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# The Educational Screen

(Including MOVING PICTURE AGE and VISUAL EDUCATION)

THE INDEPENDENT MAGAZINE DEVOTED TO  
THE NEW INFLUENCE IN NATIONAL EDUCATION

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Joseph J. Weber

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# The CHRONICLES of AMERICA PHOTOPLAYS



The Making of a Great Nation Re-created in a Series of Brilliant and Accurate Films



## A MESSAGE TO HISTORY TEACHERS

Since January marks the mid-point of the school year, it is appropriate at this time to indicate the remarkably successful use of The Chronicles of America Photoplays by a large number of teachers in nearly every state of the Union during the first half of the present school year. The results obtained with these films are truly remarkable. If you are not already using this new and effective apparatus for teaching American History, we suggest you write at once for full particulars.

## TO ALL NON-THEATRICAL USERS OF EXCEPTIONAL PHOTOPLAYS

During 1925, an exceedingly large number of successful programs of the most varied types consisted of The Chronicles of America Photoplays. Chambers of Commerce, Rotary and Kiwanis Clubs, Churches, Patriotic Organizations, Industrial Concerns, Branches of the League of Women Voters, and similar groups, using films for inspirational and entertainment purposes or in many cases, for the purpose of raising funds, have booked these with gratifying results. Write immediately for complete information about this unique series of photoplays and how they can be secured.

## YALE UNIVERSITY PRESS FILM SERVICE

YALE UNIVERSITY, NEW HAVEN, CONNECTICUT

NEW YORK OFFICE, 522 FIFTH AVENUE

(Physical Distributors, Pathe Exchange, Inc.)

Yale University Press Film Service  
New Haven, Connecticut

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Kindly mail me the 64 page illustrated booklet which describes The CHRONICLES OF AMERICA PHOTOPLAYS and contains the titles, lengths, synopses, etc., of the 15 films thus far completed and released.

Name..... School or Group.....

City or Town..... State.....



# THE EDUCATIONAL SCREEN

(Including MOVING PICTURE AGE and VISUAL EDUCATION)

Vol. V, No. 1

Editorial Section

January, 1926

**V**OLUME V begins with this issue. We are glad to be able to extend our best wishes to about twice as many friends as ever received our New Year's greetings before.

In a field of such high magazine mortality—where there were once five magazines and now but one—to have reached the ripe age of “4 going on 5” is cause for satisfaction if not positive pride. It is almost an achievement in itself. But to be assured on all sides that THE EDUCATIONAL SCREEN is now established as “the accepted magazine of the field,” that “its present position is secure,” and “a greater future certain”—well, it starts us on our fifth year free from the misgivings that cloud the early years of such an undertaking.

This is not to say that the approval of our public has always been unanimous. We have had adverse criticisms—a sign of health, we believe—and some of them quite vigorous and emphatic. These have come from readers who did not “agree;” from advertisers who did not “approve;” from some who were neither subscribers nor advertisers but knew we were “making a great mistake . . .” etc. etc. Yet for each voice raised against us, there has been a chorus for us. We always answer the voice but listen to the chorus—to retain as far as possible our mental composure. It is quite human to do so. It is also, we believe, sound practice.

The criticisms center largely on the two departments, “Notes and News” and “Among the Producers.” The material for the former is gathered from periodicals and the daily press; for the latter, it is furnished as original matter frankly for propaganda by reliable

commercial firms interested in the visual field. It is clearly our business to read every syllable of this material and see that it measures up strictly to the fundamental policy of THE EDUCATIONAL SCREEN, namely, to present the truth and only the truth, in its widest and best sense—which bars unproven statements and exaggerated claims however sincerely they may have been made. We have always done this, testing and verifying all that appears in our pages, advertisements and written matter alike, to the limit of our resources for such work. Doubtless we have slipped occasionally—we admit it with regret but not with surprise, for the above-mentioned resources are not unlimited.

We wish to assure our critics, who are among our very best friends, by the way, that their criticism is invaluable to us. It cannot change our job but helps us do it better. Our job remains the same as it always has been, i. e. to keep our readers informed of everything worthwhile that is being done or thought in this field, no matter by whom—but the critics are right in demanding that the presentation be accurate and true. With their help we are content to go on trying for 100% infallibility, even though it has never been attained in human history.

**I**N AN early issue we hope to replace the Department of the Film Councils of America with a new department which will give a somewhat similar service in a broader and more comprehensive way. The plan has been under consideration for a long time and has now reached final form. Detailed announcement, however, will not be made before February.

(Continued on page 58)

# Projecting State Activities

MAIE LOUNSBURY WELLS

*Assistant Superintendent of Charities, State of Illinois.*

**I**N his book, "The Making of Tomorrow," Hayes Robbins has said, "Our service to the rest of the world begins in a clearer view of the things nearest home, in our ability to understand each other, to work and to live together in a larger measure of co-operation and good will."

Co-operation in its largest sense is the result of understanding. Understanding is produced by a knowledge of facts—all of which involves a continuous process of education.

## What Is Education?

The belief that education ceases with the closing of the school books, the graduation thesis and diploma, is a misapprehension which has been properly relegated to the dusty attic of the past. The moving finger of time passes slowly over the vast area of civilization inscribing as it moves, Knowledge plus Understanding equals Progress. Those who read the handwriting on the wall may interpret this to mean that an individual must have, in addition to booklore, a broad view of life.

To those who think as they read, it is evident that the very act of living is an educational process. It is in the various phases of every day life and in the highways and byways that we learn to know and to understand. Education, then, might be said to be the acquirement of facts which produce an expansive and comprehensive understanding of life.

## Good Citizenship a Result of Education

It has been stated that one of the direct results derived from education is a higher standard of citizenship. It is also a self-evident fact that a very necessary point of contact in the becoming of a good citizen is a knowledge of state departmental activities. Realizing this to be true, the state of Illinois

decided two years ago to launch an Educational Film Library devoted to the portrayal of facts connected with various phases of state government.

Prior to this time state activities were a closed book to the average taxpayer and citizen. This was not due to lack of interest but because heretofore there had been no satisfactory means of disseminating the information. True, booklets were issued with regularity, but it is difficult for the every day mind to fully comprehend statistics without the aid of some form of visualization. Therefore, with the advent of the motion picture into educational fields, the State Administration decided to test the power of picture to convey to the receptive minds of Mr. and Mrs. Average Citizen, just what was taking place under the direction of the many state departments.

## Dairy Picture First Educational Film

The first attempt made by the State of Illinois to use the motion picture for educational purposes was under the administration of Governor Lowden and resulted in a film produced by the Division of Dairy Husbandry. The name of this picture was "The Foster Mother of the World" and its purpose was wholly for the development of the dairy industry. This film was the first motion picture devoted entirely to dairy expansion to be produced in this country. Its educational usefulness extended over a period of four years, during which time it was viewed by more than two hundred thousand farmers. The stimulating educational effect of this picture was greatly evidenced by improved dairy conditions throughout the entire state. The actual results from a growing interest in scientific and sanitary environment for the "Foster Mother of the World" were high

gratifying, because it proved that visualization was the most effective manner in which to educate the dairy layman.

### Second Dairy Film Presented

After the passing of the four years, this dairy picture had accomplished its purpose and the production of another film to follow up and add to the foundation which had been so carefully laid, was planned. The new picture was called "The Dawn of a New Day," and like its predecessor was devoted to dairy development. It was written and produced by S. J. Stanard, now Director of the Department of Agriculture, then Superintendent of Dairy Husbandry. In story form the superiority of the modern method of caring for the dairy cow is shown. Through a contrast of old methods with the new, it is clearly portrayed that because of better care of the dairy animal, not only an increased production is given the farmer and dairyman, but better health predominates in communities where intelligent attention is given to the drinking of untainted milk. This picture has been viewed by approximately four hundred thousand people who were interested in dairy husbandry.

Its presentation has been through the medium of agricultural meetings and through numerous organizations such as farm bureaus, breed associations, dairy conventions and special meetings arranged by the Division of Dairy Husbandry. It has been shown in conjunction with the state educational exhibits at county fairs throughout the state. The point has now been reached where "The Dawn of a New Day" has served its purpose and a new film is to be released shortly which will include all up-to-the-minute methods of dairy development.

### Example of Dairy Improvement

A striking example of the improved dairy conditions throughout the state is found in a southern Illinois county where a campaign of dairy development was inaugurated and

the dairy picture shown at every schoolhouse in the county. After viewing these films the farmers evidenced their awakened interest in better cattle, through the purchase of a number of official record purely bred dairy sires. Within the period of five years the production of butter fat has increased three times the original amount. This improvement is now bringing more than a quarter of a million dollars to the farmers of that county each year. During the past few years the State of Illinois has also accomplished more in the eradication of bovine T. B. than any other state in the Union. The educational work along this line has been *entirely through the use of the motion picture.*



The storage room of the Illinois State Educational Film Library

Another interesting example of the good accomplished by the state "movies" is found in Polk County, which lies down near the Kentucky border, closely hemmed in by the Ozarks and impassable roads. While conducting a campaign with the dairy film the speaker requested those who had never viewed a motion picture to raise their hands—more than sixty per cent of the audience responded to the invitation. This was in 1921—today most of the state films have been shown from one end of the county to the other.

### Inception of State Educational Film Library

The success of the dairy division in releasing valuable information through the motion

picture and the great demand for the use of the film brought forth the idea that a circulating state educational film library would be of untold value to the citizens of Illinois. Following up the inception of this idea, Governor Small suggested to the various departments that they immediately produce motion pictures which would give a definite idea to the public of just what was being accomplished by the "wheel of state."

#### Public Welfare Department Produces Picture

The Department of Public Welfare was the first to organize for action. It was decided that a film portraying the life as it actually exists in state institutions would be instructive and at the same time entertaining. A scenario was prepared, naming the picture to be, "Illinois, the Organized Good Samaritan." This scenario bound together in story form the necessarily dissociated institutional units. The story was founded on the Bible story of the Good Samaritan and brings out the fact that while we have not the Jericho Road, we do have the public institutions to care for the unfortunate, and that today "efficiency lies in intensive organization." The production of the picture was under the personal supervision of the Department Director, Judge C. H. Jenkins.

The following groups are included in the screen version of public welfare activities.

**FIRST:** The state hospital for the insane,—various phases of care from entrance through a period of observation and manner of classification, to method of parole in case of definite improvement, and discharge where recovery was evidenced; the use of occupation as a reconstructive therapeutic measure and modern methods of handling violently disturbed patients are all picturized.

**SECOND:** The penal group—in like manner the prisoner is taken through the different forms of identification, period of observation, final classification and assignment of work needed to cope with the particular form of the prisoner's behavioristic problem. The Progressive Merit System is explained through the use of charts and views of the new prison, which was so constructed as to be of value in intelligently carrying on this prison system.

**THIRD:** The Educational group (a) manner of education and recreating at the State School for the Blind; (b) courses employed at the School for the Deaf, including the teaching of speech through the use of piano and drum in conveying vibratory waves of rhythm to the pupil; (c) Life in Illinois Soldiers Orphans Home is portrayed, showing a genuine home atmosphere and a definite program of education together with vocational guidance.

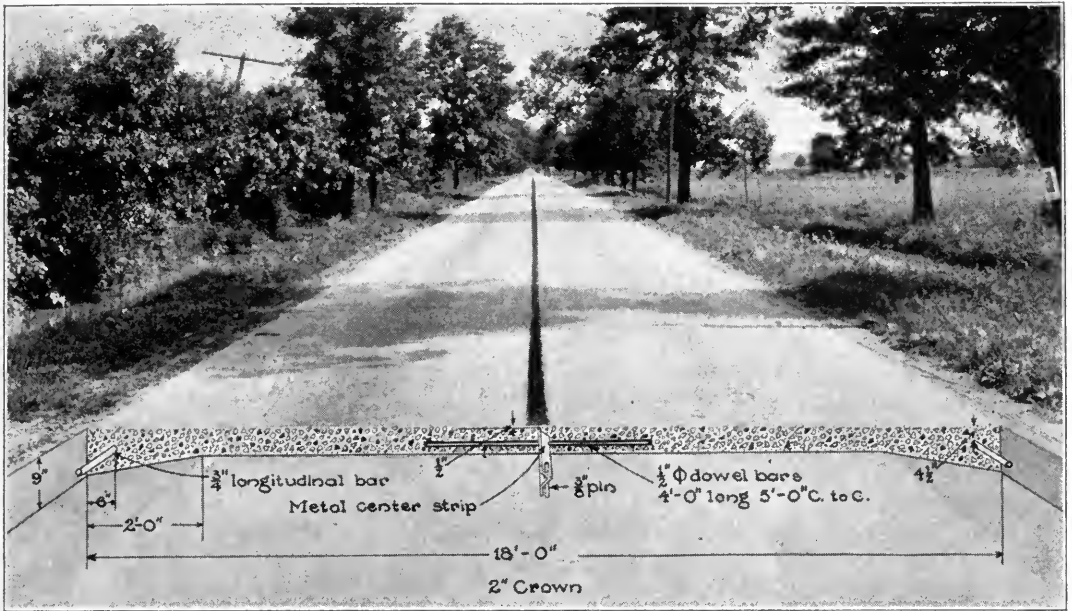
**FOURTH:** State training schools for delinquents showing that constructive discipline and education prevail in an endeavor to make these schools benevolent, corrective and constructive, rather than incubators of crime.

#### First Release to State Educational Exhibits

The first release of this film was to the state educational exhibits, which are an attraction at county fairs throughout the state. The educational exhibits are organized so as to comprise five different fair circuits, some eighty fairs being covered. In addition to the exhibit tent, a large black top tent is carried for the



Basket weaving in the Illinois State Hospital for the Insane



#### The secret of modern concrete highways

purpose of showing the moving pictures. This tent is thirty by seventy feet, and carries an equipment of chairs, silver screen, two portable projectors, and electric fans for ventilation. About two hundred thousand people viewed this picture during the past two seasons. The total cost of this form of presentation was about \$.0299 per person.

Another manner of presentation has been through the effective work of the women's clubs throughout the state. These clubs secured the film for a guest night program and held the meetings in auditoriums seating a large number of people. Capacity houses were the result of advertising and untiring effort to bring to their community this educational feature. The state furnished the film, operator, projectors and a speaker, the reciprocal requirement being that the audience must be no less than two hundred and fifty adults and that the event be well advertised. Other organizations using this film are the Elks, Kiwanis, Lions Clubs, Chambers of Commerce. Many churches, too, have availed themselves of this picture for Sunday evening programmes.

#### Marked Educational Results

Prior to the present time traditional legend, gray with age and mysticism, has hung close to the state institutions. Cold corridors, unnaturally austere discipline, starvation, unspeakable atrocities have all been associated with institution administration. Shudders and repulsion have greeted the mention of these abiding places of incarcerated unfortunates. The state has been able, through the visualization of facts, to show that everything possible is being done for the comfort and well being of state wards; that in addition to physical care, the institutions maintain a program of well balanced amusements and activities which tend to normalize the life of the institution charge.

Results have been marked by many letters of appreciation that this knowledge has been brought to individual attention; by the still urgent requests for the film and by co-operative interest extended on numerous occasions. This may be summed by quoting from a newspaper clipping. "The taxpayers who saw the picture 'Illinois the Good Samaritan' will

meet the tax gatherer more cheerfully this spring because of their new appreciation of the work being done by the state for our unfortunates."

### Highways and Waterways

Simultaneously with the Public Welfare Department activities in motion picture production, the Department of Highways and Waterways contributed a highly educational film showing the process of modern road building from its inception as a narrow dirt lane to a broad expanse of hard concrete road. Step by step a modern highway is developed. The history of the slab and origin of stone and sand as taken from the ground is shown—then various processes of constructive work until we have our concrete road, one of the greatest attainments of modern engineering.



The Cairo-Vandalia Road, Illinois

A course of education in safety measures as pertains to road rules and regulations is projected and includes methods of marking roads; how to use the center line; the fact that pedestrians must walk on the left side facing the coming automobile, and the correct way to change a tire on a public highway. The film further shows the activity of the state highway police and their service to the people. Views are shown of the apprehension of speeders, the method of weighing loads—showing the penalty for overloading beyond the twelve ton on one axle weight.

### Method of Release

The method of release for the first year was successful, but not highly so. The first showings of this film were at county fairs. The picture was projected against a flat wall. Feeling that this was not a great success, a tunnel picture case was devised with projection from behind the tunnel. This produced a splendid picture which ran from early morning through the day, attracting a constant crowd. Many would return to ascertain a certain point in road safety, and expressed much appreciation that such a manner of education was made possible. The State feels that the actual visualization of this knowledge has been and will be the means of decreasing the much dreaded accident.

The number of people reached by this method is about five hundred thousand and the State does not feel that this particular picture has yet served its usefulness. With revision it was presented again throughout the season of 1925.

Because of the untiring efforts of Ralph H. Benedict, under whose direction the film was produced, the picture is one which is not only of educational interest to the layman, but of great technical value to engineers.

### Other Educational Features

The latest releases by the State Educational Film Library are the first of a series of Illinois Industrial and Travel pictures. They are as follows: Industrial;—"Mining Coal," "Mining Flurspar," "Deep Waterways of Illinois." Historic and Scenic;—"The Last Visit of Lafayette to Illinois," (A Centennial Pageant,) "Charm of the Mississippi Valley," "The 'Egypt' of Illinois," "The Country of Lincoln," "Starved Rock and Rock River Valley."

### Film Library

All of these pictures are kept in the State Film Room, and are in charge of the film

(Concluded on page 61)

# “Robin Hood”—A Film Lesson

With Suggested Project-Problem Study of Life in the Middle Ages

(Based upon Douglas Fairbanks' film version—United Artists)

ERCEL C. McATEER and MARIAN EVANS

*Visual Education Department, Los Angeles City Schools*

## I. THE PROBLEM

**P**ROJECT study of medieval history and stories, contrasting castle life, country life and town life and a brief study of cathedrals and the crusades to show the influence of religion upon European knowledge and progress.

## II. INTRODUCTORY STORY

### Life in the Greenwood

By Marion Florence Lansing, M. A.

**S**EVEN HUNDRED and more years ago the length and breadth of merry England was covered with great forests and stretches of woodland which men called the greenwood. Back of every village and town lay this beautiful greenwood, with its tall trees and its green glades and leafy nooks. Every farm reached away into it and every highway was cut through it. When men had cleared their farms and built their highways, still there were acres and acres, and miles and miles of wilderness into whose wooded depths no man had penetrated, and through whose tangled underbrush only the wild deer had ever made their way.

To the forest of Sherwood went many men who were weary of the town life and here lived Robin Hood with his band of merry yeomen. Robin Hood had been outlawed in his youth for killing the king's deer. In those days the free forest that God had made and the wild creatures that ran in it did not belong to the people, but to the king; and there was no safety for the man who had broken one of the thousand and one laws by which the forests were shut away from the people.

It had come about in this way. The nobles

and advisers of the king had said to him, "You are king of all England; therefore all England that does not belong to someone else belongs to you; and therefore these trackless and untrodden forests that cover more than two thirds of the land are yours." Then the kings, nobles and rich people made laws that no one should shoot the deer or even walk in the forests, unless they had paid the king a large sum of money.

But the people said, "These forests belonged to our grandfathers and great-grandfathers before us, and they are ours." Then the magistrates fixed heavier and heavier penalties until, in Robin Hood's day, a man could be killed for killing one of the king's deer. So it came about that when Robin Hood had killed a deer, he slipped away into the greenwood for safety, and there he lived for many long years. And because he was always fair and just, and because he was merry and kindly, and ready for any sport, and just as willing to acknowledge when he had been beaten, there came to him from all the forests and all the country round men who would be of his band—for all men love a leader.

Before many years had come and gone Robin had gathered about him a company of seven score brave and stalwart men. They all loved him and served him and had many adventures in Sherwood Forest. So also did the poor people and women and honest yeomen and gentle knights and all who were in distress love him and say of him,

"Robin Hood is a courteous outlaw,  
Of him we have heard much good."

**III. TOPIC ASSIGNMENTS AND QUESTIONS***(To be developed before film is shown)***A CASTLE LIFE IN THE MIDDLE AGES**

- 1 How a young man was trained for Knighthood
- 2 What chivalry and knighthood taught
- 3 Life in a medieval castle
- 4 Warfare in the middle ages
- 5 Tournaments or "Play Wars"
- 6 The Crusades
- 7 How and why Knighthood disappeared
- 8 Feudal Castles (construction and furnishings)
- 9 Describe the giving of Knighthood
- 10 Describe the ceremony of homage
- 11 What powers tried to keep peace?

**B COUNTRY LIFE IN THE MIDDLE AGES**

- 1 How the land was divided
- 2 The service of the vassals
- 3 The King's laws regarding forests and game  
(Robin Hood Stories)
- 4 How the peasants lived
- 5 Troubadours
- 6 The early manor
- 7 How towns came into being
- 8 Serfs

**C TOWN LIFE IN THE MIDDLE AGES**

- 1 How walls and watch towers were built to protect towns
  - a. City walls of York, England
- 2 How the townspeople made their living by manufacturing articles and selling them
- 3 The life of an apprentice
- 4 Help given by the trade guilds to their members
  - a. Rules of Guild
- 5 The power of the merchant guilds
- 6 The mystery plays of the religious guilds
- 7 How the townspeople began to progress in learning and civilization
- 8 Free cities
- 9 Hanseatic League

**D RELIGION IN THE MIDDLE AGES**

- 1 Cathedrals and churches
- 2 The Crusades
  - a Ancient engines of war
    - 1 Movable Towers
    - 2 Catapults
    - 3 Viking ships
  - b Early pilgrimages to the Holy Land
  - c The Council of Clarmont
  - d The siege of Antioch
  - e Second Crusade
  - f Third Crusade
  - g Enumerate the good things accomplished by the Crusades
- 3 Richard-the-Lion Hearted
  - a Richard and Saladin
  - b Richard and Blondel
  - c Duke Leopold
- 4 How the Crusades increased knowledge, travel, ship-building and trade
- 5 Pope Urban
- 6 Gregory VIII
- 7 Innocent III
- 8 Ancient Engines of War
- 9 Peter the Hermit
- 10 Walter the Penniless
- 11 Siege of Jerusalem
- 12 Accomplishment of the Crusades
  - a Love of travel and growth of trade
  - b Italian Cities profit by the trade with the East
  - c Growth of Commerce in Europe
  - d What was learned from the East and the Moors
  - e Breaking down of Feudalism
  - f The Crusades increase ship building
  - g The Crusades increase trade
  - h The Crusades a turning point in history

**IV. SUGGESTED WORD VOCABULARY***(To be developed before film is presented)*

- 1 Chronicle
- 2 Jousting



- |   |           |    |                  |
|---|-----------|----|------------------|
| 3 | Ballads   | 4  | Impulsive        |
| 5 | Sinister  | 6  | Chaplet of valor |
| 7 | Equipment | 8  | Benediction      |
| 9 | Pall      | 10 | Perfidy          |
|   | 11        |    | Infidel          |

#### V. FILM CHARACTERS TO BE STUDIED

*(Before film is shown)*

- 1 Richard of the Lion Heart, England's immortal king
- 2 Prince John, the King's brother
- 3 Lady Marian Fitzwalter, chosen Queen of Love and Beauty
- 4 Sir Guy of Gisbourne, intimate of Prince John
- 5 Earl of Huntingdon, favorite of King Richard
- 6 High Sheriff of Nottingham
- 7 Robin Hood, a robber chief
- 8 Will Scarlet
- 9 Friar Tuck
- 10 Little John
- 11 Allan-a-Dale

#### VI. QUESTIONS TO FOLLOW FILM

- 1 What was meant by Medieval England?
- 2 Who was Richard of the Lion Heart?
- 3 Why was Lady Marian Fitzwalter chosen Queen of Love and Beauty?
- 4 Describe the character of Prince John.
- 5 Who were the two contestants in the final event of the tournament?
- 6 What significance of good luck had the Earl of Huntingdon?
- 7 What advantage did Sir Guy of Gisbourne take?
- 8 What did King Richard accomplish in Palestine?
- 9 Why did the English men seek refuge in Sherwood Forest?
- 10 Who was Robin Hood?

