEW VISUAL EDUCATION BULLETINS OF N. Y. STATE

THE State Education Department of the University of the State of New York has issued four additional bulletins of visual education helps, namely: *Outline of Visual Method As Applied to the Teaching of South America* (reprint of Bulletin 684 with modifications); *George Washington*, 2 parts, List 8, (Second edition enlarged and revised); *Sir Walter Scott and His Works*, List 16, (Second edition enlarged and revised); *Paintings*, List 41. These bulletins include lists of available slides and photographs.

OFFICIAL MOVIE CHAT FOR THEATER OWNERS

Arts, Sciences, Industries, and "Finest Things in the Lives of All Nations" to Be Screened Weekly in Thousands of Theaters

ONE of the most significant signs of the times in the theatrical branch of the motion picture industry, indicating that the progressive theater owners of the country sense the changing conditions and desire to keep their fingers on the public pulse, is the contract recently entered into whereby an informational and inspirational reel will be released weekly for screening in thousands of American theaters. The arrangement was made between the Motion Picture Theater Owners of America and the Kineto Company of America, Inc., after a series of conferences. It marks a distinct forward step on the part of theatrical exhibitors and may prove to be the beginning of a new and better era in the production and local exhibition of films with a purpose.

This weekly reel is to be known as "The Official Urban Movie Chats of the Motion Picture Theater Owners of America." Charles Urban, president of the Kineto Company, declares that "with the combined aid of the officers and members of the former organization and the advisory board to be created, this will be the finest single reel motion picture ever produced. The arts, the sciences, the industries, and the finest things in the lives of all nations will be depicted therein." Sydney S. Cohen, president of the M. P. T. O., says that this innovation "affords the great opportunity we have always sought to make the motion picture theater of the highest constructive value to all communities in carrying forward progressive public programs of all kinds. It is truly the visualized press which we intend to make in as complete a sense as possible the servant of the people in every American community."

The advisory board will consist of influential men and women as well as the editors of motion picture trade journals, and suggestions will also be received from individual theater owners. Following is the introductory wording which is to appear at the beginning of the film each week:

DECLARATION OF PRINCIPLES OF THE MOTION PICTURE THEATER OWNERS OF AMERICA

Realizing the tremendous influence of motion pictures at this time for the re-establishment of the principle of right thinking among our people, dedicate ourselves to the following constructive plan:

First: To encourage in every way possible the production of clean, wholesome and optimistic films.

Second: To take an active interest in the public welfare and cooperate with our community civic and social forces, in helping to maintain a high moral standard.

Third: To utilize our theaters and screens for the purpose of helping our boys and girls to become good citizens.

And last: To do our part to the full measure in helping to re-establish a healthy condition throughout our country.

MOTION PICTURE THEATER OWNERS OF AMERICA.



"THE SOCIAL MOTIVE IN SCHOOL WORK"

DANIEL J. GOFF, Chicago cinematographer, has just completed the camera work on a new two-reel production called *The Social Motive in School Work* the scenes of which were taken at the Francis W. Parker School, Chicago. This interesting subject is scheduled for release on February 1, 1922.



3,000 PUPILS SEE "WINNERS OF THE WEST"

THROUGH Ernest L. Crandall, director of lectures and visual instruction of the New York City Board of Education, an arrangement was made recently with the Universal Film Manufacturing Company to show two episodes of the new thrills-from-history serial *Winners of the West* each week for nine consecutive weeks at the Central Theater, in that city, each Saturday morning at ten and eleven o'clock. Three thousand students of American history classes in 550 city schools were admitted to the showings. It was believed that these pupils might be inspired to take a keener interest in American history after seeing the deeds of the pioneers visualized in motion pictures.

OSTEOPATHS VIEW SURGICAL FILMS

ONE of the features of the annual fall meeting of the sixth district, Iowa Osteopathic Association, which met in Newton, Iowa, in October was the showing of public health films of the Des Moines Still College of Osteopathy at the Rialto Theater. Dr. J. E. Gray and Dr. C. D. McClain conducted the two shows: one for women only at 10 a. m. and the other at 12:45 p. m. for men. No children under fifteen years of age were admitted.

Included in the scenes was a Caesarian operation at Des Moines General Hospital, the taking of X-Ray pictures, and depicting life in a modern hospital. In the college picture is shown every phase of school life, starting with a "pep" meeting and going through to the conducting of clinics by various specialists. There is a trip to the chemical laboratory, dissecting room, treating rooms, classrooms and various members appear in the film. Dr. J. H. Styles, clinician at Still College, lectured.



MOTION PICTURE CAMERA TO SAVE COAL

SAVINGS in coal consumption may be effected through the instrumentality of the motion picture camera, it was said at a recent meeting of the American Society of Mechanical Engineers. The camera has been used to record the phenomena of combustion in big furnaces at a range so close that the eye could not withstand the heat long enough to make the necessary observations. Motion pictures of coal combustion taken under the highest temperatures were exhibited by R. Sanford Riley, manufacturing associate of the inventor of a special camera designed to make pictures in blast furnaces, glass furnaces, gas and other similar plants.



"WHAT'S THE LIMIT" PEACE PROPAGANDA

REBECCA Skinner, chairman of the motion picture committee of the Council for Limitation of Armament, has sent a letter to 7,000 motion picture theater exhibitors in the United States and Canada urging them to cooperate in the effort for permanent peace by exhibiting a Julian Ollendorff Sketchograf released by Educational Film Corporation and entitled *What's The Limit?* Attached to the letter was a list of about fifty organizations participating in or cooperating with the council. *What's The Limit?* is a story told in sketches, drawn under the camera, of the terrible burden which war and armament have put upon the world for ages.



FARMERS TO PRODUCE 12 FEATURE FILMS

THE American Farm Bureau Federation plans to use films more extensively next year. It purposes to produce at least 12 features in addition to a series of news reels and cartoons. Distribution will be through state farm bureau federations or direct to theaters and non-theatrical exhibitors. The federation has also completed arrangements to supply county farm bureaus with portable projectors at cost.



"THE BATTLE OF JUTLAND" TO BE SHOWN MIDDIES

THE BATTLE OF JUTLAND, the remarkable film portrayal of the world's greatest naval conflict, is to be presented at the United States Naval Academy at Annapolis on January 7th by the Educational Film Corporation under the direction of Admiral Wilson, superintendent of the academy, for the benefit of the naval students and officers. A program made up of Educational releases, including news reel, scenic, comedy and dramatic photoplay, has been arranged to afford an evening's entertainment for the middies. For the benefit of army and navy officers unable to attend the showing at Annapolis, the program will be repeated at the Marine Barracks at Washington.



NATURAL HISTORY



FILMS INVALUABLE FOR NATURE STUDY

By M. L. BRITAIN

State Superintendent of Schools, Georgia

THOUGHTFUL observers believe that the time is not far distant when motion pictures will be used in most of our schools. In the large and populous communities one or more of the school buildings will have rooms especially constructed for this purpose. About five-sixths of what we know must come through the eye, rather than the other senses, and educational authorities will realize this more and more with motion picture machines.

In certain studies, motion pictures will be more helpful than in others. It seems to me that geography, biology and the whole field of nature study are particularly suitable for help from this source. The reinforcement of the lecture by means of the picture will add emphasis and pleasure as well to the instruction.

Travel, too, rightfully has always been regarded as a real form of education. The best substitute ever devised for the actual visit is the motion picture, with its life-like reproduction of people and scenes. For its educational value, as well as its agreeable relaxation, travelogues and travel scenes in general, it seems to me, are among our best forms of school entertainment. It is frequently said that schools are too far removed from life. It is certainly true in most cases.

During the regular school exercises and when the building is used for community center purposes, motion pictures can add much to the lifeless atmosphere and develop interest in the educational work, as well as the community.

This generation has seen the public by the millions crowd the motion picture shows. Within a few short years we shall see the schools use them for instruction and entertainment as well.



A "CUCKOO" OF A PICTURE

A remarkably informative motion picture about cuckoos has been shown in London, according to a report in *The London Times*. It was made by Edgar Chance and, besides including "the first photograph ever taken of the cuckoo when laying," resulted in "one or two new discoveries about the habits of the cuckoo." Although less than 1,000 feet in length, the film "illustrates the life of the cuckoo from the actual laying of the egg until the grown bird leaves the nest of its foster parents after murdering the other occupants."

The friendly little cuckoo's procedure, when laying an egg, is shown to be as follows:

The cuckoo, at any rate when laying in nests on the ground, actually sits on the nest. Before laying the bird conceals herself in a tree from which she can suitably survey the nest in which she intends to leave her egg. The trees that were chosen during the present series of observations were at distances ranging from 20 to 150 yards from the nest, according to the opportunity offered. The bird often sits motionless for hours looking at the nest in which she is going to deposit her egg. Then suddenly she swoops down on the nest. As the cuckoo approaches she picks up and holds in her beak one of the eggs already in the nest, and only then does she lay her own egg. She sits on the nest like a flash, and is rarely more than ten seconds laying her egg. Then she backs out and flies away with the stolen egg in her beak, and returns to a neighboring tree to eat the stolen egg.

What happens during and after the laying of the egg is also shown in the picture, according to the following description:

The foster parents of the cuckoo's eggs in this film are all meadow pipits or titlarks. There are some excellent pictures of the rage of these birds when the cuckoo is depositing her unwanted egg in their home, and an interesting series show "close-up" views of the young



NATURE study on the farm is one of the most appealing forms to present visually to the child. To the city child it opens up a vast unknown world. To the farm and country-bred boy or girl it makes early impressions enduring. The cuckoo in its alien home. When two or three days old, although still blind, the cuckoo ejects from the nest two young nestmates and an added egg. The foster-mother does not seem to be in the least concerned at this violent treatment of her own children by the intruder, and the egg is actually tipped over the edge of the nest by the young cuckoo while the mother titlark is brooding the young.



BIRD FILMS AT ORNITHOLOGISTS' MEETING

BIRDS of various varieties and variegated plumage flitted about on the movie screen at the Academy of Natural Sciences, Nineteenth and Race Streets, Philadelphia, while the assembled ornithologists attending the annual convention discussed their characteristics.

All papers read at the afternoon session were illustrated with animated pictures of *Bird Life in Holland*, also *Bird Life in the West*, while Adolph Burdet, from Overveen, Holland, discoursed on species that inhabit his home land, and T. Gilbert Pearson of New York, told of the varieties in the west. Arthur A. Allen of Ithaca, N. Y., told of the "New Use for Motion Pictures of Birds," and Thomas S. Roberts, of Minneapolis, presented some interesting *Studies of Some Familiar Birds in Motion Pictures*.



"NATURE'S BABIES"

THIS one-reeler depicts the parental instincts of birds and animals. The material is said to come from a dozen different cinematographers in various parts of the world. The three principal contributors were Raymond L. Ditmars, curator of the New York Zoölogical Society; F. Percy Smith, a London scientist who has been associated with Charles Urban for more than fifteen years in the making of instructional films; and Arthur H. Fisher, the well-known naturalist-photographer.

The mothers and offspring of the redstart, the bluebird, the chaffinch, the bunny cottontail, the llama, the hippopotamus, the 'possum, the bear, the zebra, the kangaroo, and other animals are shown in *Nature's Babies*. It is apparent from this picture that the mother-instinct is not a trait peculiar to human being, but is common to all living creatures; that the animal world like the human, has its orphans and foundlings; and that life with the so-called lower animals is the same in degree if not in kind as that of the higher animal, man.

Nature's Babies. Kineto Company of America. 1 reel.

"NEW JERSEY HEALTH CRUSADERS"

BY MABEL G. FOSTER

AN important subject illustrating New Jersey's crusade against tuberculosis is aimed to fix in the public mind the value and effectiveness of preventive measures; to overcome fear of the disease if met by scientific treatment early in its development; and to lay convincing emphasis upon the fact that life in modern sanitoriums is cheerful and normal.

Entitled *Take No Chances*, the story which carries this message is as follows: The father of a family having died of tuberculosis, a district nurse advises the survivors to submit to clinical examination. The older son and daughter are pronounced tubercular. The son, resolved to make a fight for health, goes to a sanatorium. The daughter refuses to go, and remains at home with her mother, who is not progressive and who has expressed herself thankful that the husband and father had not been "shipped off to die in some institution among strangers." The son's experience at the sanatorium is salutary as well as curative. The doctors are friendly and inspiring; the patients furnish cheerful comradeship. Every clinical help and safeguard is at his service at all times. After a thorough course of treatment, he is evacuated—cured. At home he learns the sad truth about his sister as his mother exclaims, "If she had only listened to you, before it was too late!"

This production was made with the cooperation and under the supervision of experts. With the exception of one character, the players are doctors, nurses, social workers, and patients. One of the finest clinics and its staff in a large city were used, and the New Jersey State Sanatorium served for the scenes showing life and treatment in a tuberculosis sanatorium.

At the close of the story a series of short scenes of county institutions in New Jersey is given with a title: "In addition to its State Sanatorium, New Jersey has nine counties doing the same work." By changing two or three titles and by replacing the New Jersey county institutions by those of a given locality, other states can use this film with equal effect.

Take No Chances. Distributed by Carlyle Ellis. 1 reel.



"WATER SUPPLY FOR THE COUNTRY HOME"

ANEW motion picture film, promising to have a broad field of usefulness both in agricultural and health programs, has just been completed for the American Red Cross with the cooperation of the New York State College of Agriculture at Cornell and the New York State Health Department. The film shows in absolutely correct detail the whole process of installing a modern plumbing system in the country home, making it clear to the farmer how he can do all the work himself without expert assistance or calling in the highpriced plumber, doing the work step by step as he can afford it and not attempting to do everything at once.

The film opens with a view of the tired farm wife carrying in endless pails of water from the pump, discouraged and exhausted with her "chores." Then it flashes to the kitchen of her dreams—a modern kitchen with a sink and running water. Then step by step the whole process of installation is shown, beginning with the kitchen sink, the connecting up of a supply of running water, both hot and cold, and after this, it goes on to show the installation of a complete bathroom that may be put in either in connection with the kitchen plumbing or later, as funds become available, and finally the complete layout is shown.

Particular stress is laid on showing every detail, the cutting and fitting of pipe, the cutting of threads, the use of various fittings, the action of check valves, etc. The sewerage arrangements are also worked out, the cutting of soil pipe, the making up of joints, the disposal of sewage and every detail of this character being shown in detail.

The object of the film is of course to further the movement for better rural sanitation. In the health aspect this is a most important subject and it also has a most vital bearing on bettering social conditions in rural communities, in checking the movement from farm to city and in making farm life more livable and the lot of the farmer's wife easier.

The film is distributed by the producer, Frederick George, 8 Maiden Lane, Albany, N. Y.



"NATIONAL" HAS BURTON HOLMES AND SWEDISH FILMS

DURING the past month National Non-Theatrical Motion Picture Inc., secured quite a "scoop" over its rivals in the non-theatrical motion picture field by acquiring an extensive library of negative of the earlier Burton Holmes travelogs and a large film library of scenic and educational films as well as comedies produced by the Swedish Biograph Company. The two film libraries together form a valuable collection of short subjects suitable for schools, churches, clubs, community centers, and other non-theatrical exhibitors. Many of these subjects, when re-edited and re-titled to correlate with textbooks and courses, will be found well adapted for classroom and assembly room use.

Some of the Burton Holmes travelogs now handled by "National" are *The Cliff Dwellers of America*, *A Day With the West Point Cadet*, *Grand Canyon of Arizona*, *Our Middies of Annapolis*, *Summer Days Near San Diego, Cal.*; *Felling Big Trees in the Giant Forests of California*, *Going Some in San Francisco*, *The Fire Fighting Forest Range of Arizona*, *Old and New Manila*, *Bilibid*, *"Sing Sing" of the Philippines*, *The Pasig River*, *The Lowlands of Luzon*, *The Dog Eaters Benguet*, *Hiking With the Igorots*, *Among the Head Hunters*, *Cruising Through the Philippines*, *The Sunny South of England*, *Glasgow Edinboro*, *In Old Ireland*, *Southern Italy*, *The Island of Capri*, *Classic Greece*, *The Real Streets of Cairo*, *The Lower Nile*, *The Upper Nile*, *Going to Halifax*, *The Land of Evangeline*, *Quaint Quebec*, *Montreal*, *Old and New*; *Colorful Ceylon*, *Faithful Florida*, *Palm Beach at Miami*, *In the High Sierras*, *An Oregonian Niagara*, *To the Summit Mt. Hood*, *Wonders of the Yellowstone*, *In Glacier Park*, *The Alaskan Cruise*, *The Klondike Today*, *Day in Florence*.

Of the Swedish Biograph subjects there are pictures covering Iceland, Greenland, Denmark, Finland, Norway and Sweden; bird films on the partridge, hawk, stork, falcon, goshawk, and merlin, as well as pictures of sea-fowls and snipe and other bird species more or less familiar to Americans; an instructive bee film, a chemistry film showing crystallization of chemicals and their action in solution, and other educational subjects.

According to a statement from Mrs. Dagmar M. Waldner, of Stockholm, Sweden, visual education has made as great progress in that country as in the United States. Swedish schools are using films in large numbers and special programs for children have been given in a number of years past in the movie theaters, entire classes accompanied by their teachers visiting the theaters and later being "quizzed" as to the knowledge gained from the pictures.

Another series of films now handled for non-theatrical users by the company consists of twelve animated silhouette comedies known as *Tony Sarg's Almanac*. These ingenious and original *divertissements* are the work of the New York artist whose marionette shows have become famous. The *Almanac* silhouettes deal with such subjects as *The First Circus*, *The First Dentist*, and other (supposedly) prehistoric things. Not only have they been enjoyed by the fun-loving general public but they have excited the interest of artists and archaeologists. This is due to the fact that Mr. Sarg gained his inspiration for them from Javanese shadow manikins in the National Museum, Washington, D. C. A description of which appeared in *EDUCATIONAL FILM MAGAZINE* in June 1920.

In The Park Popular Science series the same company announces new subjects: *Time*, which answers such questions as "What is a million? Why are some days longer than others?" and *The Story of Seasons* which shows the causes of the changes in seasons.

Especially welcome to churches is the visualization of the first Christmas entitled *Holy Night* which combines enacted scenes of visits of shepherds and Magi with pictures of the Nativity by famous artists. The titles are appropriate hymns and Bible quotations. The picture is also distributed by "National."

Each of the above subjects is one reel in length.

BILLY SUNDAY ON THE EDUCATIONAL POWER OF THE MOVIE

THE movie has almost unlimited possibilities for education and entertainment and general good. In the world of literature there are thousands of good stories and the skill and the genius of great directors have proved that almost any story can be told on the screen. Nor need there be any lessening of the dramatic and the sensational and the spectacular.

Because of the movies many boys and girls who never have been a mile from home know more about the geography of the country than elders did after spending fortunes in travel. Think how many folks know what Niagara Falls really looks like and the Grand Cañon. And yet this field has hardly been touched. I've often wondered if Mammoth Cave had been filmed or a harvest scene on a midwest farm or a possum hunt in the southland.

There are thousands of varieties of good comedy films. It's a fine thing to make folks laugh and nothing is more popular than genuine humor. If any country on the face of the earth loves clean fun it is ours.

THE MOVIES AS SOCIAL LEVELERS

I believe the movement to bring pictures into the schools is an admirable one. A child absorbs information from the eyes far quicker than any other sense. Lack of complete understanding is most often the cause of strife between various social scales, and the movies, quicker and better than any other agency, can tell one-half the world how the other half lives. It can help us get acquainted with our neighbor and share his joys and sorrows as he shares ours.

SOME THOUGHTS ON CHURCH MOVIES

BY A MINISTER

CAN motion pictures be used for Sunday evening and other religious services? There is an increasing demand for Biblical and distinctly religious pictures. Few of these have been made, and fewer of these are worth showing. Some fail through poor acting; some through poor photography; some are made for the propaganda of one church and some so exaggerate Oriental manners as to hold scriptural characters up to ridicule. To illustrate, when in one picture Moses lifting up his arms on Sinai reveals the fact that link cuffs were worn in his day and in another a disciple goes about the Master's business in a pair of apparently Brockton-made shoes, the religious lesson is not very deeply impressed.

To make a good picture three things are needed: money aplenty, a director with the proper technic and an artistic sense, and actors who are more than lay figures. For the religious pictures something more is necessary in director and actors, the spiritual vision born of a living personal faith. With few exceptions one or more of these elements has been lacking in the making of the Biblical and religious pictures. The exceptions stand out clearly.

If we cannot get this type of pictures, shall we not use what is available, and show in sweet and strong stories of modern life the blossoming and fruit of the eternal Bible truth? How can we

I keep in close touch with the progress of the stage and screen and I realize their power to affect the lives of the people. I wonder why they do not film more stories like Pilgrim's Progress, Ben Hur, the Waverly novels; Robinson Crusoe, the Last Days of Pompeii, The Deserted Village, Poe's stories and plays like the Old Homestead, Rip Van Winkle, Virginius, Ten Nights in a Bar Room and Charlie's Aunt.

THE BIBLE THE WORLD'S GREATEST PICTURE SOURCE

I have never known a boy or girl who did not enjoy pictures. They think in pictures before they speak in words. We have the best authority for the use of pictures. God spoke through the Old Testament by means of pictures. That is the way Christ taught, because without a parable he spake not to any man. A parable was a picture. When a Frenchman talks he gesticulates so that you will see the pictures as he does and the American Indian suggests more by signs than he does by words. The Bible is the greatest picture book in the world. It is an inexhaustible supply of tragedy, pathos and drama and the time will come when the movies will present these stories reverently and faithfully and when that is done examination of college students on the English Bible will not furnish such a supply of crass ignorance and poppycock nonsense as it does today.

The movie is one of the great institutions of America. It must be taken into account whenever consideration is given to the things that vitally affect the well-being of the nation. My hope and prayer is that its progress in the future may be along wholesome, clean, helpful, and inspiring lines.

show the fifth commandment most effectively, by a poor presentation of Moses bringing it from the mountain on the stone tablet, or by a brief and forceful sermon and then a great picture of filial disobedience and the abiding mother love that draws the erring son back as shown in *Mother*.

Which will move the souls of our hearers to patriotic self-sacrifice, an attempt to show Gideon's little army with lamps and pitchers, or the Maid of Orleans, *Joan of Arc*, or *Betsy Ross* making our flag, "With its red for love, and its white for law, and its blue for the hope that our fathers saw of a larger liberty?"

How will you show the storms that overwhelm a man's soul and the return of peace with a reborn faith? By some unattractive portrayal of the casting out of evil spirits in Palestine, or by a strong and gripping story of conflict and triumphant faith like *The Disciple*. And how best to teach with pictures "Greater love hath no man than this that a man lay down his life for his friends?" It is beyond any man's ability to act the part of the crucified Christ. No man should presume to try it, and no moving picture to present it. Tell the story, preach the sermon, and then show the spirit of the cross living today, as friend gives himself for his friend in *The Debt*.

These are only suggestions. The great principle is this, that in the love and joy, the homely virtues and the courageous striving of these beautiful stories of our day, we should find the illustration and so enforce the lesson of our Bible truths.



JUVENILE



MOVIES FOR KIDDIES—WHAT SHALL WE DO ABOUT IT?

“Mothers Have a Right to Demand that Every Amusement Center
Which Is Open to Children Must Be Clean
and Wholesome”

By HILDA D. MERRIAM *

THE articles which are now appearing in our magazines concerning the motion-picture situation are certainly very interesting to us women who worked for years trying to get some action that would give us wholesome pictures for our children. Five years ago we could not even get the attention of the producers. Next they laughed at our criticisms. Now the women seem to have their undivided attention. It shows the power of organization.

The trouble seems to be now that the producers take the attitude that they are above our common laws: Why should any one dare to censor them? The auto industry is also a new, big industry, but no one says that there should be no traffic laws. All of us realize the necessity because we have daily evidence of the maiming and killing of our citizens. Our children can be injured mentally and morally by improper movies just as much as they are physically by other means but because the effects are not visible directly few pay any heed.

If these men could see the mental picture on these little brains caused by the pictures which are supposed to amuse them; if they were obliged to hold a frightened, crying child, and try to make him realize that the story is not true—then perhaps they would think more of the pitiful side. It is not only the unclean pictures to which we object. A great many of these pass over their heads; but there is also so much unnecessary fighting and killing. The situation seems to be the same as it was in drama some twenty-five years ago. Then managers thought a play was not worth while unless there was a great deal of fighting and killing in it and we had such plays as “Ten Nights in a Bar-room,”

KILLING THE GOLDEN GOOSE

A new industry of this kind seems to think that it must appeal to our baser passions to be a success. Everybody is attracted because of its newness, and the managers think that the big crowds are evidence that the people want this sort of play. Soon the better element stays home in disgust and only the small minority who wish this type is left. The movie producers ought to realize that they will reach this position if they do not shortly give evidence of heeding their public.

Russell Holman, of the Famous Players-Laskey Corp., in a recent issue of *The Woman Citizen* says that there are pictures suitable for adults which, without being unclean, are unsuitable for children. We agree with this, and we believe that the ideal is movie performances for children. I beg to predict, though, that there will be more adults at the children's performance than at the adults', because most adults love the charming pictures which are made up principally to amuse children. I have watched men at the movies and listened to their remarks on the pictures. They have been disgusted and bored with the sex stuff but laughed heartily at the bears' and children's antics in the other picture. Life is tragic enough without bringing tragedy into our amusement hours.

At our Woodlawn Theater in Chicago a children's matinee is

given every Saturday morning with selected pictures. The children prefer to attend this. It is a model well worth following. In Los Angeles some movie houses have established a children's playroom where parents can leave their children while they attend the performance. This is another excellent idea.

When the movie producers try to blame the parents for allowing their children to attend unwholesome pictures they forget that every community licenses its amusement places, and that the parent has the right to expect any licensed amusement house to be a proper place for children if children are permitted there. Pool rooms are licensed, but with the understanding that minors are not permitted in them. Saloons used to have the same license to operate, but could be prosecuted if minors were found in them. Therefore mothers have a right to demand that every amusement center which is open to children must be clean and wholesome.

THE OLD SALOON ARGUMENT

The movie producers are putting up the argument used by the liquor interests when we demanded that public dance-halls be made decent places of amusement for our young people. They said it was the parents' fault—that they should know where their children are and not permit them to attend these places. We say that when the community licenses the dance-halls as amusement centers for our young people that should be a guarantee of wholesome, clean amusement. The same must apply to the movies. If we cannot make our amusement centers clean for our children, why are we not justified in demanding municipal ownership of them?

Mr. Holman also says that parents should go around to all the movie houses and see the posters in order to know what kind of pictures will be given. Can you imagine mothers trotting about from one theater to another, trying to get an idea from one poster as to what will be shown in a two hours' performance? I took my daughter to see *Jack and the Beanstalk*. Surely a mother had the right to expect that would be all right. In the main it was a beautiful picture; but the whole picture was spoiled because the giant was shown dragging his wife around the floor by the hair and threatening to kill her with a long knife. It was so gruesome that all the children were hiding their faces and would not look at the picture supposedly made for their amusement. How could a mother tell from the title or from the poster that her child should not see that picture?

We have censorship in our public libraries. They decide what we may read. The world would be a miserable place to live in if every one was allowed to go unrestricted through this life.

I believe that some of the movie producers are earnest in their desire to clean up the pictures, but they are wrong in feeling that they are above our common laws and regulations. It is quite a step in advance though, when they will admit that there are “questionable scenes and trash exhibited.”

We women can help a great deal by applauding in some public way the pictures which are truly wholesome, but we must not only condemn, but absolutely prohibit, the unwholesome.

* In *The Woman Citizen*.