#### VII. PROJECTS

- 1 Draw plans and construct a cardboard or clay castle, showing the walls, watch towers, the moat, the draw-bridge, etc.

- 2 Make weapons of the middle ages
  - a Cross-bow
  - b Two types of battle axes
  - c Long-bow
  - d Ancient cannon
- 3 Make drawings or replicas of the musical instruments used by the troubadours, the jesters and other classes of people during the middle ages. Find out how music was written and read, and how songs were passed on from generation to generation. Make a study of the use the guilds made of music
- 4 Make original designs of decorated windows and doors such as were designed for cathedrals and other buildings in the middle ages
- 5 Make models showing methods of transportation by land and water during the middle ages
- 6 Make a list of typical articles which were sold in shops by the merchants and made by apprentices
- 7 Write the story of the first printing press
- 8 Write original stories and illustrate these using as a setting for the narrative, castle life, country life or town life during the middle ages
- 9 Write original poems of Knighthood or Robin Hood days
- 10 Tell how the crusades increased knowledge, travel, shipbuilding and trade in Europe
- 11 Construct Ancient Engines of War
  - a Movable Tower
  - b Catapults
  - c Viking ship
  - d Battering rams
- 12 Draw a map of the Great routes of the crusades

#### VIII. SUGGESTED DRAMATIZATIONS

- 1 Dramatize a scene depicting the spectators gathering and knights preparing for a tournament

*(Concluded on page 59)*

# The Noon Hour Entertainment

HERBERT GAY SISSON

**A** DAILY noon-hour entertainment, with a program devoted very largely to motion pictures, is one of the features of the welfare activities of the National Cash Register Company, of Dayton, Ohio. At this big plant, often referred to as "the world's model factory," is a large auditorium called the N. C. R. Schoolhouse. It has a seating capacity of 2,300, a large stage, one of the finest pipe-organs in the country, and complete facilities for the showing of motion pictures and stereopticon slides. Every noon this capacious auditorium is thrown open to those of the 7,000 men and women employed in the plant who desire to avail themselves of this opportunity to enjoy the pleasures of the screen.

The noon-hour entertainment is only one feature of an extensive welfare program, which is based upon the conviction that the human element is the most important factor in industrial life. The late Mr. John H. Patterson, founder of the Company, believed that an industrial plant should be made as attractive as possible for those employed in it. This, he maintained (and time has proved abundantly the correctness of his opinion) was not only a duty, but good business policy. He was the pioneer in industrial welfare work in America, and many of the features introduced by him have been quite generally adopted by other concerns.

The National Cash Register plant is located in a residence section of Dayton, a mile and a half from the downtown district. Employees live in all parts of the city, and the majority are unable to get to their homes and back in the hour that is allotted at noonday. The Company feels that it is much better for the employees to enjoy a clean, wholesome entertainment than to spend this time in idleness. That they, too, appreciate this is shown by the fact that the auditorium is filled to capacity for every program.

Employees who wish to do so may eat their lunches during the program. Some carry these; for others box lunches are sold at cost prices by the Company. The greater number of employees, however, eat in the four large dining rooms provided by the institution, where substantial, hot meals are sold. Afterward they make their way, many of them, to the Schoolhouse for the latter part of the program. During this last half-hour the auditorium is always filled to capacity.

Programs, as has been said, consist for the most part of motion pictures. Although pictures of an educational nature are frequently used; the principal object is to entertain, rather than to instruct. If the entertainment succeeds in taking the mind of the employees off of whatever troubles they may have and sending them back to their work refreshed and happy, the entire aim of this feature of our welfare work has been accomplished.

The brevity of the program, and the fact that the dining hall patrons, who constitute the greater part of our audiences, can be in attendance not longer than 25 or 30 minutes, make the one and two-reel pictures very desirable for our use. Much difficulty has been experienced in acquiring enough high-grade films of an entertaining and wholesome nature that are readily adaptable to our programs. We have recently started running one six-reel feature a week, by dividing it into thirds and make it the feature attraction for three consecutive days. This has proven quite successful, and there is more competition for seats in the auditorium when a feature picture is showing.

To insure the maintenance of the high moral standards in keeping with an institution such as The National Cash Register Company, we maintain a Board of Censors of our own. Nothing of an immoral or suggestive nature is shown.

While the chief purpose of the noon-hour programs is the entertainment of employees, we use many short educational pictures, showing magnificent scenery, manufacturing pro-

cesses, news incidents, customs and events in foreign countries, and the like. Programs are also varied by songs, and musical performances from time to time.

## What to Look for Out of Doors This Month

LUCILE V. BERG

"Falling all the night-time,  
Falling all the day,  
Silent into silence,  
From the far away."

Never came the glory  
To the fields and trees,  
Never summer blossoms  
Thick and white as these.

Folding, folding, folding,  
Fold the world away,  
Souls of flowers drifting  
Down the winter day."

**G**REAT feathery snowflakes fall from the soft gray clouds; gently they float to earth—a lovely pall to cover summer's wreckage. Exquisite jewels they are—no two alike, and yet those of each fall are fashioned with sufficient similarity to tell one, versed in snow-lore, the story of their being. Lightly they pile high on the ever-greens, and turn vine-tangles into sparkling grottos, and lay an unbroken whiteness on the ground that on the morrow will be writ upon with many a hieroglyphic of the woods—imprint of paw and hoof, wing-fannings, fairy-rings pencilled by wind blown grass, and tracings made by flying leaves. And that same frost that flowers the window pane, and holds the brook in thrall, will rend great forest trees and split huge rocks asunder.

**S**IX is one of Nature's mystic numbers—we see it always in the snow-flake, in honey-comb, wasp-cells, and insect eyes; it often is repeated in the petals of a flower, in crystals and bird's eggs within the nest.

**A** GREAT many of the forest folk have long since cuddled down to their winter's sleep. The true hibernators were fat and sleek and comfortable when winter first began, but now they are sunk so deep in their deathlike sleep, that they are unaware of the

storms and the biting cold—for them there is no winter, only a sleep and an awakening. The muskrats travel fearlessly along the river's edge, well sheltered by a crystal ice-roof; and where the water, brawling over stones, defies the creeping snow-cruled fingers of ice that would still it, the water shrew has left a lacy pattern of small tracks. The



A snowy path to the frozen creek

squirrel, sitting in a snow peaked pine gnaws off a cone and deftly opens it—the seeds are good, but hardly sufficient for a meal; hazel nuts are better fare, and all these that were available were hidden in his various store houses last fall. He is a careful fellow, seldom putting all his stores in one ware-

house. The small brown bat, so aptly called the "flitter-mouse," has hung himself up in a cranny to sleep till summer.

**O**NE MAY often see spring-tails jumping about on the snow. They are quaint little creatures of the geologic past, some folks call them snow-fleas, though when seen through a magnifying glass they bear no resemblance to a flea, but remind one a bit of rove beetles. Tiny white cyclops swim freely about in the icy water. Such astonishing little creatures they are, with a single red eye in the middle of their faces, and with arms where their ears should be.

In every season of the year the cottonwoods are handsome trees. The cracked bark of the trunks and lower branches gives way in the upper branches to silvery bark, smooth as cherry. At this time of the year each twig is tipped with a long slender bud. The ironwood twigs are tipped with groups of two or three hard little cone-like catkins that next Spring will form long, slender pollen-bearing catkins. The birches and the alders, too, bear winter catkins. The honey locust bristles like a porcupine.

**S**OME crisp winter morning when the weather man predicts snow flurries, go with a silence-loving companion prepared to tramp the woods and stay until the stars are out. What changing lights come with the passing hours—the cold clearness of the early morning dims as soft, low snow clouds gather, and blotting out the noonday sun send their light burden down; and as the afternoon wears on and clouds break up and scatter, the sun turns the last remnants of the flurry into a shower of gold. The sapphire deepens overhead—the sun sinks lower in a pale gold west and purple twilight comes. Then build your fire, prepare your evening meal and watch the stars come out. Take note of those you know and look between the Big Bear and the Little Bear where the Great Dragon sprawls, forever keeping watch that the Big Bear does not swallow the North Star. Sirius, the Dog star, lies east of Orion and in a direct line with his belt. Then when you tire of stars, sit quietly and watch the fire die out dreaming of all

"The myriad charms which make the earth  
so fair  
And life so sweet."

## Among the Magazines and Books

Conducted by the STAFF

**C**OMMENTING upon the offer of Robert T. Kane to found a chair of cinematography, Iris Barry in *The Spectator* discusses possible **New Projects of the Cinema.**

An offer has recently been made by Mr. Kane, said to be an American producer, to give £1,000 towards founding a Chair of Cinematography in one of the large American Universities. Though this is not the first time such a proposal has been made, Mr. Kane's offer comes at so important a moment in the history of moving picture photography that it is well worth considering what function the foundation of a Chair might fulfill.

The realization that the cinema has a double existence is spreading. There is the cinema as we generally perceive it; a vast commercial enterprise, an immense popular entertainment, with the colossal

studios where its merchandise is manufactured, the thousands of picture-palaces where its merchandise is retailed, the cohorts of people engaged in acting, in studio staff-work, in advertising, in the scores of magazines run solely to publicize its efforts. This cinema has great virtues, and among them is its particular virtue of giving to millions of people a form of recreation peculiarly fitted to our age, with a not very exalted point of view, but a point of view which is at least slightly international, somewhat democratic, extremely varied and distinctly calming. At its worst this cinema results in Cecil B. de Mille's expensive and decorously-carnal spectacles, and in the world-wide popularity of film stars like Valentino and Gloria Swanson, who are the Prince Charming and the Cinderella of our time. At its best this same cinema gives us travel film, the emotionally-moral melodramas like Griffith's

earlier work and "He Who Gets Slapped," the cheap but stimulating pageantry of costume films like "The Sea Hawk" and "Scaramouche" and—best of all—a continuation of the finest tradition of farce as exemplified in all the film comedians from Max Linder and John Bunny, through Sidney Drew and Chaplin to Keaton, Lloyd, Semon and a host of smaller comics.

But gradually a second cinema has come into being—it was always imminent from the earliest days—which though knit up with the larger and more popular cinema is very sharply distinct from it inasmuch as this second entity is not primarily an entertainment but a new and increasingly self-conscious form of expression in a new medium. Fundamentally this second cinema is to be found in any film which a reasonably intelligent and thoughtful person could see twice, or having seen once could remember, with some degree of aesthetic emotion. There is the essence of a new kind of beauty which creeps, sometimes unasked, through the moving-picture cameras; and it is the pursuit of this new kind of beauty which is the concern of the second, the uncommercial, the ideal part of the cinema.

But it leads a precarious existence (as does the better part of the theatre) in a world of unintelligent films designed as and desired by the public as ephemeral entertainment. It is practically impossible for anyone to try to make a long serious film without concessions to popularity unless he is prepared to risk money; for it costs a great deal of money to make any film even economically. Also, the second cinema will, unless something happens, continue to lead a precarious life. Of the people who wish to make absolutely sincere films there are two types. There are the best of the already existing directors, who have happily been given occasional opportunities of making the *kind of films they can make best*, rather than the *kind of films the public are supposed to like best*. But these men are perpetually harassed by financial considerations. There are other men in every country who long to try their hand in this new medium: but even if they had the chance to experiment, they do not know how to make films. It is no simple business. This is where a Chair of Cinematography would be invaluable. Its chief functions should be:

To instruct intelligent, enthusiastic and likely people in the craft of film-direction in its manifold aspects.

To teach and disseminate as widely as possible a sound theory of aesthetics both in general and in particular in regard to cinematography.

To encourage, by lectures and other means, a cur-

ious attitude towards the nature of the moving picture viewed ideally. There is much work to be done here; there is as yet no critical standard, no recognition of the diverse tendencies and schools of production, no analysis of the forces at work within the film itself. Research must be encouraged, and practical experiment made possible.

It has also been suggested that one solution of many difficulties would be for the great producing concerns, the American ones in particular since they are the richest, to consider setting aside a proportion of their annual net profits for the production of an occasional absolutely non-commercial film. This most admirable scheme which could perfectly well be run in conjunction with the proposed Chair of Cinematography, would provide the necessary funds, and would assure real hope for both amateur and professional experiment. And, most important of all, it would infinitely help forward the cause of progress. Progress must come. *Audiences tire quickly of repetitions of banal films.* It would pay the commercial cinema, consequently, to support and encourage the non-commercial element. Will the great American film-combines not seriously consider doing what the German combiners have tried in the past—will they not each give a free hand to one talented director now and then, let him use an intelligent story specially devised for the screen, with actors (not necessarily famous ones) subtle enough to obey their director, with the most ingenious studio-staff in their employment, and aim on that one great occasion at supreme achievement, not at profits? It would pay them ultimately, and not do honour alone. And will it never be suggested that we here in England should seek to revive our native film-industry by means of impeccably conceived and executed pictures as well as by profitable ones? There is never much to be got out of working for money alone.

Notice is made elsewhere in these pages of the organization of The Film Society in London. *The Spectator* goes on to say of this movement:

Meanwhile, on the public as apart from the professional side, another movement is in progress with the foundation of "The Film Society" in London. This new Society has for its immediate object the showing of both new and old films of unusual interest to a limited membership on Sunday afternoons during the winter seasons, in the same way as plays are given for the Phoenix and Stage Societies on Sunday evenings. The first season, which begins on Sunday, October 25th, will consist of eight performances which, it is hoped, will be given at

the Tivoli, Strand. The subscription is conveniently low, since the Society is precluded from making any profit from its operations, and less possible members should fear to find themselves in unknown company, I should add that among the Society's original members and kindest supporters are Lord Ashfield, Mr. Roger Fry, Br. Bernard Shaw, Mr. St. Loe Strachey, Dame Ellen Terry and Mr. H. G. Wells. The number of members will necessarily be limited to the capacity of the theatre in which the performances are given, and seats will be allotted strictly in order of application. The Secretary, Miss Harvey, of 56 Manchester Street, London,— 1, will gladly supply details.

Apart from showing new films such as are not often seen in ordinary cinemas, and reviving others, the Film Society has of course ulterior motives. It hopes to draw together all those people who take the cinema seriously. It hopes that foster-societies will spring up in all the great towns, not only in England but in Europe and America. As a matter of fact, one such is already being formed in New York. Few in comparison with the whole cinema audience of hundreds of millions of people, but actually numerous enough to begin to make their wants felt, there are people who, tired of white-haired mothers and dazzlingly stupid heroines going through impossible love-affairs, want to see the best films of all kinds *without having to suffer twenty inanities in order to enjoy one good picture*. If these people can be drawn together, it would be possible in time to establish a network of picture houses open daily, one to each large town, in which the best films of all kinds, from weekly pictorials and scientific films to farces and tragedies, can find an audience. *Sincere and intelligent films do get made somehow or other*, and if the Film Society can do something towards making it possible for the intelligent public to have a means of seeing them without having to endure a great deal that is inferior, it will be more than justified. And what is more it will be playing its part in a new and very vital movement of which the proposed foundation of a Chair of Cinematography, and the suggestion, not by any means impractical, that the rich corporations should deliberately rise annually from the dead levels of commerce, are an expression.

**T**HE success of the movie matinee for children as developed and sponsored by a large western theatre circuit is recounted by Regge Doran in *Social Progress* for October. Some of the principles underlying the project of furnishing wholesome entertainment to the juvenile audience are stated

by the writer, under whose direction the work was done.

The motion picture, as such, we will all agree, is not primarily juvenile entertainment. Neither are most of our classics in literature juvenile reading. Yet the wise schoolmaster and parent choose these classics carefully, with an abridged edition here, and a simplified one there, in order to meet the desire in the child for reading, and so cultivate his taste for the really worth-while.

The same care and discrimination may be used, indeed has been used in some localities, in regard to showing motion pictures to children, and with great success.

Boys and girls do not remain children always; therefore, their taste in films should be so cultivated that when they reach years of discretion they will demand only pictures of quality.

The only way to create this taste for good pictures is to show the child of to-day and adult patron of tomorrow carefully selected, interesting film product.

Teachers in California in the districts where these "School Matinees" were given, co-operated most heartily and willingly. They found the child better fitted by them for his daily lessons. They discovered that his studies in history, in geography, in natural history were meaning more to him because of the films he was seeing at his moving picture matinee. Soon teachers in various departments, for instance the department of music, definitely correlated the "School Matinees" with their own work.

Now there is no commercial group in the world that can alone make selection of films to fit all needs. This discrimination must rest finally with the parents themselves. They must contact, and constantly contact, this powerful influence which has come into our everyday life. No father or mother can afford not to see motion pictures. To guide their children, parents must keep pace with them, and we must all admit that that pace to-day is being largely set by the screen.

When parents wake up to this fact they will sincerely try to make their local motion picture theatre a community center. Useless general complaints will be displaced by concrete action, which will take the form of intelligent co-operation with the motion picture theatre-manager. In the hands of the parents, then, rests the fate of motion pictures for children. Proper matinee performances will immediately come into being when complete co-operation is established between the parents and the exhibitor. To my mind, this co-operation can be really constructive only when parents are interested enough and make effort enough to send or take their boys and girls regularly to the

Children's Matinees. With the parents thus aroused to do their part in solving the problem, the industry at large, through the medium of the exhibitor, will bend all efforts to supply the demand for really worth-while photoplays. We can not afford to close our eyes to the fact that motion pictures are the greatest of all influences in the lives of children to-day.

**M**R. DAVID FLAHERTY writes a long account in the October issue of *Asia* of the difficulties he and his co-workers encountered while filming the South Sea film, "Moana of the South," which required nearly a year of searching to find the drama and types. Not only did the Samoan climate present many problems, such as the effect of the corrosive air on the development of their film and on their equipment, but their enemies—both of their white men—tried to hinder their work. They were the **Serpents in Eden**, which is the title Mr. Flaherty has used for his article.

One of these men was a South Sea trader called Bauer to whom was entrusted all their interests and business. Mr. Flaherty has drawn a realistic picture of this well-known character in fiction, whose word was law among the natives, who trembled at the mention of his name. He was a Prussian to his fingertips but although he had a military bearing, he was not a military man. The predominant note in his life was the stage, as he had been thwarted in his youth by his father in his ambition to be an opera singer; so that he acted out his operatic roles in everyday life and played on the natives' sympathies.

Their other enemy, the resident commissioner, allied himself with Bauer and refused to take any action against him when Mr. Flaherty's party disclosed to the commissioner the various ways in which Bauer had overcharged them for their buildings, food and sundries. Bauer, on his part, remonstrated with the film people for their kind treatment of the Samoans and the high wages that were paid to them. He then

spread reports that they were misrepresenting the natives and were faking a film for the benefit of the great American public. Such troubles would stop the work on the film until peace would again be established and the film go on. That they were able to bring the film back was due to the fact that the commissioner was revealed as a degenerate and had betrayed the trust of the government and Bauer was of the same stamp.

With no prospect of the completion of his big task yet in sight, it is probable that it will be at least seven or eight months more before Flaherty will return to New York where the many thousands of feet of film will be edited and cut to the required length.

**A**N illustrated article, **Why Teach Photography**, written by J. V. Ankeney, appears in the September number of the *Midwest School Journal*. Mr. Ankeney makes the initial statement that within the last quarter century the mechanics of photography has been so simplified that amateur photography is practically universal, and he says that sooner or later every American boy or girl has some kind of camera.

The camera and photography in the hands of the boys or girls give them a new tool and a new medium for recording their experiences and of expressing themselves. At present the pupil receives training in oral and written language expression and interpretation. He is also given an opportunity to learn to appreciate art and music expression and to express himself, if he will, in music and art. Why not training in pictorial expression and interpretation in photography?

The above paragraph would suggest that amateur photography might prove the stepping stone to art and its pleasant companionships. Dean Henry Turner Bailey in his excellent book, *Photography a Fine Art*, has this to say, "Photography has led thousands upon thousands of people into the magic world of pictorial art, where the masters of painting freely offer radiant companionship and perennial joy to the open minded lover of beauty. That this book may prove helpful in shortening the journey of the lusty and hopeful photographer from the Land of Longing to the Land of Heart's Desire, is my hope." At any rate he needs the training afforded by a course in photography in order

that he may know what can be photographed, what is worth photographing and how to intelligently direct the technical photographer, who may do the work for him.

Again the amateur photographer soon finds that this field of light painting or photography which he has entered involves problems of both physics and chemistry. The chemistry of photography and the physics of photography may serve as motivators for portions of physics and chemistry and perhaps a discovery of permanent interest for one or the other of these fields.

That instruction in photography is essential is evidenced by the fact that pressing the button and having the film developed does not constitute good photography. Furthermore, the writer asserts, it costs no more to make a good picture than a poor one.

The difference lies in the fact that to make a good picture rather than a poor one implies certain specialized knowledge, skills and attitudes on the part of the photographer—skill in selecting the subject, skill in composition or arrangement of the picture, skill in lighting and in correct exposure, skill in finishing the picture is very necessary. Knowledge of what constitutes a good picture, of good lighting, and arrangement etc., is also necessary if we would produce *pictures that would talk for themselves*.

In commenting upon the statement often made, that pictures are universal language, Mr. Ankeney says:

I wonder if just *anyone* can read a picture? What experience and practice does it take to read a picture? None at all? Far from it. We can learn to read pictures just as we learn to read books. Another statement which is often made is to the effect that *pictures never lie*. This statement has found its way into textbooks and the pathetic part of it all is that many people believe it. It is the business of the skilled photographer to make pictures tell the truth as to line, form, position, tone graduation, and to so arrange the whole picture that it is pleasing to the eye.

There are definite vocational possibilities for the trained photographer. In addition to furnishing illustrations for newspapers, magazines and advertisements, there is the science of photo-engraving, a specialized branch, motion picture photography, the field

of the lantern slide for the photographic-artistic educator, and radiography or X-ray photography.

In view of the fact that our schools are giving more and more attention to individual differences and to individual interests and are paying increased attention to providing vocational information with a view to providing a basis for intelligent vocational choice and since photography is of itself fascinating and offers possible contracts with physics, chemistry and art and also offers dozens of vocational opportunities it would appear that use should be made of photography in our curriculum.

**A**N amusing contribution by Jo Swerling appears in *The Nation* of October 21st with the heading **The Picture Papers Win or What These Newsless Newspapers are doing to American Journalism**, in which he makes the statement plentifully supplied with proof that "the tabloid picture paper has attacked entrenched eight-column journalism and threatens to become a new, mongrel Fourth Estate."

And, in a short time, Joseph Medill Patterson of Chicago, who started it all, will come to New York to live. It's a promise. When the *New York Daily News* reaches a steady circulation of over a million copies per day—and that may be tomorrow or the day after—Mr. Patterson will pack up his belongings, say farewell to Colonel McCormick, his partner, take leave of the staff of the *Chicago Tribune*, and will come to New York to take active charge of the tail that is now so joyously wagging the dog. When the *News* reaches the million mark (its daily average for the last six months was 920,956) it will have the greatest circulation of any daily newspaper in the United States.

Tabloid journalism in New York is only seven years old. The history of its growth makes a mushroom seem like a century plant. Tabloids have been appearing all over the country since Mr. Patterson started his. Young Cornelius Vanderbilt took the hint. Mr. Hearst read the handwriting on the *Bulletin* board. His friend "Fingy" Conners of Buffalo joined the parade. Less important newspaper publishers hopped on the band wagon, and Bernarr Macfadden, who whelps magazines in litters, decided to get in line. Mr. Macfadden knows the calisthenics of publishing. "Tabs" are good for the circulation. Today he has only one daily tabloid. In the near future he hopes to have his daily dozen.

. . . The non-tabloids began to bestir them-



selves uneasily. The *News* by now had a regular daily circulation of more than 900,000 with an occasional break over the million mark on good days; its Sunday paper was more than a million. The *Mirror* reached about 250,000; the *Graphic* 97,000. A total of almost 1,300,000 tabloid readers every day. What was responsible for it?

Pictures, of course.

**I**N REGARD to the prize short subject, "The Voice of the Nightingale," which won the Riesenfeld gold medal for the most novel of the year, the *Philadelphia Record* comments editorially:

"The Voice of the Nightingale" is not a feature. It is but an incident in the program. Yet it typifies what our idea of motion pictures for children ought to be. To its production have been brought a poetical artistry, rarely equaled in the studios that provide our daily entertainment. Half fairy tale and half reality, it deals with a tragedy in bird life and teaches a lesson to the thoughtless little humans who are too often responsible for such calamities. Its pathos—for pathos marches always side by side with humor, in which, strange to say, this tragedy abounds—must appeal alike to the grown-ups and the little folk.

A trivial thing, perhaps, this story of bird life—a thing that the producers probably classify with travel and outing films as a filler. But it is deserving of higher honors as an illustration of what might be done with the movies as a contribution to juvenile training along wholesome and helpful lines. If Will Hays shall tell us that "The Voice of the Nightingale" is commercially a failure, we shall throw up our hands in despair and charge what we have regarded as the sins of the producers wholly to an unappreciative public. But we shall not believe without the personal testimony of the high priest of the temple of screen art, that the making of such a picture is equivalent to casting pearls before swine.

We cheerfully contribute this much of free advertising to a picture that ought to succeed.

In that connection, it is interesting to note that the producer of the film, L. Starevitch, a Russian who has worked in France for a number of years and has made many short subjects which have won considerable success abroad, has been engaged by an American company for a period of five years, beginning January first.

Starevitch, it is said, has in the past worked alone and has kept his process secret. The first picture to be made under his new contract will be "The Queen of the Butterflies," based on a famous Russian fable.

**A**N editorial in *The Christian Science Monitor*, under the caption **Tippling on and off the Screen**, says in part:

Many thoughtful and observing persons in the United States, among whom, no doubt, are those who could not be called captious critics, have seen fit to deplore the frequent portrayal, upon motion picture screens and upon the stage, of drinking scenes. Such portrayals have been objected to chiefly upon the ground that the false and misleading impression is thus given that social indulgence in intoxicating liquors is a common, rather than an exceptional, custom among American men and women who stand as the representatives of society, and that violations of the law are winked at and condoned by those who, in fact, denounce and condemn them.

If any logical defense of the continuing tendency of producers and exhibitors to ignore such protests has been offered it has usually been insisted that only in that manner can a correct portrayal of the dramas which appeal to the larger audiences be presented. A recent event given wide publicity in many of the newspapers may serve to enlighten the American people in their search for an answer to the oft-repeated query, Who shall be the final judge to decide what is and what is not the standard of moral excellence to be observed and followed? It is circumstantially related that a cargo of what are described as "pre-war" liquors of a value estimated at \$10,000, consisting of fourteen barrels, being transported by a prominent and wealthy motion-picture producer from his home in Hollywood, Calif., to his home on Fifth Avenue, New York, was taken by force of arms from the car in the New York terminal yards and carried away by so-called "hi-jackers."

It is not claimed, so far as known, that this somewhat large stock of liquors was to be used as part of the "properties" still deemed to be so necessary in the production of acceptable motion pictures. One is inclined to the impression that the draughts imbibed by the stars and hirelings of the legitimate and screen stages are more potable and less confusing to thought and action than even the pre-war contents of the purloined barrels which had

journeyed across the continent only to fall into the hands of unscrupulous enemies of organized society,

No one expects the hi-jackers, so called, to effect, unaided, the emancipation of the screen from the influences of those who defend or condone the possession or use of intoxicating beverages. The methods of those thus designated, themselves a by-product of the rum-running industry, are reprehensible. They have only added another to the crimes of the bootleggers and nullificationists. But their most recent exploit has served to enable a considerate and complacent public to put its fingers, as it were, upon a vital spot in a structure whose growth and development many have watched with interest, if not with pride.

**I**N COMMENTING upon a recent showing of a motion picture in an aeroplane—said to be the first exhibition of the sort in America—William J. Reilly, writing editorially in *The Moving Picture World* says:

Now, moving pictures have been exhibited in queer places before. In an igloo on the rim of the Arctic the Eskimo has been startled by slow movies of himself, his seal and his polar bears. On a coral isle in the South Seas the cannibal has gazed in wonder at his own behavior.

But up in the clouds above Long Island one great dream clasped hands with another—the motion pictures and passenger service in the air. The meeting was more than the product of an exploitation mind. It showed anew that the heights of the motion picture as a medium of entertainment are far flung as the sky.

A few pounds of celluloid, a few pounds of projector and an airplane wings over land or sea with a laugh in its heart!

Get the picture, not so very many years ago, of a row of still cameras standing at the turn of a race track, to make a "moving" picture of a horse race. Then get the picture of two rows of audience, sitting in the cabin of an airplane; tearing through space at one hundred miles an hour.

The motion picture has climbed skyward on the shoulders of a scientific giant—aviation. Every day a tiny strip of celluloid reaches out and clasps an art or a science to itself with hoops of steel.

The motion picture is the meeting place of all the arts and of all the sciences. The infant industry, but born in the lap of the Gods and there reared.

Far and wide, as well as high, the movie invades the distant places. There is already at least one Eskimo exhibitor on this conti-

ment who makes a business of movie entertainment, although his showings involve carrying the film three hundred miles by dog train from Calgary, his nearest shipping point.

**F**ILM recommendations of the National Congress of Parents and Teachers are published in the *Child Welfare Magazine* of December, under the title **What to See**, by Elizabeth K. Kerns, National Chairman of the Motion Picture Committee.

**T**HE first of **The Confessions of an Actor** by John Barrymore begins in the October number of *The Ladies Home Journal*. After reviewing his early career and reflecting on his own aversions to playing a role—even that of *Hamlet*—until he became stale in it, he observes:

The actor of today has an opportunity to get variety of work through acting in the films. In the beginning, a great many persons of the theatre and out of it looked upon the movies as an inferior art. It isn't. Pictures often go wrong just as stage plays do and are devoid of art. I was, myself, connected with what was probably the worst picture ever made. Not only did I play a part in this, but I had a great deal to do with the making of it. Come to think of it, it is quite a distinction that in all this great industry of the screen which has turned out so many bad pictures I was largely responsible for about the worst picture I ever saw.

### **A Tour of the World via the Motion Picture**

This is the title of a pamphlet just compiled by Edward Mayer, Secretary of the Department of Visual Instruction, University of California, Extension Division. It lists the motion pictures available through the Department at Berkeley, by countries, so that starting at San Francisco, it is possible to visit the world via the films. The foreword says "some of the films were secured from foreign governments and others from various sources in this country. It is seldom that such a large number of geographical films have been gathered together in one library, containing 195 motion pictures on 48 countries."

# Notes and News

CONDUCTED BY THE STAFF

## More High Speed Pictures

News of inventions and perfections in the art of photography and reproduction follow rapidly on each other's heels. Recently a London dispatch reported a camera invention capable of taking 5000 pictures a second. The process is said to have been invented as the result of war problems, and by use of this ultra-rapid camera the flight of a rifle bullet in the process of explosion or the impact of a shell on an armored plate are visible.

## Another Talking Film

Somewhat later comes news of a company formed to introduce a new talking film to the American market—an invention owned by a Swiss company. The report says, "One of the chief technical features is what is known as a kathodophone, a microphone for which its sponsors claim an ability to obtain pure sounds. There is also an electrical amplifier, described as a highly perfected technical achievement, and an ultra-frequency lamp, which transforms electrical current in sound waves into a luminous patch which illuminates the film. The same apparatus which projects ordinary film can be used for the new acoustic film."

## And Again!

"Plastic Auditions and Wireless Movies" is the title of the following paragraph from *Moving Picture World* of December 5th:

Science again shows its hand. Two interesting reports have come to us from overseas which are of interest to production men in general. The first one comes from Berlin where a scientist and musician by the name of Heinrich J. Kuchenmeister has discovered that sound may be "felt" and reproduced in three dimensions. He has also utilized the new acoustic principles he has discovered, in devising and constructing a number of instruments which will bring about drastic changes in reproducing instruments. His principal proofs that sound coming from a single source finds a double receptivity in the

human ear; and from out of Russia comes the information that a professor in the Saratov University, Leningrad, by the name of Dr. V. Popov has invented a device which will transmit photographs of moving objects with a wireless transmission. Both scientific assertions are being given serious consideration and value by experts.

## London and Leipzig Also Busy

A London cable reported in the *New York Times* brings news of the perfection of a process for synchronizing motion and sound. The first showing was conducted before the Radio Society which was startled to see and hear roosters crowing, dogs barking and sheep bleating.

The sounds from the loud speakers fit the movement of the mouths with minute accuracy. Dancing with music audible also seems lifelike, reports the paper.

As with radio, sound is converted by a microphone into electrical waves which are recorded by a sensitive cell of the invention. Elwell, the inventor, asserts that the new method is inexpensive, and that many subjects not effective on the screen are now opened up.

The transmission of film by radio is a problem which has been engaging the attention of scientists at the University of Leipzig, where a radioscope, a new machine for the transmission of script or photographs and motion pictures by wireless, has been invented by Dr. Carolus. Tests are planned in the near future under the auspices of the Radio Corporation of America and the German Telefunken Company. *The Times* said:

"The technical development of the Carolus invention, Dr. Schroeter, the German Telefunken Co.'s chief scientist, reports, has reached the point where its application on a commercial basis has become entire feasible. This is understood to have been demonstrated in private experiments over the radio between Berlin and Leipzig.

"Count Arco, technical director of the Telefunken Co. and himself an inventor declares that the Carolus

radioscope, or telechirograph, since it may be used over telegraph or telephone wires or cable, will revolutionize the distribution of motion-picture films and consequently the entire film industry throughout the world. When the invention is applied across the Atlantic, the Count says, an American photoplay can be projected right from Hollywood to the screen of any or every German moving picture house.

"The result will be, he predicted, the disappearance of the middleman and film distributing agencies. Moreover, great economy will be realized through the fact that positive prints will no longer have to be made from negatives.

"A paper surface ten centimeters square, bearing either writing or a photograph, can be transmitted by wireless or wire by the Carolus instrument in a few seconds, it is said, and ultimately transmission will become instantaneous. Telegrams, it is argued, will become much cheaper, since instead of a message being sent word by word in the Morse alphabet, it will be dispatched all at once—and be received in the sender's own handwriting.

### Screen Theatre Guilds Organized

Almost simultaneously have appeared two news items bearing on the "little theatre movement" as applied to films. In New York City the International Film Arts Guild, Inc., has engaged a Broadway theatre for the showing of selected productions from among the best of the past. A number of film reviewers have been asked to contribute lists of what they consider the ten best productions made to date. From these lists an advisory council expects to make its selections. Renewal of many of the old screen classics is expected through the Guild—among them *Broken Blossoms*, *The Golem*, *Cabinet of Dr. Caligari*, *Woman of Paris*, *The Miracle Man*, *The Birth of a Nation* and *Intolerance*.

In London a similar move has been made. There a guild which has been named the Film Society has been founded to sponsor the showing of pictures which reach a certain artistic standard. It will also renew a number of films of former days.

The Tivoli theatre is being used for performances. The initial program on October 25th included *Wax Figures*, a stylistic film with Emil Jannings, Werner Krauss and Con-

rad Veidt. Future programs will embrace all the cubistic work that has been done in Europe, besides such films as *Warning Shadows*, *Greed*, *The Last Laugh*, *The Marriage Circle* and a number of American pictures.

Membership in the society, which is run on a subscription basis, is limited to the capacity of the house.

### A Non-Profit Theatre to Encourage Better Pictures

Members of the Women's National Democratic Club of New York City have appointed a committee to help educate picture-going folk. The chairman, Amelita Summerville, announced that there will be no crusade against undesirable pictures, nor will there be a censorship. She states in part:

"Our plans will be chiefly along the lines of helping to educate the motion picture public to the necessity of encouraging the production of better pictures of the artistic, educational and character building type."

It is planned to conduct a non-profit theatre, charging admission prices which will but cover operating costs.

### A Novel Museum in Utah

The State of Utah, in co-operation with the Federal Government, proposes to develop a National Park of several hundred acres, enclosing a fossil area in which the Utah dinosaurs may be displayed "in the open" in an unusual natural museum. The press report says:

"It is proposed to make Utah's famous dinosaur quarries, in the eastern section of the State, a national park of several hundred acres. The immediate area of the fossil formations already has been designated a national monument.

Dr. Earl Douglas, geologist and anthropologist and for many years in the employ of the Carnegie Institute obtaining dinosaur exhibits, proposes a Utah natural museum somewhat along the lines of the Stone Mountain

Memorial in Georgia. Instead, however, of carving the figures in the stone, it is intended to chisel out, in bas-relief, the remains of the pre-historic animals on the side of the canyon."

### **Motion Pictures Within the Arctic Circle**

Earl Rossman, the photographer who recently completed "Kivalina of the Icebergs," a motion picture record of life as it is lived on the top of the world, established headquarters while engaged in his photograph hunting in the cabin of Captain Roald Amundsen at Wainwright, Alaska, eighteen degrees from the North Pole.

At the very tip of the American Continent, ninety miles north of Wainwright, the young explorer put on the first motion picture show ever witnessed by the Eskimos there. The performance was staged in the open, while the great awe-inspiring northern lights blazed in the skies above. A bed sheet served as a screen, and on this improvised curtain were flashed pictures of native African folk dances that Rossman had filmed in the Congo. It might be thought offhand that African dances would convey little or nothing to the minds of inhabitants of the Arctic Circle, but that was not the case. The Eskimos understood these tropical folk dances, recognizing the underlying rhythm that is characteristic of every primitive dance. Each race may have its own peculiar twists, curves and measures in its native dance, but the foundation is basically the same. With the final fadeout of the picture thrown on the screen by Mr. Rossman, the Eskimos burst into applause.

### **Film Service of the U. S. Department of Agriculture**

The report of the Secretary of Agriculture for 1925 summarizes the work of the Department's motion picture service.

During the year, 28 new educational motion pictures were completed and 30 old films were revised. The department now has a film library of 1,862 reels available for distribution, consisting of from 1 to 50 copies of more than 200 different pictures. Shipments of films to cooperative users numbered 4,260,

an increase of 33 per cent over the previous year and double the number made in 1923. Actual attendance at showings of department films totaled nearly 3,000,000. Conservative estimates of attendance at showings not reported and of films purchased by State extension services and other agencies indicate that 900,000,000 persons saw department films during the year.

### **German Invention Eliminates Big Production Sets**

It is reported that American rights have been secured by one of the larger producing companies to an invention perfected in Germany. Edgar Ansel Mowrer in press despatches describes the use of this invention in Ufa productions.

"An elaborate series of mirrors and magnifiers does the trick and the invention consists of the methods whereby such double photography can be accomplished satisfactorily. Already the Ufa Film Co., has shown the first film, 'Jealousy,' which was made with the new process. The result is only partly satisfactory, since the line of separation between the model and the real size background can be detected. But a new film, 'Metropolis,' which is soon to be released, eliminates these difficulties.

"Now the Ufa people are scrapping nearly all huge, elaborate sets in their 'movie town' at Neubabelsberg near Berlin.

"The possibilities of the new technique are immense. Baby crocodiles can be shown as man-eating dragons. Lilliputians can swarm over Gulliver and man and crocodiles and Lilliputian and Gulliver can be taken simultaneously as a complete scene.

"Another possibility is in taking the scenery in one place and the actors in another thousands of miles away, the proper relation between the two being given by mirrors and magnifiers.

"The inventor of the method, Eugen Schuefftan, is a painter who for four years experimented and finally succeeded in selling his patent to the Ufa Company. The Soviet Government is negotiating for the Russian rights.

"Schuefftan hopes only to make enough money to enable him to return soon to his paint and canvases."

### **England Expresses an Opinion**

In a recent voting contest conducted by the London Daily Chronicle to determine the most popular films shown in England, "Abraham Lincoln" won third place with 698,000 votes. The highest vote given a picture was 735,000.

# The Theatrical Field

Conducted by MARGUERITE ORNDORFF

## Theatrical Film Reviews for January

### THE GOLD RUSH (United Artists)

I saw it in all the blare and glamor of a big metropolitan first run, under circumstances which practically forced me to the immediate conclusion that it must be the eighth wonder of the movie world. Being by this time slightly wary of sudden enthusiasms



The lone prospector in "The Gold Rush"

where motion pictures are concerned, and trusting time to temper my judgment, I purposely forgot "The Gold Rush" for a few months. I still find it possible, however, to see in the latest Chaplin work some measure of greatness.

It contains practically nothing new. As for gags, I observed only one that had any of the novelty of comparative recentness. That was the "Oceana Roll" as performed by the little prospector with two French rolls, which he manipulated with two forks thrust

into them. To me it was the highest point in the comedy. Not that the rest is dull, but the tricks are all old. You have laughed at them often and often, but you laugh again because Chaplin is so deft at them.

Directorially the picture approaches a masterpiece. It is like no one else in the world but Chaplin. Time after time he lays his foundation, builds slowly and carefully for his laugh, reaches his climax, and then concludes his sequence in a fury of sidesplitting activity. Two such instances come to my mind. The first is the place where the starving prospector is faced by a bear. There is the first fear, the dash for safety, the thought of the gun, the difficulties encountered by one who has no previous experience to guide him in shooting a bear, the many false starts, the final successful shot, and then—with the true buffoon's happy disregard of any intermediate steps between shooting and eating—the feverish industry of setting the table for the feast!

The other instance is the fight in the dance hall. Somebody jams our small hero's hat over his eyes. He swings wildly with his fists. He encounters a post with a solid jar that knocks a clock from the wall on to his opponent's head. He struggles out of his hat, sees the enemy prostrate, examines his bruised knuckles, puts the obvious two and two together, and exists with the complacent swagger of the conqueror. At this point the orchestra played part of Elgar's "Pomp and Circumstance," which added not a little to the effect.

Theoretically it would appear that under such circumstances one could go on indefinitely laughing at these drolleries, but actually there is a point at which any comedy,

be it ever so wonderfully put together, fails to amuse. It is my personal opinion that "The Gold Rush" arrives at that point some time before the last of its "ten mammoth parts" has rolled through the projector.

**THE MIDSHIPMAN** (Metro-Goldwyn)

If, as I have heard tell, this is navy propaganda, there is certainly a deep, dark mystery surrounding whatever information it is supposed to give out. There are some nice views of the naval academy and grounds, and a closeup of Secretary Wilbur presenting Ramon Navarro with what I have been assured is merely a blank piece of paper. The rest is a movie story—more movie than story. If it is intended to make the youth of America long for an appointment to Annapolis, it certainly doesn't offer any inducements except, perhaps, hazing by upper classmen, and that, as every freshman well knows, can be obtained anywhere. The cast includes Harold Goodwin, Wesley Barry, Crauford Kent, William Boyd, Harriet Hammond, and Kathleen Key, besides Ramon Navarro, who, I regret to tell you, is almost a total loss as a comedian.

**THE MAN ON THE BOX** (Warner)

Sydney Chaplin scores again by reason of his ability to be funny under any and all circumstances. As a young man of wealth who hires himself out as a groom in order to be near the girl he loves, he has plenty of opportunities to demonstrate his facility. Nothing is too much for him. He strolls in and out of the plot with a charming disregard of the proprieties, and once he stops the picture altogether to give a convincing impersonation of Teddy Roosevelt with the aid of three white mint candies and two cookies.

**WE MODERNS** (First National)

Looking exactly like Jackie Coogan's big sister, Colleen Moore gallops through a silly story of high-handed youth and helpless parents. It is full of improbabilities, among

which should be listed the parents. It doesn't seem as if there could be two people anywhere—even in England—so totally lacking in a sense of humor. Some of the exteriors were taken in London, but that is hardly enough of an attraction to make the picture worth while.

**THE MERRY WIDOW** (Metro-Goldwyn)

After I saw what Eric von Stroheim had made out of the famous Lehar operetta, I was unable for some time to regard other current pictures as anything more than mere tosh. In the first place, consider the cast: Mae Murray as the Merry Widow, John Gilbert as Danilo, Roy D'Arcy as the crown prince Mirko, Josephine Crowell and George Fawcett as the king and queen, and Tully Marshall as a particularly odious old baron. Then, consider the director, who, for once, has been able to turn his creative skill with all its finesse upon a very light subject, and to display his subtle humor in much more cheerful guise than usual. The story, thank goodness, never pretends to be anything but a romance, but it has beautiful character shadings, and the accuracy of detail for which von Stroheim is so famous. Miss Murray acts for the first time, I believe, in her career; there's more there, apparently than a cloud of pale hair and a pout. Mr. Gilbert, who is always the great lover, has many opportunities for fine work and slights none of them. Roy D'Arcy as the crown prince, has a smile that sets your teeth on edge and makes you bristle all over. You are wickedly delighted when Danilo on three separate occasions is goaded into attacking him, and you are not at all sorry when he dies ignominiously in a mud puddle, the victim of an assassin's bullet. All of which is simply by way of tribute to Mr. D'Arcy's splendid acting. The pompous scenes of the coronation at the end are done in color, putting a satisfactory period to the whole with a brief blaze of medieval pageantry. In short, an excellent picture, but it will

probably be fiercely frowned on by the dear folk who want all pictures made safe for the children.

**HE'S A PRINCE** (Paramount)

Or perhaps it will strike your theater as "A Regular Fellow." By either name it's just as funny. It's about a mythical crown prince whose life was such a frantic rush from one ceremony to the next, that he finally rebelled. His resignation not being accepted, he had to figure out some other way of beating the game. Raymond Griffith is the prince, and Mary Brian is a comely tourist, sight-seeing in the royal palace. The best parts of the picture are the scenes in which the prince attempts to keep up with his daily schedule of ship-launchings, fire-engine-christenings, and corner-stone-layings. They are really clever. The rest more nearly approximates the usual type of farce.

**THE WEDDING SONG** (Producers Distributing Corporation)

A youthful pearl magnate from the South Seas falls into the clutches of a gang of crooks, who pose as a happy family and entertain him for a week in their "home." The girl of the family marries him and goes with him to his island, intending to fleece him of a fortune in pearls. But unfortunately for her schemes, she falls in love with him, and reforms. A bit draggy towards last. Flippant subtitles keep it going for a while, but when they turn serious in tone the interest drops. Leatrice Joy heads the cast, which includes Robert Ames, Charles Gerrard, Ethel Wales, and Gertrude Claire.

**CAPITAL PUNISHMENT** (Preferred)

A dismal tale, which starts when one wealthy idler bets another that he can have a man convicted, on circumstantial evidence, of a murder that never happened. With money as bait he induces a boy to pose as the murderer, signing an agreement to reveal the plot in good time. In the meantime the supposed victim is really murdered, the

agreement disappears, and the prisoner is in a bad way, but the usual last-minute explanation saves him. George Hackathorne is very good as the prisoner.

**THE KING ON MAIN STREET** (Paramount)

The idea behind this smooth little comedy is that the lot of kings is, after all, a hard one. They would like to be human if they dared, and though once in a while they may break loose for a vacation, they always have to go back and "keep on kinging." A little taste of Coney Island, and a harmless love affair with a pretty American girl, help to make the vacation a pleasant one in this case. Adolph Menjou plays king to the queen's taste.

**THE TOWER OF LIES** (Metro-Goldwyn)

Again Victor Seastrom offers one of those drab stories of peasant life which he seems so well fitted to handle. Lon Chaney as the demented farmer who imagines himself an emperor is interesting if not wholly convincing.

**STAGE STRUCK** (Paramount)

Slapstick and Gloria Swanson. Or perhaps it should be written, Gloria Swanson and slapstick. Anyhow, she has been leaning toward comedy for a long time, and now she is in it with both feet. As Jenny the waitress she loves Orme, the pancake artist, but Orme is blind to all save the actresses who occasionally wander into town from the show boat that plies up and down the river. Very well, then. Jenny will be an actress. So she persuades the manager of the show boat to give her a trial. It's good fun. Lawrence Gray wields a wicked pancake turner, and Gertrude Astor and Ford Sterling do their bits toward making the world a happier place.