REVIEWS OF FILMS



BY MABEL G. FOSTER

"A MAKER OF MEN"

ALWAYS quick with his fists in defence of the under dog, Bruce Douglas, little son of a poor widow, works in a mine in order to augment his mother's meager earnings. At her death he is adopted by Mr. Fairchild whose life he saved during a mine disaster.

Given a fine education, Bruce graduates from college with high honors, but is then disowned by his adopted father for becoming a minister, a profession it was his mother's ambition he should enter. Parting sadly from his beloved adopted sister, Edith, Bruce goes to the toughest mountain town he can learn about, and prepares to carry on the work from which many of his predecessors have been driven by the rough element. After difficult experiences, Bruce wins his place in the community by disguising himself as a man whom Buckner, the leading tough, is planning to attack. At the bridge where the holdup is planned, Bruce fights the tough and pitches him into the river. After this experience with the yeggman methods of disguise, surprise, knock-down-and-drag-out, Bruce's Christian work goes forward apace with Buckner as his staunchest friend.

Some years of successful labor follow and then a call comes to a wider field. Bruce goes to bring the peace of the mountains to the city streets. Time passes. Edith, his sister, has married unhappily and her son, Charles, over-indulged by his grandfather, Mr. Fairchild, has been sentenced to five years' imprisonment for forgery. Charles escapes, locates in the mountain town where Bruce formerly preached and elopes with and marries Buckner's daughter, Lorraine. Buckner appeals to Bruce who discovers Lorraine and her babe in the city slums just as they are carried into a house of ill-fame. Through Bruce's instrumentality these innocent victims are finally enstated in the home and heart of the now venerable Mr. Fairchild who realizes that mere money-getting does not insure peace and happiness. In Bruce he recognizes a maker of men; one who has chosen the better part. Charles is once more in custody but the happiness of all is completely achieved when Bruce successfully pleads with the governor for a pardon, thereby restoring the misguided young man to his family.

Several cuts are suggested, including titles: "I always thought he was a d— fool"; the quotation beginning "If I were damned body and soul," etc.; "Old Madam will give us \$500 for her," and "We'll croak her brat." A shortening of the underworld scenes may be desired for certain groups and for juveniles the boys' fight at the beginning of the picture might be omitted.

The picture opens with the Scripture quotation referring to the feet upon the mountains of him who publishes peace but as the hero is of that type of fighting parson so popular on the screen just now, we cannot but feel that the quotation is *malapropos*. On the whole, however, the message of this picture is constructive, accenting as it does the effect of the passing years upon the lives and characters of the different individuals in the story and showing how time brings in the inevitable harvest of whatever youth has sown, be it selfishness or the spirit of Christian service.

A Maker of Men. Plymouth Film Corporation, 71 West 23rd St., New York City. 5 reels.



BEREA COLLEGE THREE-REELER

ALTHOUGH the medium of the screen has been utilized before by at least one college in making itself known to the public, the use of amateurs as principals is unusual enough to attract attention. Berea College, Berea, Kentucky, is an institution which has applied itself to the national problem of educating the 3,000,000 people of the southern mountains who, since Revolutionary times, have dwelt in the recesses of the hills, aloof from most features of modern civilization.

The hero and heroine of this film, which is called *Our Contemporary Ancestors*, are students of the college, as are the supporting characters. Practically all of the "properties" for the picture were found among the natural surroundings of the institution. The scenes, many of which are said to have great charm and picturesque beauty, give a comprehensive view of the ways in which Berea is providing education for the boys and girls of the mountains.

The film shows conditions in the mountains as they have existed and as they exist today. It takes a typical illiterate mountain boy and girl from a log cabin in the hills of Kentucky through the training given at Berea College and shows what a powerful influence they are when turned back to the mountains.

THREE NEW SCIENCE SUBJECTS

OPTICAL DEFECTS OF THE EYE combines explanatory diagrams with scenes showing the results of defective sight and is a lucid exposition of especial instructional value to children and young people for whom the picture is primarily made. How objects look to persons having various kinds of defective eyesight is ingeniously illustrated. The advantages of properly-fitted glasses is convincingly shown. Hints are given as to the correct relative position of the reader to the light, children taking part in all these scenes. The instructive and genial subtitles will win supporters to the lesson inculcated both among children and adults.

A short visualization of blood circulation has been prepared by Mr. Herm for school use under the title *Microscopical Circulation of the Blood*. This might be termed a brief recapitulation of the longer Herm film on the same subject and is adequate and of genuine educational value.

The Marvels of Crystallization illustrates the progress of crystallization in many familiar solids, the scenes being varied by attractive shots in natural color photography. The crystallizations which take place before the eyes of the spectator include those of alum, salt, Epsom salts, rock salt, various bichlorides, iron, citric acid, snow and chemicals used in photography.

Optical Defects of the Eye. 1 reel.

Microscopical Circulation of the Blood. 1 reel.

The Marvels of Crystallization. 1 reel.

All distributed by Charles F. Herm, Inc., 220 West Forty-second St., New York.



"PIED PIPER'S LAND"

THIS patriotic pageant was filmed last August by the Newark, N. J., board of education, marking the close of the summer schools and playgrounds. One thousand children participated in the pageant and the setting was in a picturesque spot in Branch Brook Park, in that city. The scenario was prepared by William J. McKiernan, director of pageants and dramatics of the board of education. The film pictures the results of the training involved in the system of summer playgrounds as seen in the drills and dances.

As the story runs—Hamlin Town was greatly afflicted by rats which was the consequence of the neglect of the people and particularly that of those who ruled. The aspirations and hopes of the human heart toward better things arose in the form of Pied Piper, who rid the town of its pestilence and then by reason of the ingratitude of the mayor and corporation led the children of the town into a joyous land.

"For he led us, he said, to a joyous land
Joining the town and just at hand,
Where waters gushed and fruit trees grew
And flowers put forth a fairer hue,
And everything was strange and new."

So Pied Piper of the film may be said to represent the longing of the soul to be rid of oppression and human limitations that seem to stand in the way of a free and full development of the individual toward try where children have access to schools and playgrounds, where liberty, justice, law, and order obtain and where the blind and the lame are not happiness. The joyous land in the instance of the film is our own counthopelessly left to themselves.



Trials of a Late Christmas Shopper, a Briggs cartoon trailer which tells a story about a man who dreams of neglecting to do his shopping until just before the holiday and the disappointments and difficulties which he experiences in making his selections of gifts, has had wide distribution. Local retail organizations purchased prints showing them at motion picture theaters as part of their publicity campaign to persuade the public to do their Christmas shopping early.

THE following review of this remarkable photoplay in seven reels is taken from the *Film-Express*, of Berlin, Germany:

The international film market will without doubt be profoundly stirred by the film, *The Tragedy of Russia*. This sensational film transports us to the near with an astounding fidelity to facts, and permits us to see with our own eyes the most important events of world-history. The great myriad-empire, Russia, has a nightmare. After the blood-bath of the world war it is plunged into the aimless, chaotic rule of Kerensky, and then cast down into the confusion of the greatest imaginable political and social changes. The terrifying Russian colossus collapses like a house of cards. All that surrounded him goes to wreck and ruin, in deepest misery and to the accompaniment of the shrieks of the masses. Thirsting for blood, the mob seizes power and avenges itself gruesomely for its sufferings of centuries.

The film is constructed on a strictly historical foundation. The wealth of authentic pictures and the original surroundings in which the film came into being form a sufficient guarantee for its popularity. It is particularly worthy of note that, despite the sharpest objectivity, the film is absolutely free of every trace of propaganda of any kind. Neither the agitator from the political right nor the agitator from the left can find any argument in this film to support his position. The events unroll themselves before the eyes of the spectators in the form of a drama, chronologically exact and true.

Those interested in acquiring the American rights should write or cable the director of the Polish-American Film Factory, "Orient-Film," Rymanicz, Warsaw, Newo-Senatorska 8, Poland.



LATEST PATHE REVIEWS

PATHE REVIEW NO. 130 features "The Running Broad Jump," demonstrated by international athletes, the English and American styles being contrasted. By means of slow-motion photography, all the minute differences in style and form, too subtle for the eye to catch, are registered. "The City of Romance" shows historical views of St. Augustine, Fla. The Hy Mayer Capitol Travelaugh, "The City-Bred Generation," gives humorous thoughts on the future of the coming generations of children. "The Tale of a Tire" illustrates the history of an automobile shoe from crude rubber to finished product. "Springtime in Northern Africa," the Pathécolor travel-picture, glimpses picturesque locales and people seen on a 200-mile burro trip inland from Tangiers.

Pathé Review No. 131 opens with "The River Beautiful," which follows the Ausable River in New York State from the peaceful valley where it is scarcely more than a brook to the region where it drops seventy feet in two miles and becomes a turbulent torrent. Here occurs one of the scenic wonders of America, the Ausable Chasm, a gigantic groove worn by the river deep into the valley's sandstone floor. The slow-motion feature of this reel, "Basketball-Aces," analyzes some of the difficult shots in the game effected by star players at Teachers' College, Columbia University. The Pathécolor feature gives views of L'Estérel; a region where the French Alps reach out to the west. Entitled "The Cliff Dwellers of France," it shows views of mountain-side villages some of which date back to the times of the Roman invasion. "Jarave-Jarave," a Mexican dance once sacred to the Tarascan Indians, and "All-Year Celery," grown in Florida, complete the film.

Under the title "The Feminine Touch," *Pathé Review No. 132* offers a demonstration of "good form" in athletics by college girls at Columbia University, the slow motion shots emphasizing a grace of movement not achieved by men. Three sight-seeing trips as varied as the continents they represent are: "In the Piazza of St. Mark's," a Pathécolor jaunt around Venice; "In the Emperor's Tea Gardens," a visit to Kobata Uji, Japan, where tea for the emperor is picked and sorted; and "Steaming Up Mount Washington," a climb of 3,700 feet by cog-wheel railroad up the highest peak of the White Mountains. "Hoo's Hoo!" is the picture-story of an owl who deserted life in the trees for the society of human beings.

Pathé Review No. 133 offers a slow-motion study of Johnson and Tilden, the world's greatest tennis players in action. This is followed by "Hunting Wild Turkeys," a bit of an old-fashioned sport practised in Western Maryland. Two Pathécolor studies are included: "Mother Nature Obliges," being scenes of the practical uses made of hot bubbling springs in Yellowstone National Park, and "The Oldest Seaport in Europe," Malaya, Spain. A glimpse of the ancient industries and customs of Morocco completes the film.

A highly interesting presentation of the evolution of armor from days of ancient warfare to the present time and illustrated by treasured relics at the Metropolitan Museum of Art, New York, is an outstanding feature of *Pathé Review No. 134*. These views include a fine suit of armor for both horse and man worn by a high French officer of the Fifteenth Century; steel foot-casings, a helmet long revered as belonging to Joan d'Arc; the modern adaptation of armor to use in the Great War; and a scene in the armorer's smithy of the Museum. "Good Form in Golf," a slow-motion offering, shows Barnes and Hutchinson playing the game; "The River of the Gods" is the Tomoko in the Everglades, Florida, held sacred by the Seminole Indians; "The Lakes of Lombardy," a study of northern Italian lakes; and "The Capital of the Sahara," glimpses of life in Laghouat, Algeria, are both Pathécolor offerings of much beauty.

MRS. CHARLES L. DAVIDSON,

Chairman Picture Committee, 417 E. 17th St., Indianapolis Ind.

Viewing of these pictures before booking is advisable in most instances, especially where they are to be shown before groups of children and young people.—EDITOR.

*Indicates an especially good picture.

ADULT

Wedding Bells—Constance Talmadge (<i>First National</i>).....	5
(Problems of life)	
What Every Woman Knows—Lois Wilson (<i>Lasky</i>).....	5
(Teaches highest sense of love and marriage)	
*The Road to London—Bryant Washburn (<i>Pathé</i>).....	5
(Romance in London)	
Once to Every Woman—Dorothy Phillips (<i>Universal</i>).....	5
(Drama dealing with worldly ambitions)	
Kazan—Jane Novak, James Curwood.....	5
(Far North Story)	
Twin Husbands—Dolly Walbert (<i>Universal</i>).....	5
(A farce with dramatic situations)	
The Call of Youth (<i>Lasky</i>).....	5
(English Romance)	
Guile of Woman—Will Rogers (<i>Goldwyn</i>).....	5
(Love affairs of a Swede Sailor)	
The Last Door—Eugene O'Brien (<i>Selznick</i>).....	5
(Crook story of mystery and intrigue)	
The Miracle of Manhattan (<i>Selznick</i>).....	5
(Social drama)	
The Man of the Forest (<i>First National</i>).....	6
(Western drama)	
Wolves of the North—Eva Novak (<i>Universal</i>).....	5
(Alaskan melodrama)	
Blind Wives (<i>Fox</i>).....	5
(Domestic drama—recommend shortening of love scene between Russian wife and lover)	
*The Sky Pilot—John Bowers (<i>First National</i>).....	5
(Good Western drama)	
Proxies (<i>Vitagraph</i>).....	6
(Crook picture with good moral)	
The Scarab Ring—Alice Joyce (<i>Vitagraph</i>).....	5
(Mystery story of lost ring)	
The Golden Snare (<i>First National</i>).....	5
(Story of the Northwest)	
Stranger Than Fiction—Katherine MacDonald (<i>First National</i>).....	5
(Underworld melodrama)	
*The Great Adventure—Lionel Barrymore (<i>First National</i>).....	5
(Adult comedy, scene laid in London)	
The Mistress of Shenstone—Pauline Frederick (<i>Robertson-Cole</i>).....	5
(English romance)	
The Land of Hope—Alice Brady (<i>Realart</i>).....	5
(Romance of immigrant girl)	
Playthings of Destiny—Anita Stewart (<i>First National</i>).....	5
(Drama and romance)	

FAMILY

Nobody's Kid—Mae Marsh (<i>Famous</i>).....	5
(Orphan asylum romance)	
*Sentimental Tommy (<i>Famous Players</i>).....	5
(Scotch romance)	
*That Something—Margaret Wilson (<i>Herrman Film Company</i>).....	5
(Rotarian picture)	
Two Weeks With Pay—Bebe Daniels (<i>Realart</i>).....	5
(Comedy romance)	
The Whistle—William Hart (<i>Paramount</i>).....	5
(Factory drama)	
*The Midnight Bell—Charles Ray (<i>First National</i>).....	5
(Rural romance)	
*Courtship of Miles Standish.....	6
(Puritan romance)	
After Your Own Heart—Tom Mix (<i>Fox</i>).....	5
(Comedy romance)	
*The Highest Law (<i>Select</i>).....	5
(Good patriotic picture)	
Message from Mars—Bert Lytell (<i>Metro</i>).....	5
(English romance—Scene laid Christmas eve)	
*Conquest of Canaan—Thomas Meighan (<i>Famous Players</i>).....	6
(Booth Tarkington romance)	
*Such a Little Queen—Constance Binney (<i>Realart</i>).....	5
(Romance)	
*Lavendar and Old Lace—Margaret Snow (<i>Pathé</i>).....	6
(Romance)	
Keeping Up With Lizzie—Enid Bennett (<i>Rockett Film Company</i>).....	6
A Lost Romance—Conrad Nagle (<i>Paramount</i>).....	5
(Comedy drama)	
*Too Much Speed—Wallace Reid (<i>Paramount</i>).....	5
(Racing picture)	
*Double Speed—Wallace Reid (<i>Paramount</i>).....	5
(Comedy romance)	

Lessons in Love—Constance Talmadge (<i>First National</i>).....	5
(Comedy romance)	
*Black Beauty (<i>Vitagraph</i>).....	5
(Romantic comedy drama)	
*Peck's Bad Boy—Jackie Coogan (<i>First National</i>).....	5
(Boy comedy)	
*One a Minute—Douglas MacLean (<i>Paramount</i>).....	5
(Patent medicine comedy drama)	
Moonlight and Honeysuckle—Mary Miles Minter (<i>Realart</i>).....	5
(Comedy romance)	
The Man Without a Country (<i>Loyal Legion</i>).....	6
(Good Americanization picture, teaching loyalty to a country)	
Headin' Home—Babe Ruth.....	5
(Baseball story)	
One Man in a Million—George Beban (<i>Robertson-Cole</i>).....	5
(Romantic drama of a kindly Italian)	
The Frontier of the Stars—Thomas Meighan (<i>Famous Players</i>)....	
(New York tenement romance)	
The Road Demon—Tom Mix (<i>Fox</i>).....	5
(Cowboy and automobile melodrama)	
Scrap Iron—Charles Ray (<i>First National</i>).....	5
(Boxing drama)	
Keeping Up With Lizzie—Enid Bennet (<i>W. W. Hodkinson</i>).....	6
(Simple life romance)	
The Mask (<i>Export and Import</i>).....	5
(Society melodrama)	
Up the Road With Sally—Constance Talmadge (<i>Select</i>).....	
(Comedy romance)	

ADULT

Don't Call Me Little Girl—Mary Miles Minter (<i>Realart</i>).....	5
(Comedy romance)	
It Can Be Done—Earl Williams (<i>Vitagraph</i>).....	5
(Good drama)	
Nobody—Jewel Carmen (<i>First National</i>).....	5
(Society drama)	
Two Wise Wives—Lois Weber (<i>Paramount</i>).....	5
(Comedy drama)	
The Kentuckians—Monte Bluc (<i>Paramount</i>).....	5
(Kentucky feud story)	
What's a Wife Worth? (<i>Robertson-Cole</i>).....	5
(Drama)	
Blind Love (<i>Nathan Hirsh</i>).....	5
(Entertaining drama)	
Black Roses—Sessue Hayakawa (<i>Robertson-Cole</i>).....	5
(Japanese melodrama)	
*His Great Sacrifice—William Farnum (<i>Fox Film Co.</i>).....	6
(Convict story)	
Hunger of the Blood—Franklyn Farnum (<i>Canyon Pictures Corp</i>).....	5
(Western romance)	
North Wind's Malice (<i>Curwood Picture Corporation</i>).....	5
(Alaskan romance)	
The City of Silent Men—Thomas Meighan (<i>Paramount</i>).....	5
(Sing Sing prison drama)	
The Girl From Nowhere—Elaine Hammerstein (<i>Selznick</i>).....	5
(Drama)	
The Bronze Bell—Lewis Vance (<i>Paramount</i>).....	5
(Hindoo legend story)	
Is Life Worth Living?—Eugene O'Brien (<i>Selznick</i>).....	5
(Comedy romance)	
Officer 666—Tom Moore (<i>Goldwyn</i>).....	5
(Comedy romance)	
March Hare—Bebe Daniels (<i>Realart</i>).....	5
(Comedy drama)	
A Kiss in Time—Wanda Hawley (<i>Realart</i>).....	5
(Comedy romance)	
Carnival (British made film).....	8
(Drama—Make cut where husband pulls off coat)	
*The Fighter—Conway Tearle (<i>Selznick</i>).....	5
(Good moral drama)	
A Heart to Let—Justine Johnson (<i>Realart</i>).....	5
(Romance)	
Moral Fiber (<i>Vitagraph</i>).....	5
(Good moral drama)	
Midchannel—Clara Kimball Young (<i>Equity Pictures Corporation</i>).....	5
(Society drama)	
Black Sheep (<i>Pinnacle Product</i>).....	5
(Western drama)	
Honeymoon Ranch (<i>Burt Lubin</i>).....	5
(Western drama)	
Reputation—Priscilla Dean (<i>Universal</i>).....	5
(Drama depicting mother love)	
The Northern Trail (<i>Curwood Product</i>).....	2
(Story of the North)	
Barbarian (<i>Pioneer Film Company</i>).....	5
(Romance of Canadian Rockies)	
Little Italy—Alice Brady (<i>Realart</i>).....	5
(Italian feud story)	
*A Mother's Heart—Shirley Mason (<i>Fox</i>).....	5
(Drama depicting mother love)	
The 'Fraid Lady—Mae Marsh (<i>Famous</i>).....	5
(Romance)	

EDUCATIONAL

Jerusalem (<i>Kineto Review</i>).....	2
(Fine for churches)	
The Adventures of Bob and Bill (<i>H. Lieber Company</i>).....	2
(Boys trapping raccoon)	
Something To Think About (<i>Chester Outing</i>).....	2
(Wonderful scenery)	
Come Watch With Me the Passing Night (<i>Paramount</i>).....	2
(Wonderful scenery)	
Crowning King Blizzard (<i>Educational</i>).....	1
(Beautiful scenery)	
The Venice of the Orient (<i>Goldwyn</i>).....	2
(Splendid pictures of Manila Bay and Philippine Islands)	
The Rug Maker (<i>Prizma</i>).....	2
Niagara's Mighty Thunder (<i>Prizma</i>).....	2
(Splendid pictures of falls and rapids)	
Ride on the Runaway Train (<i>First National</i>).....	2
(Wonderful scenery)	
Dawning (<i>Prizma</i>).....	1
(Sunrise in different parts of the world)	
The Story of the Jaguar.....	1
(Trapping of the tiger)	
The Worst was True (<i>Chester Outing</i>).....	1
Testing the Human Heart (<i>Bray Cartoon</i>).....	2
(Good for medical purposes)	
Coasting Down the Snow-Capped Mountains (<i>Bray Cartoon</i>).....	2
(Fine picture)	
Juggernauts of the Jungles (<i>Educational Corporation</i>).....	2
Holy City (<i>Kineto Review</i>).....	1
(Excellent picture)	

COMEDIES

Seven Years' Bad Luck (<i>Robertson-Cole</i>).....	6
(Farce comedy)	
Edgar's Feast Day (<i>Goldwyn</i>).....	2
(Boy comedy drama)	
Get Rich Quick (<i>Goldwyn</i>).....	2
(A Booth Tarkington comedy)	
Money Talks (<i>Gayety Comedy</i>).....	2
(Clean farce)	
Convict 13 (<i>Fox</i>).....	2
(Very good)	
Duck Inn.....	2
(Animals, ducks and dog in comedy)	
Made in the Kitchen.....	2
(Fine comedy)	
Snooky's Blue Monday (<i>Educational</i>).....	2
(Chimpanzee comedy)	
Bicycle Bug (<i>Snub Pollard</i>).....	2
The Guide (<i>Fox</i>).....	2
(Very good comedy)	
Now or Never—Harold Lloyd (<i>Pathé</i>).....	1
(Good picture for family or children)	
I Do—Harold Lloyd (<i>Pathé</i>).....	5
(Very good comedy)	
Among Those Present—Harold Lloyd (<i>Pathé</i>).....	5
(A real laugh in this comedy)	
Smiling All the Way (<i>David Butler</i>).....	5
(Light, clean and wholesome)	

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Edited by LEONA BLOCK

"A MOVIE TRIP THROUGH FILMLAND"

BY DOLPH EASTMAN



THIS remarkable industrial picture in two reels was made for the Eastman Kodak Company by Bosworth, DeFrenes & Felton, of Wilkesbarre, Pa. It is remarkable for three reasons:

For the first time in the history of the motion picture industry the public is permitted to step behind the scenes at Kodak Park and see how negative and positive film is made (or, at least, as much of the process as the company deems it wise to disclose); secondly, the subject may be used, in part, before chemistry classes and as a demonstration, for instance, of the adaptability of cotton cellulose and of the corrosive power of nitric acid on silver; thirdly, the picture shows to what heights of effectiveness the industrial film producer has attained, for some of the interior "shots," especially in the dark rooms, are exceptional. The camera work does full justice to the celebrated trade name which the dictionaries have honored by including it under the letter K.

The picture opens with a characteristic cartoon by Felton, in which a gesticulating Chinaman is endeavoring to make a speech in his native dialect to representatives of other nations who cannot understand a word he says. The Chinaman drops into his seat disgusted. Then a lively gentleman steps

forward and announces that he will talk to them in motion pictures, thus neatly leading up to the title of the film. It is one of the brightest bits of animated drawing Felton has done.

What follows is a hurried but fascinating *Movie Trip Through Filmland*. The raw cotton is shown, then the process of cleaning

and converting it into cellulose to form the transparent base of the film. The manufacture of the liquid substance known as "dope" is suggested rather than illustrated. The machine used for applying the emulsion to the cellulose base is seen. Here the film appears as a large transparent sheet of [Continued on page 19]



SCENES AT KODAK PARK DURING THE PROCESS OF MANUFACTURING RAW FILM

THREE NEW MINES BUREAU SUBJECTS

TWO new motion picture films have recently been produced under the direction of the United States Bureau of Mines, in coöperation with industrial organizations, and are ready for distribution for educational purposes in connection with the mineral industry.

The Story of Heavy Excavating Machinery, produced in coöperation with the Bucyrus Company, depicts in a vivid way the many types of steam, gasoline, and electric shovels and other heavy excavating apparatus that are used in mining operations. This picture shows scenes in the iron mines of northern Michigan and the quarries of New England, and illustrates coal stripping operations in Ohio, and also drag-line and tower work in the conservation work along the Mississippi river.

The second film, *Mexico and Its Oil*, produced in coöperation with the Sinclair Consolidated Oil Corporation, carries the audience from Tampico, Mexico, to the great oil fields of that country. While illustrating the technical operations of petroleum production, the film gives interesting insights into the domestic life of the Mexican people and affords many picturesque scenic views of that country. The film shows clearly the sequence of operations in the actual drilling and bringing in of an oil well.

The United States Bureau of Mines has another picture owned by the Sinclair Company, for which they have obtained wide distribution. The film shows the importance of the oil industry and the story of its magic development in four reels entitled *The Story of Petroleum*.

The opening scenes show the geological survey, and when the location of the well has been decided upon, a derrick is built, the drilling equipment is put in place, this is called by the workmen "rigging up." The drilling method shown in the picture is known as the rotary, the bit being lowered in the well bores through the various strata or layers of earth's crust, water reducing the residue into liquid form and forcing it out of the well. After the oil sands have been reached, the well is "shot" unless it "comes in" as a large flowing well. The quantity of nitro-glycerine used in shooting a well varies. The well "shot" in the film required ten shells, each holding twenty quarts of nitro-glycerine. When the well starts to flow, the oil is carried through pipes to temporary field storage tanks. There are few geysers, contrary to general belief, and the oil is generally pumped to the surface. In 1919 there were 225,000 producing oil wells in the United States.

The discovery of new oil fields makes rapid pipe laying a necessity, as temporary field tanks will not long serve to save the oil in a prolific producing field. When it is necessary to clean the pipe-line, a device called the "Go Devil" is placed in the line. The "Go Devil" which is forced through the pipes by the oil scrapes them clean and pushes the refuse ahead of it, travels from one pumping station to another. It is located in its course by a workman who by listening at the pipe is enabled to find the location of the "Go Devil" as it buzzes and whirls in its rush through the pipe-lines. On the most modern pipe line systems the pumps are run by internal combustion engines. The pumping station in the picture is the center of a system 2,800 miles in extent.

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"FROM COCOON TO MILADY'S DRESS"

FROM COCOON TO MILADY'S DRESS is a two reel picture which shows the manufacturing process of silks and velvets and their adaptability in designing the fashionable costumes of today. The film contains many fashion drawings by Hy Mayer of beautiful women who fade into living models displaying the wonderful art of the costume designer.

The source of supply of the silk industry is shown in close-ups of silk worms in Japan and the process of spinning and treating the raw silk so that it will be the high grade required for the American market. When the shipment of raw silk arrives at the looms it is soaked in water and dried by centrifugal machines. It is then ready for the intricate process of throwing, winding, reeling, which is depicted in the film. It is then ready for the looms and the picture shows the manufacture of many materials including plush and velvet. Block printing, roller printing, and embossing on plush and tapestry are particularly interesting, as the camera has given close-ups of the methods used to produce these results.