**WILD, WILD SUSAN** (Paramount)

It stars Bebe Daniels, but I'm frank to say I've forgotten what it is all about—which may or may not enlighten you as to its importance.



## Production Notes for January

**T**HE CHAPLIN STUDIOS in Hollywood now look like the permanent quarters for a big circus, for Charlie Chaplin is getting ready to make a circus picture. In no way will "The Circus" resemble the story of "the Clown" of which previous mention has been made. And although the action will center around the "big tops," Charlie will not appear in the usual garb of the circus funny men, but in his own peculiar habiliments of old. Actual camera work has not begun, but tests have been made and sets built. Georgia Hale will be the girl in the story, in the role of a dancer and equestrienne.

**H.** B. WARNER, widely known stage star, has been signed by Cecil B. DeMille for the featured leading role in "Silence," the great crook play which has made such a sensation on the New York stage. The fifth picture to be filmed by DeMille as an independent producer is now completed. It is "Three Faces East," directed by Rupert Julian, and featuring Jetta Goudal, Robert Ames, Clive Brook, and Henry Walthall. Consolidation of the DeMille and Metropolitan Studios, the two biggest producing units of Producers Distributing Corporation, is announced. Such well known players as Leatrice Joy, Rod LaRocque, Priscilla Dean, Lillian Rich, John Bowers, Marguerite de la Motte, Lillyan Tashman, William Boyd, Vera Reynolds, and Jetta Goudal will appear in their productions.

**D**OUGLAS FAIRBANKS is again the cinema pioneer. In this instance he is exploring in the realm of color photography, and it is said that "The Black Pirate," the screen production on which he is now at work, is to be one of the sensations of next year. It is being made after five months of scientific experimental work and in addition to its actual color, those closely associated with it say it will glow with the color of romance and adventure, of heaving ships and

rolling seas, of pieces-of-eight and plank-walking pirates, and that it will quicken the pulse of everyone who has read and dreamed of the days of piracy. Billie Dove has the part of the leading lady, and the cast also includes Donald Crisp who directed "Don Q" and played the villain in it.

**M**ARY PICKFORD who has completed "Scraps," the story of a baby farm in the swamp country, has announced her plans for future stories. Miss Pickford expects to start on a third picture this year. It will recite the adventures of a young shop girl in a large American city. She hopes to finish this by March, when she and Douglas Fairbanks will leave for a tour around the world. While abroad, they plan doing a production in which they will co-star. However plans for this picture are still tentative. Upon her return in the spring of 1927, Miss Pickford expects to do a New England feature, which she is already formulating in her mind, the first story she has done in that locale since "Rebecca." She also has a semi-crook play which she expects to do after that. The success of "Little Annie Rooney" is evidence that the public demands her in child parts, and her plans for the future contemplate these roles only.

**W**HEN Marion Davies begins the filming of her Cosmopolitan Production, "Beverly of Graustark" at the Metro-Goldwyn-Mayer Studios, she will be supported by one of the best casts assembled in a single picture this year. George K. Arthur, Roy D'Arcy, Albert Gran, Antonio Moreno, and Max Barry are among the most prominent. Sydney Franklin has been loaned by Joseph M. Schenck to direct the picture.

As his directorial debut in America, Benjamin Christianson, famous Danish director recently brought to America by M-G-M, has begun the direction of his own original story, "The Light Eternal," with Norma Shearer as the heroine.

# Official Department of The Film Councils of America

Mrs. CHARLES E. MERRIAM, *President*

F. DEAN McCLUSKY, *Vice-President* 6041 University Ave., Chicago MELBA T. BALDWIN, *Secretary*

This department is conducted by the Film Councils of America and wholly upon their responsibility.

The Educational Screen is glad to furnish this space each month because it believes hard in the ideals and purposes behind that organization.

**"There is nothing that the truth, in the hands of true men,  
may not finally vanquish"**

**R**EMEMBER the National Motion Picture Conference to be held at the Congress Hotel, Chicago, February 10 to 12. The program is about ready and makes a most significant and interesting contribution to the subject. After hearing all the phases of the problem discussed, one should be able to decide what the solution should be. All phases, from the local up to the international, will be treated.

**O**N ALL sides we hear that it is the women who have failed in this civilization. We hear it from the pulpit, from the hospital, and it cries back to us from the jails, the insane asylums, and the homes for feeble-minded children. Perhaps too many of our intelligent women are going into profession rather than contributing to the world's good by raising a fine family to keep up the ratio of mentality and physique that must exist if civilization is to go on upwards. You may feel this has nothing to do with movies, but it does have a great deal. For if the finest women are going into professions, instead of child bearing, then they must do a double share in helping to make the environment of the other woman's child beneficial, and not harmful. The efforts of these women are needed today in this movie problem. It affects the well-being of these children more than anything else, and it should have the united effort of the best thought of the country.

**B**ESIDES the viciousness of so many pictures, there is still a great danger in seeing too many shows. Teachers notice that the children who go to the movies too frequently, are losing their initiative. They expect to have everything done for them as it is done in the movies. Nothing is required of them and they get the habit of watching, not doing. They become passive towards life. A movie, even tho a good one, should be a rare treat for a *child*. People who are now working for children's matinees as the solution of the problem should remember this.

The next danger is that drama is mainly an appeal to the emotions. It plays on the emotions and excites them, but gives no chance for an outlet. Consider this aspect, and remember that about 85% of the pictures deal with vice and crime, and then it is easy to realize what the terrific danger is at present.

**S**O MUCH is happening these days, in the movie world, it does not seem right to take much space for our own thoughts, and therefore this issue will be used mainly to bring out the developments.

### Censorship in India

The press of Nov. 11 says: "Fearing that the loose morals of American films may lower the Hindus' respect for white men and women, the government of India has imposed a censorship on all foreign films entering India. The features held most objectionable are scenes

depicting the American upper classes' disregard of self-control, both as to drinking and in the relation between the sexes."

### Trade Follows the Film

It is interesting to notice that Col. Oscar Solbert, aid to President Coolidge, went to Europe to study the situation as the special representative of the Motion Picture Producers and Distributors, Inc. Colonel Solbert reports, according to press notices, that Germany is fighting the American movie more than any other country, but he attributes it to their realization that trade follows the film instead of the flag.

One statement of his interests us very much. He is quoted as saying, "It stands to reason that the film industry, which in America ranks fourth in importance among big business, wields considerable influence with the newspapers and magazines, all of which would be of great importance in developing an atmosphere of friendliness and co-operation for Germany and not a contrary situation."

There are several points in this statement for us to remember. First, the fact that the producers are using every effort to keep the government from regulating their business. But let anyone, or any country, attempt to bar their pictures and they quickly fly to the arms of the government for protection, and seem able to send the president's aid somewhat as their special representative abroad to attempt to frighten other countries into submission; and our representative puts it up directly to the German government. Another point to remember is that he admits that the movie industry wields considerable influence with the newspapers and magazines.

Let us remember these things when we want a little regulating done ourselves. And let us also remember that if our films have advertised American goods abroad, that they have also advertised American life and manners in a way very uncomplimentary to us and altogether untrue to American life. We are told by those returning from abroad that

our movies are causing a host of people to despise us, because they judge our life from our pictures.

### Unusual Editorials from a "Trade Journal"

*Motion Pictures Today* is the name of a trade journal of the motion picture industry. It is not very old. It is published in New York City. This by way of explanation for the following quotations. It tells so well some of the things that we should all know if we are to solve this problem, that we are taking the liberty of quoting from their edition of Nov. 7, 1925.

In the Federal Commission's report on the industry, the strange orgy of theatre building is of interest to the investigators. Last year \$500,000 was used daily for construction, and this year \$200,000,000. Famous Players is interested in \$65,000,000 in theatres.

One of the allegations of conspiracy was that the Realart Pictures Corporation, which came into being in 1919 and put out pictures on a large scale, was carried on as a bogus independent for two years when the clamor against Zukor's so-called program of acquisition by purchase or otherwise reached a high pitch. (Could not Cecil DeMille's independence be of the same caliber?) It was stated in the testimony that Zukor organized Realart and that all of its stock was owned by Famous Players. Exhibitors bought these pictures, when they would not have done so had they known of the connection between the two. Zukor tried to escape the fire of the exhibitors by hiding behind the Realart Corporation.

Sometimes monopoly begins to behave like the little boy just before Christmas. Nobody ever meant to do anything wrong, everything that was done was for the benefit of the picture business, nobody even cared to make money. It was all a mistake on the part of the Federal Government and the Independents who felt the life being crushed out of them—all a mistake.

But from the mouth of Adolph Zukor himself in his speech at the Associated Motion Picture Advertisers last week we learned that after all, down below the surface, the facts are real and the attitude the same. Mr. Zukor said: "My thoughts, my methods, and my desires are no different today than they were the day I undertook to make pictures."

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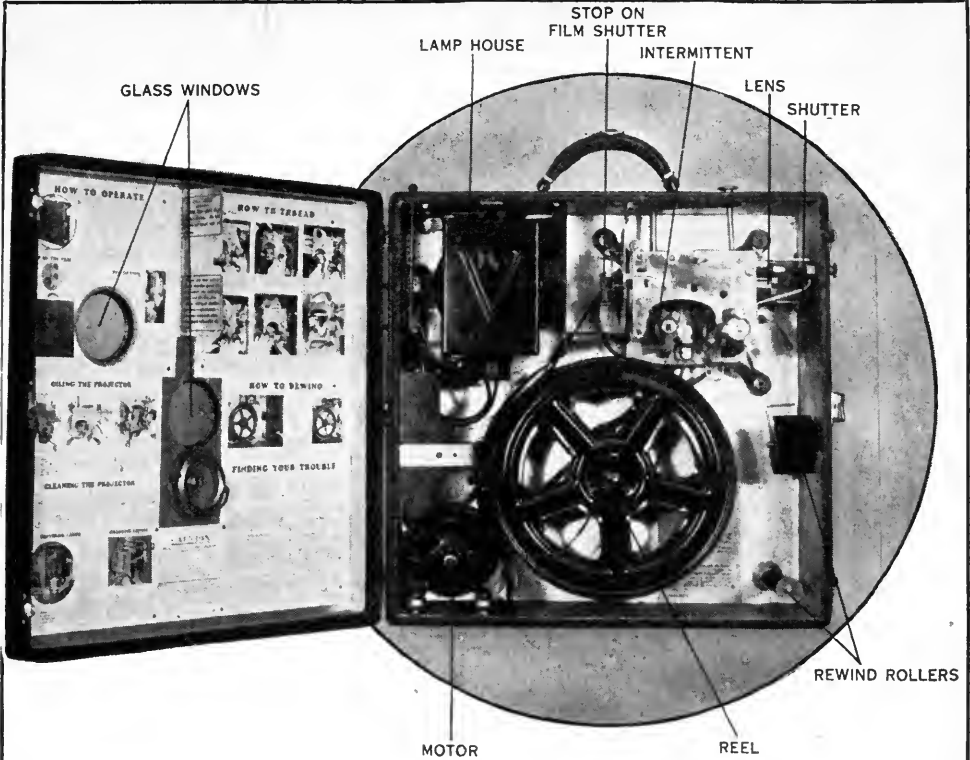
REPORT UNITED STATES DEPARTMENT OF COMMERCE

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1091 Center St., Chicago

If we are to judge Mr. Zukor by this sentence, we can put aside the question of his thoughts and desires because they are within him, but in the matter of his methods they are fairly evident to the business. One of Mr. Zukor's methods is to cry pathetically whenever he gets in a hole or when an attack is leveled at him. Not so many years ago when Jimmy Walker flayed him alive in a speech lasting four hours before the Theatre Owners Chamber of Commerce at the Hotel Astor, Mr. Zukor's reply was a pathetic description of his early life and his struggles to get along. It was effective because everybody felt very sorry for him. Again at the Minneapolis convention when Zukor was driven into a corner by the Exhibitor leaders headed by Sydney Cohen, he again became pathetic and he made a solemn promise to quit buying theatres and agreed not to engage further in the theatre business. As a result, these exhibitor leaders quit; they fell heavily for pathos. Then, less than two weeks later, it was reported that Zukor bought fifteen more theatres.

More recently the great N. Y. World supposed to be numbered among the hard boiled publications of the United States, began a series of attacks, using evidence presented by the Federal Trade Commission against Famous Players-Lasky for their material. They sent the writer of the series up to see Mr. Zukor at his request. Adolph again did his stuff. With pathetic eloquence he drew a picture that so melted the heart of the reporter, that when he came to write his story, he could speak of nothing but Mr. Zukor's grandchildren and other matters that had nothing to do with the picture business.

This was the same reporter that was adamant to the appeals of the Shipping board, but when Adolph turned on the sad stuff with quiver music, his heart melted. At last he was up against the master who can cry better than any man who ever attained prominence in the picture business.

Mr. Griffith several years ago made a picture called *The Escape*. In the picture was a small child described in a title as "The baby who always cries." The grownup counterpart of this infant is now sitting on the top of the motion picture industry. His recent successes in bringing tears, in making hearts beat with emotion, in turning the calm-minded into sentimental saps, have been conspicuously successful. It's a great act. It should be staged. It's a greater role in real life than Peter Grimm or than The Music Master with David Warfield at his tear-pulling best.

But—the facts are there just the same. The issue is not beclouded by the supreme fact that

Adolph is a great actor in an emotional role.  
Signed—ARTHUR JAMES

#### "Will Hays" according to a Trade Journal

The same issue of *Motion Pictures Today* speaks in headlines thus:

"Connecticut Fiasco, Hays Waterloo, Exile to Elba may be Next Step. Reports that Zukor is ready to let Littl Ginrul go are widely current—usefulness deemed ended after the Nutmeg State Bungle—his muddle of Arbuckle case and repudiation by the National Federation of Womens Clubs two of his worst blunders. Date of Departure not definite."

Will H. Hays, the romantic political figure who came from the Cabinet and the Republican national committee to guide the destinies of the motion picture business, may soon enter other fields of endeavor. Like baseball pitchers and czars, Hays could only be counted good when he was effective. Like baseball pitchers and czars, he was only worth the money so long as he had real control and could win.

The motion picture business wanted a leader. Because of factionalism and personalism, it went outside to find one. It offered Herbert Hoover \$50,000; it offered William H. Taft \$50,000 annually to take the leadership. Each declined. Hays was third on the list and he knew he was the last of the three. Being in the position of the man who was last, he raised the price to \$100,000 and stipulated an additional \$50,000 for living expenses. This constituting the difference in his opinion between the living costs in N. Y. and Indiana, his home state. The \$50,000 was reduced to \$15,000, but the \$100,000 a year remained.

Then Hays did something which never has appealed to us as nice. He made the entire contract contingent on the depositing in the Guaranty Trust Company of a fund of \$100,000 in cold cash to remain there during the life of his contract as a guarantee that his salary would be paid. The names of responsible men were signed to the contract but Hays was in no mood to take chances. As checks were drawn, there were to be replacement checks so that always there would be the year's salary on deposit.

It so turned out that the offices he was to occupy and preside over were in the very building where the \$100,000 fund was deposited so that at all times he was within fifty feet of the bankroll.

Nobody can say that Hays was not shrewd, or that he was not financially sensitive, but here was a cabinet officer whose ostensible mission was a benefaction to the pictures and the public, and painful

tho the subject is we mention it merely as evidence in confirmation of our belief that Hays was at all times the hireling for money and money only, and that money was his chief and most careful concern. This would seem to dispose of the altruistic or idealistic phases of the situation.

Hays as a leader had succeeded William Brady who, tho unpopular with some because of his positive ideas, at least never put the dollar uppermost, and who never squawked virtue and uplift from the left side of his mouth.

Hays selected Courtland Smith as his next of staff because Smith was the brother-in-law of Arthur Brisbane, who was in turn the mainstay of William R. Hearst and Mr. Hearst's best bet. This appointment was without doubt political and once it was made Hays and the industry had to stand for it. Smith's salary may have been \$35,000 and certainly it was no less than \$25,000, and all this on the supposition that Smith thru Brisbane could exert an influence on Hearst. Hearst himself was millions out and going out in the picture business and he had to be for the industry anyway, but Hays with the political mind felt that Smith was essential to his program. A more unfortunate chief of staff would be difficult to conceive. Smith in his contracts could be described as left-footed and sufficiently maladroit to make his presence a hardship to the organization and to the industry.

Hays permitted it to be known at the very beginning that he was a kind of Judge Landis of the pictures, and it was expected of him by the newspapers and the public that he was to be a "hell of a fellow."

With a perfectly right idea of helping motion pictures by bringing the organized civic and uplift bodies in under one tent as consulting friends, Hays invited them in and they came. They didn't quite know what it was all about but they were ready to co-operate. A Committee of Public Relations was organized at the Waldorf and it looked like a big movement. As a matter of fact, it was merely a political maneuver. Had it been legitimate and sincere much good could have been accomplished and many powerful friends could have been enlisted in the picture cause.

After several years, the National Federation of Women's Clubs, possibly the most important body of women organized in America, with a membership of more than eight millions, realized that it had been able to accomplish nothing. So, in convention they repudiated Hays and all his works. Just how Hays has explained this away, we are unable to say, but he was allowed to continue without interruption his personal publicity promotio ..

The series of articles in the Christian Science Monitor authored by Rufus Steele were nothing more nor less than a sales talk on Hays and calculated to weld him into the picture business beyond any chance of removal no matter what he did.

Then came the proof that Hays was not the genius for management that this salary would suggest. The Waterloo was Connecticut. We now hear from the best curb sources that Famous Players, who bear the heaviest burden in the payment of his salary, are weary of his service, and that they are about willing to pay the full price of the contract or such compromise as may be effected and let Hays go about his own business.

An organization is essential to this business but it is vital that it should be well managed "and efficiently and effectively conducted."

## What Others Say

**I**N SPEAKING before the International Boys Work Conference, called by the Rotary International, Prof. Edward A. Ross of the University of Wisconsin said: "Never has there been a generation so much in revolt against their elders as this. In my judgment this psychic revolt springs chiefly from the motion films, with some aid from the automobile. We have a generation of youth sex excited, self-assertive, self-confident, and parent critical. There can be no doubt that the arrival of overmastering sex desire in the boy's life has been antedated by at least two or three years, thanks to stimulation from the films."

An editorial in the Chicago Tribune entitled, "Fighting Smut," says in part: "Adults may be allowed to decide for themselves what they shall read or look at. The question of what a *child* may or may not read and look at is another matter, and one in which men and women interested in civic welfare may rightfully interfere."

A letter printed in the Chicago Tribune in answer to some one protesting against censors says in part: "D. A. O. says he is a free born American citizen. He went to school, didn't he, even against his free born will? The

skunk is a free born American, too, but that doesn't give him the liberty or privilege of D. A. O.'s dining room." (There is food for thought in these homely phrases.)

Dr. Glenn Frank, Pres. of the University of Wisconsin says: "When we go in quest of society, diversion, amusement, and luxury, it is good for us to ask ourselves whether we go because we really need relaxation or because our own minds and spirits are empty and must be filled from the outside. If an evening alone with yourself bores you, it is time to take an inventory of your mind. Your internal riches are running low."

Dr. Frankwood Williams, director of the national committee for mental hygiene declared at the N. Y. Tuberculosis and Health conference: "Over 1,000,000 children in the public schools of America are headed for no other place than for the hospital for the insane." (There's a startling statement, that ought to arouse us to the need of drastic action on this problem soon. Experts are telling us that about 85% of the pictures shown today are making us *all* emotionally unstable—one first step towards insanity or criminality.)

Earl Barnes of Philadelphia, lecturer, says: "Any person brought up on the psychology of the movie world is unfitted for life." . . . "The lower minds go to the movies and the longer they go, the lower they will be." . . . "The movie producer plays to the age of eight or nine, to the lowest intelligence in the audience because they must get all the people in." (But the question is, how many people of the higher class of intelligence are they going to, keep by this procedure?)

Jarvis of Ottawa, the most celebrated bookseller in Canada says "We (the book sellers) are the molders of the boys and girls, and we should be careful." (If this is true of the booksellers, how much more is it true of the picture-sellers, if 5,000,000 persons over ten years of age can not read or write!

WHEN George Arliss speaks it is worthwhile to listen. The following excerpt from his latest utterance in the daily press has more than one point of contact with the movie problem. Mr. Arliss says:

"When anything unusually vicious attracts attention we hear, 'This is what the public demands.'

"The poor, long-suffering public! How can they 'demand' any specific entertainment? If any one of the public knew what to demand, he could become a theatrical manager and make a fortune. It would mean that he knew the public taste.

"The public does not know what to demand any more than I do. I have had a good deal of experience, but when an author asks me what kind of a play I want I have to confess that I do not know. I want a good play, that is all I can say. And that is what the public is continually saying. It wants the best that we can give it.

"If you will look over the list of the greatest successes the stage has had you will find that the public has taste, judgment and a nice sense of morality. The public is a gentleman and should be treated as such. But the public does not know what it wants until it gets it. It can, therefore, hardly be held responsible for the nature of the production.

"New York is the great producing center; the great mass of the theatergoers there are not a normal public; they are passing through; they are holiday-making; their attitude of mind toward entertainment is likely to be quite different from that of a settled resident.

"The manager is in the business primarily to make money. Why not? He says, 'The public demands nudity. I give it to them.' He means that he places nude women on exhibition and the public comes to see them. But there will always be a public in New York for anything sensational. It is not the public; it is a public, an ephemeral public.



"Not long ago this public was attracted by shocking bad language such as had never before been spoken on our stage. To-day the performers might swear till they were blue in the face and it would not be worth a dollar. Legs have had their day; and other anatomical attractions are going the way of all flesh. When they go the manager who has peddled these commodities will have nothing left to stand upon.

"That is where he has been commercially unwise. He has been running his New York theater as a side-show at a fair. He has catered for that public and not for the public. He has merely sought the 'nimble shilling.' He has built up no reputation that will be an asset to him throughout these great United States—as he might have done.

"My experience has taught me never to underrate the understanding of an audience, to give them credit for at least as much intelligence as I have myself, and to go for the great mass of normal theater-goers of this country rather than the seething crowd of amusement seekers that throng any metropolitan center."

The Federal Trade Commission has lately published its findings in its investigation of the motion picture industry. It reveals a film trust dominated by Adolph Zukor. The findings are the result of an investigation covering four years. They will be formally laid before the Federal Trade Commission on Nov.

24, when motions will be made for an order by the commission directing the producers and distributors to divest themselves forthwith of all theatre interests. The brief says: "Whether the motion picture will prove to be a blessing or a curse to the world will depend upon whether or not each of the three branches of the industry, production, distribution and exhibition, can be kept free from the evil influences of monopolistic control. The department of Justice has also been carrying on an investigation. This has not been made public.

The report of the Federal Trade Commission covers thousands of pages and would be interesting reading for the public, in detail. It might be well to write them for the report and have your Film Council study it. To quote in brief, it says: "Never has there been a case brought by the Govt. in which the general public has been more vitally concerned . . . Of the 20,000,000 daily movie goers, 75% are under 24 years of age. The actual daily attendance in schools is about 10,000,000. There are 300,000 persons permanently employed in the picture industry, which has become fourth in size in the country.

HON. WM. I. SWOOPE, of Pennsylvania spoke in the House of Representatives recently on motion pictures. Amongst other things he said: "If we favor censoring moving pictures, it follows that the censoring should be done by a Federal commission or board. This is the only way by which to fix uniform standards."

## Film Council Recommendations for January

### *For the Family from High School Age Up.*

**The Vanishing American.** This excellent film is similar to *The Covered Wagon*, and deals with the theme of the American Indian. It is well worth seeing. "Time" says of it: "For this, the very finest type of motion picture, there can be naught but eulogy."