The picture was made by William Ganz and Hy Mayer for Sidney Blumenthal & Company, New York, who control the Shelton Looms, one of the largest plush and velvet manufacturing plants in the country.

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FLASHES ON THE WORLD'S SCREEN

THE extension division of Indiana University has in circulation among schools and civic organizations of the state about 140 miles of feature and educational films. Among them are such literary classics as "The Vicar of Wakefield," "King Lear," "Sillas Marner," "The Mill on the Floss," and "A Hoosier Romance."

The school board of East Liverpool, Ohio, has purchased a large motion picture projector for the showing of films in the local high school.

"Some Wild Oats," the venereal disease film, endorsed by the local board of health, was recently screened at the theater of a western city. The mayor and the city physician praised the picture.

Members of the Detroit Engineering Society met in the Y. M. C. A. auditorium to view films and colored slides showing the construction of the 60,000 horse-power hydro-electric power plant in the Sierra Nevada mountains of California.

"The Priceless Gift of Health" and "Care of the Teeth" were exhibited at the Hamilton School, Newark, N. J., recently in connection with health propaganda work in the local schools. On Health Day in January there will be films supplemented by health talks by teachers and nurses.

Prizma color pictures have apparently caught on in England, among the popular subjects being "If," "Where Poppies Bloom," "Royal Family of Swaziland," "Rheims," and Madge Evans in "The Little Match Girl." Jury's Imperial Pictures, Ltd., are the British distributors.

Recently produced films of an educational character are "Makers of Men," by Rev. J. K. Shields, author of "The Stream of Life;" "Peter Points the Way," produced for the Industrial Department of the International Committee Y. M. C. A.; "Citizens in the Making," made by F. S. Wytke Pictures Corporation in California; "The Lost Colony," a historical picture taken under the auspices of the North Carolina Department of Education and the Historical Commission; "Rebuilding Broken Homes," showing the social work of the Brooklyn Bureau of Charities; and films based on Old Testament narratives, "Creation," "Cain and Abel," "Noah's Ark," and "The Deluge," produced by Sacred Films, Inc., in California.

The plans and details of operation of the Chazy Country School, in northern New York state, have been filmed in five reels which are said to be a revelation in teaching methods.

The Home and School League of Salt Lake City recently exhibited the following features, together with comedies and news weeklies: "Chickens," "The Village Sleuth," "The Fairy and the Wolf," "The Sawdust Doll," "The Little Chevalier," "Fan Fan," and Harold Lloyd in "Get Out and Get Under."

The Americanization department of the Chicago Y. M. C. A. arranged a series of meetings in eight lecture centers in that city. The programs included industrial, health, civics, history, patriotic and recreational films as well as community songs and lectures.

The National Film A. G., of Berlin, recently exhibited films dealing with the anophele of malaria, the worm of miners' disease, and the bacteria of yellow fever.

Fox is not the only producer who has seized upon the times of the Emperor Nero to make a big dramatic spectacle in film. The Triumphalis Company, Italian producers, worked on the same subject in Rome at the same time.

The daily routine and military training of the cadets of the Royal Military Academy in Rome, including the Italian Crown Prince, were filmed in the presence of the king and queen of Italy and their retinue.

"From Sweet Voluptuousness to Death" is the startling title of a film produced by the Italian Cinematograph Industry Company to show the terrible effects of cocaine on its victims.

"From War to Peace—Sufficit Animus" was recently exhibited in Rome. It is dedicated to Italians residing abroad and demonstrates the virtues of the Italian people both in war and peace times. The king and crown prince and General Diaz collaborated in its making.

Marshal Foch, before departing from New York, received from Paul Brunet, president of Pathé Exchange, Inc., a two-reeler showing the great soldier's activities during his sojourn in the United States.

Hepworth's film version of Charles Dickens' "Old Curiosity Shop" was recently shown at Town Hall, New York City. "Our Mutual Friend" was later exhibited at a theater in the metropolis. It is distributed by Wid Gunning, Inc.

Eight one reel animated comedy cartoons known as "Captain Jinks's Adventures" are being handled by National Non-Theatrical Motion Pictures, York City.

The United States War Department's official films of the bombing of former German warships by airplanes were recently screened at Cooper Union, New York City.

The high school of Holley, N. Y., F. W. VanZile, principal, is giving movie shows weekly in the auditorium and large crowds are the rule.

"The Living World," the latest George E. Stone production, was shown at the meeting of the New York Association of Biology Teachers.

Dr. George S. Wood, of the biology department of the Commercial High School, New York, supervised the making of "The Life History of the Amoeba," which is to be used in connection with the biology course in the New York City schools.

A three-reeler covering the work of a forger was shown recently by Captain Robert L. Dunning at St. William's Church, Cincinnati, Ohio, in conjunction with his lecture on crime and criminals.

The pupils of Giddings School, Cleveland, Ohio, recently saw two films on community work, in the interest of the community fund campaign, at the Cedar Theater in that city.

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"The Blasphemer" is the latest film production of the Catholic Art Association. It was shown on a recent Monday and Tuesday evening at Gesu Auditorium, Milwaukee, Wis.

Recent programs in the schools of Rockford, Ill., embraced "Knights of the Square Table," "The Crisis," a Mutt and Jeff comedy, and a scenic on American and Alpine glaciers.

Motion pictures will have a prominent part in the work of the new \$100,000 church building of the Wilkens Avenue Southern Methodist Episcopal congregation, of Baltimore. The pastor is Rev. H. P. Baker. Films relating to Biblical subjects and pictures of an instructional nature will be used.

The teachers and pupils of Elizabeth, N. J., have raised about \$5,000 to provide motion picture projectors and films for educational and entertainment uses in the local schools. The board of education promises later to include appropriations for visual education in the official budget.

The Mississippi state board of health has been showing motion pictures in Lauderdale and other counties in the interest of better health, better schools, and better citizenship. The projection outfit is mounted on an auto truck and the films are shown both outdoors and indoors.

At the recent annual meeting of the Baptists of Michigan, at Pontiac, motion pictures visualized for the delegates the progress of Baptist work throughout the world.

In Randolph, Vt., a town of 3,500 people, Rev. Fraser Metzger, pastor of the Congregational Church, recently counted 900 persons seated and 100 standing. How does he do it? Very simple. Movies! "The Life of Christ" and "The Servant in the House" were two of his recent feature films.

E. C. Jones, principal of the night school at Polytechnic High, Long Beach, Cal., has regular movie programs every Friday evening. Latest features and short subjects are used. "In the Blue Moon," "Bobby Bumps at the Dentist," and an animal reel made up a recent program.

The Rialto Theater, Racine, Wis., is employed for a high school period every Wednesday morning from 9:30 to 10:45. The University of Wisconsin extension division supplies the films.

A film giving the history of the X-ray, from Roentgen's discovery to the present, was run at the meeting of the county medical society in Evansville, Ind.

Weekly motion pictures for children are given every Saturday morning at the Detroit Institute of Arts. Each program occupies half an hour. The art of the cave men of Southern France, the art of batik, the most beautiful of Far Eastern arts, and similar pictures are exhibited. Appropriate music is furnished.

At a recent meeting of the Erie County Medical Society in Sandusky, Ohio, two venereal disease subjects of three reels each were shown under the auspices of the state department of health.

Film demonstrations of prevention of accidents, including methods of first aid to the injured, formed an interesting portion of the program at the annual congress of the National Safety Council in Boston.

Lloyd Films, of Prague, are releasing a series of gynecology films produced within the past two years. Some of these may be brought to this country.

Mary Pickford in "Daddy Long Legs" was the feature at West End Presbyterian Church, Nashville, Tenn., at a recent benefit performance for the scholarship fund of the Peabody College for Teachers.

Motion pictures of obstetrics were recently shown to more than 1,000 doctors in attendance in Milwaukee at the meeting of the Wisconsin Medical Society.

At several farm bureau meetings in Michigan the following films were exhibited: "The Government Poultry Farm," "Drying Fruits and Vegetable Tables," "A Summer Home in the Sierras," "The Last Days of the Prairie Dog," "The Go-Getter," and several comedy reels.

Films showing the thirty-second national tournament of the Turners of America, which was held last summer in Chicago, were presented recently before a large crowd at Milwaukee Turner Hall, in that city.

To aid in the study of history and other subjects the class of 1920 of the high school at Loveland, Colorado, has decided to donate a motion picture projector as its class memorial.

E. B. Nelms, county agent of Pittsburg County, Oklahoma, is demonstrating proper and improper methods of crop cultivation, comparison between farmers in separated localities, and progression of the crop from the field to the store counter in motion picture to the farmers of his section.

"Johnny Ring and the Captain's Sword" was shown in the parish hall of the Roseville M. E. Church, Newark, N. J., recently.

A surgical operation performed by Dr. H. W. Hewitt of Detroit was included in a program of seven reels shown before the annual convention of the American College of Surgeons. The films were selected from a collection of 200.

"The End of the Road," a health motion picture, was shown recently at the Y. W. C. A., Fort Wayne, Ind. Dr. W. D. Calvin gave a lecture in connection with the picture.

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Three scientific films on the subjects, "Beyond the Microscope," "Evolution of Light," and "Static Electricity" were shown in the Teachers College auditorium, Springfield, Mo., recently. There was also an industrial film on the program.

Prof. Frank Schoell gave a recent lecture on "Le Pays de Loire," in Merton Hall, Chicago, Ill.

The Society for Visual Education, Chicago, has placed at the disposal of the New York Board of Education a film on the American flag entitled, "Stars Off." This picture has been shown in twelve schools of Manhattan.

At the irrigation convention recently held in Vernon, British Columbia, Canada, fruit-growers of the famous Okanagan Valley saw themselves at work in play, when "Paradise Re-Discovered," a film dealing with the apple industry of the valley produced by the Canadian Department of Trade and Commerce was shown under the auspices of the Vernon Board of Trade. The picture created a most favorable impression and was shown again during the irrigation convention in Calgary, Alberta.

A film urging the public to do its daily shopping early was furnished to motion picture theaters in Richmond, Va., by merchants and trade bodies.

"The Copperhead," a patriotic film, shown recently at the Roosevelt Lincoln Junior High Schools, Belvidere, Wis.

The party of school teachers from Great Britain attending the Imperial Teachers' Conference, Toronto, were given a practical demonstration of the use of motion pictures for educational purposes when films produced by the Department of Trade and Commerce were screened for their benefit. These films, which are part of the "Seeing Canada" series of one reel productions made by the government, embraced a wide range of subjects dealing with Canada, her industries and resources.

At the convention of the National Shorthand Reporters' Association held at Niagara Falls, Can., films produced by the Department of Trade and Commerce, were shown to delegates.

The first motion pictures of the Mackenzie River District, Canada's sub-arctic territory, which has come into the public eye through the recent discovery of oil near Fort Norman, have been released as a two reel production. The pictures are being distributed in the United States by Goldwyn and in Canada by Universal and Regal Films.

"Number Please!" a one reeler dealing with Canada's telephone system, was the first release in the "Seeing Canada" series, produced by the Canadian Department of Trade and Commerce. The picture was made in co-operation with the Bell Telephone Company of Canada.

A stereopticon lecture entitled "The Red Cross of Today and Tomorrow," was given in the assembly room of the public library, Mattoon, Ill. A number of interesting slides were shown and explained.

During the recent tour of the King and Queen of Denmark to the Feroe Islands, Iceland and Greenland, a series of films was made in Greenland—the very first, it is said, to come from that far northern frozen land. These pictures were recently shown in Paris and proved a revelation to the public to whom Eskimo life and the natural wonders of Greenland are a closed book.

In connection with the school health show at the Lyric Theater, Traverse, Mich., "The Modern Health Crusade" was exhibited.

"The End of the Road" the venereal disease photoplay produced by the United States War Department for the instruction of girls and women, is still being shown in some theaters of Iowa and other middle west states, in connection with lectures by women physicians representing the federal and state health services.

Community movie shows are being given at the Evans school, Marysville, Mo. Recently a picture made by the local chamber of commerce was screened there.

In connection with the corn and potato show at Cando, North Dakota, the film showing the construction of a silo on a farm and other U. S. Department of Agriculture subjects were used.

Educational films, "The Truth about the Liberty Motor," "South American Travel—From Lima to the Top of the Andes," "Revelation—the X-ray," were shown at Wartburg Auditorium, Waverly, Va.

The St. Mathias Parochial School of Muscatine, Iowa, and the local high school are showing instructional reels regularly to their students. At the former school films are shown at three o'clock Tuesday or Wednesday afternoon, at the close of classroom periods, for half an hour. The Visual Instruction Department of Iowa State College at Ames, supplies the subjects.

As a result of showing "Black Beauty" on a recent Friday and Saturday at the south side branch of the Milwaukee Public Library, a crowd of 1,000 persons was attracted each afternoon and evening. S. A. McKillip, director of the library extension division, said 250 applications for library cards were received on Friday, and as many as 1,500 new borrowers are expected from the persons who came to see the picture.

Movies portraying overcrowded conditions in Louisville, Ky., schools were shown for three days at local theaters as an argument for passage of the school bond issue. Hundreds of children with their parents and friends crowded the theaters in an effort to discover themselves on the screen.

Recent films screened at the First Baptist Church, Jamestown, N. Y., Rev. Dr. G. L. Brown, pastor, were "The Prince of Peace," "Satan's Scheme" and "From Darkness to Dawn."

Eight hundred educators from eastern Pennsylvania and New Jersey, were present at a recent showing of educational motion pictures in the Central Y. M. C. A., Philadelphia, which was arranged jointly by the Y. and Pathé Exchange, Inc. Some of these films were those described in recent issues of this magazine.

MOVIE TRIP THROUGH FILMLAND

(Continued from page 16)

uloid three and a half feet wide and 5-1000 an inch thick, on a roll, and the scene re-ables nothing so much as a small printing ss running from a roll of paper. One of most interesting "shots" in the picture is furious, boiling action of nitric acid on s of pure silver bullion. The silver quickly appears in solution and, with the evapora- of the liquid, brilliant crystals of silver ate result. These are stored in huge trays later use in making the silver emulsion ch is applied on the side of the film stock which the image of the picture is recorded. glimpse of the making of this emulsion is en.

he operation of the perforating machine, ching both negative and positive stock, is wn in some detail, as is the wrapping of the after being rolled and packing into round es. There are views of some of the building grounds at Kodak Park and groups of tly clad, happy-faced men and women work- pouring out of the factory at the noon hour. he finale of the picture is ingeniously de- sired to drive home the fact that 140,000 miles motion picture film (739,200,000 feet) were nufactured by the Eastman Kodak Company year, and that this quantity of film wou- ld spin around the earth six times. The earth is wn spinning around on its axis, with minia-

ture groups of buildings typifying the different countries and wide expanses the oceans and inland seas. On tall telegraph poles six lines of film stretch from land to land and across the wide waters. The spectator is taken on a rapid trip around the world and enters the gates of a movie studio in California where the mischievous cartoonist again gets in his nefarious work and humorously shows how the moving earth was filmed. High up on tall scaffolding, a tiny camera man is grinding away for dear life while the "earth" revolves on a huge spindle some forty or fifty feet in height. It is a clever conclusion to one of the most entertaining and instructive industrials ever made.

The picture was shown as a special attraction at the Rialto Theater, New York City, during the week of December 18 and will probably be exhibited in many other theaters throughout the country. It will soon be available to all non-theatrical exhibitors.



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PETER POINTS THE WAY

(Continued from page 9)

C. A. but it also emphasizes the importance of the work of United States government officers at Ellis Island and contains a vast amount of information about Americanization, the subject of the hour, of which the average person is ignorant. The foreigner comes in contact with the Y. aboard the steamer and this acquaintance is renewed by the local Americanization secretary of the Y. in the district which the foreigner makes his destination. The Y. helps him to learn English, to understand American business methods, gives him an opportunity of learning a trade, teaches the laws and history of the United States, helps him to obtain his first papers and, eventually, his citizenship papers.

The picture was produced by Baumer Films, Inc., from a scenario written by George Jay Zehrung, who supervised the direction. Mr. Zehrung is the efficient chief of the motion picture division of the Y. M. C. A. industrial department.

Peter Points the Way. Distributed by Motion Picture Bureau, Y. M. C. A., Room 705, 347 Madison Avenue, New York City.

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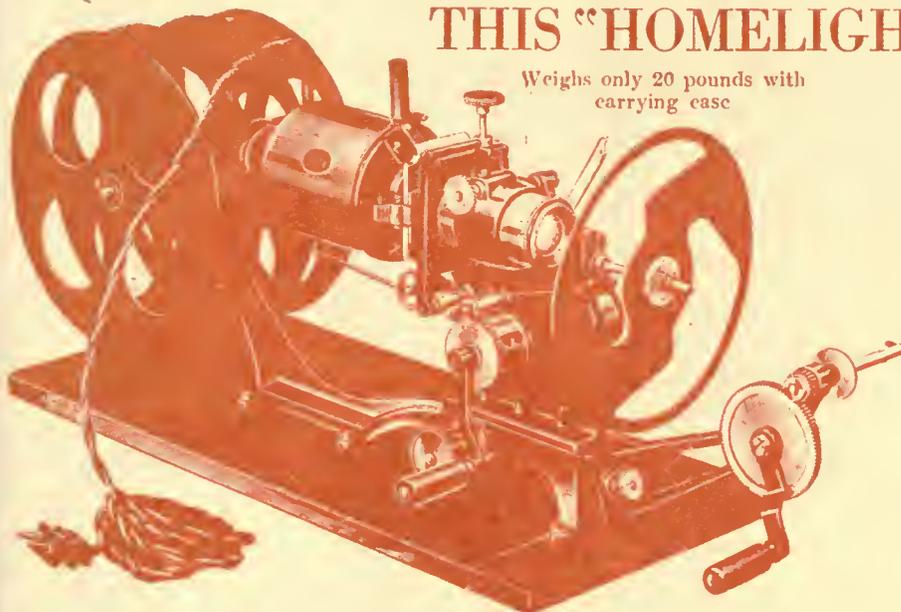
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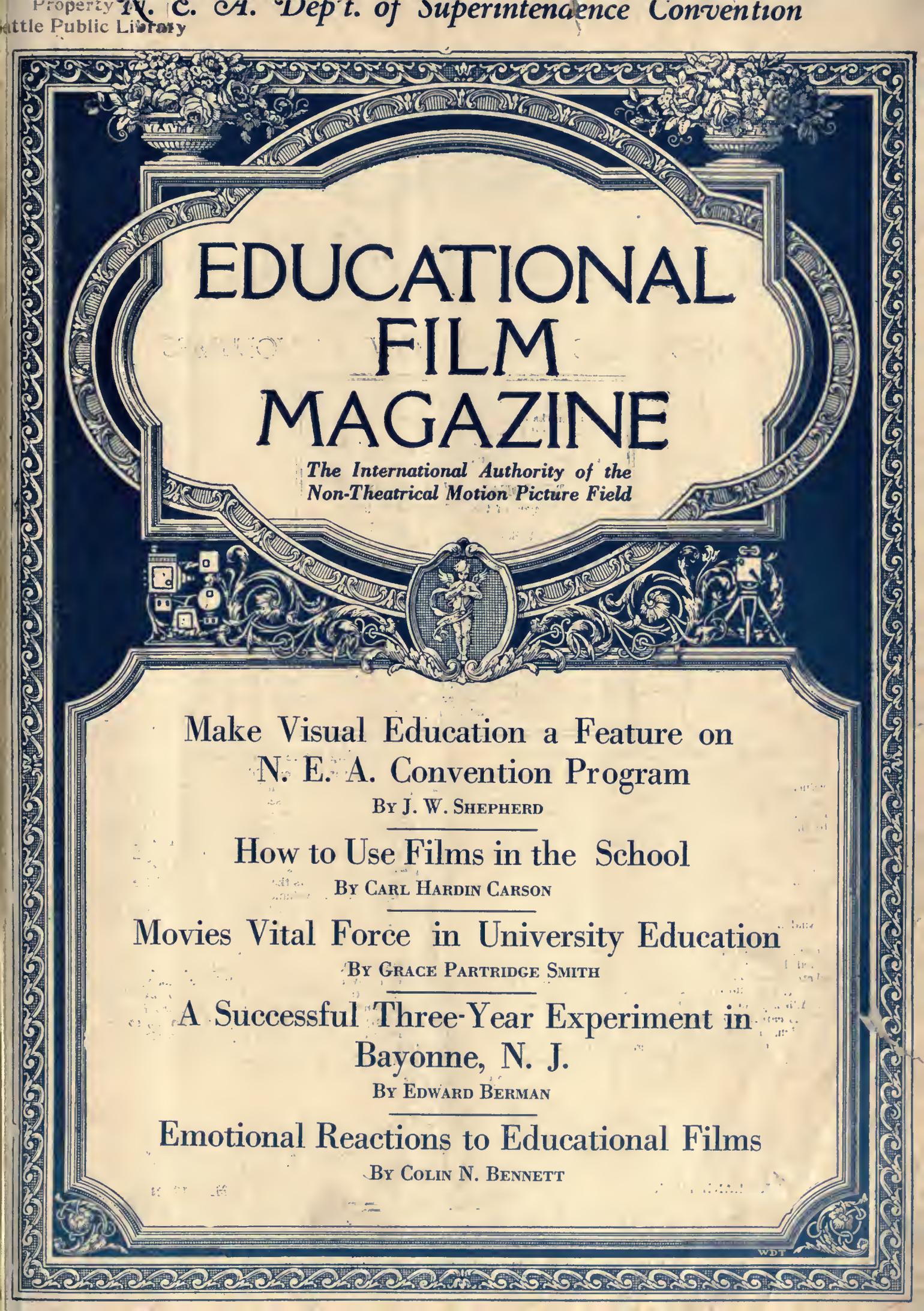


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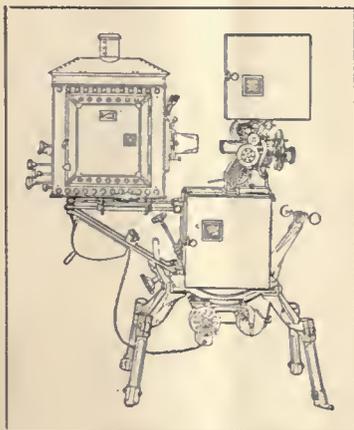
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<i>Agriculture</i>	<i>Community</i>	<i>Geography</i>	<i>Health and Sanitation</i>	<i>Pedagogy</i>	<i>Scenic</i>	<i>Travel</i>
<i>Biography</i>	<i>Current Events</i>	<i>History</i>	<i>Industry</i>	<i>Recreational</i>	<i>Science</i>	<i>Welfare</i>
<i>Civics and Government</i>	<i>Cultural</i>	<i>Home Economics</i>	<i>Juvenile</i>	<i>Religion</i>	<i>Sociology</i>	<i>Women</i>
	<i>Drama</i>	<i>Fine Arts</i>	<i>Literature</i>	<i>Natural History</i>	<i>Technical</i>	<i>Topical</i>

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NOTE: To this personnel will be added, as soon as acceptances are received, editorial representatives of the churches and church organizations, social welfare organizations, community groups, and other groups whose motion picture activities should be thus represented.—EDITOR-IN-CHIEF.

Vol. VII

FEBRUARY-MARCH, 1922

Nos. 2-3

MAKE VISUAL EDUCATION A FEATURE ON EVERY N. E. A. CONVENTION PROGRAM

ROBERTSON GODFREY JONES, President of the Department of Superintendence, has announced the following five divisions of subject matter for the program of the Department of Superintendence of the National Education Association to be held at Chicago, February 24 to March 3:

- 1—What types of education does this country require?
- 2—What physical property will be necessary to insure its promotion?
- 3—What technique in education may be expected from our advanced curricula?
- 4—How much education can the country afford?
How much more can we secure for our money through elimination of wasteful processes and organization?
- 5—What benefits shall accrue to the children of the United States through public education?

This tentative basis for a program, while not definitely mentioning the administrative problems in connection with visual methods in education, nevertheless gives ample opportunity for their presentation and discussion. Certainly no ample discussion of item number 2, "physical property," could at this time fail to consider such equipment as motion picture projectors and screens, educational films, stereographs, lantern slides, and other visual aids, and no adequate discussion of architectural plans and policies could omit these factors. For an architect to plan an auditorium without a fireproof booth for the motion picture projector and without adequate location for a screen, is to

admit a distressing lack of knowledge of present day educational needs and demands. No school auditorium can now be considered complete without a booth, projector, and screen properly planned and placed. The day is not far distant when the architect must have the projector and screen in mind in planning individual classrooms, lighting effects, blackboard space, wiring, etc. In fact the time has already come when the outlet in the back of the room ought to be placed in new buildings in every classroom to provide for that day when the projector will be a feature in classroom procedure.

Item number 3 certainly requires a discussion of visual methods in education or technique of visual presentation. Perhaps the most fundamental of all educational aims and purposes is that of building concepts. Concepts arise out of the reactions of sense experience and the resulting imagery. The visual sense is far more active and effective than all of the other senses combined. This is particularly true when the attempt is made to introduce sense experience within the classroom for it there becomes much more practical and possible to see the thing, in pictorial form at least, than it is to hear, feel, smell, or taste it; and the resulting concept is more complete and accurate. While imagery of all kinds is important and necessary, yet we actually use much more visual imagery than we do that of all other imagery combined and it is out of this imagery

that our concepts are born and it is out of this imagery that concepts receive their nourishment for their growth and development. When we consider the fact that language is impotent until given meaning and significance by the imagery (largely visual) with which it is associated, the importance of imagery becomes immediately apparent, particularly that imagery which is stored through the operation of vision. The technique of instruction, therefore, in connection with the use of the appeal to the eye, is one of the biggest problems now before the educational world and should have a share of the attention of the educational administrative officers in session in Chicago.

Item 4 again challenges the thoughtful administrator to give at least some of the time in this discussion to visual methods in education. Notwithstanding the fact that projection equipment and motion pictures are expensive, nevertheless, is it not possible that through the tremendous increase in efficiency and effectiveness secured through their intelligent use much money might be saved in the administration of public education through the elimination of wasteful effort and processes and by the securing of more effective and complete results? Might it not be possible that through a complete reorganization of our curricula and classroom methods on the basis of the possibilities that lie in the appeal to the mind through the eye, we might at the same time save tremendously in effort and cash outlay and also increase the quantity and the quality of our product? Recent research results, though not yet complete, tend to show evidence in support of this contention.

In the discussion of Item 5, we may likewise turn to the new movement in education to find that the children of the United States receiving their education through the public schools might secure untold benefits through enriched concepts, more complete and accurate information, a more intelligent attitude toward vocational selection and industrial problems, and a more clearly defined and complete standard of living and of morals and of social relationships through the wide use of pictures, particularly the motion picture, which, unlike language, needs no interpretation or translation within the mind.

President Jones is to be congratulated on the direct attack which he makes on the practical problems of administration and it is to be hoped that those in charge of the trend of discussion in the various meetings in which these outlines are to be followed will give the problems of visual presentation all the time and consideration their importance demands.

J. W. SHEPHERD.



The United States Department of Agriculture film *The Honor of the Little Purple Stamp* was recently shown in London to representatives of the British meat trade, who were impressed by the thoroughness of the Federal meat inspection system of the United States. The picture will be exhibited extensively in Europe as part of the campaign to develop the foreign market for American meat products.

TO OUR READERS

BEGINNING with this issue the editorial policies of the EDUCATIONAL FILM MAGAZINE will be controlled by the Editorial Board, as editorially announced in previous issues of the magazine. The arrangement made by the editor requires that all material printed on the editorial pages pass through the hands of the chairman of the board. The policy of these pages will, therefore, under the direction of this board, be absolutely independent and will attempt to reflect the purely professional aims and ideals in education, whether presented in the schoolroom, from the pulpit, or from the platform.

Many of the editorials will be signed by individual members of the board or by noted leaders in educational thought outside of the board, which will voice the individual attitudes and ideals of those who sign the articles.

The acceptance of this responsibility is an evidence of the approval of the untiring efforts of Mr. Eastman under trying conditions that face the pioneer to establish and maintain a forum for the exchange of opinions and ideas concerning a new and important movement in education.

J. W. SHEPHERD,

Chairman, Editorial Board.



TO COMMERCIAL REPRESENTATIVES

THE Editorial Board of EDUCATIONAL FILM MAGAZINE, which begins functioning with this issue, has no antagonism toward commercial enterprises. On the other hand, it feels keenly the necessity for the good-will and coöperation of the commercial representative.

As long as this board is connected with the magazine the editorial pages will have nothing to sell. The editorial policy will be entirely free from commercial influences of any kind. The board will act as a free lance with the same interest in all commercial enterprises, namely, to do justice on the basis of *merit* alone.

The board believes with the editor that this policy makes the magazine a much more valuable magazine to the readers than were the policy otherwise. And, in addition, we are sure that such a policy makes the magazine a much more valuable advertising medium.

J. W. SHEPHERD,

Chairman, Editorial Board.



THE NATIONAL ACADEMY OF VISUAL INSTRUCTION

THE National Academy of Visual Instruction, organized at the University of Wisconsin during the summer of 1920, has been called to meet at Lexington, Kentucky, late in April, 1922, at the time of the National University Extension Association meeting. The 1921 meeting was held in Des Moines in July in connection with the N. E. A. meeting.

The meeting at Wisconsin, which was held on the strength of the visual instruction movement alone and not in conjunction with any other organization, was a decided success. The meeting at Des Moines was an avowed failure. At Des Moines the meetings of the academy were attended by scarcely more than a half dozen school men outside of the official representatives of university and municipal extension departments and commercial representatives. The Visual Instruction Section of the N. E. A., which gave a program one afternoon, had an attendance of 1,500 or more.

The calling of the academy to meet with the National University Extension Association will probably accentuate the tendency for the control of this new organization to be vested entirely in university extension representatives with whom will be associated heads of visual instruction departments from the larger city school systems, and curators of museums which also function more or less as extension agencies.

There seems to be some doubt, therefore, what the future status of the National Academy of Visual Instruction will be. The growing interest in this field demands and necessitates an organization of this sort, at least until the standard educational organizations give the movement sufficient attention and emphasis.

Should the extension departments be able to show sufficient strength to meet the demand for a well-organized system of distribution for visual aids of various kinds, including educational and entertainment film, it is quite probable that the control of the academy ought to lie in the university extension forces of the country.

Even this possibility, however, would not preclude the necessity for the academy securing more interest on the part of the leaders in the field of education, if it is to speak with the tone of authority and if the future of the organization is to live up to its possibilities of real and constructive service in the field of education.

In view of these conditions, then, we would say that not less of extension but more of education is the need of the academy at the present time, and developments at Lexington will be looked forward to with interest. J. W. S.



A LIBERAL EDUCATION

BY THOMAS HENRY HUXLEY

THAT man, I think, has had a liberal education who has been so trained in youth that his body is the ready servant of his will, and does with care and pleasure all the work that as a mechanism it is capable of; whose intellect is a clear, cold logic engine, with all its parts of equal strength and in smooth running order, ready like a steam engine to be turned to any kind of work and spin the gossamers as well as forge the anchors of the mind; whose mind is stored with a knowledge of the great and fundamental truths of Nature and of the laws of her operations; one who, no stunted ascetic, is full of life and fire, but whose passions are trained to come to heel by a vigorous will the servant of a tender conscience; who has learned to love all beauty, whether of Nature or of Art, to hate all vileness and to respect others as himself.

HOW TO USE FILMS IN THE SCHOOL

Constructive Suggestions on Capitalizing the Motion Picture in
Assembly Hall and Classroom—Facts and Helpful Hints
For the Teacher and the Principal

BY CARL HARDIN CARSON

Former Instructor in History, High School, Pasadena, Cal., and Former
President, Visual Education Association of California

THE use of motion pictures in the school and the college is so new, is in such an experimental and transitional state, that the experiences of a teacher in a western high school and the suggestions that have arisen out of these experiences may not be without value to the readers of this magazine.

First of all, a distinct line of demarcation should be drawn between the class and character of films suitable for showing in the main assembly hall and those suitable for screening in the small classroom. Entertainment pictures per se would be out of place in a room set apart for instruction. Vice versa, strictly educational films as such might hold little interest in the large assembly composed of students taking widely varying courses.

While emphasizing this distinction it would be well to say, what has been said before by others who have studied the matter, that standard motion picture projection equipment, with fireproof booth and competent operator, should be used in the auditorium, whereas in the small classrooms some form of portable or semi-portable projector should be employed. In the latter case, when non-inflammable film can be had in sufficient quantities and of the proper subjects, no booth will be necessary and no special skill in operating will be demanded. Unfortunately, classroom films which correlate with textbooks and syllabi do not exist at the present time. Until an adequate supply of properly correlated or coördinated pictures becomes available, the school teacher who wishes to do actual film teaching will have to make up his own screen courses from the limited supply of prints here and there in the exchanges. There are decided indications that conditions will change for the better within the comparatively near future.

INFORMATIONAL FILMS

On the other hand, the present available supply of clean and wholesome entertainment pictures for the main assembly is large and growing. There are thousands of prints ready today for the schoolman who knows how to choose discriminately for his select group of children and families. There are the so-called educational scenes, travel reels, news and topical pictures, uplifting and inspiring drama, comedies free from vulgarity and horse-play, cleverly amusing cartoons, intensely interesting and really instructive films of animal and plant life, and well-made industrials reflecting our commercial life which is so important to us Americans. Hundreds of worth-while programs for the high school, the elementary school and even the college and the university can be made up from the present stock of prints in the various exchanges. How much such programs contribute to the pedagogic results we have a right to expect from visual education is altogether another matter. My own experience in school work leads me to believe that motion pictures of this kind, rightly chosen, are exceedingly valuable and should form an integral part of the curricula.

Let us, then, divide the subject of motion pictures in the school into these main subdivisions:

1—Classroom films; by which we mean films that are the very heart of visual education and that coördinate or correlate with textbooks and syllabi.

Reprinted by request from the May, 1919 issue of EDUCATIONAL FILM MAGAZINE.

2—General cultural films; by which we mean the classics of literature and drama, corresponding to books by great authors and lectures by famous people and wholesome entertainment such as scenics, travelogs, news and topicals, cartoons, comedies, industrials, etc.

PEDAGOGICAL FILMS

As to the first subdivision, only general hints and suggestions can be given at this time, since the available supply of genuine pedagogic films is so restricted and since what is available has not been co-ordinated with the courses now taught in the schools. There is a vast virgin field of opportunity here for those who know how to master all of the many intricate problems involved and who can command the large capital necessary to carry out such an enterprise to its logical conclusions. So far all such attempts have ended in failure, chiefly because the promoters did not know how, because they did not know the essential difference between a so-called "educational" picture such as is screened in the theater and genuine pedagogical film which is essentially and fundamentally instructional or educational. Until a reel is edited and subjected to the same careful pedagogic supervision as a textbook or a map, by some one at least as well educated as a textbook author, there will be no truly educational motion picture but a makeshift "educational" in name only.

Classroom films should be produced by educators trained as technical film experts. These educators should prepare the scenarios and have general supervision over the work, but the actual production of the pictures could be made by film specialists who are at the same time educated men. The ideal combination would be the ability to write a classroom textbook plus the ability to produce a classroom film plus experience in both fields. In any case, the producer should collaborate with educational specialists in the field being covered.

THE "DEVELOPMENT METHOD" IN CLASSROOM FILMS

The present tendency is to make pictures instruct (*instruo*, to pour in), instead of making them educate (*educere*, to draw out). Probably no teacher will dispute the necessity for retaining the "development method" in films as well as in other classroom work. One might have a Gargantuan mental appetite and swallow the contents of dictionaries, atlases, and encyclopedias, and still remain uneducated. Therefore I would make classroom films not merely informational or instructional but truly educational.

The teacher who has mastered the principles of pedagogy and of child psychology will comprehend my meaning and appreciate the significance of this essential distinction in terms. Right here, let me repeat what I have so often said, I do not believe that the film will or should ever replace either the teacher or the textbook; but I do hold that it will play at least as important a part as has the invention of printing.

Classroom films, of course, should be shown more than once; the number of times depends upon the amount of development work needed. When non-inflammable stock is used it will be possible to stop the film where required and to show the single frame as a still picture or slide. While with celluloid film it is safer not to attempt them, slide enlargements can be made from the small frames.

A film for classroom use should not exceed 500 feet in length and even shorter than this would be preferable; a reel should be split up into two, three, or four units. With the longer units there is too great a temptation to run the film right through and to neglect the teaching. The fact must not be lost sight of that

the pictures are being shown for serious, thoughtful educational purposes and not for mere observation or running comment. For purposes of review it would still be possible to gather these units together and screen them in series one after the other.

MOTION PICTURE SYLLABI

With each film a printed abstract should be furnished to the teacher. This will be his motion picture syllabus and it should correlate or co-ordinate in every detail with the syllabus of the textbook or lecture course. In the case of an assigned topic in literature, history or science, the pictures must be selected with the utmost care and discretion and with painstaking accuracy and consideration of the topics assigned. The film syllabus should give the film titles and sub-titles in consecutive order; it should include a digest of data which will be helpful to the teacher and students; it should include topics for discussion and suggest typical development questions.

Schools and colleges, as a general thing, should not attempt to produce their own instructional or educational pictures. They have not the facilities, the equipment, the technical experts, the financial means or the time to undertake ventures of this kind. In most instances, where such institutions have attempted it, the results have been disastrous. There is no economy in it, and it is far better to leave such work to the skill, the judgment, the experience, and the means commanded by technical specialists.

PHYSICAL GEOGRAPHY FILM FIRST

It appears probable that geography will be the first classroom topic to be adequately filmed in correlation with text-books and classroom lectures. This is indicated by the replies to hundreds of questionnaires mailed to school superintendents, normal, high school and grade school principals, and college professors a few months ago. These replies for the most part advised that geography should be the first school subject to be pictured. As a great mass of general geographical material (scenic, travel, industrial, agricultural, topical, etc.), has already been made and now awaits merely combining, editing and titling, probably the first new subjects to be attempted should be in physical geography.

The second division, that of general cultural pictures, is a far easier matter to discuss. The classics, such as "Quo Vadis," "Les Miserables" (the French version), "Oliver Twist," "Julius Cæsar," "Romeo and Juliet," "The Tale of Two Cities," "David Copperfield," "Ivanhoe," "Last Days of Pompeii," and other films of this character form the essence of cultural and ethical teaching and should have a place on the program of every school. I mention only a few, but there are actually scores, perhaps hundreds, of such cultural films readily available in most sections of the country. Satisfactory arrangements can usually be made with the local exchange manager for a showing of such pictures in the assembly hall of the school. In the morning, when there is little call for these films, they can be run off on the screen for the benefit of the entire assemblage—the whole body of students and teachers. Suitable music by the students or teachers may be provided.

STUDENT ADMISSIONS PAID FOR \$2,000 EQUIPMENT

At Pasadena High School we found the forenoon, around ten or eleven o'clock, to be best suited for these general cultural film entertainments. On the average we gave them once or twice a month. Local school boards should provide a special fund for this purpose, but if this is not done admission fees paid by

(Continued on page 10)

MOVIES NOW A VITAL FORCE IN UNIVERSITY EDUCATION

Motion Picture Studios and Laboratories in Higher Institutions
Will Follow the Introduction of the Film in the Classroom

By GRACE PARTRIDGE SMITH

Editor-in-Chief *The Iowa Alumnus*, University of Iowa

SINCE the use of the motion picture in elementary grades and high schools of the United States is now a well-established fact and visual education in schools, churches, and communities is being emphasized by educators as filling a long-felt need to stimulate study on the part of pupils and presentation on the part of the teacher, we are wondering if the motion picture has reached its high water mark or if it is still capable of development for educational purposes.

To answer this question we have only to look about us. In answer to the query "How high are the movies?" we shall reply, not "the high school," but "the university." For, indeed, before we have realized it, the motion picture has placed its front lines in the institutions of higher education throughout the country. The significance of this step is as yet scarcely realized but the fact is, the film has "arrived" in the university and, like its advent elsewhere, it has come to stay and to revolutionize.

In most cases the professor is willing to give the movie its due. Naturally there are some prejudices to be overcome; he is unwilling to throw away "all that scientific bric-a-brac" and substitute pictures for either text book or instructor. He does not recommend a degree based on movie courses alone. No, the motion picture in his hands, becomes like other classroom media for visual education—the slide, the chart, and the diagram—only an *aid* to instruction. And the sane educator knows how to give visual aids—be it photograph, slide or motion picture—its proper place in the classroom with respect to other supplementary material.

To those who are familiar with the history of photography, with that pioneer, Dr. John W. Draper, said to be the first photographer of the human face (1840)—himself a university man (professor of physics and chemistry at New York University), and the experiments and researches of Edward Muybridge (1885) under the auspices of the University of Pennsylvania in photographing animals and human beings in motion, it seems fitting that the university should be the last step in the educational career of the motion picture and that university men who fostered first attempts in this field should be responsible for its further development.

As convincing proofs of the fact that the movies are not, as some predicted, "the next step in university education," but a step already taken, the writer recently recorded the motion picture pulse of a number of leading educational institutions throughout the country by means of a questionnaire. Two score and more universities from coast to coast were queried as to the attitude of their faculties with regard to the motion picture for classroom use. They were also asked to state in what courses films were

used for supplementary instruction. Informative replies were received from Yale, Harvard, Princeton, Columbia, Vermont, California, Washington, Oregon, Kansas, Nebraska, Oklahoma, Missouri, Texas, Michigan, Ohio State, Indiana, Wisconsin, Minnesota, Illinois, Iowa, and Pennsylvania.

Replies from these questionnaires show that, in the main, faculties of these universities are in a receptive mood toward motion pictures. Their reaction to it is noted as "favorable" as a rule with a variation of synonyms to indicate the degree of interest. Only one was distinctly adverse to its use; one had "never heard it discussed;" possibly three of those queried stated that films were not used for instruction but added notes concerning courses in visual education and the use of motion pictures in their extension divisions in many of which film libraries have been built up and which are carrying on important work.

The list of subjects actually supplemented by the motion picture in the classroom recorded from the questionnaires included Latin, Greek, English, home economics, journalism, agriculture, engineering, commerce, geology, biology, education, athletics, architecture, business administration, besides being used in colleges of medicine and military departments. That the film is actually used with such a large list of subjects makes it seem likely that others will soon follow.

In the majority of cases two objections must be overcome—prejudice and lack of equipment. The former is fast being removed since the motion picture has satisfactorily demonstrated its value as an asset to instruction. The use of the film by educators is sure to raise its level and, in view of these dawning possibilities, one after another of these professors are running hither and thither to "borrow" a projector, to devise ways and means for stretching their slender departmental funds to cover cost of equipment, or pooling their efforts to purchase portable projectors, films, etc.

Higher educational institutions are not yet materially equipped for this work; neither are their instructors ready to say definitely just what, when, where, and how films shall be used. A report from the United States Bureau of Education showed that out of 1,000 schools equipped with standard projection machines 670 are installed in universities and colleges and that there is one projection machine to every seven higher educational institutions. Reports from the questionnaire bear out this statement on scarcity of equipment. This condition is going to be changed in the near future. The University of Nebraska has already constructed, we have been advised, a motion picture studio equipped with every device for motion picture work and photography, in connection

(Continued on page 10)



GRACE PARTRIDGE SMITH, a native of Massachusetts, has been a resident of Iowa for many years. She graduated from the University of Iowa in 1891 and spent fifteen months in study and travel in Germany, France, and England, of which one year was passed as a student of the Royal Conservatory of Music in Leipzig, Germany. From 1917 to 1919 Mrs. Smith was instructor in Greek at the University of Iowa. For the past four years she has been editor-in-chief of *The Iowa Alumnus*. She is a member of Phi Beta Kappa, Theta Sigma Phi, and Pi Beta Phi.

A SUCCESSFUL THREE-YEAR EXPERIMENT IN BAYONNE, NEW JERSEY

History, Geography, Science, Health, Sanitation, Safety, Fire Prevention, Americanization, and Other Subjects on Weekly Film Programs in Fourteen Public Schools—"Have Found the Motion Picture a Great Aid; It Will Prove to Be the Greatest Essential"

BY EDWARD BERMAN

Principal of Vocational School (Public School No. 10) and in charge of Visual Instruction in the Bayonne Schools

WHEN Bayonne, New Jersey, began working out its Americanization program very early in 1919 the motion picture was thought of as a good means of attracting the foreign-born to our schools. Once in the building we thought we could by means of speakers in their native tongue induce them to join our classes, attend our lectures, and enter wholeheartedly into a program for self-improvement.

Accordingly a free motion picture show was advertised to all

MORE THAN 2,500 ADULTS ATTENDED WEEKLY

To furnish variety to the program we made use of whatever good historical dramas were available and now and then a good clean comedy. These shows were very well attended. Not counting the children who came with the adults, we found that we were reaching more than 2,500 people every week through these shows. As we would obtain a picture worth while we would show it during the day to our school children and found that



ONE of the Bayonne, N. J., school buildings in which educational film programs have become an established weekly institution. The board of education has equipped 14 schools with 11 movie projectors.

the school children of the district and the children were cautioned that no child would be admitted unless accompanied by a parent. The number who came to attend our first show, well over 1,000 adults, was so encouraging that we conceived the idea not only of using the motion picture to attract them to the school but using the picture itself as an educational instrument.

We equipped three of our schools with projection apparatus and began our course. This consisted of a geographical and historical series. In geography we showed them scenic pictures of their native lands and then, for comparison, similar scenes in the United States. Our land, its great lakes, mountains, and rivers, its vast area, its great beauty spots, its wonderful industrial centers, its immense agricultural stretches—none of these things can be as well taught (particularly to an optience limited in its English) as through the motion picture. We were developing in them an admiration for America eventually to become true love of country.

the reaction was excellent. Such pictures as *My Own United States*, *Martyrs of the Alamo*, *Paul Revere's Ride*, *Betsy Ross*, *The Landing of Columbus*, *The Message to Garcia*, etc., went wonderfully well. These pictures made history and geography actually a live study for the boys and girls and served the dual purpose of furnishing a live interest and a living subject.

Our board of education early realized the value of this work and began to equip our schools with apparatus. Our fourteen public schools now have four Simplex machines, one Power, four Graphoscopes, and two portable machines.

FOUR REEL INSTRUCTIONAL PROGRAMS

This year we have introduced a complete course in geography, some history, some science, and a lot of health, sanitation, safety first, and fire prevention films. These pictures are grouped in four reel programs and are shown in all the schools to the upper three grades at the one time. A printed program is given

to each teacher a week in advance so that she may prepare the students in her class by giving them the necessary background for the picture. In many cases a list of questions on the picture is furnished the teacher so that the students will have something definite to look for in the picture.

In order to prepare these the writer has reviewed most of the pictures shown in the schools. The difficulty of course arises where we are showing a picture on Africa when not all the students are studying that topic at that time. We find, however, that they retain the picture in their minds and profit by it nevertheless. Of course the ideal scheme would be to show each class its pictures to correspond with the topic being covered by the class at the time. The cost of rental of film is too high at present to permit this. *The time will eventually come, however, when a board of education will buy outright a film course in the different subjects as it now buys its textbooks and then each class will be able to use its own films in the ideal way.*

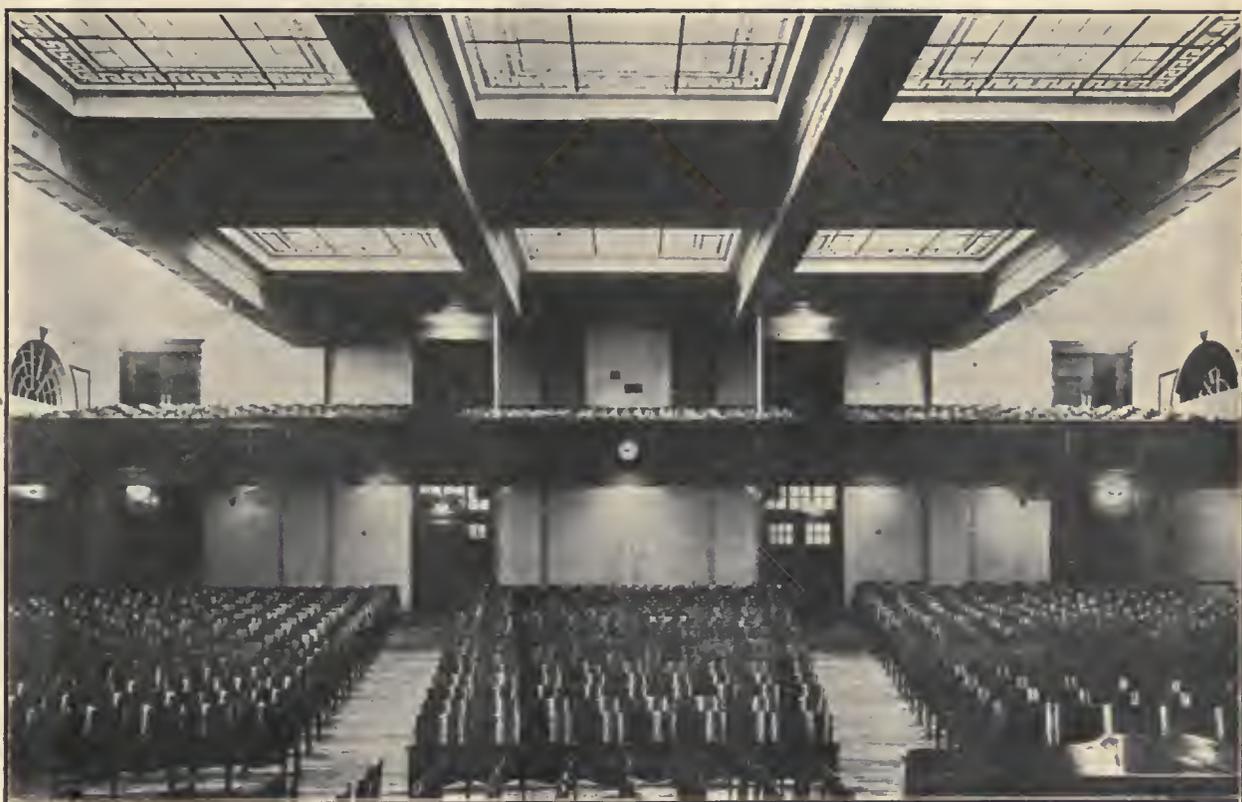
as a means of raising money for its athletic team, but this has nothing to do with the film education program.

When we first began our educational programs we proposed coöperation to the Y. M. C. A. For about six months we worked our programs together but finally gave it up. This is due to the fact that the Y desires primarily entertaining programs, whereas the public schools desire to use only programs for instructional purposes. For the past two years the public schools have been doing this work without any assistance from the Y. M. C. A.

The question uppermost in the minds of all educators is naturally that of the educational value of this new instrument of learning. We, in Bayonne, have been using the motion picture for three years and have found it a great aid. The time is coming, however, when the picture will prove to be the greatest essential.

COMING—EDUCATIONAL FILMS BY EDUCATORS

There are but few really educational pictures available. Most



AUDITORIUM
of Washington School, Bayonne, New Jersey, equipped with fireproof operating booth and modern motion picture projectors. Note the wide aisles and large glass skylights.

TRAINED OPERATOR IN EACH SCHOOL

The question of operating the machines furnished quite a problem at first. To solve this we selected one man in each school, either the janitor, his assistant, or a male teacher, and had him trained to operate the machine. We now have a trained operator in each school whom we do not have to pay.

We obtained our pictures from many sources. At first we made use of the Community Motion Picture Bureau almost entirely. Gradually as we became more familiar with the motion picture field we began "shopping around" in the different exchanges and made use of the many free pictures available. At the present time nearly all the motion picture companies have established "non-theatrical departments" to cater to schools, etc., and the prospective user of films has but to notify them of his desire for information on films and all they can offer are at his disposal.

ENTERTAINMENT PROGRAMS ALSO

We charge no admission to the motion picture shows being given under the auspices of the Bayonne schools. An individual school will frequently use an entertaining motion picture show

of them are commercial pictures produced for theatrical use or advertising purposes and then, rehashed and retitled, are widely advertised as new educational pictures. The time is soon to be at hand when pictures will be produced and edited by educators for educational purposes only. These pictures will have all the content to be transmitted and will also have enough of the interest element in them to attract and hold the child. Each classroom will be equipped with a small motor-driven projector operated by the teacher from a point near the board so that she can operate the machine and use a pointer at the same time. These projectors should be equipped with such lights that by stopping the motor the teacher will be able to get a still picture and spend a few minutes in driving some point home. Pictures will have to be produced so cheaply that a board of education will be able to buy outright complete courses in different subjects for use in the classrooms. Then only will the picture be used effectively.

The educator is going to find the motion picture a great aid in his work and the educational field is a large and fertile field of enterprise for the picture producing industry.

MOVIES A VITAL FORCE IN UNIVERSITY EDUCATION

(Continued from page 7)

with the conservation and survey division which has charge of motion pictures in the state.

Motion picture studios—virtually working laboratories—will shortly follow the introduction of movies in the classroom. Some institutions must depend at present on auditoriums for the showing of pictures or local theaters. Courses in visual instruction no doubt will demand, or should do so, laboratories for trying out the student's photographic attempts, his scenarios, ideas for grouping, lighting, etc. A thousand-and-one demands will present themselves for a motion picture studio as a laboratory on every campus in the near future. Several men of university standing have predicted that the motion picture and the studio, its adjunct, is the next step in university education.

FILMS HELP TEACH SPEECH, GESTURE, ACTION

Growth of the modern educational motion picture conscience may be observed at the University of Iowa, possibly typical of midwestern tendencies in respect to this new movement in higher education. Professor Glenn H. Merry, head of the department of speech at the University of Iowa, newly elected president of the Teachers of Speech Association of the United States, is an enthusiastic believer in the importance of the motion picture as a visual aid in his department. Professor Merry has used the clinic film from Goldwyn, *The Human Voice*, as well as others for his classes.

"The one great thing which the motion picture does," says Professor Merry, "is to show things functioning, whereas the slide shows only location and static conditions." Plans are being made by this department to make still further use of the film in the teaching of action in oratory, reading, and dramatics, and in establishing standards for the student.

For the past three years the department of botany at the same institution has been carrying on a conscious and consistent campaign for visual education especially in the constant use of photographs in the classroom and elsewhere. A part of the plan has been the posting of photographs on the bulletin board at the entrance. During these three years no picture has been repeated twice in a given year. Placed where the student's attention is caught as he enters, he acquires thus a wide visual horizon of plant life, trees, farm homes, grouping and kinds of trees, street scenes, lumbering camps, forests; tropical scenes, etc.

Professor R. B. Wylie, head of this department, and secretary of section G (botany) of the American Association for the Advancement of Science, thoroughly believes in the beneficial effects of such education as is offered by the photograph, the slide, and the film, all three of which are utilized as seems suitable to that which it is required the picture should show and the student should see. Slides are considered fine by Professor Wylie for first presentation of habitat relations and for review, but enlargements are more efficient. "Motion pictures," he says, "are applicable to microscopical small objects and show in a few moments in proper proportion movements in plants resulting from days or weeks of growth. They show in proper relation the movement of parts."