**Little Annie Rooney**—with Mary Pickford (or rather by her)—This is too emotional for younger children. Even the men and the women in the audience wept audibly, and cared not who heard them. It is also a story of life in the Bowery, beginning with the childhood gangs, and following up to the criminal gangs, with their headquarters about a disorderly dance hall. Annie fights

with the young gang and her hero is a member of the older gang. He is reproached by her father, the policeman, for living a dishonest life and not getting to work as his father did before him. Annie's father is killed in a dance hall riot. The crime is fastened on Annie's hero. Annie's brother goes out with a gun to get him, wounds him, and then Annie goes to the hospital and begs to give her blood to save his life. All ends happily of course.

You can readily see that it is not a good film for children: and the children of the policeman are not very good examples of law and order. It is all well done, but it falls short of the kind of pictures that have made Mary Pickford famous. Sometimes we wonder if the trust is not trying to force the independents, upon whom we have relied for our exceptional pictures, to produce inferior pictures so that they can meet the competition. If you are a second rate producer, you naturally wish to bring down the standard of production to your level,

if you have not the vision to raise to the heights.

**The Calgary Stampede**—(Universal)—Hoot Gibson takes the leading role. Scenes laid in western Canada and it smells of the open west. Stampede of buffalo is forced by the villain, who hopes to escape in that way. The story moves rather slowly, probably because we are used to one thrill after another, and it's hard to come down to earth. Hoot loves a French girl, but father objects. Father is shot by villain while fighting with Hoot (Malloy.) The latter is accused and watched by police, under the guise he assumes. Finally vindicated and villain caught. There is plenty of action to please, with the outdoor life and riding so much loved. The only objection that could be made is the role of the police, made unpopular by hunting the hero. Of course they have every reason to believe he committed the crime and are doing their duty. But a boy in the audience hissed them when they were pestering the hero with their watchfulness, trying to make sure if he is the party wanted.

## Recent Film Council Recommendations Summarized

### *For the Family from Ten Years up*

**Seven Chances**—with Buster Keaton—(June)  
**Looking for Sally**—(Pathe)—(June)  
**The Beggar on Horseback**—(December)

### *For the Family from High School Age up*

**Don "Q"**—Douglas Fairbanks—(September)  
**Sally of the Sawdust**—(September)  
**Introduce Me**—with Douglas MacLean—(September)  
**The Last Laugh**—with Emil Jannings—(June)  
**Code of the West**—(June)  
**The Dressmaker from Paris**—(June)  
**Sally**—with Colleen Moore—(June)  
**Madame Sans-Gene**—with Gloria Swanson—(June)  
**Isn't Life Wonderful**—Griffith—(May)  
**The Goose Hangs High**—(May)  
**The Thundering Herd**—(May)  
**Janice Meridith**—with Marion Davies—(May)  
**The Rag Man**—with Jackie Coogan—(May)

**Two Shall be Born**—(May)

**Now or Never**—with Harold Lloyd—(May)

**Not so Long Ago**—with Betty Bronson—(October)

**The Lost World**—(October)

**A Son of His Father**—(October)

**The Freshman**—with Harold Lloyd—(November)

**Kentucky Pride**—(November)

**He's a Prince**—with Raymond Griffith—(November)

**Shore Leave**—with Barthelmess—(November)

**The Pony Express**—(December)

### *For Adult Members of the Family*

**New Toys**—Richard Barthelmess—(June)

**The Crowded Hour**—(June)

**School for Wives**—(May)

**The Unholy Three**—with Lon Chaney—(October)

**The Gold Rush**—with Charley Chaplin—(October)

**Lightnin'**—(October)

**Never the Twain Shall Meet**—(December)

**Graustark**—Norma Talmadge—(December)

**Thunder Mountain**—(December)

# The Church and Pictures

Conducted by REV. FRANK E. JENSEN

## Editorial

**A** READER of *The Educational Screen* charges Mr. James MacRae with "gross ignorance of the circumstances" in his statements bearing upon the inauguration of the new form of motion picture regulation by the State of Connecticut. Said article appeared in the October number of the magazine under the heading, "An Exceptional Opportunity for Co-operation by the Church." Particular exception is taken to the statement in paragraph 3, second column on page 486. The criticism reads as follows:—

Those of us distributing film of the religious, educational type, have found that this law is anything but a victory. It has saddled upon the church, school and industry of Connecticut a greater handicap than that imposed upon the theatre. Mr. James MacRae, the author of this article, shows his gross ignorance of the circumstances by making such a statement in this article (We suggest rereading article—Ed.) I am entirely unsympathetic with a policy in any magazine that sponsors such unreliability.

No one would presume to expect any new law so thoroughly and comprehensively effective as that of the Connecticut Motion Picture Law to begin its operations without affecting all users of motion pictures. It would seem only reasonable to expect the users of religious and educational films to be willing to suffer for a little time as a modest contribution toward aiding the great state of Connecticut to secure wholesome motion pictures for its people. The inconvenience that has occurred may not have been caused by the law in its operations, but rather by the enemies of the law so as to work up strong public sentiment against it.

In this issue Mr. MacRae presents a symposium which bears upon the situation in showing that the "industry" is more concerned about that Connecticut law than are the people themselves. He refrains from making direct statements of his own at this time, believing that the "critic" may desire to discover the "gross ignorance of the circumstances" of the people on the inside also. Let it be said, however, that this department is always pleased to have expressions, for or against, at all times from its readers.

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In the brief and snappy article by Dr. Doolan of Danville, Kentucky, on "Forecasting by Films," will be found valuable suggestions on the use of slides in combination with films, and also how subjects not in themselves religious can be successfully adapted to present spiritual and moral lessons of the greatest value. In this article it is clearly shown that the picture service program is an increaser of church attendance and a builder of the church membership.

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A list of films furnished by the Board of Education of the Methodist Episcopal Church through its department of Schools and Colleges is given in the review columns of this department. It has not been thought necessary to review such films as it goes without saying that there could be nothing objectionable in such films. These films

are naturally for the purpose of informing the members of the Methodist Church of the educational work of the Church and, as a matter of course, are furnished free of cost. The synopses of these films are given under the heading: Special Denominational Films of Religious and Educational Value. (Not Personally Reviewed.)

In an early issue of The Educational Screen will appear the plan of the editor of this department to rally ONE THOUSAND CHURCHES in a co-operative movement, the better to organize and hold the ever-growing attracting and compelling power of the Motion Picture for Christ and His Church. The plan will set forth the possibilities of providing an adequate library of appropriate films to make possible, at the minimum of cost, a continuous picture service in the religious, educational and social life of the church. Such a proposed organization will not sell stock, neither will it be for profit, and above all, it will in every respect be free from what is known as "The Industry:"

Suggestions are asked from every interested reader and every user of motion pictures in the church. It will be to your interest to write for information, as well as to send in any suggestions bearing upon the possibility and desirability of having an agency that can adequately serve the large church constituency in the Motion Picture Field. Please write. Please do it now.

## A Symposium on the Motion Picture Situation

—As an Aid to Readers in Estimating the Worth of the Connecticut Law Regulating Motion Pictures

JAMES MACRAE

**W**HY DO we need propaganda against Bull-Fighting in Connecticut or in any other part of America or in any part of the world where there is no bull fighting? This is the question that must come to all thinking people when they read the statement made by Rudolph Valentino at a certain court trial in New York City, as reported in the papers of Nov. 9. Referring to the theme of "Blood and Sand," Valentino is reported to have said: "It is a vivid story of passionate and lustful Spanish life. The male character becomes famous because of his ability as a bull fighter. He is a man of low birth. A lady of wealth becomes infatuated with him and they have a liaison. The main theme of 'Blood and Sand' is propaganda against bull fighting in Spain." Then the report goes on to say, "When Valentino made that statement colonel ——— seemed pleased,

as previous testimony had been that the theme of both 'The Red Wing,' and 'The White Peacock' promulgated the economic independence of women. The defense had introduced testimony that 'Blood and Sand' and 'The Red Wing' were similar." Would that every State in the Union had the Connecticut law to keep such "stuff" off the screen.

The Connecticut law will protect its people from "prize-fight" pictures too where the U. S. law, under a technicality, fails, as witness the following from a recent item in *Collier's*:

### Here's A Pretty Kettle Of Fish

The federal government, by a law passed by Congress, is supposed to prosecute for the transportation of motion pictures of prize fights from one state to another. It cannot prosecute the man who shows the picture. It must find the man who *shipped* the picture.

## MOTION PICTURES for the SCHOOL

We have taken over for distribution 100 subjects from  
**THE URBAN-KINETO LIBRARY**

Great American Author Series, Travel Films, Studies of the Animal Kingdom, Natural History, Biology, History, etc. in addition to our large assortment of film programs for community showings, consisting of over 500 reels.

## MOTION PICTURES for the CHURCH

The material taken over for distribution from the **URBAN-KINETO LIBRARY** is ideal for use in Sunday School, and other educational meetings. Our large library enables us now to serve the churches for a number of years.

"**THE MAN NOBODY KNOWS**" by Bruce Barton in 6 reels, is the latest addition to our constantly growing library.

*Write Us For Further Details*

## **PICTORIAL CLUBS, Inc.**

808 S. Wabash Ave., Chicago

729 Seventh Ave., New York

WRITE OR WIRE US FOR BOOKINGS FOR LINCOLN'S BIRTHDAY NOW

In every town or city in which that picture is shown there are elected officials who can pass a local ordinance, if the people want such a law, against showing such a picture. In every town or city there is a local policeman who can stop this picture and arrest the exhibitor.

Why, then, expect Uncle Sam, with ponderous machinery, much delay and heavy expense, to find that needle in the haystack, the shipper, and prosecute him?

The Connecticut law makes it very easy and simple to co-operate with the U. S. in its law on prohibition of the prize fight pictures.

### **Film Man Cries For Help**

Under the above heading in one of our New York newspapers appeared another article of some length setting forth that "Pictures will get worse unless saved from combine, is plea." To save the people as well as the pictures from getting worse, unless saved from the combine, is one of the

great aims of the Connecticut law. The article goes on to say:

"Lee Kugel has asked me to rally round the spirit of the film. Or maybe he asked me to defend the freedom of the movies. Anyhow, he left me cold. I am getting satiated with rallying. Seems to me that ever since I saw the first flickering picture of the Empire State Express someone has forever been waking me out of my sleep and begging me to get the old squirrel rifle down from over the mantelpiece and go out into the storm. The spirit of the film should be getting enough to defend herself. She is beginning to remind me of the lady in the cockney ballad:

'So she ran awye to London  
For to 'ide her gashly shyme,  
And she met a army captyne  
And she lost 'er nyme agyne.

. . . But this piece is about the movies. Kugel took me to W. E. Shallenburger, who explained why it is that we will not have any better pictures from now on. That won my wandering heart. In the last week I have paid \$4.25 to see five first-run pictures here, and each of the five might have been written, directed and inspired by a 90-year-old moron who had been missing his sleep. Barring . . . , . . . , . . . ,

# MOTION PICTURE EQUIPMENT

For the Non-Theatrical  
Exhibitor

Standard and Safety  
Standard Projectors

Educational and Biblical  
Films

UNITED PROJECTOR & FILM  
CORP.

228 Franklin St.  
Buffalo, N. Y.

....., and....., .... most male actors offer the dramatic values of apple dumplings. The girls are alright. They are pretty and curvy. That is all one expects of a movine, anyhow. The hopeful sign is that the audiences all laugh at the holiest and most movie moments. The ticket buyers are showing signs of life, anyhow. If they laugh loud enough and often enough at the sacred spots they will do more to improve the movies than all the crusades into which Lee Kugel can coax his poor old soul."

It might be well to get Herbert Corey's estimate of the Connecticut Law on Motion Pictures. If nothing else he shows the need of such a law in every state until Federal regulation can be secured.

### The Decision on Validity

The special federal court denied the petition of motion picture interests for a rehearing on the ground that the Connecticut new film tax law was unconstitutional. The following is taken from *Moving Picture World*:

A decision filed in New Haven on October 10 denied the petition of motion picture interests for a re-hearing before the special federal court which declared Connecticut's new film tax law constitutional.

This decision ends proceedings in the district court and clears the way for an appeal to the United States Supreme Court. The decision follows:

"The motion for re-argument is denied. The application is based on the theory that the court disposed of this case upon the theory that the statute was passed in the exercise of the police power, but the court decided that whether the act was passed in the exercise of the police power or the taxing power, it was valid."

And what do you think of this from the same magazine:

Waging their own war without outside allies, is the path that now faces the Connecticut exhibitors we are given to understand. Exclusive of carrying the fight to the United States Supreme Court and seeking a re-hearing before the Federal Court, as a matter of formally completing the record, the Hays organization from now on makes known the fact that it will have nothing to do in other respects with the Connecticut mess.

The Hays office has come to the conclusion that if public sentiment is to be excited for a repeal of the obnoxious measure it cannot be aroused by outsiders. The creating of such a movement is therefore left to native exhibitors. The impression in this respect is that with local men alone in the battle with the public for the repeal there can be no inference about string-pulling and foreign pressure.

The belief that the Legislature will not be adverse to the repeal has gained credence since the announcement by the head of the projectionists' union in Connecticut that thirty law makers have expressed their willingness to be reasonable, in writing. This together with later developments, causes some New York circles to express the belief that the exhibitors will be willing to bide their time for legislative relief until 1927.

And finally it may be well to reproduce the following from *Motion Pictures Today*:

Harry Durant, author of the Connecticut film tax is authority for the statement that other states will shortly introduce measures similar to the Durant bill. He says:

"It is simply bluff on the part of the Hays Group to stir up public opinion here in Connecticut and thus have the bill repealed. If they are successful in this it will be a great weapon for the producers' association to use in Maine, New Hampshire, Massachusetts and Kentucky where similar bills are to be considered in the near future.

"There are eight other states where producers are taxed on their pictures. Why has this howl not been

raised before this in one of the other states? The Connecticut case, then, is a test case, so to speak, and producers are making every effort to make the public feel that they, the public, are being wronged."

And here endeth our symposium. Connecticut and its film tax law remain, the motion picture business seems to be surviving, and the church and school seem not to be making any perceptible stir over the situation which may be due to "gross ignorance of the circumstances." We still believe in the law. We also feel that there is reason to be joyful over this signal first great victory of the Federal Motion Picture Council in America, Inc., in its attitude as "Friend of the Court." Why not be a Friend of the Law?

## Forecasting by Films

REV. LEONARD W. DOOLAN

*Danville, Kentucky*

FOR over twenty years the writer has been a frequent user of the eye as well as the ear in religious services. This extensive experience has assured him more than ever that eye-gate is the most accessible entrance into the city of Mansoul. I say "frequent" user, because I do not believe it best to depend too much on pictures, either moving or still. I always have only enough of the pictorial to pave the way for my spoken message and appeal. Rarely do I use more than twenty-five to thirty slides in one lecture, or over a single reel. We are in no competition with "the movies" as to mere entertainment and still less as to amusement and least of all for any commercial end. By keeping this fact before our people, we steer clear of the "show" idea which has hindered not a few churches from making use of the picture-machine.

As a single illustration of how we weave the two methods into one, let me mention our pre-Easter service this year. We used the one-reel film, *The Birth of the Butterfly*, after I had drawn blackboard diagrams of some of its more intricate points. The people were

thus fully prepared to grasp the meaning of all that the film portrayed, and this applied even to the many children present. After the film I explained as simply and practically as possible, how "this mortal shall put on immortality" as already impressively taught us by Nature's most marvelous and beautiful illustration of this truth—the transformation of the chrysalis into the "flower on wings." The most cynical could find no fault, nor the most skeptical any room for thinking the resurrection change a thing incredible.

We have also used the radio films in powerful illustration—and proof by analogy—of the potency of prayer. The same applies to the film *White Coal* or hydro-electric power as showing the power of the spirit, and the film *The Salt of the Earth* (salt-mining) in relation to religious influence, and the film *The Romance of Silk* in teaching of "the clothing of the soul."

What has all this to do with the title of this article? Simply this: we know when we announce that we will *not* have a film or picture that our attendance will drop by a large per cent, and vice versa—that's all.

### Special Denominational Films of Religious and Educational Value (Not Personally Reviewed)

THE motion pictures listed below are standard gauge and suitable for use on **Synopses of Motion Pictures**, Available from The Board of Education of the Methodist Episcopal Church, The Department of Schools and Colleges, 150 Fifth Ave., New York City.

any standard motion picture projector. They were prepared to show some of the educational work in which the Methodist Episcopal Church is engaged.

They are supplied without charge to churches desiring to show them. Either single reels may be used or the complete set.

Until it is determined just what demand

there is on the part of Methodist Churches for motion picture films only a few prints will be stocked, so in requesting the use of the films kindly specify a first and second choice as to dates on which they can be used.

**No. 1. A Tombstone Campus,** The story of Cokesbury College.

A short historical film telling in pictures the incidents and showing the persons connected with the founding of the first Methodist College. A trip is made to the original site of the college at Abington, Maryland.

**No. 2. The Social Center of The Wesley Foundation** at the University of Illinois.

A visit to a great Methodist student headquarters at a State university in which the traveller is shown how the Methodist Church provides for its young people away from home. The activities and facilities of the Social Center are shown and a graphic idea given of student life there.

**No. 3. Gettin' Larnin'** in the mountains of Tennessee.

The upland South is interesting both scenically and humanly. This reel gives a glimpse of the mountain country near Sevier-

ville, Tennessee, where Murphy College is located. It is one of the schools sponsored by the Methodist Church. A crude log cabin school house, mountain homes and children are seen.

In the second half of the reel a visit is paid to Mount Zion Seminary, another mountain school on the table land of western Georgia.

**No. 4. The University of Chattanooga**

Campus scenes and student activities at the University of Chattanooga, Tennessee, and of its preparatory department of Athens, The Athens school. A part of the reel is devoted to football practice and shows the coaches at work training the teams.

**No. 5. A Schoolhouse on the Pamlico,** Washington Collegiate Institute.

On the Pamlico River at Washington, North Carolina, not far from where it broadens into Pamlico Sound is located Washington Collegiate Institution. In its class and dormitory rooms students from the mountain country of western North Carolina and the students from the flat coastal country and island meet. A reel that shows Methodists an educational activity of which they can be proud. Interesting scenes of fishing boats are shown along the water front.

## {Personally Conducted Church Film Reviews

**Give Us This Day Our Daily Bread**—One reel (Pictorial Clubs, Inc.)

Presenting the struggles for a livelihood in the arid, stony, land of Palestine. With the crude implements and primitive methods it very strikingly illustrates how difficult it is to get a living in a country where soil is limited and water is scarce. It helps to explain the poverty of this section of the world, and gives reason for great thankfulness to God for giving to us of Christian, fertile America our daily bread with such comparative ease. The theme of the film could well be made Reasons For Thankfulness as a

basis for a helpful Sunday evening service.

**The Twenty-Third Psalm.**—One reel (Pictorial Clubs Inc.)

It is an entirely different picture from the one known as "My Shepherd," though this film also illustrates most effectively David's Shepherd Psalm. The characters and the scenes are different and the method of bringing out the teaching and application of each verse of the Psalm are different. Some of the actual places where David is supposed to have tended his own flocks in the fields of Bethlehem and the springs of Ain-Farah are shown in the picture.



# The Industrial Field

CONDUCTED BY THE SCREEN ADVERTISERS ASSOCIATION

## Publicity Pictures as Used by the Canadian Government

RAYMOND S. PECK

*Director, Canadian Government Motion Picture Bureau, Ottawa, Canada*

THE power and value of the publicity type of motion picture film in general advertising and publicity work is today clearly recognized by those who have experimented successfully with its use. We know that there is no manner of appeal which drives home a message so surely and definitely as the narrow strip of celluloid which permits of an object being thrown on the screen, thus giving us the closest approximation to actual visualization.

It is for this fundamental reason that the great value of the motion picture film as a power in publicity and advertising is clearly recognized by businesses and professions and its use being rapidly extended.

There is a distinct advantage in being able to carry the object to be publicized—whether it be a nutmeg or a nation—in a little tin canister, where those whom it is intended to interest can appraise the subject matter in a receptive frame of mind.

Previous to the advent of the use of general publicity pictures dealing with the Dominion of Canada, the world in general and our closest neighbor and friend, the United States, had rather vague ideas about our country. Even today, many misconceptions exist concerning Canada and the motion picture films we are producing are doing a national work in correcting false impressions relative to the Dominion.

Canada has suffered by misdirected publicity—both by the written word and from a certain type of screen drama. Writers and photoplay producers have exhibited Canada as a vast, barren tract of snow and ice, cut into furrows by malemutes driven by Indians or Eskimos with handsome, dashing members

of the Northwest Mounted Police “getting their man” amid the depths of snow and ice. All this is mighty romantic and colorful, but it is not typically true of Canada.

About seven years ago the Canadian Government decided to make use of the publicity power of the film to portray the true Canada and to combat the unfavourable publicity which was showing the country in the wrong light to the rest of the world. From this decision was born the Canadian Government Motion Picture Bureau, which now functions with a modern laboratory and equipment at the federal seat of Government in Ottawa under the supervision of the Department of Trade and Commerce.

The Bureau decided to concentrate its film production activities on a one-reel informative type of film which has been aptly termed “The Seeing Canada” series. These “Seeing Canada” pictures treat of the Dominion from many national angles, illustrating graphically its natural attractions; agreeable climate, historical associations, up-to-date cities, big-game hunting possibilities, unrivalled fishing resorts and unsurpassed scenery.

The screen has been used to popularize everything from a soap to a summer resort. It is perhaps a more novel and larger idea to advertise an entire continent through the use of the film.

What has been the result of this general publicity work on behalf of Canada through the medium of publicity pictures? Has the work justified the expense, and what of the future?

The general good results have been beyond our expectations. The Dominion of Can-

ada, through all its various departments and branches, is most thoroughly "sold" on the publicity motion picture film. Our Bureau has always had the most cordial support and co-operation from the various governmental departments in Ottawa as well as the encouragement of the Canadian press and prominent public men throughout the entire country.

Perhaps our greatest interest in recent years in the one-reel publicity picture has been its relation to the immense tourist trade that has been developed in Canada. It may be a surprising fact to learn that Canada's tourist trade is now rated as our fourth greatest industry.

What this tourist trade coming to the Dominion is worth financially in one year is a tidy problem to figure out. For 1925 the amount is placed at \$30,000,000 for the City of Vancouver alone. A Halifax newspaper quotes an estimate of over \$345,000,000 per annum for the entire Dominion. The president of the Canadian Automobile Association predicts that Canada's tourist business will in a few years be worth over \$500,000,000 annually.

It doesn't matter much what the exact amount is. This tourist business is plainly one of the greatest business developments that has struck Canada in many years. And, we know that the use of publicity motion pictures by the Canadian Government and by the two great transportation organizations, the Canadian National Railways and the Canadian Pacific Railway, has played a tremendous and far-reaching part in the development of this huge tourist business in Canada.

The Canadian Government Motion Picture Bureau produces practically all of the publicity films used by the Canadian National Railways. The manager of their Advertising Bureau says: "We use motion pictures to a great extent to bring before the public—not only of Canada, the United States and the United Kingdom, but in countries the world over—

the many attractions of the Dominion. The film is the greatest medium to bring before the public the attractions of Canada and especially those parts of the Dominion in which we are interested and through which our lines operate. In 1925 our official lecturer gave approximately 100 lectures to about 15,000 people of the highest calibre, such as members of Rotary and other community clubs, chambers of commerce, hunting and fishing clubs, educational institutions, banker's institutes, etc."

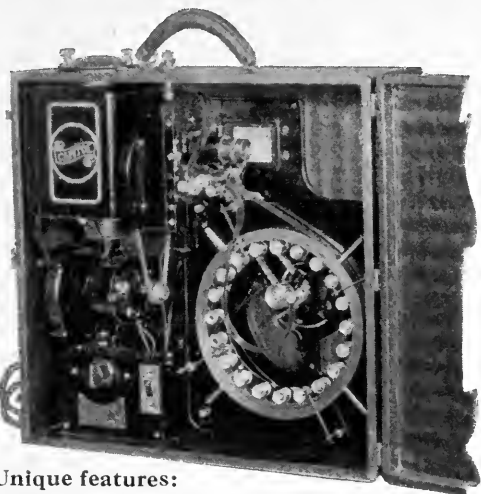
"Personally, I think" said Mr. H. R. Charlton, the Advertising Manager of this transportation organization, "that the publicity motion picture is the greatest means of bringing before the public the attractions that the railway has to sell. In other words, though we sell only transportation, the publicity pictures bring before the public the attractions that sell transportation."