Reviewing the offerings of courses, in university and college, scarcely one could be pointed out which could not be supplemented to some extent and with some benefit by the motion picture. But it must be handled with judgment. We must concede that the university has been at least touched by this modern revolutionary movement in teaching—visualization.

HOW TO USE FILMS IN THE SCHOOL

(Continued from page 6)

the pupils will more than cover the necessary expenses. At Pasadena we expended for our two standard motion picture projection machines, booth, motor generator, stereopticon, screen, wiring, and other equipment about \$2,000. It would have been much more but for the fact that manual arts students did much of the work under the supervision of their teachers. The auditorium in the high school seats more than 1,600. The local school board paid not more than \$200 or \$300 toward the cost of the equipment; the remainder was paid for by the five and ten cent admissions of the students.

At Pasadena High School the work was taken seriously. Therefore, we believed in getting the best pictures possible for the purpose and paying the regular rentals for them. We would not run old, scratched, or "rainy" prints; we took only what the exchange man calls "new stuff." Our rentals varied from \$8 to \$60 per program, the cost depending upon the composition of the program.

The classical programs were alternated with those of a mixed kind. In the latter there would be a one or two reel drama with a well defined idea or purpose; an artistic or picturesque scenic or travel film; a scientific or an unusually good industrial reel; a news, topical, or screen magazine film; and a clean, wholesome comedy, the comedy always coming last on the program—the practice of any good showman.

REAL NEED FOR CULTURAL FILMS

General cultural film programs fill a very important place in our present day all too specialized school programs. There is a real need for a source of general information, for some sort of ethical training, for instilling high ideals and a love for the beautiful. These programs are invaluable for broadening the mental powers, quickening the mental energies, and developing the character in general. Practically all educators who have had experience with this phase of visual education endorse the plan and advocate its general adoption. For the elementary grades somewhat different selection of subjects, perhaps, should be

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WHAT IS IT TO BE EDUCATED?

BY FRANCIS GREENWOOD PEABODY

WHY does one devote so much time and money to get for himself his children an education? What is left of one's education when one has passed from school or college to the absorbing vocations of life? Much that one has learned—dates, facts, languages—has slipped away from one's mind like water off a roof. What then remains? There it remains, if education has been wise, a mental habit, a discipline of mind, a capacity to attack new problems with confidence, a larger view of things, a more comprehensive aim. An educated person takes command of new situations and novel undertakings, as an officer takes command of his troops. And how is it that this capacity to command has been developed? It is reached through the training to obey. The educated mind has been taught by greater minds, and has felt the authority of greater thoughts. The laws of nature, the masters of literature, the great achievements of science or art, have taught one reverence and loyalty, and that acceptance of intellectual leadership makes one in his own time a leader. He has been a man under authority; and, therefore, when his own education comes to be tested he becomes a man having authority, to whom less educated minds turn as to one who is fitted to lead. The educated man stands on the shoulders of the past and looks farther into the future. He is saved from repeating old mistakes by knowing what the past has learned and has had to unlearn. He does not have to begin things; he is able to start with the momentum of the past.

EMOTIONAL REACTIONS TO EDUCATIONAL FILMS

Some Observations on the Psychology of Motion Picture Appeal
Which May Guide Producers and Exhibitors
of Instructional Subjects

By COLIN N. BENNETT

A SUPERFICIAL but useful classification of films according to their appeal to spectators would be to divide them into those which appeal chiefly to the memory, those which appeal to the intellect and those which appeal directly to the emotions.

Films appealing to the memory first and foremost are the great body of travel films and geographical subjects. Many of these differ only from the unadorned memory appeal of the geography book itself inasmuch as, while the book relies solely on large black type, the film reinforces this with pictorial representation of localities described. Coming to films appealing to the intellect, a typical instance of these is the industrial film. We are shown graphically various processes in baking bread, or weaving cloth, or printing a newspaper. On the surface there is nothing emotional in watching a dough mixer, or a power loom, or a rotary printing press. Of the class of film which seeks directly to arouse our emotions there is no need to give any detailed description since every comedy and drama in existence comes within that grouping.

The aim of educational cinematography is to provide and project films having as their chief object an appeal to the intellect and memory rather than one made simply to the emotions. This must be so if only because the meaning of the word education is a leading away from the mind from mere dependence upon the call of instinct and emotion and toward reliance upon the power of intellect, or reason, working through association, or memory. Yet, while we quite well realize this, we are liable to fall into a serious error if we regard the superficial grouping of educational films, already set out, as though it were an actual fundamental statement of truth, and not just a convenient working arrangement. Actually, the appeal of any and every film is in essence emotional. Without the arousal of emotion there could be no attraction or interest at all, simply because attraction and interest are essentially emotional activities. They are the "affection" of the psychologist which follows upon cognition, or "attention," and leads up to "conation" or the firing of the trigger that starts bodily action.

PSYCHOLOGY OF ATTRACTION AND REPULSION

While on this subject of the analysis of intellectual attraction, there may be no harm in turning aside a moment to explain a perfectly common-sense objection to what has been written above. The objection would be that not only attraction but also repulsion can give to a film a certain gripping power. Admittedly it can, but equally certainly repulsion is only attraction in disguise. It is the resultant of attraction modified by disgust. For instance, a very young child will go through a phase of liking to pick up and eat dirty or injurious substances. Doing this brings upon it punishment, or illness, with the result that a counter emotion of disgust arises and turns the infantile attraction into repulsion. In the same way, small children are habitually cruel until this elementary blood lust is extinguished through the counter action of self-disgust arising through loss of parental favor and through parental punishment. At the same time disgust has this about it, that it can be more or less easily worn out. Once it is worn out

for any particular repulsion, that repulsion turns back again, and becomes an attraction once more.

There we see one excellent reason why any exhibition of cruelty on the motion picture screen, or any tendency to depict a debased attitude toward life and its problems, should not be tolerated, especially in films shown to young people. A too often quoted excuse of the general exhibitor that an objectionable film is "only a comedy subject," is thoroughly vicious, inasmuch as the natural will to happiness in all of us predisposes us to accept all the more quickly a point of view which carries with it a laugh. For the same reason the possibilities of widespread evil example in tragedy films are greatly overrated. For these films strike no highly sympathetic chord in the emotional make-up of a normal person. On the other hand they will, here and there, be witnessed by people of sadistic tendencies, in whom the cruelty lust is over-highly developed, and these people may be incited, through imitation, to doing harm to themselves or others.

Recently there was an instance of this in England. An escaped suicidal maniac from a neighboring lunatic asylum entered a picture theater where, as ill-luck would have it, a film was being shown which depicted the self-destruction of a woman driven frantic by grief. When the woman in the photoplay killed herself the lunatic calmly produced a razor and proceeded there and then to cut his own throat. An incident of this kind should not be brushed aside as not worth consideration on the ground that the man was mad. On the contrary, it is well worth consideration by all those wishful to understand the influence of films upon the human mind, for it set forward an extreme example of the influence possessed by all films upon all people in greater or less degree.

IMPORTANCE OF WELL DIRECTED THOUGHT IN FILM

Having, then, seen how easily a misdirected film may influence toward misdirected thought, or action, we shall be the better able to estimate the importance of instilling into educational films as part and parcel of their intellectual appeal a strong concomitant emotional set toward action of the right sort. They must not only inform, but must also "pull the trigger" which will set the mind wishing. For instance, if the film is a geography lesson, it must be so framed as to make the scholar who watches it think to himself, "I wish I could go to that place," or—which is the same thing—"I wish I knew more about that place, and I'm glad I have had the chance of learning what I now know." In an industrial film the operation shown on the screen must cause the scholar to say to himself, "I wish I could see the actual machine at work. Already I understand the operation fairly well, but then I should understand it still better." And don't let us imagine that the same receptive state of mind, or one approaching it, will be brought about by the class master standing up and bawling out something after this style: "Attention. Scholars are to remember at all stages of the film to try to imagine themselves in the actual factory. They are to ask themselves frequently, if they fully grasp what they are seeing. Later on they will have to explain it in a home exercise."

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LITERATURE



"OUR MUTUAL FRIEND" AN OLD MASTER OF THE SCREEN

The Immortal Humor and Characterizations of Charles Dickens' Classic Live Again in This Movie Gem

BY DOLPH EASTMAN

A young writer in the staid, ultra conservative *Atlantic Monthly* recently affirmed that the motion picture was an industry, not an art; that *per se* it could never be an art. That caustic yet ill-considered article was written and published before the photoplay *Our Mutual Friend* was exhibited in New York City at one of the leading theaters. I wonder whether Mr. Rascoe has yet seen this picture. Even a mind as immature and a critical judgment as little informed as his might yield to the charm of this film—a veritable old master of the screen.

Whether or not you like Charles Dickens—whether, with Arnold Bennett, you regard him as a second-rater in literature or you place him among the great—you cannot deny the place which Dickens holds in the hearts of the multitude. The novel on which this

picture is based was extremely popular for years, and is still widely read, its popularity being due not only to the complex construction of the double plot in which interest is sustained to the end but to its unflinching humor and delightful characterizations. The finest tribute I can pay to the author and director of this film is to say that the spirit and the substance of the original tale have been marvelously preserved; the theme gains rather than suffers from being translated into pictures; and the verbosity and prosiness which is the chief fault of most Victorian novelists is not there to plague the spectator.

If Charles Dickens himself had written the scenario and continuity, cast the players, selected the interiors and exteriors, directed, assembled, and cut the film, it would probably have been no better and might have been worse than this production. Both theatrical and non-theatrical exhibitors in this country owe a debt of gratitude to the producers and distributors of this movie gem. Pray let us have more like it—and soon.

Those who know their Dickens will of course recall the theme—that the possession of money may be a liability instead of an asset; that money frequently brings to its owners meanness and unhappiness; and that love, friendship, self-forgetfulness, and helpfulness to others are worth all the gold in the world. This lesson, needed even more now than in the period of 1860, is well emphasized and sustained in the picture. The comedy scenes, like those of the book, are rich in Dickensian humor. The characters are admirably portrayed and on the screen seem to have stepped from the very pages of the novel. The costuming, the settings, the lighting and the photography for the most part all contribute to a harmonious piece of work which is rare in the filming of a literary classic.

Do you remember John Rokesmith and pretty Bella Wilfer, old Silas Wegg and "Pa" Wilfer, Mr. Venus and the Boffins? How Gaffer Hexam found the dead body of a man, a certain John Harmon, according to the papers in his clothing—the body was floating in the Thames. Hexam knew, or thought he knew, that the dead man was the son of an old miser, Harmon, and that the boy was to inherit a great fortune if he married Bella Wilfer, who was a child of four when the will was made. In the event that the marriage was not fulfilled, the fortune was to go to Boffin, Harmon's old faithful servant.



And then the delightful story runs on. Lawyer Lightwood, who handles the inheritance case, calls to inspect the body, and falls in love with Hexam's daughter, Lizzie. A stranger comes to see. He gives the name of Julius Handford, and disappears.

He changes his name again. Now, as John Rokesmith, he obtains a position as secretary to Mr. Boffin, who now inherits John Harmon's millions. Feeling obligated to Bella Wilfer, Boffin and his wife bring her to the palatial home to enjoy some of the fortune.

Rokesmith (but don't try to think who he really is) is soon deeply in love with Bella, but to his regret discovers that she is just as haughty and desirous of money as she is beautiful.

Boffin engages Silas Wegg, known as "the literary man with a wooden leg" to read to him.

Boffin has offered a large reward for the solution of the Harmon murder, and here is where Rogue Riderhood steps in—remember the old scoundrel? Hexam, accused, drowns himself, and Lizzie goes to live with Jenny Wren, a dollmaker who "treats sick dolls in their domiciles."

But old Silas Wegg, our peg-legged funny fellow, and his good friend Mr. Venus, the skeleton maker, evolve a plan to blackmail old Boffin. The story ends with the murder mystery cleared in a most amazing manner through the appearance of John Harmon; and Silas Wegg's financial operations come to a sudden end.

Our Mutual Friend. Distributed by The Dickens Filmcraft, 1540 Broadway, New York City. Prints available throughout the United States. Full information at above-mentioned address.



JOHN ROKESMITH
Handsome, young, much in love and entangled in a mystery to which he alone holds the answer



BELLA WILFER
A haughty beauty spoiled by wealth who had to be tamed before learning to love



SILAS WEGG
"The literary man with the wooden leg"; blackguard and as loveable a scoundrel as you ever met

HOW WE DO IT IN THE NEWARK SCHOOLS

By A. G. BALCOLM

In charge of Visual Instruction in the Newark, N. J., Schools

THERE is no cut-and-dried way of using films in the classroom. In Newark we have been using films for years and we are still experimenting. Our experiments have convinced me that the film has tremendous teaching possibilities.

We make definite preparation for the screen lesson and then discuss the film after it has been shown. We have found that when we show a film twice there is usually more interest in the second showing than in the first. Teachers have also found that in showing a film only once a wrong first impression was sometimes created which had to be corrected.

Another experiment we have made has been to show only 200 feet of film at a time, stop and discuss the part shown; then show 200 feet more and discuss it. This has proved a very satisfactory method. In such a film as the Peters textfilm on China there is so much material that it is well to stop after each section—after the scenes of the historic wall in order to discuss the history of China; then the industries, transportation, labor, the principal cities and rivers.

We have had the children write compositions on the films shown in the classroom and have found that the effect of information gained through the film as compared with information gained from other sources is more vivid, more realistic, more lasting, and that they can write about it more clearly. Their

English improves and because they know their subject they can express themselves the more easily. It is practically impossible for the child to learn the atmosphere of a country or its industries through reading as through motion pictures.

Having studied visual education in many of its varied phases I am convinced, though educators may differ with me on this point, that all knowledge is fundamentally based on visual images; that differences in mentality can be accounted for in ability to recall visual images; and that, in the mind of the child, the great majority of all ideas come through visual images.

There is no doubt whatever that films shown in the classroom stimulate reading. Librarians have noticed a marked increase in the demand for classics and books of travel from school children after the showing of such films in the classrooms.

NEW EYES FOR BOYS AND GIRLS

By FRANKLIN K. LANE

ALL progress is based on curiosity. Only to the inquiring mind does enlightenment come, and there can be no such thing as education which is regardless of those things that immediately surround us—the earth, the vegetables, the flowers, the trees, the rocks, the birds, the streams, the animals, the skies, and those machines through which the forces of nature work. I am conscious every day of the defects in my early education, for I should have been taught, first of all, not technical botany, but the nature of plants, the difference between plants, and the nature of the layers of the earth, and the difference between them, and all those other things that would make a walk or a drive a constant panorama of delight. As it is, I have walked through the world almost blindfolded. Our program is to give new eyes to boys and girls, and men and women.



RELIGIOUS



HOW ONE CHURCH CAPITALIZES MOVIES ON SUNDAY NIGHTS

This Pastor Does Not Make Speeches or Write Protests against Sunday Night Movies in the Theaters but Uses Them in His Church, and with Great Success

BY REV. HERBERT C. IDE
Pastor Congregationalist Church, Redlands, Cal.*

BEFORE beginning the use of movies about two years ago we had a perfectly respectable and conventional second service, about as well attended and enthusiastic as they usually are. Part of the year it was a vesper service and the rest of the year in the evening. Our people are widely scattered over a large territory and many who came faithfully to Sunday school and morning service found attendance at another service difficult. An occasional special program or a fine musical service brought out a good number. At other times we urged the saints to stand by the ship and everybody felt about as cheerful over the result as they usually do when that is the only thing left to do.

A RELIGIOUS SERVICE WITH PICTURES AN ACCESSORY

Then we took up motion pictures. We have never allowed our service to become a "show." It remains a religious service in which pictures are only an accessory. The service is speeded up a little and lengthened a little. But choir work, hymns, Bible reading and prayer are not slighted. The talk has been as direct, forceful, and carefully prepared as the preacher can make it. Often it costs him more than the morning sermon, though it may be only from ten to fifteen minutes long. Anyhow old folks listen with respect and young folks sit still.

And there are young folks now. There didn't use to be—except an occasional swain and his best girl. There are all sorts of folks there now whom we never saw before. They come with their children by the hand, hardly knowing how to behave in church. At first awkward and looking a bit suspicious, they have gotten accustomed and feel a keen personal interest now. Some have also annexed the morning service. But in any case we have a new constituency at our second service, and an attendance several times as large as formerly. A lot of people are getting the church habit and are sharing in a real religious service, who were little interested before.

TWO OR THREE REELS EVERY SUNDAY NIGHT

We use two or three reels a night and they are very carefully selected. No detail of the arrangements is slighted. After many experiments we have now settled down to getting our pictures through a motion picture service which has grown up in Southern California and serves many churches which are doing as we are. An expert, a former minister and "Y" man, manages it and makes a living for himself while serving us well. He picks out of a mass the best available for our use and arranges booking and shipment.

Imagination, resourcefulness, alertness and adaptability on the part of the minister are necessary if such a service is to suc-

ceed and leave the right impression. But we feel it is worth while. Some day when just the right sort of pictures are available in sufficient quantity—and that day is rapidly approaching—the appeal through the eye-gate as well as eargate will be made by many churches which now look askance. Then the "problem" of the second service will be solved.

MOVIES A GREAT JOY TO DISCOURAGED CHURCHES

Many will find the old method more congenial and will continue to use it. If adequate results can be achieved that way, very well. But where they are not, it will be a great joy to many heretofore discouraged ministers and churches to have a congregation, and to perform a real mission where now they can only go through the motions. We do not regard the pictures just as a life saver, nor as mere bait, but as a legitimate means of teaching religion and creating the atmosphere of Christian living.



THE POPE AND THE MOVIES

SHALLOW critics may at first miss the true import of the Vatican's approval and formal endorsement of motion pictures. The first film display in the Vatican's history was recently given in Consistorial Hall before an assemblage of church dignitaries, including the late Pope Benedict. It was a reproduction of a "Young Catholic" demonstration, and the pontiff is said to have pronounced his blessing upon "the progress of the motion picture science as directed toward the moral uplift and advancement of humanity."

Some may attempt to deduce from this incident an indiscriminate lifting of the ban on all classes of films by Catholic teachers and moralists. Doubtless, nothing is farther from the truth. It is the degradation of the movies that has received and will continue to receive the uncompromising hostility of those whose lives are devoted to the moral uplift.

The significance of Pope Benedict's blessing on the movies lies in the recognition, as other far-seeing educators have expressed it, of the film's possibilities as an educational and moral factor in human life. In modern Sunday schools, chautauquas, and even in foreign mission fields the film is now an essential factor. The time is not far distant, probably, when its use will become universal in secular schools. Nothing else in modern science has brought about a more rapid readjustment of educational values.

The most conservative religious organization on earth hails one of the youngest among modern sciences as a helper in the eternal warfare against ignorance and sin. From that starting-point there may be a gradual discovery that the motion picture industry is only in its infancy of development, and that the entertainment of pleasure-mad millions is not the film's only or supreme mission.—*Chicago Journal*.

* In *The Congregationalist*.



THE EDUCATIONAL FILM OVERSEAS



EDUCATIONAL FILM NEWS FROM GERMANY

By HANS PANDER

Special Correspondent of EDUCATIONAL FILM MAGAZINE

BERLIN, GERMANY, JANUARY 25, 1922.

THE "Zentralinstitut für Erziehung und Unterricht" (Berlin) together with the "Bayrischer Verband zur Förderung des Lichtbildwesens in Erziehung und Unterricht, E. V." (Munich) recently held, at Munich, the second "Bildwoche." It was a crowded congress of school authorities and manufacturers of educational films. Lectures, discussions, and showing of educational films as well as courses on the technical side of cinematography formed the program of this important meeting.

During the "Nordische Woche" held at the town hall of Lubeck, Dr. Volger directed a great so-called "Filmschau." Many German and Scandinavian non-theatrical films were exhibited, including a new mountaineering film of the "Bergund Sport-Film-Gesellschaft" of Freiburg, entitled *In Sturm und Eis (In Storm and Ice)*, showing a most dangerous ascent from the Bétempshütte over the Lys glacier to the Lyskamm (height nearly 14,000 feet) and containing marvelous landscape pictures. Also was screened a film by the Laokoon Film Society, Munich, showing the Walchensee power plant, and a picture by the Landesverein für Volkswohlfahrt in Hanover, *Malchen, die Unschuld vom Lande*, dealing with hygienic matters disguised as a dramatic story. Among the Scandinavian pictures were some wonderful landscapes, and a film on paper manufacture is worth mentioning.

A GERMAN "BATTLE OF JUTLAND"

Korvettenkapitän Otto Groos has completed a great film about the battle of Jutland. In this film he made use of the official reports of the German as well as the British admiralty staffs. For getting the graphic trick scenes about 10,000 single phases have been necessary. Most of the leaders have been selected from Admiral Scheer's report to the former Kaiser.

At Zurich, in the new building of the Eidgenössisches Polytechnikum a special department for scientific motion pictures will be installed.

During the winter the Switzerland Volskino, Bern, together with the Swiss Red Cross, will show at all important places in Switzerland motion pictures in connection with lectures, dealing with tuberculosis, venereal diseases, care of infants, cancer, etc. The total number of these performances will reach several hundreds.

At Zurich in the Kunstgewerbeschule a notable scientific film by Haberkorn was shown for the first time, describing the invention, the technic, and practical handling of the world-known "Metallspritzverfahren" invented by Schoop. This film, shortened, will be run in the United States.

Under the direction of Professor Dr. Korff the Laokoon Film Society, Munich, has produced a fine agricultural film for propaganda purposes.

OFFICIAL CATALOG OF 2,000 EDUCATIONAL FILMS

The Reichsfilmstelle, a department of the Reichsministerium des Innern (Home Ministry) has published an official catalog of all German educational films, containing nearly 2,000 different subjects. The second edition of Deulig's (Deutsche Lichtbildgesellschaft) list of educational and entertainment pictures, which

has just been published, contains about 500 films, while the first edition, which appeared in 1918, contained only 110.

The *Illustrierte Filmwoche*, a Berlin weekly, publishes a sixteen-page weekly special supplement dealing with educational films and motion pictures for juveniles.

Brunsvig (town) has founded an association which will show three times a week educational films in a rented motion picture theater.

In the Berlin-Friedenau Schulkino Engineer Haehnle showed for the first time some remarkable films of the Society for the Protection of Birds, Stuttgart. These films are nature documents which will preserve forever living pictures of animals which will soon become extinct in Germany, such as the moose deer, the sea eagle, and the heron; or have already become extinct, like the wisent, which, in the forest of Bialowies, was protected by the German authorities during the German occupation.

SCHOOL SOCIETIES ACTIVE IN MANY TOWNS

Otto Glaesner, chief manager of "Maerkisches Wandertheater der Gesellschaft für Volksbildung," has developed a plan for founding a society with the object of spreading educational motion pictures together with the authorities, magistrates, ministries, etc.

The annual report of the "Gesellschaft für Volksbildung," which has just been issued, states that in the year 1920-21 the society had donated 422 motion picture projectors and 1,905 films.

The motion picture committee of several towns in the coal and iron district—Solingen, Ohligs, Hoehscheid, Greifswald and Wals—founded an "Arbeitsgemeinschaft für Jugendlichtspiele" which has given motion picture projectors to several schools of that district.

In Zurich a "Genoseenschaft für erzieherische Volkslichtspiele" has been established whose purpose is to spread knowledge and instruction among people by aid of motion pictures.

At Hamburg the new "Kultur-Film-Gesellschaft" has shown motion pictures dealing with zoölogy, geography, sociology, and sport during the "Kultur-und-Sport-Woche" in the university's classrooms.

At Hamburg, too, the Ufa exhibited films for the education of the deaf-and-dumb, produced by order of the Arbeitsministerium under the direction of Professor Flatau. One of these educational pictures deals with the finger-alphabet of the deaf-and-dumb; another with the "Sprechsehen" (reading off the lips); a third shows the Lord's prayer in deaf-and-dumb gestures. These reels proved very useful in the deaf-and-dumb's education.

TWO REMARKABLE CANAL FILMS

At Mannheim the Canal-Federation of the south-west of Germany in a special performance showed *Neckar-Film*, a picture composed of technic, landscape, and graphic tricks, dealing with the Necker-Donau-Canal. This film was run in Baden for propaganda purposes.

Another canal-film whose subject is the Rhein-Main-Donau-Canal has been exhibited in almost all the Munich schools. It was made by the "Neue Kinematographische Gesellschaft," Mu-

nich, and contains geographical, ethnological, and technical pictures. The Bayerische Landwirtschaftsministerium on account of this film has eulogized the producers.

Ufa's culture department has in the *Badische Anilin-und-Soda-Fabrik* completed a great industrial-instructive film which shows the manufacture of nitrogen from the air.

The well-known criminalist-engineer Nelken has signed a contract with the Deulig-Film to found a film journal of criminology which shall be distributed with the *Messter-Woche*. These pictures will show the dangers caused by criminals and spread the knowledge as to the struggle in overcoming them.

Dr. Oskar Kalbus, scientific reporter of Ufa's culture department, is writing a handbook on "The Educational Film in Germany" which is to appear before Christmas.

The "Kinematographische Monatshefte" have asked the leading German ophthalmologists whether motion pictures can do any harm to good eyes. Not one of them had ever seen a good eye injured by movies, was the consensus of the replies.



EDUCATIONAL FILM NEWS FROM FRANCE

BY E. FLETCHER-CLAYTON

Special Correspondent for EDUCATIONAL FILM MAGAZINE

PARIS, FRANCE, Jan. 15, 1922.

THE series of "Natura Films" produced by Maurice Challiot, commenced in 1918. It is based, originally, upon the work of Ardouin-Dumazet entitled "Voyage en France," which comprises sixty-three volumes, that by reason of their accuracy and excellence were "crowned" by the Académie Française. The films were produced and edited under the title *A Travers la France*, and the most remarkable of these were *The Cognac Country*, *The Lower Alps*, *Biarritz and the Basque Country*, and *Corsica*. *The Route Across the Alps* was shown to members of the Touring Club de France in November.

M. Challiot is now turning his attention to the filming of Parisian types: not the would-be artistic specimens which loiter about the Quartier-Latin or about Montmartre, but those types which are comprised within the real life of France. The first of the series is *La Journée d'un Rôdeur de Quais* ("The Day of a Prowler on the Quays") which title, translated into English, gives no idea of this particularly curious and interesting type of tramp-handyman (and thief!) who might be termed a permanent city gipsy, for want of a proper description. This film is to be followed by pictures showing all the familiar types of street "merchants."

"DISPOSITIF DUVERGER," VALUABLE NEW CINEMATOGRAPH CAMERA ATTACHMENT

A. Duverger, an expert cameraman, described to me recently his apparatus for fixing to the front of any make of cinematograph camera, by which any form of screen aperture, iris, diaphragm, etc., is obtained by the movement of a single lever, acting in consort with the various parts of the mechanism which are set by the operator before commencing to turn. Hitherto, I understand, much time has been wasted in the studio, and in the laboratory, in the endeavour to obtain successfully "dissolving views," "double exposures," etc., and in arranging "screens" and "cut-offs" during the filming of scenes.

M. Duverger's apparatus, which is small and light, and not too complicated, performs all these operations. These are its operations in his own terms. 1. *Porte cache dégradé*, (degrading shutter) with horizontal and vertical discentering, and backward and forward movement towards the objective. 2. *Diaphragme*

irsi (iris diaphragm) horizontal and vertical discentering, and backward and forward movement. 3. *Rideau volet à quatre combinaisons*, (curtain screen with four combinations) turning in every direction, and opening and closing from top to bottom, or the reverse way, and from side to side. Closing in one direction and opening in another. 4. *Porte cache*, (block out) with discentering movement. 5. *L'aguille porte cache*, which is an entirely new principle of "blocking" which permits when required the non-exposure of any part of the negative desired, increasing or decreasing in size, or changing position; these movements taking place automatically while the cameraman is operating. The apparatus, which is constructed in aluminum, can be attached or detached in a few moments. It is the outcome of twelve years study, and is patented in all countries.

THE CINEMA IN CONJUNCTION WITH RELIGIOUS AND ANTI-RELIGIOUS PROPAGANDA

Some readers may remember that in the earlier days of the cinema there were issued, at any rate in France, rather severe papal edicts which, in effect and practice, actually forbade the use of the cinematograph as a means of instruction. The church first looked upon it as an invention of the devil. But to forbid a thing at the outset, and then permit it afterwards, is one of the simplest diplomatic movements of the church in order to keep its hand on its adherents. Time has changed much of this ecclesiastical opposition, the order of things is reversed, and now the church has its own information bureau concerning the cinema. It even gives its patronage to certain small companies who, in different parts of the world, make religious pictures or photograph religious ceremonies. Hence two ecclesiastical cameramen were very busy at Notre Dame one day this week at the enthroning of Mgr. Baudrillart as titular bishop of Himéria, (a small town in Asia-Minor, which no longer exists!), one inside the edifice and the other inside an automobile. The commercial cinema operators were, of course, present to photograph the procession for incorporation in the usual film of "gazettes."

The present pope, Benedict XV, (deceased since this was written) encourages cinematographic activity, as much as a means of encouraging an interest in the church, as for that of dispelling ignorance. He has allowed cinematographers to enter the Vatican and penetrate further than any ordinary photographer with the highest recommendations has ever been allowed. Finally he had himself filmed while celebrating mass at the grotto of Notre-Dame de Lourdes in the gardens of the Vatican. It will probably be wise to make no comment whatever upon this.

In France the parish priest often acts as cinema censor, though he himself never visits the cinema. Certain films appear to be on the "index," but which they are, one never knows till the time of showing. Needless to say this private censorship carries no weight except with the very strict adherents of the church. But as an instance, I may say that one of the "forbidden" films is the Swedish-Biograph film *Let No Man Put Asunder*, featuring Ivar Nilsson, and based upon the story by Auguste Etrindberg.

THE CINEMA AT THE LOUVRE: M. THEODORE REINACH'S LECTURES ON HISTORIC ART.

For the first time the cinema has replaced fixed projection in the Ecole du Louvre, and that for the series of lectures which form part of the curriculum of the Ecole Nationale des Beaux Arts. Théodore Reinach, lecturing to students and teachers of art upon Greek architecture and ornamentation, illustrated all his points by film. This, which was merely in the nature of an

experiment, is certain to become a permanent feature in the lecture hall of the Louvre.

Professors of art and art teaching who were present, agreed that the beauty of an architectural design, a grand monument, is never so much in evidence as when one can turn about it. The flat picture, the common lantern slide, though providing an illustration gives but a "lifeless" impression. The student, perhaps wearied with gazing constantly at the same image while endeavouring to grasp the deeper side of the instruction, and though he may admire the beauty of an object because it is in his nature to do so, his imagination is not fired as it ought to be. Hence it is M. Reinach's intention to illustrate all his future lectures on historic architecture by means of documentary and travel films.

THE THEORY OF RELATIVITY AND THE CINEMA

Of all scientific questions exercising the minds of French scientists at the present moment, is that of Einstein's theory of relativity. Whole columns have been devoted to it in the newspapers, and it was the subject of one of the most learned discourses of recent times given at the Sorbonne by M. Painléve. Einstein has even entered the realms of "popular science," and the magazines have taken up his theory. Yet, despite all this, the French film promised, to illustrate certain demonstrable facts proclaimed by Einstein, does not come forth. Probably before it does there will be shown in Paris (at one of the scientific institutions) the film now being made by the Colonna-Film-Gesellschaft under the direction of Dr. Fanta, of Prague, Rudolf Laemmel, of Zurich, and Nicolai and Otto Buek.

This film is being specially prepared with a view to general distribution throughout Europe, and Paris is to be made the center for "tam-tam"—which means the rousing-up of people interested and the creation of much talk and free publicity, of course with a commercial end in view. The "scenario," if one can call it such, is being prepared in such a way that while the film will remain a scientific one, its understanding by the general public will not be too difficult. It is rumored that certain scenes are to be made in Paris.

L'AGONIE DES AIGLES, NAPOLEONIC FILM BY M. BERNARD DESCHAMPS

What is probably the most accurate and finely detailed film reconstruction of the last phase in the life of Napoleon, is going to be shown in Paris during December. A few uncompleted portions were presented to an audience at the Trocadero a few months ago, during the celebrations of the Centenaire of Napoleon; and they won unstinted praise. The whole of this film, which is built upon a scenario made from the book "Les Demi-soldes" by Georges d'Esparbés, keeper of Napoleonic relics and curator of the palace of Fontainebleau, is the work of a well-known French film producer, D. Bernard Deschamps. The rôle of Napoleon was played by Séverin-Mars, and the others in the cast comprise members of the Comédie Française. All the principal scenes were taken at Fontainebleau, and the film took several months to arrange and produce, and that at an enormous though unavoidably cost. The whole of the undertaking was financed by a private bank, which has since gone into liquidation, which proceeding necessitated the holding-up of the film ever since the nature of its splendour was revealed in the fragments shown at the Trocadero.

Bernard Deschamps has made his film not only a big entertainment, but an historically accurate account of the abdication of Napoleon at Fontainebleau and of his final days at Saint-Helena.

Some of the pictures differ rather from the popular conception of the last days of Napoleon; but the accuracy of the scenes depicted are vouched for. The most magnificent scenes are undoubtedly those within the throne room at Fontainebleau, and the pathetic farewell of Napoleon in the courtyard of the palace, at the bottom of the famous horse-shoe staircase. Already several very high authorities upon education have stated their approval of the film as a medium for teaching history; and I hope to be able to give some more useful details of information about it after its official presentation. Already, I understand, the editing, for the British and American market, with subtitles in English, has been done by Mr. Richard Garrick.

LOIE FULLER'S FILM OF CARMEN SYLVA'S FAIRY TALE

If a film of fantasy can be classed under the heading educational, most certainly *The Lily of Life*, from the fairy-story by H. M. the Queen of Roumania (Carmen Sylva), is such. The scenario has been written by Miss Loie Fuller and M. G. Sorère, and the film is one of the most delightful fantasies one could imagine. It is not at all a grand spectacle; it is purely and simply a fairy-story, and like "Peter Pan" (though of a very different order), is alike suitable for young and old. All manner of photographic tricks have been indulged in, and it is even reported that some of the negative is used as though it were positive in order to produce a fairy-like effect. It may or may not be appreciated by the cinema-going public, and I say this in order to warn those whom it may concern. Although fantasy in the theater and cinema is admired here to a certain extent anything of the mawkish order (such as is associated with such spectacles as Maeterlinck's "Blue Bird" or "The Betrothal") will not be tolerated. Spectators are not carried away by enthusiasm for any dramatic piece whatever; but for the art of the actor or actress, or for the brilliant execution of the music. Producers of spectacular films or films of the mystic or supernatural order must remember that even Griffith's film *Intolerance* was a failure here (a re-edited portion, called *Charity*, is being tried out now), and so much scornful laughter greeted Houdini's *Master Mystery* that it had to be withdrawn. To adapt Carlyle's words, a Frenchman may have his head in the clouds for a while, but his feet are always firmly on earth. It is a note of warning which may save a lot of futile exportation.

THE PARIS FAIR FILMED

With a view to making known the Foire de Paris, and the manufacturing resources of France as illustrated it, a film of two hundred metres has been made by E-J-V. Lucet, and passed for public exhibition by the Préfet de la Seine. The film, purely documentary, will serve primarily to demonstrate the value of the Fair as a business centre; but it is in no sense a demonstration of actual manufacture and processes or inventions.

"PURE MILK" PROPAGANDA FILM, BY THE FRENCH MILK LEAGUE

For the purpose of teaching the public the value and use of pure milk, the Ligue du Lait (19 Rue de Sambre-et-Meuse) has had a special film produced, showing the science of cow-keeping and the preparation of milk for public use. I have not seen the film; but understand that it includes instruction in how to keep milk after purchase, infant feeding, etc., etc., and is destined to be shown in schools and domestic training centres throughout France. Probably, as in the case of the Child Health Society's film (mentioned last month) the milk film will be offered to cinema proprietors who will give an undertaking to show it.



REVIEWS OF FILMS



"SAFEGUARDING THE NATION"

By MARTHA MADISON SMITH

LAWLESSNESS as regards the present prohibition statute has received a most convincing and unanswerable challenge through the production of this powerful new film which has already received the hearty commendation of temperance workers throughout the country.

Strength, expressed by the excellent title, continues throughout the picture, gaining in intensity as the scenes are thrown on the screen. *Safeguarding the Nation* arouses interest at once, patriotic interest, which tends to place the responsibility for enforcement of the prohibition law squarely up to the citizens of the country.

Perhaps the most virile quality in the film is the absolute absence of propaganda and verbal argument. Nothing is said in an argumentative way either for or against the use of alcohol. Instead actual tests are used, their results placed before the beholder in plain black and white, figures and charts, making the lesson so obvious that even a mind with the least degree of training cannot fail to grasp its significance.

After arousing popular interest by opening the picture on a baseball diamond, the first reel states that actual tests show a batter's record for three days when he has had no alcohol to be eighty per cent liners, giving splendid chances for home runs. This efficiency was lowered by two glasses of beer so that but twenty per cent of the batter's record were liners. What alcohol is and a brief exposition regarding the production of energy by absorption of food through cell walls of blood and nerves, producing energy, follows.

Just what happens when alcohol is taken into the stomach and small intestines is well handled in the second reel which states that the poison unchanged is absorbed into the blood and is carried to the cells of the body. As a narcotic drug alcohol lessens the amount of oxygen used by the cell and so reduces the amount of energy released. As the most highly organized in the body nerve cells are first affected. Marvelous pictures of the brain are shown with the statement that the gray matter contains the largest number of branching nerve cells, dendrites, while the white matter is composed of nerve fibres passing throughout the body. Clear explanations with splendid pictures show how impressions made by the outside world upon the organs of seeing, hearing, etc., are carried by the sensory nerves to the proper centers, and are connected with motor nerves which convey impulses to muscles. Tests are pictured with measurements of time in thousandths of a second, and the optience is shown how less than half an ounce of alcohol makes the subject's responses slow. Examples used include a magnetic hoist where the man controlling must have steady nerves, signalmen, etc. A fraction of a second may decide between a sound body and a physical wreck. The reel closes with illustrations of practice shooting in which men without alcohol score an average of twenty-seven out of thirty shots, while those who have taken less than two pints of beer average only three out of thirty.

Reel three announces that alcohol first impairs ability by slowing response to signals, increasing wrong responses to signals and reducing the steadiness of the hand. In a walking match, well illustrated, twenty-four men, abstainers, compete with fifty-nine users of alcohol. Of the ten winners, six were abstainers,

two abstained during training, and two were users of alcohol. The fate of a nation may depend upon the endurance of its defenders, the film states. Using the printing room as an example, the loss of work was measured as nearly nine per cent when less than one-third of an ounce of alcohol was taken by the men. Tests of color accuracy are also given, showing the danger to the lives of travelers should the signalman or engineer be a user of alcohol. Concluding, the reel declares that alcohol weakens endurance, reduces output of skilled work, unfits men for positions of responsibility. The immediate effect of small amounts of the poison is not, the film says, so much a question of drunkenness but of reduced efficiency; and the effect of one-sixth of an ounce of alcohol is shown by picturing a subject marking a point where two lines cross, before and after taking the narcotic.

In the fourth reel and in the fifth the film reaches its greatest interest since the pictures of the human organs are most marvelous. The effects of continued use of alcohol on the stomach are shown in detail. Its effects on the blood vessels, mucous membrane and gastric juice are carefully explained in pictures. These conditions tend to become chronic and ulceration may follow. Red corpuscles of the blood are shown under the microscope carrying strength-giving oxygen to the blood and all parts of the body. Since alcohol lessens the power of the cells to use oxygen the flame of life is lowered. A striking example of the death of a candle flame deprived of oxygen is used. It is a fact that the death rate from pneumonia among drinkers is very high and a chart demonstrates this.

Deserving of especial mention are the pictures of the beating heart with attendant statistics showing that fatty and weakened muscles are frequently found among beer drinkers. Views of the lungs breathing are also wonderfully realistic and accurate. Distension of blood vessels in the lungs, often caused by alcohol, results in congestion and prepares the bed for tuberculosis. A diagram shows clearly the contrast in recovery from this disease among abstainers, light drinkers, and heavy drinkers.

The liver is treated in the last reel; fatty and diseased conditions shown caused by alcohol, and "hob nail" and "drunkard's" liver being illustrated. Attention is given to the brain, the thinking power of which depends upon the health of its nerve cells and their connecting fibers. Views of these dendrites along which thoughts are transmitted are shown, with the buds which are points of contact with other nerve forces. In chronic poisoning many of these tiny buds break down altogether. The disappearance of normal cell bodies from alcohol poisoning is pictured, showing that brains in this condition cannot do accurate and effective work. Protecting the human brain from alcohol is as necessary to public health, the film states, as protecting human lungs from tuberculosis.

"The menace to future generations from alcohol" closes the film, showing the blighting effect of the drug on the cells from which life springs. Using guinea pigs to illustrate, the pictures prove that offspring of animals who have not received alcohol are strong and vigorous, while offspring of parents subjected to the fumes of alcohol are sickly, dwarfed, and deformed.

"Protection of its children is the nation's greatest safeguard" the film affirms, adding that statistics gained from animal experimentation add significance to the large number of alcoholics found in the ancestry of physically and mentally deformed chil-

"THE RIGHT WAY"

BY DOLPH EASTMAN

THERE are two ways in which to present a social problem on the motion picture screen: in fiction narrative or educational propaganda. Thomas Mott Osborne, the noted penologist, who introduced radical prison reforms at Sing Sing and the United States Naval Prison at Portsmouth, N. H., has chosen to present his film in the form of a photoplay which, he says, is founded upon fact and not fiction.

Be that as it may, *The Right of Way* is certainly an engrossing melodrama which at the same time carries a definite message of hope and humanitarianism to all who have transgressed the laws of God or man. There are moments when this message seems to be engulfed in thrills and swift-moving action, and there are scenes which would appear objectionable in an ordinary picture of the underworld. But when consideration is given to the fact that Mr. Osborne supervised and stood sponsor for the photoplay and appears in the film as the narrator of the story, the coarseness of such scenes takes on a different aspect and may be regarded as contributing to the underlying motif of the picture. In some respects the film reminds one of the earlier Fox picture, *The Honor System*, which also dealt with certain phases of the work of the Mutual Welfare League, a voluntary prisoners' organization at Sing Sing.

The Right Way sums up in its title the theme which is in the mind of every prison reformer and of every prisoner who has not become "sore" at the world and decided to take out his grudge against society by pursuing a career of crime. It is the wrong way which Mr. Osborne shows the public in this picture, and the straight path is merely hinted at. The inference is obvious, however, even though it may not sink into normal sluggish minds as an immediate reaction to the screen showing. It is sufficient that the film as presented arouses thought and, for a melodrama which possesses most of the elements that appeal to the masses, it has an ethical and pro-social appeal of undeniable power.

The electrocution scene should be shortened to a flash, to avoid harrowing details, and it is questionable whether it was necessary to have an innocent man die in the electric chair in order to drive home the author's point. That point would have lost none of its force if "Smiler's" life had been spared at the last moment. The unprovoked crushing of Jimmy's pet rat under his heel by a brutal prison guard might be eliminated without any loss to story or moral. Other cuts may be found necessary by non-theatrical exhibitors after viewing before booking—a step which is advisable.

The value of this picture when shown before certain groups is not open to question. Indiscriminate use in schools, churches, clubs, community centers, etc., is not recommended. But handled with discretion and, possibly, shown in connection with a lecture or sermon, the film is a powerful preaching which no educator or clergyman should ignore.

The Right Way. Distributed by Producers Security Corporation, 516 Fifth Avenue, New York City. 6 reels.

"THE WHY OF A VOLCAÑO"

THE causes and effects of volcanic eruptions are clearly and interestingly visualized in this skilful and entertaining production. Realistic and ingenious models and diagrams, devised by H. C. Burnham, are interspersed with real mountain pictures, the whole story being closely linked up by lucid telling.

Animated geological sections are employed to show how the gradually cooling earth shrank and produced mountains, through the fissures of which the molten lava still escapes from the hot

ren. The optience is left with the question: "Have we a right to weaken or destroy the future of our nation by self-indulgence under the plea of personal liberty?"

Nothing is said or pictured about the action of alcohol on the kidneys—a serious omission. It is a fact well known to physicians that over-indulgence in beer, wine, whiskey, and other alcoholic liquors brings about a degenerate condition of the kidneys, a fact that should be illustrated in so exhaustive a film on this subject.

No reference is made in the picture to the great research work against alcohol by Dr. Saleeby of London, probably the world's greatest authority on this subject. Quotations from Dr. Saleeby's writings and perhaps a picture of him should be included. Research work done by Dr. Davenport in the Eugenics Record Office, Cold Spring Harbor, Long Island, is also given no mention in the film. Dr. Davenport has done valuable anti-alcohol research work and is deserving of mention.

For the use of temperance societies *Safeguarding the Nation* will be invaluable. In the school room its mission will be twofold, proving an authentic visual instructor in physiology, as well as instructing students regarding the curse of alcohol. William Jennings Bryan, the Anti-Saloon League of America, the Board of Temperance of the Methodist Episcopal Church, the Scientific Temperance Federation, the National Women's Christian Temperance Union, and others have given the film their hearty endorsement.

Safeguarding the Nation. Produced and distributed by Carter Cinema Producing Corporation, 220 West 42nd Street, New York City. 5 reels.



"DEMOCRACY IN EDUCATION"

DEMOCRACY in Education suggests that training the youth of this country to think independently develops faculties which teach them self-direction, self-appraisal, self-control, and coöperation. Opening scenes show the hardships and labors of early American settlers. A reproduction of the original Declaration of Independence, written by Thomas Jefferson, appears in the film. Scenes of the republic's development follow, including the American army in the Great War which "made the world safe for democracy."

The picture emphasizes the idea that American public schools must make democracy safe for the world. This can be accomplished by developing qualities essential to the individual and to the strength and vitality of the nation.

The three R's can be taught by methods which result in developing self-direction, self-appraisal, self-control, and coöperation in children, and the school should teach them to use these required qualifications effectively and for worthy purposes.

Instruction in handwriting by the Courtis Standard Practice Tests develops these qualities and this is shown by a practical lesson to a class of grammar school children, in which each child progresses independently in acquiring the art of writing and is taught to judge and compare his specimens of handwriting with those of the Courtis Practice Tests, the teacher giving individual instruction when it is necessary.

Democracy in Education. 2 reels. Distributed by Ford Motor Company, Detroit, Mich., and World Book Company, Yonkers, N. Y.



INTERESTING BOOKLET AVAILABLE

"The Future of the Cinematograph," a keen analysis and prophetic forecast, by Charles Frederick Higham, M. P., of interest to all who are looking forward regarding motion pictures, will be sent free to owners of projection machines if application is made by mail to the Dickens Imcrafft, 1540 Broadway, New York City. It is only necessary to mention the name of your machine and enclose two cents to cover mailing.

interior. Then follow spectacular model scenes of volcanoes in action, glimpses of real craters, and pictures of volcanic rock formation.

The film has been so cleverly put together that it has real entertainment, as well as educational, value. It will make a first-rate item on almost any non-theatrical film program.

The Why of a Volcano. Distributed by Educational Film Exchanges, Inc. 1 reel.



RECENT "NATIONAL NON-THEATRICAL" RELEASES

THE SPIRIT OF JOAN OF ARC, produced by Mrs. William H. Hill, of Boston, and recently shown on Armistice Day at the Town Hall, New York City, is being distributed by National Non-Theatrical Motion Pictures, Inc. It is a two-reel story of France covering six phases of reconstruction—housing, agriculture, building material, factories, coal mining, and raw materials. It does not lack in human interest but discloses the dramatic struggle going on in France to rebuild and rejuvenate the nation.

The Magic Pen of Mother Goose is a series of animated cartoons in which the favorite characters of these old nursery tales come to life on the screen. *Hey Diddle Diddle* is the first of the series.

A new educational reel is *Bee Culture in Sweden*, produced by the Swedish Biograph Company and edited especially for school use. Excerpts from Maeterlinck's "Life of the Bee" appropriately from the titles. The bees are shown waking from their long winter sleep in the spring and starting on their labors. The chief episodes in the short year of the bee, which extends from April to the last days of September, are the formation and departure of the swarm, the foundation of the new city, the birth and nuptial flight of the young queens, the massacre of the males or drones, and, finally, the return of the sleep of winter. There are close-ups of bees at work in the hive, the queen bee, the drones, and the swarm, the honey festival of the bees.



LATEST PATHE REVIEWS

PATHECOLOR REVIEW NO. 135 has as its outstanding feature a slow-motion study of football entitled "Educated Toes," filmed during an important college game. The manufacture of dolls is fully pictured in "Little Lady-Land." "Luncheon A La Pueblo" is a little visit with Hopi squaws in New Mexico. "Puppyland Briefs" is Hy Mayer's contribution in sketches and actual scenes of young dogs. "Sunday in Alsace," in Pathécolor, gives a glimpse of the quaint go-to-meeting clothes worn by the citizens of the famous French province.

Pathé Review No. 136 opens with a vivid Pathecolor showing the life of street and shop in fascinating regions "East of Suez." A slow motion study of juvenile racers analyzes the form of "The Coming Speed Kings" and good industrial material is included in a detailed picturization of the manufacture of matches. The reel ends with "Holidays In Holland" a Dutch peasant's idea of a good time.

"The Hill Monastery of Portugal" is the initial offering of *Pathé Review No. 137* taking the sight-seer seven miles into the hills for a visit to a Dominican monastery of historic association and great architectural beauty. By way of contrast the Zoo is next visited and "Mr. Elephant's Tooth Brush" reveals a huge pachyderm at his morning toilet. "Ten Blocks East" presents a parallel of New York's Avenues revealing odd contrasts. "Metal Spinners" shows the various processes involved in making chandeliers. A floral fantasy in Pathécolor, "The Names of the Rose," concludes the reel.

Alligator hunters capturing their prey in the slimy heart of the Florida Everglades forms the thrilling adventure pictured in "A Bare-Handed Alligator Hunt" with which *Pathé Review No. 138* begins. This includes a fight with an alligator in full view of the camera. Following thereafter "The Holy City Today" furnishes excellent Pathecolor studies in modern Jerusalem. It is succeeded by "Two Men and a Pickle," an amusing slow motion study in the facial expressions of two excited Italians arguing over a pickle. Picturesque Vouga, in the mountains of Portugal introduces life among "The Little Mountaineers," a race shut off from modern civilization. "The Devil's Pool," one of Nature's oddities in Bermuda, is the concluding offering.



"THE LIGHT OF A RACE"

THE LIGHT OF A RACE is the title of a one-reel educational film depicting the development of artificial illumination from the earliest records of man. The film shows the cave man as he kindles fire with sparks from flint; the primitive man as he pushes a stick in a grove to produce a spark; the Indian as he drives the fire drill; the ancient hunter and his method of cooking; and how the first torch stone lamp, candle, kerosene lamp, and gas lamp were developed. The picture contains interesting scenes from Benjamin Franklin and his experiments with kite and Leyden jar that proved the power of electricity, and the later development of the arc light and the incandescent lamp, the wonderful achievement of Thomas A. Edison. The picture is distributed by the General Electric Co., which supervised the production and its historical accuracy.

"PRODUCTION'S PULSE"

WHEN corn has come through all the stages from planting to the perfect ear, shall the farmer sell it, hold it or feed it to his stock? This is the opening thought of a new motion picture issued by the United States Department of Agriculture under the title *Production's Pulse*, picturizing the crop reporting service of the bureau of markets and crop estimates.

The story shifts from Hal Harrow, the farmer facing the problem of disposal of his corn crop, to the broader aspects of the crop reporting system. There are 215,000 voluntary crop reporters scattered over the United States and forty-two state field agents who study their reports, interview well-informed men in the state, watch crops from trains, watch the weather reports, crop diseases and insects and prepare special reports to be sent in to Washington.

The utmost precautions are used to prevent the leakage of crop information. These reports are put in a locked box in the office of the secretary of agriculture, together with those from township and county reporters. When computations are made on these reports, the tops of the sheets and the county names are cut off so the computers will not know on what states they are working and placed in a locked box. The parts of the sheets are reassembled on crop reporting day. The board meets in an inner room and is locked in.

Expert computers assist the board, and multigraphers set up the report as the figures are approved. At the exact minute agreed on months in advance, the secretary of agriculture and the associate chief of the bureau of markets and crop estimates release copies of the report to the newspaper men, who are awaiting the signal for each to seize a sheet and run to the telephone to read off the figures to his paper. It is the work of minutes only to flash the crop news all over the country by telegraph.

The film shows scenes in a newspaper office receiving the story and setting up the type. At the very end "Hal Harrow" opens his R. F. D. mail box to take out his local paper, which tells him that the "Year's Corn Crop Tops All Others," indicating the prevailing price he can expect if he sells, or the effect on the prices of beef cattle and hogs that eat corn.

Production's Pulse is in two reels. It is intended for distribution by the department and co-operating institutions. Interested organizations, such as farm bureaus and chambers of commerce, may, however, borrow the film upon application to the department.



ROUNDWORM IN SWINE SUBJECT OF NEW FILM

THE life and adventures of a worm would not seem to be promising material for a movie scenario, but a film recently issued by the United States Department of Agriculture proves that the doing of such a lowly organism as the roundworm which infests the intestine of swine may be absorbing. *Ascaris lumbricoides* is the scientific name for this parasite which causes great losses every year to swine growers and the title of the picture is *Exit Ascaris*.

The screen story is built around two neighbor farmers one of whom has success with his pigs and the other so much hard luck that he is discouraged almost to the point of giving up the business. The man with the unthrifty herd goes down the road to see the successful hog raiser about his troubles and is told that roundworms are the probable cause of his failure. But he is skeptical and remains unconvinced until a federal veterinarian is called in to diagnose the case.

The veterinarian brings a high-power microscope and sets it upon a box in the hog yard where he shows the farmer and his neighbor that the soil of the lot is badly infested with the minute eggs of the roundworm. The eggs with the squirming young worms plainly visible within the walls are shown in the field of the microscope that is reproduced on the film. Then the entire life history of the worm is shown from the time the egg is swallowed by the unwitting pig until the parasite is mature and one of hundreds in the intestines. The growing worms are shown to the owner right in his own sick pigs where there are plenty of specimens in various stages of development from the very small, newly-hatched forms up to those that are full grown and more than a foot in length.

INDUSTRIAL

Covering Industrial Motion Pictures of Educational Value

Edited by LEONA BLOCK

MOVIES AT BROOKLYN INDUSTRIAL SHOW

AT the Brooklyn (N. Y.) Manufacturers' Industrial Exposition, January 14 to January 20, at the 23rd Regiment Armory, motion pictures of many of Brooklyn's industries were shown. The programs were arranged by the Kineto Company of America, Inc., the films being shown on regular schedule from one o'clock to eleven each day. Kineto added several of its educational films to the industrial subjects, which proved of entertainment value.