The other great transportation company of Canada, the Canadian Pacific Railway, also makes a wide and successful use of the film for general publicity purposes. Mr. John Murray Gibbon, the general publicity agent of this road, stated that they now had over 130 film subjects in their library and that unquestionably these general publicity pictures were doing a splendid work of far-reaching importance to the railway.

There are a number of specific instances showing the direct benefits of publicity pictures. The Kiwanis Clubs of America have selected Montreal as its convention city for 1926, where between 8,000 and 10,000 people will likely be in attendance. The Manager of the Advertising Bureau of the Canadian National Railways has stated that the motion pictures shown when the matter of the 1926 convention city was discussed were one of the chief factors which decided the convention in favor of Montreal.

Another specific instance: Some years ago the Canadian Pacific Railway made a canvass

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- A wonderful new intermittent movement, that prolongs the life of the film.
- An infallible automatic stop.
- Rear or front projection without changing film.

*A practical, portable, self-operating continuous motion picture projector—*

## The Capitol

Projects continuously, without the aid of an operator, from five feet to one thousand feet of motion pictures on 16 mm. film.

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### CAPITOL PROJECTOR AND FILM COMPANY

133 W. Washington St.

Chicago, Ill.

*Distributors for: Illinois—Michigan—Indiana*

of passengers on one of its steamers running up the west coast to Alaska to ascertain information as to how and why those passengers on that particular boat had decided to make the trip. It was learned that approximately 60 per cent of the passengers on board had decided to make the trip because they had seen motion pictures exhibited dealing with that particular water cruise.

And one more final instance: Some seasons ago a Canadian government official while in Jasper National Park in the Canadian Rockies asked a party of American tourists how and why they had selected Jasper Park as their tourist objective. They replied that they comprised a small travel group, all from the same city, and that they had seen or been shown some Canadian Government motion pictures dealing with Jasper Park and were "sold" on the Jasper Park trip.

Just a word in closing on distribution. We make use of both theatrical and non-theatrical distribution in Canada and the United States,

and mostly theatrical distribution in foreign countries. During the past year or two we have been concentrating our attention on the non-theatrical field and have secured a very worth-while distribution through various channels. Our theatrical distribution in the United States is comparatively small at the present time, but this field is to receive more attention from us in the future. We find the non-theatrical field perhaps the most valuable one for our particular type of picture.

Canada, to advertise herself, both at home and abroad, and thrust her opportunities upon the eyes of the world has tried all known methods of publicity. The motion picture has disclosed itself as a powerful instrument of publicity—more powerful and successful than all. The Dominion is making a strong bid for expansion and development in the next decade and I am sure that the motion picture of a general publicity type, which we are producing, will play a most important part in this national work.

# School Department

Conducted by STELLA EVELYN MYERS

*Director of the Department of Visual Education  
Forest Park Schools; Forest Park, Ill.*

THE FOLLOWING visualized skeleton of the descriptive matter found on the reverse side of Keystone views pertaining to forests and lumber is designed for the teacher's convenience in introducing the study of this subject.\* Pupils will then be more definitely prepared to study the stereographs and pick up quickly any points of the description that were vague in their minds from the oral introduction. After this, a test may be given, and from the highest scorers speakers may be chosen for lantern talks with the duplicate slide pictures. If desired, the test may then be repeated, so that the pupils may discover how much they have gained from the review of the picture in a new dress. When a film is available, a study of lumber in this third picture-form may be made. If a test is announced to follow, we find that the students not only concentrate far better on the flitting film material, but that they also enjoy vastly more the motion picture. We would advise the use of uniform answer tests, the pupil's rating each time being given some publicity with perhaps the class rating being computed. Such tests have been prepared for all the subjects of this series of geography lessons, which started in the October issue. (Further information on these tests may be obtained by addressing the magazine.)

A VI-B class in the Forest Park Schools has just completed a study of this subject and has had three tests administered.\*\* The class rating on eighteen statements after the teacher presentation was as follows:

Following a study of the  
stereographs . . . . . 63.2%  
Following slide talks by  
pupils (Test repeated) . . . 38.8%

In this case, the gain of 25.6% by using the slides certainly justified the additional time spent on the subject.

The class rating on ten statements based on a film was as follows:

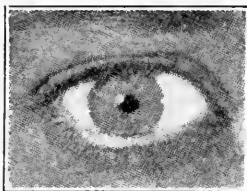
Following the film, "Lumber-  
ing in the North Woods" . . . 55.3%

The attention on the film presentation was all that could be desired, seemingly near to 100%. There was no study of the exact content of the motion picture beforehand, nor was any attempt made to equate the time of presentation or study, but each means was used in the ordinary way. It seems evident that, when it is possible to do so, the film content should be studied before the screening. The tests described cannot be regarded as scientific data unless the teacher is trained in administering them. If such teachers will secure copies of the questions that accompany the series of lessons being given each month in this department and obtain data, we shall be glad to consider such results and attempt to see if any prevailing tendencies may be discovered. The film undoubtedly has a great field, but, from this and similar cases, we, so far, do not seem to have been able to define this field.

\* As far as possible, the pages have been so arranged that a teacher may cut out the material and easily hold these half pages in the hand for reference while presenting the subject.

\*\* The two different sets of questions given were not known to the teacher before they were used.

A TORTURED EYE



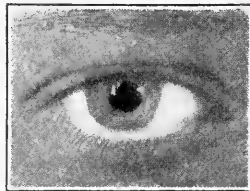
# “EYESTRAIN”

THE



**SUBDUES THE GLARE AND  
KEEPS YOUR EYES HAPPY**

A HAPPY EYE



Eye Contracted Under Glaring  
Light Causing Terrific Strain

28 - 70407

Eye Under no Strain Because  
Glare Has Been Subdued

## RAVEN SCREEN CORPORATION

1476 Broadway

(Photo by Curtis Lighting Company)

New York City

### How Trees of the Forest are Changed into Lumber

#### View 229 **Yosemite National Park**

- I. The Sequoias (Mostly in parks of 1½ million trees.)
  1. Big trees.
  2. Redwoods.
- II. General Grant tree.                                      General Sherman tree—oldest living thing.  
Abraham Lincoln tree.                                      George Washington tree.
- III. Age.

John Muir counted 4,000 rings on a fallen tree. This takes some time.

The General Sherman is probably 3,500 years old. It was probably living 1,500 years before the birth of Christ.

#### View 215 **Rafts of Logs.** Logs on the Upper Columbia or its tributaries.

1. Are built into piles that resemble a whaleback steamer on the Great Lakes.
2. Logs are held together by heavy chains.
3. Usually several such rafts are floated down stream together.
4. Methods of loading logs on the raft.
  - A. Little engines often furnish the power to drag the logs on the raft.
  - B. Horses, hitched to a capstan, are sometimes used.
  - C. With small logs and low rafts, men with pike poles and cantilever hooks may handle logs.
5. When the rafts reach the milling city, they are towed inside a great boom where hundreds of rafts are moored near the sawing and planing mills. Here gang-saws (saws placed side by side in a steel frame) rip the logs into boards, sawing as many as 20 boards at one passage of the saws.

#### View 1 **Logging in Maine.**

- I. Early settlers wasted a wealth of timber.
  1. Land was cleared for cultivation. Logs were rolled into piles and burned. These fires destroyed millions of dollars' worth of lumber.
  2. Much timber was used for fuel.
- II. About 500,000,000 acres of land in the United States is still wooded.
- III. Three-fourths of Maine is still wooded.

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The Keystone Preprimer Booklets by Laura Zirbes of Teachers College, Columbia with picture sheets by Grace Norcross used in connection with the new Keystone Primary Set of Stereographs and Lantern Slides will give you a definite opportunity to test the advancement made by beginners in reading during the time these Booklets are in use.

**First Booklet** — HOME & SCHOOL PLAY BOOK — May be used in the Kindergarten or at the beginning of the first grade.

**Second Booklet** — A BOOK OF TOYS AND GAMES — To be used during the first two weeks of the first grade or immediately following the First Booklet.

**Third Booklet** — THE OUTDOOR PLAY BOOKLET — Prepared for use during the third and fourth weeks of the first grade or to follow the Second Booklet.

**Fourth Booklet** — THE ANIMAL PICTURE BOOK — Planned to lead directly into reading from books.

**Test Sheets Furnished with Each Set of Booklets**

*Further Information Furnished on Request*

## THE KEYSTONE VIEW CO.

MEADVILLE, PENNA.

IV. The greatest lumber states are:

Washington, leading all the others; Oregon, Arkansas, Mississippi, Louisiana.

V. The forest in the View is in the northern county of Maine, also famous for potatoes. White pine, Spruce, Fir, Hemlock. These trees are valuable for pulp for paper. Maine produces yearly \$20,000,000 worth of pulp.

View 224 **Oregon.** Oregon contains  $\frac{1}{6}$  of the standing timber of the United States.

- |             |                 |
|-------------|-----------------|
| 1. Spruce.  | 4. Cedar.       |
| 2. Hemlock. | 5. Redwood.     |
| 3. Pine.    | 6. Douglas Fir. |
- A. This is the most common tree in Oregon and the greatest producer of lumber.
  - B. The timbers are 110 feet long.
  - C. The trees are sometimes 300 feet high and 10 feet in diameter.
  - D. Great sawmills.
    - I. Usually beside a large stream for
      1. Bringing in logs.
      2. Shipping away.
    - II. Often a small railroad extends deep in the woods to bring logs to the mill.
  - E. The Douglas Fir is a stately tree. No branches for 100 or 150 feet from the ground.
  - F. Felling a Forest Giant.
    - a. Girdling of tree a few feet from the earth, so that no bark may catch in the teeth of the cross-cut saw.
    - b. Broad platform for the workers while sawing.
      - I. One or two men are at each end of the saw.
      - II. It is an exciting moment when the tree is all but cut through.
        1. The branches tremble.
        2. The uncut portion of the tree begins to snap.
        3. The tree begins to fall slowly.
        4. The workmen remove the saw and run.
        5. There is a swishing in the air and a loud crash.

View 162 **Near Kettle River, Minn.**

- I. Lumbermen were the first settlers in Minnesota. This meant an early development of the lumber industry. Most of the valuable timber has been cut.  $\frac{1}{5}$  of Minnesota is still timbered, but  $\frac{1}{4}$  of the whole United States is still in woods. The United States in its early history was the best forested country of all lands of the same size. It is now cutting three times as much as is its annual growth.
- II. The sled in the View has two sets of runners so that the sled may be turned in any direction.



Acme S.V.E. In Classroom, Lane Technical High School, Chicago

Lane Technical High School has an enrollment of more than 5000 pupils and a faculty of 300 teachers. In its shops, in its laboratories, in its classrooms, and in its auditorium the Acme S. V. E. is used to project motion pictures.

For the successful use of motion pictures it is absolutely necessary to have a thoroughly reliable projector that can always be depended upon to show clear, bright pictures without delay or interruption. Acme Motion Picture Projectors are designed and constructed to do this.

# Acme Motion Picture Projector Co.

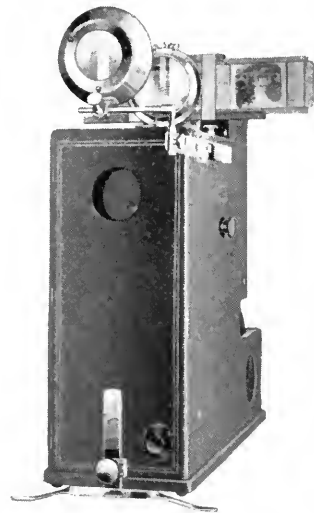
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Please send me complete information about the new Acme S. V. E. Motion Picture Projector.

Name .....

Address .....

City..... State.....





III. The logs are on the way to Kettle River to be floated to the mill below.  
View 217 **Washington State.**

1. Yard of the greatest lumber mill in the world (Fort Blakeley).
  1. Near Seattle on Puget Sound.
  2. Dozens of band saws are used.
  3. Lumber is shoved out on rollers into yards, or run out in little push cars.
  4. Electric lights are in the yards for night shifts.
- II. In this Harbor
  1. Are more sailing vessels in proportion to other ships than in any other port in the United States.
  2. These ships have come from the other side of the world.
  3. Lumber is shipped out of this harbor from these mills to,
    - A. South Africa,
    - B. Japan and other countries of eastern Asia,
    - C. Australia,
    - D. South America,
    - E. Europe through the Panama Canal.

III. About 1/5 of our lumber comes from Washington and Oregon.

IV. Great sections of timbered land are now in the National Forest Reserve. No cutting is allowed.

View 216 **Fort Blakeley Mills—Near Seattle.**

The greatest lumbering state has its forest well situated for the transportation of lumber as they are near great waterways.

1. Puget Sound reaches 100 miles inland.
  - A. The greatest lumber mills in the world are on Puget Sound.
    - a. To supply these mills, hundreds of men are felling trees in the interior the year round.
    - b. The View shows a "boom," made up of hundreds of logs ready for the saw.

## Films on Lumbering

*(For addresses of producers and distributors, and for additional films on this subject, always consult "1001 Films." The addresses will be found in the back of the booklet; the films, in Groups 18, 19, and 100.)*

**Lumbering in the North Woods** (1 reel) (Ford)  
Animated map of the forest regions of the United States. Felling large trees, hauling logs, snaking logs out of woods with an aerial cable, dumping them into boos, sawing lumber, planing with revolving knife. Photography excellent, and much of scenic value. Content well adapted to curriculum use.

**Felling Forest Giants** (1 reel) (Pathe) Felling big trees in North Carolina, logging train, saw

mill, felling in Northwest, champion log-rollers of the world.

**Conquest of the Forest** (1 reel) (General Electric) Felling big tree, various kinds of sawing in the mill, graph showing percentage of tree that goes into each sort of product. (Reviewed in Educational Screen, Jan. 1923, p. 26)

**From Trees to Tribunes** (5 reels) (Picture Service Corporation) Elaborate picture of whole process from forests in Canada into the pages of the Chicago Tribune.

**Lumberjacks in the Maine Woods** (In the Bray Magazine) (Bray) The log jam.

**White Pine—A Paying Crop for Idle Lands** (1 reel) (U. S. Dept. of Agriculture) Cut-over land reforested with this valuable wood.

Called by distinguished men in public life and celebrated critics the most interesting motion picture they ever saw —

## Flashes of the Past

Two Reels

Beginning with Roosevelt's trip to Africa it gives in striking fashion the high lights of the world's history during the past fifteen years, including the outbreak of the Great War, its climax, peace, etc.

Every scene was taken by Pathe News cameramen. Within the space of half an hour you see with the most intense interest the events which have shaken the world.

Nothing like it has ever been shown on the screen!

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**Educational Department, E. S.**

**PATHE EXCHANGE, Inc.**

35 W. 45th St.

New York

## Ends to be Attained in Studying Geography in Elementary School

**J.** RUSSELL SMITH, Professor of Geography in Columbia University has written several pamphlets on geography, the main message from which, it seems to us, should be broadcasted wherever geography is taught. We are sure from results that the content of most geography study has been wrongly chosen, or, at best, that it has been placed poorly in relief. Dr. Smith tells us, possibly more nearly than any one else has done, what this content should be, and why. When we have found out what to teach and why it should be taught, perhaps we may be able to discover some adequate means of guiding the pupils in the chosen direction. It is difficult to make a successful journey until we know where we want to go and why we are going there. Then we have an incentive in finding out how to get there.

Altho the author is now in Asia, making a tour around the world, his publishers, The John C. Winston Co. of Philadelphia, have generously given us permission to quote from his pamphlet entitled "The Proper Organization of Geography in American Education." We present below Dr. Russell's "Six Objectives of Geography Teaching."

*(As one reads, it is most stimulating to bear in mind how vital a part may be played, in the attainment of these six objectives, by pictures rightly chosen and properly used.)*

**First and Greatest Objective of Geography Teaching.** To cultivate sympathy with other peoples rather than to aid the development of its opposite, race prejudice, with its results of friction, armaments and war, which is our most terrible scourge. If the peoples of the world are to work together,

# MASTER PRODUCTIONS

Available for Any School, Church and  
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**Julius Caesar** (6 reels)

**Spartacus** (6 reels)

**Last Days of Pompeii** (6 reels)

**Helen Kellar in "Deliverance"** (7 reels)

**Knights of the Square Table** (4 reels)

(A Boy Scout Picture)

**Anthony and Cleopatra** (6 reels)

**Pilgrim's Progress** (4 reels)

*Distributed from various centers, in all parts of the United States.  
To learn nearest distribution point, write direct to*

## GEORGE KLEINE, Motion Pictures

49 West 45th Street

New York City

and they must to attain maximum efficiency, it is plain that there must be an increase of understanding. This is one of the most important things that now face the people of the world. When we understand a man it is easier to sympathize with him and work with him. Geography, more than any other study in the elementary schools, gives opportunity for the real understanding of peoples.

**Second Objective.** Home Geography and the Map Idea.

Enough knowledge of maps to get the idea of the location of the home place in the great world and enough knowledge of trade to know something of the source of supply of the more important things that come into the home neighborhood from outside places and the destination of the local products which pay for these outside things.

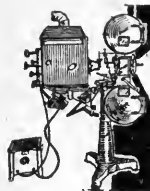
**Third Objective.** A necessary amount of place geography to serve as a frame-work around which further knowledge may grow.

Part of this acquisition of the frame-work of place geography is a good knowledge of the map of the world, of the various continents and their natural features, the countries of the world, the leading cities, and the cultivation of the map habit so that mention of the well known places of the world shall have a definite pigeon-hole in the mind and knowledge may grow.

This part of the work is largely memory work with excellent opportunities for projects and problems.

**Fourth Objective.** An understanding of how geographic factors control the life of the peoples and in turn are used by them to achieve the necessities of life.

As science advances it becomes more and more plain that man and the earth on which he lives are a pair of influences ever acting and reacting on each other in the most profound way.



### THEATRE EQUIPMENT-NEW AND USED

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**Fifth Objective.** An understanding of the increasing interdependence of nations. For example, in the simpler epochs of the past, China supplied all her own needs and scorned the world that had nothing for her. Now the coming of science and the increasing economic differences of peoples have shown China that other nations have things she wants, and like other peoples of the world she is entering into world trade.

**Sixth Objective.** To understand the world as a set of producing regions in which the continents tend to be alike. It is a big day for the child's mental growth when he realizes that every continent has a California of its own, or that North America, Europe and Asia all have a tundra region at the north and that all have the same type of society, based on reindeer herds. This concept of type-regions *explains* the reasons for industrial and social conditions. It *explains* the reason for trade. It is an enormous advance over the chaos of mere memory-things which were taught under the guise of geography before it had become a science.

This appreciation of the world as a set of producing regions gives the basis for *understanding* rather than *mere memory*. It is the real contribution which this generation has to transfer to the younger generation and after all, education, as well stated by Bagley, is not only a development but also a transference.

If geography is properly taught it starts with a child who is intellectually a speck, a floating speck in a mysterious universe, and introduces him to the world and shows him his place in it. It is the great *orienting study*. It is the great *center of education* and intel-

*lectual development*. Very properly it comes immediately after the effective acquisition of reading and writing, the great tools of the mind.

## Film Reviews

### The Pony Express

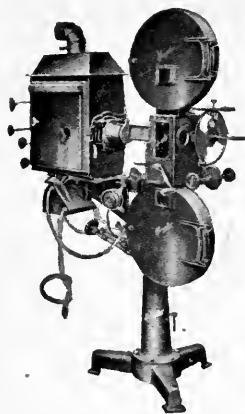
**A** PICTURESQUE period of history, touched upon by James Cruze and therefore worthy of something more than mere mention. Its importance as a portrayal of that period is perhaps most accurately evaluated by stating that those portions of the film which actually dramatize the pony express



Preparing a path for the Pony Express through the snow of the Sierras

and trace by map and picture the progress across the continent are nothing short of impressive. The remainder is background, but it absorbs the major portion of the footage and upon it are expended the talents of cast and director. It is melodrama and quite frankly so, but the characterizations of frontier types save the situation—done capably as they are by such dependables as Ernest Torrence, Noah Beery, Ricardo Cortez and Betty Compson.

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The story is laid in the 1860's, when the figure of Lincoln began to loom in the national crisis, and in Sacramento in far-off California, the town is torn by the question of secession. Free from the Union, some argue, they could annex Mexico and control the course of an empire.

Communication with the East, the far-sighted agree, is the one thing necessary to the success of any plan to keep the frontier settlement in the Union—and the idea of the Pony Express is the answer.

The mid-western town of Julesburg becomes the scene of much of the action which follows, for there the Express rider is to be prevented from carrying the news of Lincoln's election to California. And there is plenty of action, with a number of "sure-fire" effects thrown in. Ten reels. Released by Famous-Players.

**The World's Greatest Scenic Wonder** (4 reels)—Y. M. C. A.—The Grand Canyon is pictured in a most excellent manner, first

taking the tourist to the rim of the yawning chasm, and then showing views from various points. The Hopi Indians card wool and weave it into rugs, these processes being given abundant footage, which makes them very clear. Indian dances are performed at some length. The third and fourth reels take a group of visitors down the trail into the canyon, where the camp is visited; they stand at the foot of a great falls, and return over the suspension bridge and back by the winding trail on the sturdy mules. As a final means of entertainment, without nature's demand for exertion, an Indian dance is again witnessed. This picture probably delineates, as vividly as art without color can do, a wonder which some find it impossible to imagine even when gazing steadily from the canyon's rim directly upon the incomparable. It has great educational value in the study of erosion and the age of chasms, as well as for inducing a spirit of awe and inspiration towards the works of Mother Nature.



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## Editorials

(Continued from page 5)

This change is calculated to benefit all concerned. The Film Councils of America can be better served by a magazine of a less specialized type and with a more general circulation; while the readers of THE EDUCATIONAL SCREEN need a more elaborate and complete evaluation of theatrical films than is afforded by the present department.

**WE** ARE glad to announce that the new edition of "1000 and One Films" (Fourth Edition) is in preparation. The extraordinary success of the present third edition compels it. The booklet is in greater demand now than during the first year after its appearance. Colonel Jason Joy, Chairman of the Committee of Public Relations of the Motion Picture Producers and Distributors of America asks us for more copies to

meet current requests from churches and social organizations. His recent letter says: "There have been during the last few months an almost unbelievable number of letters received, inquiring concerning non-theatrical material, and your survey was, of course, the very best sort of guide we had to send to such inquirers."

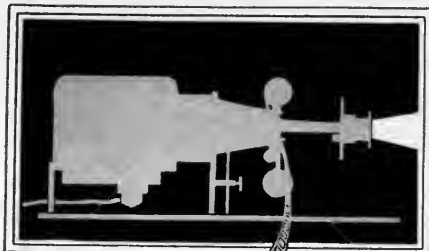
Such evidence that our former efforts were worthwhile is gratifying. It is still more gratifying to be able to assure the field that the system now worked out for producing the Fourth Edition is far superior to that used in making the last one. The Third edition has been repeatedly called "the best thing ever done in the field." Obviously, then, the Fourth Edition should be better than the best, which is as well as we could hope to do.

**WE** INVITE particular attention to the excellent working-outline of "Robin Hood," presented in this issue. It puts the

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great theatrical film in logical accord with educational procedure. It is merely an example of what can be done—and will be done as fast as it is demanded—for many other films among past and future productions.

Some teachers will be surprised at such possibilities in a theatrical picture. Others will not be, but will welcome this piece of work as a time-saver for themselves. Most surprised of all would probably be Douglas Fairbanks himself, for he emphatically disavows any but a theatrical intent. We are quite willing for Doug to continue with his theatrical aims. Any one who builds well usually builds better than he knows.

## “Robin Hood”- A Film Lesson

*(Concluded from page 13)*

- 2 Having for a setting the interior of a castle, show how a squire was knighted
- 3 Show a crusaders war camp with knights discussing plans for a future “War of the Cross”
- 4 Dramatize a scene in Sherwood Forest, the home of Robin Hood and his merry men
- 5 Play you are a group of troubadours merrymaking and singing medieval folk songs
- 6 Dramatize a surprise visit of Robin Hood to the home of a peasant family, showing how he arrives just in time to save them from starving by bringing food, money and cheer
- 7 Dramatize a scene from Ivanhoe

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- Bosworth, DeFrenes & Felton**  
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60 N. State St., Wilkes-Barre, Pa.
- Carlyle Ellis** 71 West 23rd St., New York City  
Producer of Social Service Films
- The Chronicles of America Photoplays**  
Yale University, New Haven, Conn.  
(See advertisement on page 4)
- DeVry Corporation** 1091 Center St., Chicago, Ill.  
(See advertisements on pages 32, 33)
- Eastman Kodak Co.** Rochester, N. Y.  
(See advertisement on Outside Back Cover)
- George Kleine**, 49 W. 45th St., New York City  
(See advertisement on page 55)
- International Harvester Co.**  
606 S. Michigan Ave., Chicago, Ill.  
(See advertisement on page 1)
- Motion Picture Producing Co.**  
Neville St. & Fifth Ave., Pittsburgh, Pa.
- Pathe Exchange** 35 W. 45th St., New York City  
(See advertisement on page 54)
- Pictorial Clubs, Inc.**  
350 Madison Ave., New York City  
(See advertisement on page 41)
- Pilgrim Photoplay and Book Exchange**  
736 S. Wabash Ave., Chicago, Ill.
- Rothacker Film Mfg. Co.**  
1339 Diversey Parkway, Chicago, Ill.
- Rowland Rogers Productions**  
71 W. 23rd St., New York City
- Society for Visual Education**  
327 South La Salle St., Chicago, Ill.  
(See advertisement on page 62)
- United Cinema Co.**  
120 W. 41st St., New York City
- United Projector and Films Corporation**  
228 Franklin St., Buffalo, N. Y.  
(See advertisement on page 42)
- World Educational Film Co.**  
732 S. Wabash Ave., Chicago, Ill.
- Y. M. C. A. Free Film Service**  
120 W. 41st St., New York  
1111 Center St., Chicago

## MOTION PICTURE CAMERAS

- DeVry Corporation** 1091 Center St., Chicago, Ill.  
(See advertisements on pages 32, 33)

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- Acme Motion Picture Projector Co.**  
1132 West Austin Ave., Chicago, Ill.  
(See advertisement on page 52)
- Capitol Projector Co.**  
133 W. Washington St., Chicago, Ill.  
(See advertisement on page 47)
- DeVry Corporation** 1091 Center St., Chicago, Ill.  
(See advertisements on pages 32, 33)
- Exhibitors Supply Co.**  
825 S. Wabash Ave., Chicago, Ill.
- Movie Supply Co.** 844 S. Wabash Ave., Chicago, Ill.  
(See advertisement on page 56)
- Pilgrim Photoplay and Book Exchange**  
736 S. Wabash Ave., Chicago, Ill.
- Precision Machine Co. (Simplex Projectors)**  
317 East 34th St., New York City  
(See advertisement on page 57)
- Safety Projector Co.** Duluth, Minn.
- Chas. M. Stebbins Picture Supply Co.**  
1818 Wyandotte St., Kansas City, Mo.
- United Cinema Co.**  
120 W. 41st St., New York City
- United Projector and Film Corp.**  
228 Franklin St., Buffalo, N. Y.  
(See advertisement on page 42)
- World Educational Film Co.**  
732 S. Wabash Ave., Chicago, Ill.

## PUBLICATIONS

- Educational Aid Society**  
(College and Private School Directory)  
110 N. Wabash Ave., Chicago, Ill.
- Journal of Geography**  
2249 Calumet Ave., Chicago, Ill.  
(See advertisement on Inside Back Cover)

## SCREENS

- Acme Metallic Screen Co.** New Washington, Ohio
- Charles Leo Fitz, Inc.** Mayville, Wis.  
(See advertisement on page 58)
- Exhibitors Supply Co.**  
825 S. Wabash Ave., Chicago, Ill.
- Pannill Screen Co.** Petersburg, Va.
- Raven Screen Corporation**  
1476 Broadway, New York City  
(See advertisement on page 49)
- Trans-Lux Daylight Picture Screen, Inc.**  
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*(See advertisement on page 50)***Pilgrim Photoplay and Book Exchange**

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*(See advertisement on page 62)***Spencer Lens Co., 442 Niagara St., Buffalo, N. Y.***(See advertisement on page 2)***STEREOGRAPHS and STEREOSCOPES****Keystone View Co.**

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## Projecting State Activities

*(Concluded from page 10)*

librarian, who keeps complete record of releases and of the condition of film and projectors. Every bit of film footage is inspected before and after shipment.

### Conclusion

In conclusion, and to summarize, we believe in the State of Illinois that the logical and efficient method of disseminating facts essential to good citizenship—and after all individual good citizenship is the foundation upon which rests our American supremacy—is by means of the cinematograph. This belief is fully justified by the results of not only increased interest but in material improvement in all industries and activities closely allied to our state departments.

This improvement, existing as it does in the very infancy of the "education via cinematograph" movement, opens the doors to great accomplishment. The crystalization of facts into practical form gives to the public a means by which they may judge of relationships and act from the standpoint of their own judgement. It will stimulate a new

vision of life and service, bringing to pass stabilization and contentment—all of which will preserve that innate ideal harbored by the founders of this country—individual independence and community co-operation.

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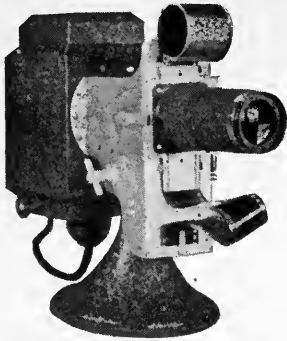
The Visual Instruction Association of America still has a few hundred copies of its volume II, Handbook on Visual Instruction, which includes articles on methods, materials, technique, research investigations, and other valuable and interesting topics in this field. The association will be glad to supply these to school people anywhere for the nominal charge of 10c per copy, to cover cost of wrapping and mailing. Quantities for use in practical Visual Instruction teaching may be had for:

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This handbook is now used as a textbook in a number of teacher training institutions including: Brooklyn Teachers Training School, Normal College at Atlanta, Georgia, etc.

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# A Selected and Partially Annotated Bibliography on the Use of Visual Aids in Education

BY JOSEPH J. WEBER

## Part II — Magazine Articles, Continued

**Campbell, M. Agnes:** Marionettes, a Project in Visualization. *Educational Screen*, 1:23-25, March 1922.

**Castro, Matilde:** Some Psychological and Pedagogical Aspects of Visual Education. *Educational Screen*. 1:6-9, March 1922; 1:101-106, April 1922.

Pictures are focal points in the psychological approach; but are not substitutes for explanation or the imagination.

**Chang, H. S.:** Teaching Chinese Illiterates to Read by Means of the Stereopticon. *Educational Screen*, 3:14-15, January 1924.

**Chapple, Bennett:** Screening Industry. *Educational Screen*, 3:277-280, September 1924.

**Chronicles of America Films.** Reviews in *Educational Screen*, December 1923; January to December 1924; January to June 1925; etc.

Columbus, Jamestown, Vincennes, Daniel Boone, The Frontier Woman, Peter Stuyvesant, Wolfe and Montcalm, the Gateway to the West, The Pilgrims, the Declaration of Independence, Yorktown, The Puritans, Alexander Hamilton, Dixie, Etc.

**Collins, G. B.:** The Scrapbook as a Visual Aid in Health Education. *Visual Education*, 3:132-137, March 1922.

**Connolly, Louise:** Making Education Tangible. *Visual Education*, 4:36-39, February 1923.

—Taking the Museum to the Learner. *Visual Education*, 4:237-239, 253, October 1923.

**Cooley, E. W.:** Vitalizing the Teaching of Agriculture. *Visual Education*, 4:148-150, 164, May 1923.

**Corwin, R. S.:** Visual Instruction Activities of the Milwaukee Public Museum. *Educational Screen*, 2:11-13, January 1923.

**Cote, Bernadette:** Visual Education in Detroit. *Educational Screen*, 2:252-256, June 1923.

**Grandall, E. L.:** Thumbnail Sketches. *Educational Screen*, February, March, April, June, September, November, December 1923; January, February, March, April, June, November, December 1924; January, February, April 1925. (See Tables of Contents)

Discusses essential elements of visual instruction, the what and why of it, psychological approach, child psychology, graphic representation, an excursion, Rip Van Winkle comes back. lesson on cotton, the stereopticon view, quantity and quality in pictures, content of slides, and so forth.

—Types and uses of Projection Apparatus. *Educational Screen*, 4:282-286, May 1925; 4:349-355, June 1925.

—Visual Aids and How to Handle Them. *Educational Screen*, 2:400-402, October 1923.

Types of visual aids and their particular roles in school work.

**Crawford, E. Winifred:** The Teaching Slide. *Educational Screen*, 3:383-384, December 1924.

**Cummings, C. E.:** Lantern and Slide, the Cleaning of Cover Glasses. *Educational Screen*, 3:66-67, February 1924.

—Suggestions for a National Exchange for Lantern Slides. *Educational Screen*, 2:321-324, September 1923.

Advocates a film exchange in which negatives would be made into films and slides; to be non-commercial and open to subscribers only.

**Damon, L. T.:** The Motion Picture and English Literature. *Visual Education*, 1:29-34, April 1920.

**Daniel, Hawthorne:** American History in Moving Pictures. *World's Work*, 44:540-547, September 1922.

A summary of the picture "Columbus." The beginning of a plan to film the history of America in about one hundred reels.

**Dease, Dorothy:** Putting the Blackboard to Work. *Visual Education*, 4:87-88, 95, March 1923.

**Dorris, Anna V.:** How Visual Instruction may Enrich the Curriculum. *Visual Education*, 4:176-177, June 1923.

—The Training of Teachers for Service and during Service in the Use of Objective and other Visual Material. *Educational Screen*, 2:335-337, September 1923.

**Educational Film Magazine:** The files of this extinct periodical contain many articles which should be rewritten and published in standard current magazines.

**Educational Screen:** The Film Service of the United States Department of Agriculture. *Educational Screen*, 1:324-325, December 1922. (For

complete reference to the contents of The Educational Screen through the first four volumes, consult the Indexes supplied each year in the December issues of that magazine.)

—A Notable Achievement in "Educational Films." *Educational Screen*, 4:209-214, April 1925.

—Summer School Courses in Visual Education. *Educational Screen*, 3:217-218, June 1924.

**Ely, Catherine B.:** The Screen a World Humanizer. *Visual Education*, 2:17-20, February 1921.

**Emery, J. N.:** Japan via the Slide Route. *Moving Picture Age*, 5:11-12, 28-30, January 1922.

—Slide Route to India. *Moving Picture Age*, 5:9-10, 26, August 1922.

—Sources of Visual Aids at Moderate Cost. *Educational Screen*, 3:211-213, June 1924.

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—The Teaching Value of Pictures. *Educational Screen*, 4:200-202, 230, April 1925.

Characteristics necessary to make a picture valuable.

—What is Visualization? *Educational Screen*, 3:169-171, May 1924.

Visualization as an educational device, and a list of various types of visual aids useful in effecting visualization.

**Evans, Marian:** Suggestive Lesson Plan for a Great Historical Film. *Visual Education*, 4:268-270, 277-279, November 1923.

Aims of the lesson, outline of topics for study, references, motivation projects, and an original play—all these constitute the plan.

**Findlay, Grace M.:** Visual Means in Elementary Science Teaching. *Visual Education*, 4:151-152, 164, May 1923.

**Freeman, F. N.:** Methods of Investigation in Visual Education. *Educational Screen*, 2:103-108, March 1923.

—Research versus Propaganda in Visual Education. *Journal of Educational Psychology*, 13:257-266, May 1922.

—Types of Educational Motion Pictures. *Visual Education*, 4:205-207, 226, September 1923.

**French, Mary McKenzie:** The Motion Picture—Yesterday and Today. *Visual Education*, 3:126-131, 169-171, March 1922; 3:204-209, 242-244, April 1922; 3:258-259, 279, May 1922; 3:290-292, 311, June 1922.

An interesting history of the motion picture: the lantern wheel of life, the quest for celluloid film, the kinetoscope, a film drama in forty feet, and developments to date.

**Frost, E. B.:** Visualized Astronomy. *Visual Education*, 4:43-46, February 1923; 4:83-86, 94, March 1923.

**Fucik, A. F.:** One Way to Secure Satisfactory Film Service at Moderate Cost. *Educational Screen*, 3:94-95, March 1924.

**Gause, F. A.:** An Experiment in the Use of the Eyes. *Western Journal of Education*, 26:6, October 1920.

**Goode, J. P.:** Scope and Outlook of Visual Education. *Visual Education*, 1:6-13, April 1920.

**Goodenough, Marie E.:** Journey Geography by the Visual Route. *Educational Screen*, 1:227-230, September 1922.

A practical method of using visual aids, such as slides, motion pictures, maps, and sand tables, in teaching geography.

—The Discipline Problem. *Educational Screen*, 1:19-20, February 1922.

**Greer, Lucille:** Picture Potentialities in Relation to World Friendship. *Educational Screen*, 3:49-50, February 1924.

**Gregory, W. M.:** Teacher Training Course in Visual Aids. *Educational Screen*, 4:88-89, February 1925.

Fundamental educational principles, and a general plan.

—Training Teachers to Employ Visual Aids in Teaching. *Educational Screen*, 3:176-177, 203, May 1924.

Types of visual training courses; the course of study and visual materials; a governing principle; the objective in training teachers; selection and utilization of visual aids.

**Gruenberg, B. C.:** Educational Use of Motion Pictures. *School and Society*, 16:589-594, November 25, 1922.

**Hallock, Grace T.:** Playing the Health Game. *Visual Education*, 3:254-257, May 1922.

**Hass, Edna:** Simple Visual Aids for First Year Number Teaching. *Educational Screen*, 3:178-180, May 1924.

**Hays, D. G.:** Visual Education, its Scope, Purpose, and Value. *Educational Screen*, 2:56-60, February 1923.

—Visual Methods in the Chicago Schools: *Visual Education*, 2:6-12, 52-55, December 1921; 3:11-16, 75-77, 115-116, 193-198, January, February, March 1922.

The first article in this series considers fundamental principles; the second explains the making of "home-made lantern slides" by boys and girls in school; the third article discusses the use and operation of the classroom stereopticon; and the fourth takes up the correlation between lantern slides and motion pictures in teaching.

(To be continued)

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THE INDEPENDENT MAGAZINE DEVOTED TO  
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NELSON L. GREENE, *Editor*

HERRERT E. SLAUGHT, *President*

MARIE E. GOODENOUGH, *Associate Editor*

FREDERICK J. LANE, *Treasurer*

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# THE EDUCATIONAL SCREEN

(Including MOVING PICTURE AGE and VISUAL EDUCATION)

Vol. V, No. 2

Editorial Section

February, 1926

**I**N THE January issue we announced the replacement of the Department of the Film Councils of America by a different kind of film review service, stating that the change was calculated for the best interests of the work both of the Film Councils of America and of THE EDUCATIONAL SCREEN.

For the sake of our many readers who are interested in the Film Councils, a detailed statement of the change from the standpoint of that organization should be presented in our pages: The statement could not be made ready in time for this issue. It is being prepared by the Film Councils of America and we shall be glad to give it space in our March number.

There is ample evidence that public interest in the purposes and ideals of the Film Councils is growing faster than ever. It is a great satisfaction to us to see this, and to feel that THE EDUCATIONAL SCREEN has had the privilege of being of some real service to the cause in its beginning days. We expect to see The Film Council of America—possibly in amalgamation or close co-operation with the Federal Motion Picture Council in America—move on to still higher things, and the discontinuance of this magazine as an official organ of the work seems now a wise step to that end. Whether this separation be permanent or merely temporary, we shall watch with keenest interest their progress. THE EDUCATIONAL SCREEN believes thoroughly in the fundamental idea behind the Film Councils of America and in its possibilities as a major influence toward the solution of the great problem of the motion pictures.

**W**E HAD hoped to give our readers a detailed account in this issue of the new Film Review Service planned

by THE EDUCATIONAL SCREEN. So elaborate a method for evaluating films, however, involves considerable study and preparation, and the kind of co-operation sought makes the negotiations numerous and long. We shall give our readers full details as soon as possible.

**T**HE Fourth National Motion Picture Conference, meeting on February 10th to 12th at the Congress Hotel in Chicago, seems certain to be a most significant event. It should serve to bring to a focus the attention of serious people who have long been thinking more or less aimlessly on the matter of the movies, to concentrate the scattered efforts of many individuals and organizations, and to give a strong impulse, definite direction and concerted action to the movement that seeks an intelligent solution of a very difficult problem.

The Fourth Conference bids fair to be more influential than all the three preceding conferences at Washington put together, though it is but a logical development from these three and could not have taken place at all but for them. The Conference is under the auspices of the Federal Motion Picture Council in America, the organization that came into being after the third Washington conference. Working in close and eager co-operation with the Federal Council are many of the greatest national organizations, whose official representatives are active members of the Executive and Advisory Committees for the Conference. The result will inevitably be the largest and most notable gathering of thinking people, at this Fourth Conference, ever assembled for the discussion of the movie question.

The most significant thing about the Fourth Conference is the program. The note of

*(Concluded on page 122)*

# Visual Instruction in an Industrial School

M. C. KENT

*Science Department, Dunwoody Industrial Institute*

TEN years ago, William Hood Dunwoody, a wealthy grain merchant of Minneapolis, left at his death about four million dollars to endow an institution in Minneapolis for the training of Minnesota boys and men along industrial and mechanical lines. Two years later, Mrs. Dunwoody died and left about two million to the same cause, so that we now have a total endowment of six million dollars. Thanks to this endowment, the cost to a student in day school is \$10.00 a year unless he wants to take up special work, when an additional charge of \$5.00 to \$10.00 a month is made, according to the extra cost of giving this special training. The total enrollment for both day and evening school runs over 4,000 boys and men of which about 1,000 are day school students.

Training is offered in the following departments:

*Automobile Department*—Car construction, engine work, trouble shooting, ignition, starting and lighting, storage battery work and garage work.

*Building Construction Department*—Carpentry, drafting and estimating, mechanical drafting, building construction drafting, electric drafting, shop drawing and blue print reading.

*Electrical Department*—Signal equipment, house wiring, electric laboratory, direct current equipment, alternating current equipment.

*Machine Shop Department*—Bench work, drill press, lathe, grinder, milling machine and tool-making.

*Baking Department*—Sweet goods, scientific bread baking, baking and milling chemistry.

*Highway Construction Department*—Surveying, drafting, use of instruments, etc.

*Printing Department*—Job and advertising composition, linotype operation and mechanism, platen and cylinder press, and bindery work.

*General Subjects Department*—Mathematics, English, Science.

Every student taking the regular eighteen months course is required to take a prescribed amount of related work in all three of the general subjects, mathematics, English and science. He spends half his entire day in his chosen shop and the other half day in class work.

In addition to the regular class periods, he attends what is known as a Shop Knowledge class. Here his shop problems and the theory bearing on his shop work are taken up and explained in detail every day at noon. It is in this Shop Knowledge class that the greater portion of our efforts in visual instruction are centered.

Until the past 18 months, our efforts along visual instruction lines have been confined to the use of printed charts, models and cross-sectional drawings and, of course, blackboards. However, all of our shop work is in reality visual instruction because a man is instructed on the machine and works on that machine where he sees the actual equipment or part that he is being taught. The problem of preparing supplementary visual material and then of keeping it accessible and in any thing like usable condition was one that has long been a thorn in our side. Our first efforts were directed towards the use of the motion picture and we spent the first year in experimenting with this tool in our science classes.

Science, in the mind of the average workman or of the young man who is preparing for a life work in a trade, is a useless sort of plaything and one in which he does not think it worth while to waste his time. Our science classes were therefore attended with much grumbling and the interest and attention of the students was particularly hard to hold. This was true prior to the use of pictures, but since the adoption of motion pictures in this field, the feeling has reversed itself and as a result we find a great deal more of the subject is sticking in their minds.

Science, with us, is limited to very elementary physics and chemistry and is given very largely from the standpoint of appreciation rather than exact working knowledge. Two lectures are given each week, one Monday morning and one Monday afternoon. All of the students taking science must attend one of these two lectures. Each student reports back to the science department in a small class unit at some other time during the week for a test and review of the lecture.

Let us take, as a concrete example, a lesson in science, covering the subject of carborundum, for this particular Monday's lesson. All of our students are familiar with the carborundum wheels, stones and the like around their shop so that only a very few minutes are necessary to present the subject. In this, the main points that are shown in the picture are brought to their minds and they are told to watch for them. Then the first reel of the picture is thrown on the screen. While the reels are being changed, the lights are on and the first reel is given a short review and questions are answered. Then the second reel is shown (we try to have no picture over two reels), after which it is reviewed and any questions are answered.

When the students return to the department during the week for a test and review they are handed a list of ten questions on which they write the answer to each question, in the space provided for it, and hand in the paper.

Thirty minutes are allowed for this and the instructor can grade the papers as fast as they are handed in.

When the last paper is in, a general discussion of the picture follows and lantern slides in a daylight projector are used to bring out the more vital parts of the process shown in the picture. (A copy of the questions used on this particular picture is shown on page 72.)

The net result of this use of slides and pictures in our science work has been as follows:

1. Increased interest in the work.
2. Less disciplinary difficulty in classroom.
3. Greatly increased average grades. The average grade for a group of 240 students last year jumped from 53% to 75.4%.

This experience proved to us beyond doubt that by the use of lantern slides and motion pictures, we could do a much better job of teaching with less effort, so it was decided to equip the shop units with daylight slide projectors to be used in their shop knowledge classes.

Our first big problem was to sell the various shop instructors on the idea of using this new teaching tool. Our instructors are just like all teachers, and in fact like all other human beings. They can see more work coming a mile off and are ready with a dozen reasons for not doing it as soon as it is broached to them.

Realizing this attitude, we started from the very beginning to feature the good results being obtained in Science and leaving the way open for comments from the instructors. At first, we obtained just what we expected. Almost everyone thought it was a lot of trouble and not much to gain. As time rolled by, the attitude became less and less hostile until one day we found a rather friendly attitude in one department head and proceeded post haste to write for a box of slides that we

knew would apply to his particular work at that time. As soon as they arrived we told him that whenever he had a chance, we had something up in our department to show him.

The rest was easy for as soon as he saw those slides, he saw at once that he could have used some of them that very day. He begged us to lend him our lantern, which we did, and he now has some 1200 slides for his own work.

Other department heads have fallen in line and are still falling in about the same way, but they did not get their machines and equipment as easily as the first one. Now they must sell us on the idea and prove to us that they can and will use it before they are furnished with the equipment. They are not all using this means of instruction yet, and we are not trying to force any of them to take it up until they have convinced them-

selves that it is to their own advantage to do so. Our final equipment will amount to from 15 to 25 lantern slide projectors and one motion picture machine.

We find that there are practically no prepared slides that we can purchase so that we are forced into gathering the required subjects and having slides made from them to fit our special requirements. We have been fortunate, however, in obtaining a large number of slides from such industrial concerns as General Electric Company, Westinghouse Electric & Manufacturing Company and the manufacturers of printing machinery and allied lines.

In our second article, to appear in an early issue of *THE EDUCATIONAL SCREEN*, we shall aim to present more specifically the actual workings of visual instruction in our classrooms, and some detailed considerations of the values of the different visual aids and their particular use.