The Making of Soap, a two reel picture loaned by Kirkman and Sons, illustrated the modern process of soap making.

The importance of the shoe industry of Brooklyn, the metal trades, and the large dry goods stores, were displayed in a special film produced under the supervision of the Brooklyn Chamber of Commerce. The pictures were made by Kineto and were shown in 160 Brooklyn theaters several weeks before the exposition, with a trailer announcing the date of the show.

The Edison Company was represented in the motion picture program with a film entitled *Back of the Button*, which showed various practical household uses for electrical equipment and appliances such as washing machines, stoves, irons, vacuum sweepers, and incandescent lamps that modern science has made possible and within the financial means of the average household.

The making of cake in the modern bakery of Drake Bros., Brooklyn's largest cake baking industry, was shown in a film loaned by the company. It contains scenes illustrating the mixing of batter in large containers rotated by electrical power, weighing dough for individual cakes, and rotary ovens in which they are baked.

The Todd Shipbuilding Corporation showed in motion pictures the great activities of their Brooklyn plant.

The Title Guarantee & Trust Company displayed a film which illustrated by photography and animated drawings their system of making mortgage loans and the value of Prudence Bonds as an investment.

Manufacturing women's slippers of gold and silver brocade was an important part of the motion picture program. The film was loaned to the exposition by George W. Baker and was produced by Kineto.

The Onondaga Milk Association was represented in pictures showing fine herds of Jersey cows, the sanitary condition of their dairy, and the pasteurizing process.



"THE RICE INDUSTRY"

THE rice industry of Louisiana, Texas and Arkansas is shown in a one reel educational. Although the United States raises only a small percentage of the world's rice crop, it is an important industry in the southern states and a staple article of food throughout the country. Three-fourths of the world's people live on rice; a large proportion of them are Orientals but other races are beginning to realize its great food value.

The film visualizes the modern method of preparing the soil and a machine which mechanically plants the rice. From the

time of planting until maturity the rice fields are flooded and there are scenes of a rice stand eight days old, the water making the field look like a salt marsh. Pumps and canals supply the irrigation. When the rice reaches maturity the irrigation is turned off. Rice resembles wheat when ready for harvesting, and the film shows the cutting and binding being done in one operation. It is threshed on the field and the grain put into bags ready for transportation to the mills. At the mill it is hulled, polished, and graded according to the size of the kernels.

The film contains a demonstration of the proper method of cooking rice, a revelation to those who are not familiar with the southern or Oriental process of preparing this essential article of food.

The picture was produced by the Harcol Film Co., Inc., New Orleans, for the Associated Rice Millers of America, and is an educational picture with no suggestion of advertising. It has been exhibited in theaters throughout the southern states and is having wide distribution in the non-theatrical field.



"A GRAND SPREAD"

THE two reeler *A Grand Spread* will be well received by women's clubs and classes in home economics. It has sufficient educational and entertainment value to be used on non-theatrical programs. It was produced to show the nutritious ingredients—cocoanuts, peanuts, and milk—which are combined to make nut butter and the sanitary conditions of the plant in which Spreddit is made.

In the opening scene a young housekeeper asks the grocer about Spreddit which is in his window display. He replies that it is made of the purest ingredients and is as nourishing for children as for adults. As he explains the ingredients and their source of supply, they are visualized in the film: the gathering of cocoanuts by natives in the Philippine Islands and their method of tying them together in a raft and floating them down the rivers to the seacoast for shipment. A caption explains that upon their arrival in the United States the outer husks are removed and the oil is pressed from the white meat and refined. This oil has great nutritive value and is one of the chief ingredients of Spreddit.

Peanuts are picked in Africa by natives and loaded on steamers for America. The peanut oil is obtained by grinding the nuts and pressing out the oil which is then put through a refining process, making it an important food product.

Herds of healthy cattle and sanitary dairies that send fresh milk each day to the Spreddit plant are shown and the process of pasteurizing and churning it. The milk, coconut oil, and peanut oil are poured into the emulsifiers which convert the mixture into a cream. It is then transferred into huge revolving churns thoroughly blending the mixture until globules form; then salt is added and it is taken to the tempering room, covered with parchment paper, and kept at a low temperature. It is then cut into prints of the desired shape and weight, packed in cartons and shipped to the dealers.

This is the explanation given by the grocer to his customer which has been carefully visualized in the film. The young housekeeper decides to take a pound of Spreddit and as the package is wrapped by the grocer, he gives her directions for adding the artificial coloring contained in a capsule.

A Grand Spread. Produced by Clinton Ivins, Pathscope Co. of America, Inc., for E. A. Stevenson & Co., Inc., Boonton, N. J., and New York City. 2 reels.



INDUSTRIAL FILM NOTES

THE Canadian Pacific steamship *Melita* which plies between Montreal and Liverpool has installed a motion picture projection machine and 8,000 feet of film showing interesting features of Canadian life. Three entertainments are given on each voyage and all of the company's ships will be equipped with projectors and films in the near future.

"POULTRY RAISING FOR PROFIT"

A motion picture on *Poultry Raising for Profit* is being prepared by the Society for Visual Education, with the cooperation of agricultural colleges and experienced poultry men, in an effort to save ex-service men and others from the disastrous experiences many amateurs have had. The film is designed to be instructive in every branch of the business, from the selection of the mother hen to the marketing of eggs and dressed fowl.

A larger proportion of beginners fail in the poultry business than is generally known, says Frank L. Platt, former secretary of the American Association of Poultry Husbandry, recognized as one of the leading poultry experts, because the government statistics take no cognizance of the industry on less than five-acre farms. More than 50 per cent of the amateurs begin on smaller plots.

In the multiple-reel film now in preparation, types of houses, interior fittings, artificial lighting, double or no yard plan and space required for various kinds of fowl are to be covered in detail. Various ways of starting in the business are pictured, with comparisons of the relative advantages of incubator, one-day chick and hen-bred methods. The screen will instruct beginners about feed for various purposes, such as marketing, laying and growing; analysis of symptoms and treatment of diseases and pests; in management of cockerel and full-grown cock; in caponizing, culling the flock, and similar everyday problems of the poultry farm.

"Tricks of the Trade," drawn from the experiences of specialists, are to be incorporated in the film lessons; for instance, that level roosts are best, as hens fight for the highest place; that a comfortable, happy hen will lay more eggs than an unhappy "biddy"; that a sitting hen should be petted and talked to so that her chicks will be less wild; that artificial lighting in winter by lengthening the hen's work day, increases egg production; that the female influences the size of the chicks in the hatch and the male the color.



"THE HERITAGE OF EVE"

A TWO reel picture produced to educate the housekeeper in the use of modern household appliances is being distributed by the Blue-Bird Appliance Company, St. Louis. The film entitled *The Heritage of Eve* is a story of woman's slavery from the early days of civilization to modern times and the invention of the washing machine which freed her from drudgery.

The film opens with an impressive scene showing Adam and Eve living in a primitive state soon after they were expelled from the Garden of Eden. Eve is next reincarnated in the Grecian period. In this period the lot of women was indeed a hard one, save for noblemen's wives, whose existence was made easy by slaves. In this period Eve is sold in the slave market and is detailed to the task of feeding wood to the crude furnace which heated the nobleman's house. Eve then appears as Priscilla, spinning flax and performing other tasks that fell to the lot of the woman who helped to settle America. Then Eve is seen living in the days of the "forty-niners." She travels across the plains and does a man's work fighting Indians and panning dirt for gold.

In the year 1920 we find Eve in an average American living room. She is by no means a wealthy woman, but modern appliances have given her leisure that in previous ages no woman enjoyed, unless she was of the upper strata of life.

FROM ORE PIT TO FINISHED STEEL

OPEN pit iron mining is the subject of an instructional film distributed by the Community Motion Picture Service. It shows open pit mining in the Lake Superior district with scenes of hydraulic drilling, giant steam shovels lifting ten tons of ore at one scoop, freight trains being loaded at the pit, and transportation of ore to Duluth. Here it is transferred mechanically from big ore pockets built to receive it to giant freighters of the Great Lakes which carry it to Cleveland where it is sent to the mills. The mechanical process of conveying ore shipments from railroads and steamships is unusual and interesting.

The last half of the film depicts the arrival of the ore at the mill where it goes through various processes, making it first into ingots, then into slabs, and finally into sheets. Scenes of the rolling mills are instructive and full of interest. It is this rolling mill process which completes the mill operations and finishes the metal so that it can be transferred to the fabrication plants to be converted into parts for bridges, ships, and commercial use. Each part is cut with the aid of a wooden pattern according to specification for some definite use, and the film shows the riveting of some of these large steel plates and the importance in modern ship building.

The finished steel, cut and shaped according to exact calculation, is shipped from the fabrication plant to all parts of the world to be used for bridges, skyscrapers, churches, ships, railroads, and for general constructional use.

Iron and Steel. Distributed by Community Motion Picture Service, 46 West 24th Street, New York City.



"FROM SPRUCE TO NEWSPRINT"

A FREE motion picture exhibition has been given in local theaters in many western and southern cities under the auspices of prominent newspapers of those sections. The eight reel educational picture, *From Spruce to Newsprint*, is the feature of the program and visualizes the vastness of the newspaper industry.

The average reader of a newspaper little realizes what a complicated process is involved in making the paper used by publishers or the tremendous amount of capital invested in the enterprise.

There are more than 40 newsprint mills in the United States which run regularly and 40 others which occasionally run some newsprint. In Canada there are 19 newsprint mills and several others are planned or under construction. The investment in these mills aggregates \$30,000,000, exclusive of the woodland. The larger companies in Canada own enormous areas of woodland or have obtained cutting rights on large areas of so-called crown lands.

The total production of newsprint by United States mills in 1921 will be about 1,500,000 tons, and by Canadian mills about 900,000 tons, making a total output of about 2,400,000 tons. Over 2,000,000 tons of this production will be used by publishers in the United States.

The picture shows the felling of the trees, their transportation by sleighs and wagons, the log rafts and jams as they are floated to the mill where the wood is ground to pulp, chemically treated and eventually transformed into paper rolls, ready for shipment to publishers throughout the United States.

"FROM TREE TO HOME"

FROM TREE TO HOME, a new two reel film depicting the Arkansas Soft Pine industry, is ready for release. It tells graphically the work of the lumber jacks in cutting trees in southern pine woods, selecting only the old and mature trees for removal, the duties of the log scalers who measure the lumber and keep an account of the actual footage sent each day from the woods by rail to the mill of the Southern Lumber Company. There is always an element of the dramatic in the felling and transportation of big trees, but this lumber picture differs from those of the northwestern lumber scenes as it shows the negro taking an active part in the industry. The two huge mills of the Southern Lumber Company are shown and the logs being unloaded from the cars into the mill pond where they are sorted and started up the mill chute. Upon their arrival they are cut, the bark is removed, the logs sawed into proper lengths, and the flaws and imperfections of the wood cut away. The film contains scenes of close-ups of the big saws of the mill in operation and the camera follows the lumber as it passes from one power driven machine to another. The high grade wood is steam kiln dried but the lower grades pass through a bath of soda solution. This prevents sap-stain and insures a bright finish to the lumber.

The lumber is then cut into planks and the smaller pieces used for manufacturing boxes, step-ladders, and other articles made of wood. The sawdust from the mill is used for fuel for the engine of the power house, making it possible to supply sufficient power to operate all the machines of the plant. When the lumber has gone through the mill, the trade mark is put on. Then the lumber is stored and seasoned in waterproof sheds ready for shipment.

The workmen of the Southern Lumber Company are provided with good homes and a community spirit is encouraged. Schools for white and colored children, including high schools, are shown. Churches in the camp bring the families of the workmen together, encouraging the high standard of coöperation developed by the welfare department of the mills. A physician lives in the camp to give medical aid to the residents of the district and the Y. M. C. A. furnishes recreation and classes for study for the mill workers. The durability of Arkansas soft pine is proved by examples of homes built of this lumber, some of them very old but in excellent condition.

From Tree to Home. Produced and distributed by Hareol Film Company, Inc., New Orleans, for the Southern Lumber Company, Warren, Ark.



UNITED STATES MOTOR TRUCK TWO-REELER

AGENTS, salesmen, and prospective purchasers are being shown the new two reel film made for the United States Motor Truck Company, Cincinnati, Ohio, by Rothacker. The picture covers the manufacturing process and in animated drawings explains the operation of the engine, the brake, the drive, and the unusual features about the construction of this motor truck.

Many different tasks are ahead of the film. It will play an important part in an intensive drive for new agencies. It will appear before business men's organizations and at conventions. Employers having a large number of truck drivers may have the picture exhibited before their employees on the theory that if a worker is given a fuller appreciation of a truck he will take better care of that truck. Eventually the picture will be screened before labor unions. Copies of the film with titles printed in foreign languages will be used by agencies all over the world.

INDUSTRIAL FILM NOTES

AT the meeting of the Detroit Engineering Society in the Y. M. C. A. auditorium, October 7, motion pictures of the hydro-electric system in the Sierra Nevada Mountains of California were exhibited. The impulse water wheels of the plant are the largest in the world, each generating 30,000 horse power. The operation of this plant will save the state of California 1,000,000 gallons of fuel a year, it is estimated. The film was produced for Stone & Webster, Inc., the construction engineers of the plant.

Motion pictures of the 1921 International Wheat Show at Wichita, Kansas, are being exhibited in theaters throughout Kansas and Oklahoma. The film includes live stock exhibits, horse races, agricultural exhibits, farm machinery, and all the attractions of the recent Wheat Show. The picture was produced by the Wichita Theater Company, which is distributing it, and a print will be kept as a record by the Wichita Board of Commerce.

An instructive two reeler on the making of silverware shows silver bullion being cut and rolled until thin enough to mold and ready to be made into artistic articles of use and beauty for the table. The entire process of making spoons and forks is visualized, handwork being an important element in the manufacture of silver. Platters, pitchers, coffee-pots, and other large articles of table silver are shown in process of manufacture with close-ups of various methods of producing the different types of decoration familiar to all of us, such as chasing, snarling, scratching, hand-hammering, and gilding. Many large articles of silver are made in sections and soldered together; these and other secrets of the silversmith's art are revealed in this interesting film which is distributed by the Community Motion Picture Service.

... has been moved to New York City. National distribution will be effected through district offices located in the

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"CHRONICLES OF AMERICA" IN ONE HUNDRED REELS

George Parmly Day, Treasurer of Yale University, Professors Farrand and Spaulding, and Many Noted Authors to Visualize in Motion Pictures the Fifty Volume History Published by Yale University Press

YALE University Press, under the authority of the council's committee on publications of Yale University, will supervise the making of one hundred reels of motion pictures, depicting American history. Production has been entrusted to The Chronicles of America Picture Corporation, organized for this express purpose and incorporated under the laws of the State of New York, with offices in New York City.

George Parmly Day, treasurer of Yale University (and founder) of Yale University Press, is president of the new company. Dr. Max Farrand, professor of American History at Yale, and Dr. Frank Ellsworth Spaulding, Sterling professor of school chick and hen-bred methods. The screen will instruct be_{ae} about feed for various purposes, such as marketing, layin_s growing; analysis of symptoms and treatment of disease, pests; in management of cockerel and full-grown cock; in cizing, culling the flock, and similar everyday problems o poultry farm.

"Tricks of the Trade," drawn from the experiences of s_l presenting public school as well as un_iversity opinion. The best technical skill will be employed, and the pictures will have every advantage that modern photography, lighting, and effectiveness in costuming and setting can give.

Under the direction of Yale University Press preliminary work has been proceeding for two years, including research of the most exacting kind. Several thousand photographs, originals and reproductions, constituting an unusual collection of Americana, have been acquired.

The Chronicles of America Pictures, it is believed, will serve as a valuable adjunct to teaching. They are not designed to supplant present methods of instruction, but to assist them, and to inculcate ideals of good citizenship. The one hundred reels will be grouped into coherent phases, every important stage in the development of America being treated.

Decision to produce these motion pictures grew out of the success of the Yale University Press fifty volume history series, "The Chronicles of America." When the first ten narratives had appeared, requests came from many quarters that the human interest employed should be converted into screen plays. The entire book plan was based on writing in terms of men and women rather than of battles and dates.

All material used in the fifty volumes of The Chronicles of

America has been placed at the disposal of this new motion picture corporation. The producers will have at their command the sources and history treatment of such distinguished authors as Allen Johnson, Bliss Perry, Stewart Edward White, Ralph D. Paine, John Moody, Emerson Hough, Constance Lindsay Skinner, Nathaniel W. Stephenson, Burton J. Hendrick, Charles Seymour, William R. Shepherd, Ellsworth Huntington, William Wood, William Bennett Munro, Mary Johnston, Charles M. Andrews, George M. Wrong, Carl Becker, Edward S. Corwin, Herbert E. Bolton, Edwin E. Slosson, and Harold Howland.

Members of the board of directors of the film producing corporation are:

George Parmly Day, treasurer of Yale University, and president (and founder) of Yale University Press.

Elton Parks, formerly senior member of the law firm of Parks & McKinstry, and secretary of Yale University Press.

Robert Glasgow, the well known publisher, whose work in connection with planning The Chronicles of America was deemed of such public service by Yale that the honorary degree of master of arts was conferred upon him by the university.

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Arthur Herbert Brook, the executive who shaped and directed the selling organization.

Robert Emmet MacAlarney, formerly managing editor for Famous Players-Lasky Corporation, and until recently production manager for Famous Players-Lasky Corporation, Ltd., in London. Mr. MacAlarney will be general production manager of the new company.

William Todd De Van, associated with Yale University Press in connection with The Chronicles of America since 1918.

Arthur Edwin Krows, formerly continuity editor for The Vitagraph Company of America. Mr. Krows's experience in the preparation of screen scripts has been utilized in constructing the first group of scenarios.



NEW NON-THEATRICAL PRODUCTION ON BIG SCALE

FOLLOWING a two-year survey and research to ascertain the requirements of churches, religious organizations, schools and colleges, industrial welfare departments, and other non-theatrical groups, and a canvass of ideas and opinions extending over thirty states, The Pictorial Club, Incorporated, has finally entered upon active participation in the non-theatrical motion picture field. More than seventy reels have been produced thus far to be made up into unit programs and rented on a contract basis to exhibitors in this field. An important point to be borne in mind is the fact that these pictures are "first run" exclusively for the non-theatrical field. It is the policy of the company to release all film productions only to churches, schools, clubs, and similar institutions and organizations.

Ollie Sellars has completed several photoplays and is at present collaborating with a group of Pacific Coast ecclesiastics in creating a drama of national historical interest. The stories are mainly western and the characters rugged and well defined, offering excellent motifs for lesson weaving. William R. Lighton has transposed some of his *Saturday Evening Post* yarns to scenarios and personally directed them. Archer McMaken is directing a unique series of two reel Bible dramas.

Imposing settings and appropriate costumes of the early Christian era grace these interpretations by well-chosen artists. First of the series is *As We Forgive*, based on Paul's letter to Philemon, reviewed in the September, 1920 issue of EDUCATIONAL FILM MAGAZINE. The theme is one of forgiveness for wrong-doing and the Apostle's message is linked with a present-day sociological problem.

To further insure the highest moral tone in their productions the company has secured the consent of prominent clergymen

and prelates to act as a board of review for the United States. No pictures will be released which do not receive the full approval of this group. The reviewers are reported to have been both surprised and delighted with the programs and have proffered their heartiest personal endorsements.

Over seventy thousand feet of splendid subjects are available for immediate use and six producing units are busily at work on the Pacific Coast. The list of subjects includes Bible dramas, comedies, dramas, scenics, microscopics, animated comedies, scientific and educational pictures.

In order to relieve non-theatrical exhibitors of the trouble of assembling films from various sources Pictorial Clubs are offering their productions in a series of eight reel balanced programs. The primary purpose of the offerings is entertainment of an elevating character. The stories are vigorous and appealing, yet each offers a simple, subtly-interwoven lesson of edification. The plan is a big step forward in meeting the demand for photodramas in line with the better films movement.

The production units are located in and about Los Angeles and the national headquarters, which was established at Chattanooga, has been moved to New York City. National distribution will be effected through district offices located in the

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Kansas City, Mo.	17th and Main Streets
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The Pictorial Clubs of New York, with offices at 33 West 42nd Street, has been incorporated to serve as the central agency for New York, New Jersey and Connecticut. Officers of the company are: William L. Lee, president; M. Louis Caton, vice-president; Andrew J. Regan, vice-president; Harry T. Hatcher, secretary and treasurer; and Karl R. Henrich, assistant secretary and treasurer.



PHOTOPHONE FILMS VOICE AS WELL AS SPEAKER

A SWEDISH invention called the photophone is said to photograph the voice as well as the figure of a speaker and reproduce both synchronously. A description of the instrument, written by W. Bayard Hale, was printed in *The London Times* recently. There is neither disc nor needle, nor any of the characteristic appliances of the phonograph about it, says Mr. Hale. It actually photographs the voice.

The vocal recording machine is equipped with "a delicate diaphragm of rock crystal," upon the back of which "falls a slender shaft of light, which "is reflected into the camera." When the crystal diaphragm is agitated by a speaker's voice, the ray of light is reflected into the camera at a constantly changing angle, with the result that it writes on the film "curves corresponding to the sound waves which are agitating it." This film is the photographic record of the voice.

To convert this record into vocal sounds the projecting machine employs the substance known as selenium, "which possesses the curious property of resisting the passage of electricity, in proportion to the degree of light in which it is bathed." The film is projected upon a selenium cell incorporated in an electric current. "As the current passes through it, this cell controls and modifies its strength to an exquisite degree, as there falls upon it the flicker of the lights and shadows of the sound film. The electric current, as it emerges from the selenium cell, is vibrating in precise correspondence with the vibrations of the light-waves, and with the sound-waves of which they are a reproduction." The current, amplified, is conducted to the horn of a loud-speaking telephone, from which the speaker's voice issues. The synchronizing of the voice and its accompanying motion pictures is accomplished by exposing and projecting both films, the visual and the vocal, from a common shaft.

Mr. Hale writes that he witnessed a thoroughly satisfactory demonstration of the photophone in the Experimental Laboratory of Brevik, near Stockholm, and that he has been told of "new and enormous possibilities of amplification, which suggest the possibility of lighthouses which shout their names over sixty miles at sea."

Sven Aison Bergland is the "leader of a band of inventors," who have been working on the photophone for twelve years.



UNIVERSAL SEEKS SUPERINTENDENTS' CO-OPERATION

IN increasing the sales of his historical chapter-plays which include the *Winners of the West* series, Carl Laemmle of Universal has adopted the plan of sending a letter, a color map of Africa and a press book to 7,000 school superintendents in the country. The letter is a straightforward message advising of the educational values of these pictures, dealing especially with a description of *With Stanley in Africa* and the press book ably backs it up with examples of advertisements, stories about the players, and a synopsis.

Tell the advertiser you read his ad in EDUCATIONAL FILM MAGAZINE—it means better service for you

CHINESE FILMS TO REGENERATE CHINA

TO reclaim China from opium, gambling, superstition, ignorance, and prejudice against foreigners is the avowed object of the Wah Ming Motion Picture Company, of 304 Marchessault street, Los Angeles, California, under the management of James Leong, said to be the only Chinese supervising director in the film industry.

"The picture show is to take the place of the village tavern with all its influence for evil," declares a statement recently issued by this company, "and the Chinese are to be educated and morally uplifted by means of pictures they can understand—pictures made by Chinese for the Chinese, but employing American methods and seventy per cent American players until such time as Chinese actors and technicians may be developed to take their places."

The first photoplay production is *Lotus Blossom*, written by Mr. Leong and starring Lady Tsen Mei, Chinese prima donna. The picture will first be shown in this country and later in China, with Chinese titles. For the present four special features a year will be the schedule.



PRIZMA WINS PATENT CASE

THE patent office interference, obtained by A. Hernandez-Mejia in 1918, with the Kelly patent owned by Prizma, Inc., was on January 3 finally decided in favor of William V. D. Kelley, technical adviser of Prizma, by the unanimous decision of the Court of Appeals of the District of Columbia. The cause of the controversy relates to methods of making double-coated positive motion picture film in natural colors, and the product itself.



FOX OPENS EDUCATIONAL AND INDUSTRIAL DIVISION

UNDER the direction of Herbert E. Hancock, formerly head of *Fox News*, with general supervision by William Fox, president, and Winfield R. Sheehan, vice-president and general manager, the Fox Film Corporation has launched an educational and industrial division. This will be wholly independent of the company's amusement enterprise. The announcement states that separate staffs of directors, scenario writers, librarians, technical men, artists, animators, and clerical force will be employed.

The film library of *Fox News* is said to contain more than a million feet of negative from which hundreds of informational subjects may be obtained. The industrial division has already produced several pictures, it is stated.

All of the exchanges in this country and branch offices abroad have been instructed to cooperate with the New York headquarters. About 300 cameramen in various parts of the world will serve these new divisions. It is believed that many valuable new educational and industrial film subjects and much helpful exchange service to non-theatrical exhibitors will result from this venture on the part of one of the oldest old-line theatrical organizations.

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PROGRAMS

By MABEL G. FOSTER

RECREATIONAL PROGRAM (Men's Groups)

- DAY OF BIG BASS ON LONG ISLAND—*National Non-Theatrical* 1 reel
 Irvin S. Cobb, who is one of the fishermen in the picture, has written the interesting sub-titles.
- ATHLETIC MOVEMENTS ANALYZED. Part 2—*Pathé* 1 reel
 Champions and ex-champions illustrate in slow-motion baseball, javelin-throwing, pole vault, high jump, walking, hurdling and fancy diving.
- THE MOLLYCODDLE—*United Artists* 6 reels
 One of Douglas Fairbanks' most strenuous and amusing pictures.

AMERICAN HISTORY (Colonization)

- PAINT FOLKS AND BEAUTIFUL SCENES OF CAPE COD—*Carter Cinema Distributing Corp.* 1 reel
 The region made famous by the landing of the Pilgrim Fathers.
- PORT OF PLYMOUTH ROCK—*Kleino* 1 reel
 The Landing of the Pilgrims.
- ENGLISH SETTLEMENTS IN NORTH AMERICA—*Society for Visual Education* 1 reel
 How the English strengthened their foothold in America by comparatively close colonization, thus vanquishing the French.
- ANGELINE LAND—*A. C. Derr Co.* 1 reel
 Views in the Annapolis Valley, Nova Scotia, first settled by the French.

TRAVEL PROGRAM (Egypt)

- LAND ABOUT CAIRO—*Kineto* 1 reel
 Street scenes. Archeological relics in Egyptian Museum.
- CLING ON THE SPHINX—*National Non-Theatrical Motion Pictures, Inc. (Burton Holmes), 232 W. 38th St., New York* 1 reel
 Close views of the celebrated relic.
- END OF THE DESERT—*Carter Cinema Distributing Corp. (Prizma), 220 W. 42nd St., New York* 1 reel
 Views of the Sahara.

RELIGIOUS PROGRAM

- WIND DOWN—*Educational* 1 reel
 A beautiful and well-titled scenic preparing the mind for the deep lesson of the following picture.
- THE SERVANT IN THE HOUSE—*Film Booking Co., 729 7th Avenue, New York* 8 reels
 Charles Rann Kennedy's drama of Christlike service.

TUBERCULOSIS PREVENTION PROGRAM

- TAKE NO CHANCES—*Carlyle Ellis, 71 West 23rd St., N. Y.* 2 reels
 Illustrates in story form the advantages to tuberculous persons of promptly taking treatment at well-equipped sanitariums.
- OUT OF THE SHADOWS—*U. S. Dept. of Agriculture* 2 reels
 A story illustrating the farmer's duty in preventing the spread of tuberculosis through infected cattle.

RECREATIONAL PROGRAM (General)

- THE RED TRAIL'S END—*Educational* 1 reel
 Pueblo life of the Taos Indians showing blending of ancient and modern customs.
- MEET LAVENDER—*Famous* 5 reels
 Mary Miles Minter in a love story of college days.
- BOY CAMP OUT—*Goldwyn* 2 reels
 Booth Tarkington's comedy of a boy's imagination before and after dark.

RECREATIONAL PROGRAM (General)

- THE MAKING OF 100-TON GUNS—*New Era Films* 1 reel
- WHAT FORM MEANS TO AN ATHLETE—*New Era Films* 1 reel
 Making cannons at U. S. Arsenal, Watervliet, N. Y. How keeping in form physically promotes good health.
- THE AMATEUR GENTLEMAN—*Community Motion Picture Service* 6 reels
 Jeffrey Farnol's delightful novel.
- COONERS—*Educational* 1 reel
 How Auntie tested the loyalty of her niece's sweetheart. Note: There is social card-playing in this film.

INDUSTRIAL PROGRAM (Noon Hour)

- WARRIORS OF THE SKY—*Western Electric* 1 reel
 Gathering and milling the raw product for telephone cross arms and conduits.
- WINK TELEPHONES IN TOKIO—*Western Electric* 1 reel
 A western industry in an Oriental setting.

Tell the advertiser you read his ad in EDUCATIONAL FILM MAGAZINE—it means better service for you

GOOD NEWS!

You can now book this great Charles Dickens picture

Hailed by New York:

- "Marvelous . . . we guarantee satisfaction."—*New York Tribune.*
- "Classic . . . an achievement seldom seen on the screen."—*New York Evening Telegram.*
- "Beautifully done."—*New York Morning Telegraph.*
- "Greatest satisfaction."—*New York Evening Mail.*
- "Shining example of something good in the movies."—*New York Daily News.*
- "Of the highest class, a standard raiser."—*Editorial Moving Picture World.*
- "Charm and interest."—*New York Journal.*
- "Care and Intelligence."—*New York American.*
- "Quaint charm."—*New York Evening Post.*
- "Literary masterpiece."—*New York Evening Globe.*
- "Comedy scenes delicious."—*New York Sun.*
- "Delightfully interesting."—*Exhibitors' Herald.*
- "Captivating."—*Motion Picture News.*

Endorsed by the discriminating:

- "I would travel miles to see."—*Henry Alexander, Treas., The Dickens Fellowship of New York.*
- "I wish we could have more of such movies."—*Rev. Robert Bruce Clark.*
- "Everyone should see this picture."—*Edward B. Shallow, Asso. Supt., Board of Education, New York.*

Listed:

by the *New York Times* among the 27 important pictures of the year; by The National Board of Review among best photoplays of the year.

THIS WONDERFUL PICTURE

is now available for your screen

A master writer's great work



"OUR MUTUAL FRIEND"

A story that tests the values of life, weighing love, wealth and honor.

A full evening's entertainment (7698 ft.) and a liberal education in the genius of Charles Dickens.

Can you afford not to play it?

Produced with lavish detail and faithful to the spirit of its great creator, it is a superlative achievement of the screen.

Write for immediate dates and full information to

THE DICKENS
FILMCRAFT

1540 Broadway, New York



HOW TO USE FILMS IN SCHOOL

(Continued from page 10)

worked out without departing from the general cultural and character-developing idea.

To be thoroughly satisfactory and give the best educational results, until complete courses are made available, the regular program in the large assembly hall, as well as the irregular showings in the classrooms, should correlate as far as possible with the textbooks used at the school, and with the authorized syllabi or schedule of studies for the school year. In other words, the visual part of school work should form an integral part of the school scheme and wherever it enters into the work of an institution it should be taken up seriously, professionally, and in complete harmony with the regular scholastic activities. No hit or miss method should be tolerated. If no well-laid visual educational plan can be formulated to co-ordinate with certain courses or certain studies, and if it cannot be executed as faithfully and as efficiently as other serious work at the school or college, it had better not be undertaken at all.

A final word on the proper method of distribution of school and college films seems advisable. Circuiting or routing of pictures under present conditions is the surest way to spoil prints and discourage manufacturers and distributors of educational films. It has failed utterly in the commercial field, and regrettable as the fact is, the average teacher or principal has no realization of the necessity for promptness in forwarding a reel to the next exhibitor. It seems absolutely necessary to have a local office which can keep track of the films and keep them moving. Another serious drawback is the fact that no matter how skillful the operators, the films need to be inspected, cleaned and repaired at frequent intervals if they are to reach the exhibitor in good condition. School teachers and principals and their operators should never fail to realize that each reel of film is worth from \$50 to \$150 and that it is not their property to treat with scant consideration.

The logical and the ideal method of supply and of distribution would be to build up libraries of educational subjects in one, two or three central places within each state and circulate these films on precisely the same plan as books are circulated from central or branch public libraries. In a small state like Rhode Island or Delaware one central source of supply would serve. In a large state like Texas or California three or even more central distributing points should be maintained. In every case, without exception, the film should be delivered direct from the exchange and the exhibitor (in this case, the school, the college, the church, or other local institution) should pay the transportation charges to and from the exchange and a reasonable rental per day, per two days, per three days, per week, etc.

SCHOOL FILM LIBRARIES

Some institutions may prefer to own certain classroom films which are exceptionally active and frequently used by a number of classes. The school may even build up a limited film library of its own where the conditions demand this and where the funds are available

for this purpose. The general adoption of non-inflammable film and the possible lowering of costs of prints as time goes on will make it feasible for many schools and colleges to possess film libraries of their own.



EMOTIONAL REACTIONS

(Continued from page 11)

No. Do not let us be so foolish as to think for one minute that shouting our own wishes into other folk will graft those wishes upon them: because it won't. The wish is the most sacred part of an individual's make-up. It is absolutely inviolable.

Hence we see that because a film is planned to be non-theatrical, that is not to say it should be, or may be, non-interesting. On the contrary, though with book learning the contents of an uninteresting printed page may, with a mental effort, be "crammed" into the mind by the aid of the will, the appeal of a motion picture, being by way of visual presentation, depends far more upon interest in the first place to get it home. What is more, for this interest to be aroused it is important that the appeal be one which comes close to the spectator. There are two sorts of closeness, namely, closeness in time and in space. Again we at once come upon an apparent

AVAILABLE FOR FREE DISTRIBUTION

"The Making of Soap," an educational film furnished in standard or narrow gauge in Mass., R. I., Conn., N. J., N. Y., Del., Md., Washington, D. C., and Eastern Pa. We can furnish complete entertainment FREE including machine and operator.

For further information write KIRKMAN & SON, Educational Division
303 Bridge Street, Brooklyn, N. Y.

A GRAND SPREAD—2 REELS

The making of nut butter. Gathering the coconuts and peanuts that produce the oils which are combined with milk in the manufacture of Spreddit.

Distributed Free, but transportation charges paid by exhibitor.

Available only in Me., N. H., Vt., Mass., R. I., Conn., N. Y., N. J., Pa., Del., Md., D. C., W. Va. and Ohio.

E. A. STEVENSON & CO. Inc., Boston, N. J.

A Complete Manual of Film Lore and Technique

MOTION PICTURES FOR COMMUNITY NEEDS

By GLADYS BOLLMAN and HENRY BOLLMAN

NOTE: Gladys Bollman was formerly associate Editor of EDUCATIONAL FILM MAGAZINE

Seven years working experience in Educational Film work crystallized into practical, reliable information for the non-theatrical exhibitor. Tells accurately

Where to get films
What films are available
Arrange cost of rentals
How to make motion pictures pay for themselves

100 suggested programs
Equipment required and where to get it

Principles of operation.
Legal aspects and safety regulations.

HENRY HOLT & COMPANY, Publishers

19 West 44th St., N. Y. City

RIBBONOLOGY—3 REELS

Cultivation of silk worms and raw silk industry. Manufacture of ribbons. Demonstration of their many uses.

Distributed Free, but transportation charges paid by exhibitor.

JOHNSON COWDIN & CO., Inc.

38 East 30th St.

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FOR SCHOOLS, CHURCHES COMMUNITIES, LODGES, HOME SOCIETIES

You need a powerful reflective screen for day-light or semi-dark conditions.

For twenty years we have made all kinds of screens for special conditions. Colors of Glass, Goldfibre, Aluminum White, for direct or rear projection. Rollers or Stretchers.

50c to \$3.00 per square foot.

Write stating your requirement

REMBUSCH SCREEN CO.

Gen. Office, 40 Ohio St. Indianapolis, Ind.
Factory—Shelbyville, Ind.



FLASHES ON THE WORLD'S SCREEN

Official war films made in the front lines by the United States Signal Corps are shown at the Broadway Municipal Auditorium, Louisville, Ky., under auspices and for the benefit of the American Legion.

The public schools of Indianapolis have fallen into line with those of other cities and are using classroom films. The Society for Visual Education is supplying both projection machines and film subjects.

The Board of Education of Sioux Falls, Iowa, has appropriated a small preliminary sum for the purchase of projectors and the rental of films for use in the local schools. Programs showing instructional pictures are being prepared.

The Salvation Army local of Marshfield, Wis., showed films of the organization activities in Europe and the United States in the City Hall assembly room, recently to raise a fund of \$100.

"The Control of Hog Cholera" and "A Trip to Hawaiian Islands" were films shown recently at Collins School, Ames, Iowa.

Three reels picturing the activities of the Michigan State prison at Jackson are being exhibited at county fairs throughout that state.

Members of the Catholic clergy, sisters and representatives of church organizations attended the recent prize showing in Knights of Columbus Hall, San Francisco, of "When Dawn Comes," which was presented by the Living Film Exchange. The picture depicts the degeneration and regeneration of a man, and brings out vividly the work of the church. Col. Moore is featured in the cast.

Superintendent George A. Brown of State Prison Farm, Vandalia, Ill., is giving out-door movie shows for the prisoners at the Farm every Wednesday evening. The pictures are presented by the business men of Browns-

town, Ill., and a portable Delco Light outfit is employed.

Health films were on the program of the two days convention of state health officers at the New Washington Hotel, Seattle, Wash., recently.

The new high school at Clinton, Iowa, has modern motion picture equipment, including one of the finest screens in the state.

The Custer County Farm Bureau, Broken Bow, Neb., has purchased a movie projector and is showing agricultural films at pre-act meetings, as well as slides.

The Jasper County Farm Bureau, Rensselaer, Ind., has purchased a portable projector outfit and is using it to show instructional films throughout the county.

Among the motion pictures shown at the state fair, Des Moines, Iowa, were "The Happier Way," "Food for Reflection," "Layers and Liars," and "When the Farm Bureau came to Pleasant View."

"Some Wild Oats," one of the latest of the anti-venereal disease films approved by health officials, has been shown in theaters generally throughout the middle west.

Arnold Daly in Edward Everett Hale's "The Man Without a Country" in eight and one-half reels was the feature of a benefit at the King Theater, Forest Park, Ill., under the auspices of the Board of Education. The object was to raise a fund to provide sanitary drinking fountains for the public school children of that city.

At a recent meeting of the Athens County Medical Society, Athens, Ohio, several films depicting syphilis in its various stages, and modern cures and preventatives were screened, accompanied by a lecture. It is intended to show these pictures with talks by physicians in various counties of the state.

NEW MOVIE CAMERA PRODUCES RAPID PRINTS

Hundred Feet Can Be Projected on the Screen Six Minutes After Pictures Are Taken

A process is being developed which the owners, the Positype Corporation of America, claim will make positives direct in camera and develop them in a few minutes. The company is now making a product called "Direx," a sensitive paper used directly in a still camera which gives a positive print when developed, thus eliminating the negative film.

Officials of the company are perfecting the positive film and confident it will prove of great value for news reels and for field work where duplicate copies are not required. It is claimed that 100 feet of film can, by this process, be projected six minutes after it has been taken. During the war the positive process was used in photographing from the air. Positype officials plan to concentrate upon supplying amateur photographers, and it will be a year before they will have perfected their motion picture product. They are making plans for a new camera and projector to be motor-driven.

NEW MACHINE ELIMINATES REWINDING

A DEVICE which eliminates rewinding was demonstrated to a representative of this magazine recently by the inventor, Charles F. M. It is capable of running about 300 feet of film through a projection machine and repeating the run many times over. The two ends of the film are joined to form an endless belt and instead of the winding upon a spool it returns to a roller-bearing drum about five inches in diameter. This drum carries the entire reel, which winds on the outside, and the reel is pulled through the drum by a driving sprocket set in the center. From this point the film leaves the alignment of the reel and passes out ready to return through the aperture gate and is projected again.

It is said that this device is particularly suitable for advertising, industrial and educational films which require continuous showing.

EMOTIONAL REACTIONS TO EDUCATIONAL FILMS

(Continued from page 28)

tradition to this in the undoubted interest of films of foreign travel for many youthful observers who have never been out of their native country.

Here the real appeal is not wrought by the presentation of foreign lands *ipso facto*, but has its mainspring in the sense of mystery, shrouding supposed possibilities of adventure. Eliminate these and the unfamiliar scene will always appeal less than the well-known.

For instance, to an average scholar born and brought up in the city of York, England, a motion picture of the streets of York will have far greater attraction than one depicting a town such as Leeds or Bradford, which while comparatively unfamiliar is not far enough away to be veiled in an atmosphere of adventurous mystery.

REACTIONS TO THE TIME ELEMENT

The same thing is true of time. Today's appeal is (as our illustrated newspapers and screen gazettes testify) by far the strongest appeal to all. Similarly, this year possesses more temporal attraction than last, and this century than the one before it, the same remaining true until the glamor of olden times begins to gild the picture with adventure in the form of picturesque brigands and outlaws, such as Dick Turpin and Tom King. And here it should be added that the above rough classification is often modified more or less by the incidence of the "mother complex," and the "father complex," more particularly in nervous and highly strung children and young persons. These psychological complexes tend to bring about a wish to regress into the past, which wish may later be sublimated into a passion for history, folk-lore study, or antiquarian research. But a normal child will have pretty well thrown off the parental complex by the time it arrives at puberty.

VALUE OF HUMOR IN INSTRUCTION

Humor: It would never do to conclude these notes on the influence of films without a word or two on this extremely valuable aid to emotional appeal. The humorous appeal differs from the serious one broadly in that instead of tightening nervous tension it releases it. Humor, therefore, occupies a similar place in the scheme of film instruction that the playtime interval occupies in the routine of ordinary book instruction.

A mind treated to a sparkle of humor is in the position of a man who has received an unexpected present. Even the slight return of nervous force so gained attracts to itself additional force, the whole of which will thereafter be the more easily expended upon subsequent serious instruction. Of course, humor can be overdone, even though of the right sort in itself. A little goes a long way. Yet the pedagogic idea that there should be none at all in an instructional film is probably wrong. At any rate, it would be a dangerous limitation of the scope of these films to lay it down as an essential of their construction that, for the sake of preserving an impressively quiet and long-faced class, all appeal through humor should be ruled out.

KIRKMAN'S MOTION PICTURE ACTIVITIES

THE old-established soap manufacturing firm of Kirkman & Son is doing some interesting things with motion pictures, and not entirely with an eye to advertising. The educational division of this concern, in charge of Mrs. Katherine H. Lee, is supplying complete film programs, Pathéscope machine, operator, etc., to many non-theatrical institutions and organizations free of charge. *The Making of Soap*, the Kirkman picture, is usually a part of such programs, but not always.

Churches, municipal recreation centers, holiday entertainments for poor boys and girls, movie treats for wounded soldiers, New Jersey schools, and other educational and philanthropic activities have been the rule in recent months. At present the firm has ready for distribution, gratis, travelogs, scenics, reviews, animated cartoons, etc. A considerable film library has been collected on narrow width prints.

GOD AND THE MAN

A 6-reel Non-Theatrical Feature
From the famous novel by Robert Buchanan

EDUCATIONAL FILM MAGAZINE says of this photoplay: "An excellent production. The picture bears a definite message. The acting is finished and convincing."

Charlotte Bronte's famous love story JANE EYRE

Also another excellent feature

Two clean, wholesome and inspiring pictures suitable for Schools, Churches, Y. M. C. A.'s and Community Showings.

Also booking selected one-reel refined comedies and scenics.

CENTRAL FILM COMPANY

729 Seventh Avenue, New York City

Will H. Hays, New Master Director of the Motion Picture Industry, Says "Great Good Will Result" from "Tremendous Undertaking" of Film Producers and Distributors

OFFICE OF THE POSTMASTER GENERAL
Washington, D. C.

Mr. Dolph Eastman, *Editor-in-Chief*,
EDUCATIONAL FILM MAGAZINE,
189 Montague St., Brooklyn, N. Y.

January 27, 1922

My dear Mr. Eastman:

I am very appreciative of your letter of the 21st and *will be glad to be of service.*

As you know, the purposes of the motion picture producers and distributors association which is being formed are:

- (a) "To attain and maintain the *highest possible standard* of motion picture production"; and
- (b) "To develop to the highest possible degree the *spiritual, moral, and educational value* of the industry."

It is a tremendous undertaking and I think great good will result. I am convinced of the integrity of the determination of the industry to carry out these high purposes, and am sure also of the possibility of large planning and successful execution.

I do not want to make any statement or give out any interviews further until I have gotten into the work, as I will continue here until the fourth of March.

Sincerely yours, (Signed) WILL H. HAYS.

**What Subscribers Say
About
EDUCATIONAL FILM
MAGAZINE:**

I need not tell you that I have long been a reader of your periodical, **EDUCATIONAL FILM MAGAZINE**. If more school principals and teachers realized the exceptional information and the valuable suggestions on visual instruction which your magazine carries every month, I am sure that few of them would be without it. I know of no medium through which they could more readily keep themselves in touch with what is newest and what is best in this field than your magazine.—**ERNEST L. CRANDALL**, Director of Lectures and Visual Instruction, Board of Education of the City of New York.

Subscribe to the **EDUCATIONAL FILM MAGAZINE**—it is a wonderful source of inspiration and a real help. I am writing the publishers to send you a sample copy. I wouldn't do without mine for a dollar a month—it costs only a dollar a year.—**A. L. THOMAS**, Extension Department, Alabama Polytechnic Institute, Auburn, Ala.

Enclosed find one dollar for one year's subscription to **EDUCATIONAL FILM MAGAZINE**. Have received a sample copy which impresses me very much, and I believe it will be of material assistance to me in my work of using the film in our church in our department of Community Service.—**REV. EDW. W. SINNOTT**, 4530 No. 38th Street, Omaha, Neb.

Thank you very much for the three back numbers of **EDUCATIONAL FILM MAGAZINE**. They were certainly worth writing for. About the first mark in our 1922 calendar will be at the proper place: "Renew subscription to **EDUCATIONAL FILM MAGAZINE**."—**McKay School Equipment, Ltd.**, Toronto, Canada.

EDUCATIONAL FILM MAGAZINE is some good factor in the development of the right kind of propaganda for motion pictures and I am anxious to help you in any possible way. I am having sent to you a list of films which we have edited and are recommending to the churches.—**REV. C. C. MARSHALL**, Centenary Conservation Committee Methodist Episcopal Church, New York City.

The field is witnessing some real developments and **EDUCATIONAL FILM MAGAZINE** will always hold an important place in a very important movement.—**ARTHUR E. CURTIS**, Chicago, Ill.

I am sure my educational friends will be interested in receiving your magazine and believe it will open the eyes of some of them to learn how much is being done already with motion pictures. Will you kindly enter my order for 100 copies of your January issue? I want to work up an interest among my college friends for the use of talking pictures—a valuable new tool for educators that has never existed before.—**WILLIAM H. BRISTOL**, President, The Bristol Company, Waterbury, Conn.

Your **LOOSE-LEAF CATALOG** certainly looks like a very valuable reference work.—**McKay School Equipment, Ltd.**, Toronto, Canada.

**What Subscribers Say
About
EDUCATIONAL FILM
MAGAZINE'S
LOOSE-LEAF CATALOG AND
INFORMATION SERVICE**

I like your first **LOOSE-LEAF CATALOG** message very much. The commendable features about it are 1, the classification; 2, the selection from the great number of pictures of those that are dependable for school and community work.—**A. G. BALCOM**, Ass't Sup't of Schools, Newark, N. J.

As to **EDUCATIONAL FILM MAGAZINE**, the most helpful thing to me is the review it gives of film and offering suggestions for the making of a suitable program. am going to take a year's subscription to your **LOOSE-LEAF CATALOG** and **INFORMATION SERVICE** and I enclose check for same, for think you have a fine idea which can be made very helpful.—**REV. D. WILSON HOLLINGER**, Bethan Presbyterian Church, Trenton, N. J.

Your **LOOSE-LEAF CATALOG** I have been so anxious to see has arrived in the morning mail. "How do like it?" Ticked to death! It's small, yes; so are diamonds. But like a dollar in the savings bank it can be added to so that it will be worth a great deal. And feel sure that in the very near future you will have more demand for this catalog than you are presently anticipating. Therefore you may consider me one of the indispensable users of this fine specimen of your labors already. You have requested criticisms. I have none to make.—**O. G. SOWB**, Atlanta, Ga.

I have received your **LOOSE-LEAF CATALOG** and think that it will be a great convenience and help.—**REV. STANLEY R. GRUBB**, Christian Church, Winder, Ga.

(Cut this out and mail TO DAY)

HERE'S MY DOLLAR

for a year's subscription to

EDUCATIONAL FILM MAGAZINE

Magazine
and
Catalog
\$6 year



Catalog
only
\$5 year

189 Montague St., Brooklyn, New York

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STREET NO.

CITY & STATE

URBAN POPULAR CLASSICS

ORGANIZATIONS which are building up a permanent collection of motion pictures will find a rich store of material in the Library of Film collected and edited for non-theatrical use by Charles Urban.

Only positive prints (approximately 1000 feet in length) will be sold. The price is \$100 per print for each subject.

The material in the Library of Film is too extensive to list in this advertisement. Those persons or organizations who have need of films of certain subjects should describe their needs and a complete list of films covering each subject will be sent to them.

USE THIS COUPON

KINETO COMPANY OF AMERICA, INC.,
EDUCATIONAL DEPARTMENT,
71 WEST 23rd STREET, NEW YORK CITY.

Please send me a list of films covering the following subjects:

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I wish this information in case I decide to purchase any of your films at the rate of \$100 per print. It is understood that this inquiry does not obligate me in any way.

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Name
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Street Address
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City State

A Portable Motion Picture Projector FREE

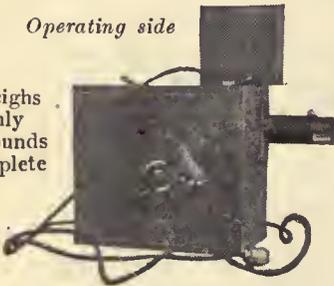
for your School, Church, Club, Community Center, Home, etc.

This "LITTLE WONDER" FREE \$45 MOTION PICTURE PROJECTOR

Complete in handsome leatherette case

Operating side

Weights only 8 pounds complete

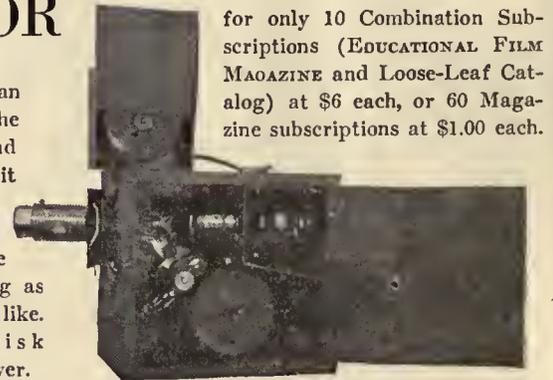


Closed—ready for carrying

10x10x6 inches



You can stop the film and hold it as a still picture as long as you like. No risk whatever.



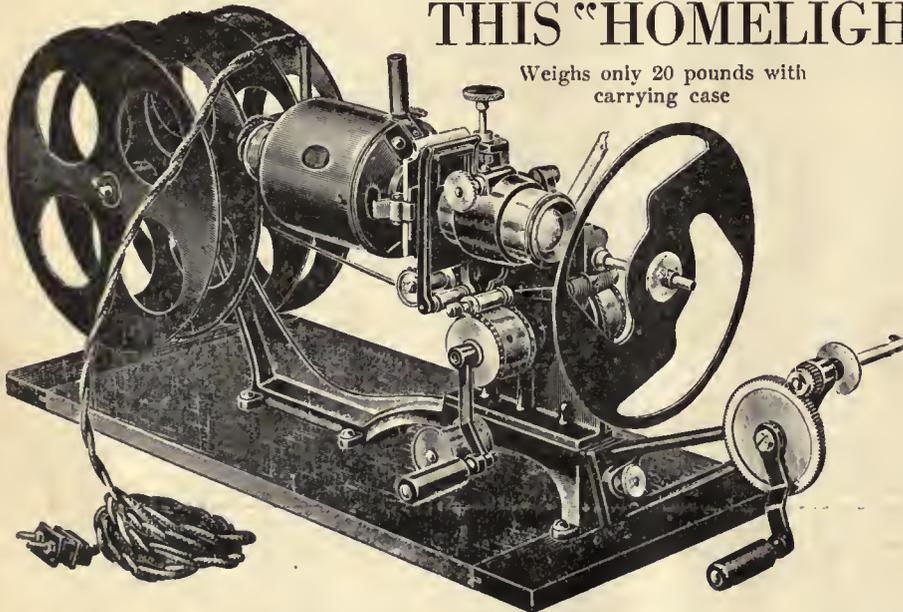
for only 10 Combination Subscriptions (EDUCATIONAL FILM MAGAZINE and Loose-Leaf Catalog) at \$6 each, or 60 Magazine subscriptions at \$1.00 each.

NOT A TOY—but A STANDARD MOTION PICTURE MACHINE guaranteed to give as good a picture as is possible with any machine five times its cost. For use in schools, churches, homes and clubs, community centers and industrial institutions, etc.

Uses regular standard width film. Baush & Lomb lens. Straight thread. Frames while running. 200 feet magazines. Hand driven. Stereopticon lamp, 100 Watt. Special condensers. Beater movement. Special re-winders.

THIS "HOMELIGHT" \$75 PROJECTOR

Weights only 20 pounds with carrying case



FREE

for only 17 Combination Subscriptions at \$6 each, or 100 Magazine Subscriptions at \$1.00 each.

Uses 1000-foot reels of regular standard width films. You can hold the film as a still picture.

We will give you ABSOLUTELY FREE (F.O.B. New York City) a "Little Wonder" Motion Picture Projector, complete in handsome leatherette case, an outfit which retails at \$45, if you send us

Only 60 Subscriptions at \$1 each (for Magazine)

Only 10 Subscriptions at \$6 each (for Magazine and Loose-Leaf Catalog)

Only 12 Subscriptions at \$5 each (for Loose-Leaf Catalog)

We will give you ABSOLUTELY FREE (F.O.B. New York City) a "Homelight" Motion Picture Projector, complete in beautiful oak carrying case, an outfit which retails at \$75, if you send us

Only 100 Subscriptions at \$1 each (for Magazine)

Only 17 Subscriptions at \$6 each (for Magazine and Loose-Leaf Catalog)

Only 20 Subscriptions at \$5 each (for Loose-Leaf Catalog)

Easily threaded, straight drive, stable, steady and silent, giving bright flickerless pictures.

Specially designed first quality lens, easily adjusted and removable for cleaning.

Lamp of unusual strength and durability. Non-overheating lamp house.

Daylight screen in carrying case permitting projection in broad daylight.

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