## A Sample Page of Test Questions

### Questions—Lesson 34

- Question* 1. What four things is carborundum made from?  
*Answer* 1..... 2..... 3..... 4.....
- Question* 2. What kind of a furnace is used to heat these?  
*Answer* .....
- Question* 3. How long must these remain in this furnace?  
*Answer* .....
- Question* 4. How much current is used at each burning?  
*Answer* .....H. P.
- Question* 5. Name two ways of forming the carborundum wheels.  
*Answer* 1..... 2.....
- Question* 6. What is Aloxite made from (two things)?  
*Answer* 1..... 2.....
- Question* 7. What temperature is maintained in the furnace for each?  
*Answer* 1. Carborundum.....F°. Aloxite.....F°.
- Question* 8. How many hours in the furnace to form Aloxite?  
*Answer* .....
- Question* 9. How are these grains made to stick together to form a wheel?  
*Answer* .....
- Question* 10. What is done to the wheels after they are formed, and how long does this take?  
*Answer* .....

# The Visualization of Form (VI)

## The Circle and Cube

A. H. KENNEDY

**T**HE preceding articles in this series have covered the simpler geometric forms and we are now ready to discuss the more difficult concepts of the circle and the cube.

Figure XVII shows the three forms into which the circle can be transformed. These forms are the result of the manner in which the circle is generated, as triangular sectors are generated by the revolution of the radius. This concept of the circle is according to the actual facts in the case, which is the true way to form concepts in the child's mind.

Let the teacher present the child with the dissected polygon of sixteen sides, that was shown in the last lesson. This regular polygon is so near a circle that it may approximately be so considered.

Let the child unfold it into elementary triangular parts, and place them in a row, as shown in the Figure. Then let him construct them into a parallelogram as shown.

These three figures constitute the three most basic facts of the circle and should become indelible concepts in the child's mind, as they are the basic factors in the problems of the circle. Whenever the circle is shown or mentioned, these associated concepts should appear like pictures on a screen. By this method the problems of mensuration and geometry become easy. When the child sees the object, he should also see the elements of which it is composed.

Let the child notice the following characteristics:

The triangles are all of the same size and shape.

They are all of the same height.

They are all isosceles triangles.

Their thin angles all meet at the same point, at the circle's center.

The greater the number of the triangles, the more nearly round the circle will be.

The length of the parallelogram is one-half the distance around the circle.

The height of the parallelogram is one-half the distance across the circle.

### The Phantom Circle

Let the teacher make a buzzer, like the plaything that every boy knows. A strip of lead about one-quarter inch wide and four inches

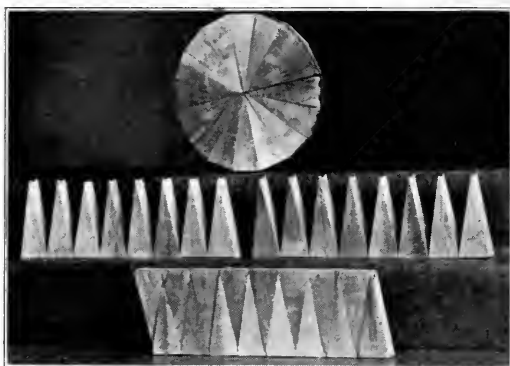


Fig. XVII. Dissection of the circle

long, will make the best one. Make two holes one inch apart on each side of the center. Take a string about a yard long, run the two ends through the two holes and tie them together, then work the buzzer in the usual way. If the teacher cannot make it buzz, let some boy do it.

As it buzzes around, the phantom circle appears, made up of little triangular sectors. To make the phantom circle more manifest, make one end of the strip of lead white and the other black. This demonstration will make a lasting impression upon the child's mind that is in exact harmony with the facts. It is the real way that the circle is generated, by making a succession of little triangles all around. These elementary concepts are the

fundamental factors, out of which the problems of geometry grow.

With the foregoing concepts well established, let the child learn the following definitions:

A circle is a plane, round figure.

The curved line around a circle is called the circumference.

The line from the circumference to the center is called the radius.

The diameter passes through the center and is equal to two radii.

A circle can be made into a parallelogram, which is as long as half the circumference and as high as the radius.

The child need not be taught any of the philosophy of the circle that grows out of the associated concepts, which are the key to the circle's problems. These associated concepts are as easily acquired as the concept of the circle itself. When the child unfolds the circle into its elementary triangles and rearranges them into a parallelogram, a simple form that he already knows, his interest is increased many fold. The real purpose of visualization has been accomplished, for the affinities of the child's mind have been correlated to harmonize with the actual facts in the case. He has acquired a power that the study of the simple, plane circle could never impart.

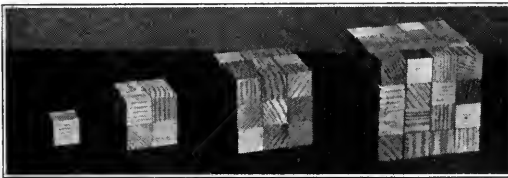


Fig. XVIII. Building the cube

This is the real purpose of these articles: to form concepts in the child's mind of the elements of which the various forms are composed, and re-construct them into simpler forms that the child already knows, and lay the foundations for future philosophical study.

It will be noticed that the child has been led up through the regular polygons, their elementary parts and their re-constructed simple forms, to the circle, which is in reality



Fig. XIX. The dissected cube

a regular polygon of an infinite number of sides. With these correct concepts well grounded in the child's mind, the philosophy of form in mensuration and geometry will be rendered easy.

### Solid Forms

Most of the rectangular forms and right prisms can be made from the forms already given. The notation forms can be built up into many different rectangular prisms, which are much better than solid forms, as they show the elementary units of which they are composed. Many different right prisms can be made from the regular polygons and their triangular elements. It is only necessary to mention these possibilities to the teacher. Given the forms, the child will delight in making the forms himself.

### The Cube

In the set of notation forms there are one hundred one inch cubes. Present them to the child and let him build up as many cubes as the hundred cubes will make, as shown in Fig. XVIII. He should discover that each cube has six equal square faces, that the opposite edges and faces are equal and parallel, and that there are four corners, on angles.

Building the cubes of the unit blocks, forms very different concepts from those formed from solid cubes. The one forms concepts of the outside surface of the solid forms, while the other forms concepts of the ele-

ments of which the solid forms are composed. It is a picture of the actual facts in the case.

This series of cubes illustrates two very important principles that are fundamental in all computations of solids, and not adequately appreciated. Let the child count the squares on the outside of the cubes and he will discover that they increase as the square of the cubes' dimensions. Then let him count the number of cubic inches in each cube and he will discover that they increase as the cube of the cubes' dimensions. It is simply a matter of counting, which any child can do in the third and fourth grades.

#### The Dissected Cube

Present the child with the dissected cube, as shown in Fig. XIX. Let him separate it into its three pyramids. He will notice that

when they are stood upon their square bases, they are of the same height. He will notice that they are identical in form, for their like surfaces can be matched, each to each. The far-reaching significance of this dissected cube with its composite, identical pyramids, can be appreciated by the mathematician, but here it is only proper for the child to form concepts of the concrete facts. When the pupil sees a cube, he will see also the composite, identical pyramids, of which it is composed.

Clear concepts of these concrete facts can be gained in no other way so well as by the use of objective material such as has been illustrated in these articles. With these concepts clear the path of reasoning to the abstractions of mathematics is vastly easier and surer.

## The Place of Moving Pictures in Our Schools\*

J. J. ZMRHAL, *District Superintendent of Schools, Chicago, Illinois*

IF THERE is a fruitful field for investigation and experimentation anywhere in the realm of pedagogy, moving pictures and the use of films in teaching is the field. As yet we have done very little in adapting ourselves to this wonderful invention, and certainly not enough to adapt the films to our uses in the classroom. On the whole, considerably more has been done with the latter than with the former. I have taken the trouble to find out what was being done with the "movies" elsewhere only to be disappointed and discouraged. This is what I found:

In most cases moving pictures in schools were a sort of extra amusement—desirable to certain extent, but valueless as a help in teaching. In some schools the attempt to make the picture serve an educational purpose was made and the result was an unspeakable bore, evidenced by the listlessness and lack of attention of the pupils.

It is no wonder, therefore, that we find so many earnest and often progressive educators

condemn the use of films in schools, some on the grounds of unjustified expenditure—the exhibitions from their standpoint being a costly luxury—others again because they believe the educational value of the exhibitions being almost negative.

The cinematograph introduced a new problem to the educator—a problem which has not been properly recognized and certainly not solved. I do not wish to be understood as saying that I believe the value of the "movies" doubtful or that my own experience with them has been discouraging, for I am a great believer in them and have had splendid results as I shall show later; but I think it necessary at the outset to state the causes which have arrested the promising advance of the moving pictures in order to point out more effectively the remedy as I see it. However, it may be best at this juncture to relate briefly some of the experiences which I consider significant and which opened my eyes to the intricate problem.

\* Reprinted by permission from the Chicago Schools Journal, December, 1925.

Our first experience with the moving picture dates back seven years ago when, like a good many other people, we believed that all that was necessary was to give an exhibition and the children would be enlightened, instructed, and masters of the subject treated. We went along for a long time without thinking it worth while to check up on the results. For, why check up? The eminent Edison and a whole list of "big men" were saying that the moving pictures are bound to supersede the textbooks and eventually even the teachers—hence there must be value to what we were doing and no checking up was necessary. Thus, for at least two full years our only care was to find the films which would present the proper subject-matter effectively—a task so difficult that had we wanted to do anything else during these first stages of our venture we should hardly have been able to find the time and energy to do it.

Nevertheless, the effect of the "movies" could not be concealed, we could not help having certain interesting facts thrust upon us, facts which stimulated us to give the subject detailed attention and deep study.

When first introduced, moving pictures captured the attention and enthusiasm of both the teachers and the pupils. The effect of some of the films showing the great industries, such as steel manufacturing, mining, lumbering, fishing, etc., was unmistakable. The benefit from the observation of these films seemed to be, and in my opinion really was, almost equal to a visit to the steel mills, lumber camps, mines. In some respects it was better, because we did not have to undergo all the annoyances, dangers and discomfort usually attendant upon school excursions, and we could see certain processes as many times as was necessary to understand them. It is no wonder that we were "movie converts" on the first trial of them. We were perfectly happy in letting the pupils have these delightful and comfortable "excursions," thinking we had done enough by making them possible.

They showed so much of real nature, so much of actual human endeavor, so much real life, so much that would have remained forever hidden from the eyes of the most of our pupils—unless perchance they saw it in the moving picture theatres. Was there any necessity of doubting the efficacy of this method of teaching?

But as we were progressing the weaknesses of our method became more and more evident. We observed that the attention of the pupils was on the decline. The novelty of the "movies in school" had worn off. What once had been wonderful and unusual eventually became common-place. The films ceased to be entertaining. Hence it was quite natural to ask ourselves the question, "Why?" and also the next one "Is there a remedy?"

Then we began our checking up and discovered that after all, very little was understood and surprisingly little "stuck." The writer took special pains to investigate and found to his great dismay that even the more obvious facts had escaped pupils in the grades where they should have been easily grasped. What? The most excellent help, according to some of our foremost men in education, a failure? That, which was to do away with the textbooks and teachers, ineffective? It was hard to believe and called for the most careful scrutiny, for a thorough analysis. We undertook both with gratifying results.

First, we asked ourselves the question, whether, if the pupils went on the most profitable excursions they could get any benefit without certain preliminaries and without certain definite utilization of their experiences. And we answered it emphatically in the negative. Nature, herself, the greatest teacher, can teach nothing to those who do not approach her with the eyes wide open in the attitude of a student. Just as an excursion easily becomes a picnic, so a film in the classroom, the best substitute for an actual excursion, becomes just amusement, often poor from the child's point of view, because when



a child is looking for amusement he almost always expects something to laugh at. Such is the effect of the moving picture theatres upon our youth.

Perhaps you will say that we might have started with the above as a working hypothesis, which in a sense we did, as much as can be generally expected. Also we did try to utilize the children's observed facts as well, but there was so *little* to utilize, so little remembered compared to what we thought the children would surely retain, that this "utilization" was a very unsatisfactory exercise indeed.

What was really happening to the children was this: Moving pictures to them had always meant amusement, never information. Hence they had been approaching the school exhibitions in a state of mind which precluded scientific observation, concentration, and retention of facts presented. Teaching through moving pictures was so novel to them that they were unable to adjust themselves to it. It was entertainment, amusement, fun, good time—anything but that which it was meant to be: an effective lesson.

The absolute inadequacy of the facts retained by the pupils, the surprisingly scanty harvest obtained by the teachers suggested another difficulty just as serious—the over-rating of the children's power of observation. Did you ever think what a vast number of facts is presented to the immature mind of the child in a thousand foot film of steel manufacturing, for example? Can an average adult who has not studied that particular subject, give a good description of what he has seen in the thousand feet of such a film?

Enthusiasts must have surely overlooked these iron facts when they were talking about the moving pictures replacing textbooks, teachers, and what not. But facts they are and must be dealt with, and the sooner they are fully recognized the better for both the children and the "movies." I am glad to

say that finally we did recognize them and acted accordingly.

First, it was not easy to change the attitude of the pupils. To merely announce that the pictures are for instruction was certainly not enough. Our recitations had to be adapted to this new method of teaching. The pupil's mind had to be full of the subject, full of questions, full of that curiosity which is the basis of all search of knowledge. This involves, of necessity, skill and great interest on the part of the teacher, but is the *conditio sine qua non* of success. I can not say, however, that this meant any additional labor, in fact in the end much labor was saved both the pupils and the teachers. The methods used were very simple.

In the first place, we selected, as early as the preceding June, the best films obtainable, "booked" them in advance and gave a copy of our weekly moving picture program *for the whole school year* to every teacher. This gave every one an opportunity to get ready for the exhibition as described above, and to make the weekly exhibition an organic part of science, geography, and history courses.

In this manner pupils went to the assembly hall (1) with several questions which were to be answered by the pictures, (2) with a curiosity as to how certain things they had read or studied about, were done, how they actually looked; and (3) with an attitude of an observer who is going to report in the classroom as many facts as he is able to observe—the more, the better. This was our solution we became absolutely convinced by the results.

The second difficulty was much lessened by this arrangement and was obviated chiefly by good selection of films. By this I mean films which did not show *too much*, and which made, besides, an attempt to present what it did in a manner which did not tax the pupil's minds beyond their *capabilities*. At this juncture it seems quite pertinent to state that such

good films are exceedingly hard to find, and that many of those which attempt to instruct are often nullifying the chief value of the moving pictures by showing too many maps, graphs, and diagrams—material used by the teachers in the classrooms in perfect abundance—instead of bringing pupils into close touch with the reality.

Another way in which we dealt with the second difficulty (the insufficient power of observation on the part of the pupils) was to use the pictures to strengthen the power to observe and retain by systematic note-keeping, by holding pupils responsible for a certain number of facts, by letting pupils write down their experiences for their English composition and many other similar exercises with which an average teacher is more or less familiar.

Each pupil who could write as little as a sentence had his "Movie Notebook"—which was a treasure to him and contained a great deal of useful information. Children would often illustrate these notebooks with pictures clipped from the newspapers and magazines, or by their own drawings.

The first great result was a renewed interest in the "school movies." Restlessness and listlessness disappeared; the "movie day" was again looked forward to; teachers again found it a great help in their work.

Secondly, the power of observation grew apace. For instance, the second grade children were able to express a definite, clear idea, in good, though very simple English, of what a glacier is. I am sorry I have not kept what they have written. It certainly was a good argument for the use of the cinematograph in schools. I could mention countless instances of the growth of the power of observation and retention.

In the third place geography and science had a new meaning for the pupils. Industrial geography—admittedly the duller subject if not properly presented—became a joy and a

pleasure. Pupils were stimulated to go to the library to get books explaining certain processes they had seen pictured on the screen. They ceased to study for the mark—they began to "love the game beyond the prize." What they learned now was not "words, words, words." They read about real things, they could imagine them, they studied intelligently. It is not necessary to point out the great value of this result to an educator. An achievement of this sort is a realization of an educational ideal.

That the scholarship of the pupils was raised goes without saying. They did better not only in geography and science, but in English as well. They expressed themselves much better; they gained in clearness, unity and force. Their accounts of the films seen were the best exercises in English I know of.

Lastly, the appeal of good books was enhanced. To illustrate how this is done let me relate one experience. Once a month the pupils were given a treat of a feature film. As far as possible we selected films of masterpieces such as Maeterlinck's *Blue Bird*, and Mark Twain's *Huckleberry Finn*.

A month after we had exhibited the *Huckleberry Finn* film I entered a seventh grade classroom and noticed copies of the book on the desks. The teacher explained that the class had just finished reading them. I remarked in perfectly good faith that reading of the book had no doubt been fine, but that they surely had enjoyed the picture more. My remark was greeted by a universal shaking of heads and excited waving of hands. On asking for an explanation I was met with a chorus of voices saying that the book was *much better*. And they gave fine arguments for their assertion. Some of the finest humor, they said, could not be shown in the picture; some of the scenes and situations were inadequately represented in the picture, etc.

It seems to me that if we could use the moving pictures in schools to bring the chil-

(Concluded on page 120)

# Among the Magazines and Books

Conducted by the STAFF

ONE eminently fitted among producers to set down his artistic aspirations is Douglas Fairbanks, who writes on **Motion Pictures—An Art??!** in the December *Vanity Fair*.

I hold sanguine hopes that the screen will in time surpass all other forms of expression as a medium for emotional drama, but to expect it to reach, in a single bound, the high level of arts practised for thousands of years and enriched by tradition and experience, is manifestly absurd. So far it has been hampered by very serious mechanical problems, (not even surmised by the general public), and by deep-rooted misconceptions as to the real properties of the screen, born of the notion that motion picture-making is an off-shoot of other forms of expression, having no distinct entity of its own. Let it lean for support on the art of story or novel writing and attempt to do what words can do better, and it is lame and halt. *Let it stand alone, and it will thrive and grow strong.* Only by denying its dependence upon other forms of expression, can it come into its own.

The art of the screen is almost purely emotional, —as a painting, an opera, or a church service is emotional. Without sacrificing this most important value, it cannot teach, analyze, philosophize too much, or, in short, attempt to address itself, as words do, to the thought processes. It should not aim to make people think any more than Michael Angelo painted to make people think. It should make its appeal to the eye and through ocular contact affect the emotions. It should make people *feel*. The moment a producer becomes intellectualized (I cannot, to be sure, quote a specific instance offhand),—I mean the moment he sees with the mind rather than the emotions and begins to follow the more laboured methods of the written story, he approaches dangerous ground. The novel (even the stage play, at times) can convey a message, a doctrine, a philosophy or what you will, but the screen is too light a medium for anything so heavy.

But wait. I do not wish to make the screen appear for the purpose of contrast, a more feeble vehicle than it really is. It *can* support a moral, wrestle with social problems, and even propound a religion or philosophy, but this it must do purely in terms of action. There can be no halting of this action, no staying of the machinery of move-

ment, as one lapses into an argument on moral issues. If the conduct or behavior of the players carries an object lesson, it is not whittled to a fine point by comment or analysis. The motion picture does not attempt to explain itself. Perhaps, for this very reason, the lesson it carries is more powerful, being spontaneous, and not considered, the outgrowth of visualized action and not argument. This opinion is, of course, purely an arbitrary one—purely my own impression—but it is with my own impressions that I am now occupying myself.

This does not mean that the motion picture art has a higher or lower capacity for expression than the art of writing. Simply a different one. It exerts a different appeal. It is as futile to compare them as it is to compare the faculty of reason with the feeling for beauty; or to say that logic is more or less desirable than emotion; or to say that literature is a higher or lower form of expression than painting or music. The motion picture has no sister arts. If I were to attempt a comparison, I should say that its method is similar to that of the impressionistic painter, who gathers an impression and then paints that impression. It must do more than reflect what the eye sees under emotional stress. It must select what is dramatic and significant and be blind to everything else.

The motion picture camera, then, must not record, but see through a selective, impressionistic eye. Simple photographic reproduction is not enough. The lens of the camera must be trained to capture moods, as an impressionistic painting does. It must select, eliminate, interpret and beautify. If it can do all these things,—and it can,—one will be able to speak of the art of the motion picture, as I have done, without risking the guffaws of the supercilious.

In speaking of his own attempts in a forthcoming production to achieve "that effect of impressionistic painting" above mentioned, Fairbanks says:

To ask myself another question, why do we want to blur boundaries, soften effects, lift men and scenes a little way from the solid earth, deal in fantasy rather than in fact, and in brief, interfere with the stark and merciless realism of the ordinary camera?

Simply because this is what the motion picture can do better than any other medium of expression.

When it deals in realism, in the plain record of events, or in analysis, it is likely to suffer in comparison with other forms of expression better equipped to handle realities. But when it comes to fantasy, to imagination running riot and invoking images which deny homage to words and their uses, to a reflection of life not precisely as it is but as we would like to see it,—this is where the screen excels.

The very nature of screen projection is illusory and fantastic. On the stage, we have solid, flesh-and-blood people, whom we can see, hear and touch, if we had an opportunity. They must therefore obey certain conventions of behaviour, and their actions must proceed from cause to effect almost with the inevitability of a mathematical formula. They are so hemmed in by restrictions of common sense and plausibility, but our screen apparitions suffer no such imprisonment. The very fact that they are before us at all has in it a suggestion of unreality and magic. They are quivering phantoms in a land of make-believe, and we know that one little obstruction in the machinery of projection will reduce them to nothing. They are of the air and not the earth and we cannot circumscribe them with ordinary rules and regulations.....

I suppose I shall always be making romances which run toward the extraordinary and extravagant rather than "realistic" pictures woven out of the homespun of every day life. Not only do I think that the romantic province particularly belongs to the screen, but that in the human mind there is always a flickering revolt against the stifling actualities of life and a desire to escape from them. The screen offers as pleasant an outlet for this spirit of rebellion as any. You can say, if you like, that the real things of life are bread and how to win it, real estate, subway trains and the vicissitudes of domestic life. But I prefer to think that they are the dreams we live with. If you will take the stolid business man, whose whole concern seems to be with the stock market, or whatever it may be, I will be willing to bet that in his moments of guarded leisure, he unlocks some secret chamber in his mind, and becomes a vagabond or adventurer, walking the high road of romance, making love and slaying foes with the best of them. This takes me to the not undiscovered truth that we are all at heart children. At any rate I know that when a picture is complete, I like first to show it to an audience of children. If they like it, I am satisfied enough.

**A** DIRECTOR said a word or two about  
**What's Next in Motion Pictures in**

the *Moving Picture World* recently, Cecil B. De Mille predicting:

The purely mechanical side of motion pictures has about reached its apex. We are near the limit of the great advance in the technical lines of trick photography, strange lighting, unique sets and startling effects.

We still have far to go, however, in the development of deft, new, subtle ways of transferring thought to the screen; of inventing unusual methods of driving home situations and ideas of especial importance.

In the next three or four years there will be registered with more surety and less effort of screen translation. Every day directors and writers are discovering new points of "technique" whereby a thought or an emotion will be registered with more surety and less effort.

It was only a few years ago that if we wanted to have a man do one bit of action in his home and another at his office downtown we saw him go out of the door, out of the house, enter his car, get off at his office building, enter the elevator, etc. Now we simply go from one scene to another with no tedious, footage-wasting, intermediate steps. And, because of this "tightening up" tendency, our stories will condense in action and increase in interest.

The day of the purely butterscotch girl and peppermint boy love story is gone. The "theme" photoplay that has something to say; something to add for the general good of the world, in addition to its entertainment values, will continue to advance and increase in popularity and importance.

I do not think we will have any great revolutionary changes in film, cameras, or in effects, but I do think that all these technical elements will be brought to finer points. That color photography, talking pictures, stereoscopic pictures—all of these will go hand in hand with the developments on the thoughtful side to enable the motion picture to fulfill its destiny.

So far as stars are concerned, we will have them just as long as personalities arise of sufficient strength to hold public interest. Such individuals are rare, however, and always you will find "star" pictures supplemented by productions made by a number of clever players on the merits of the specific story.

"The play's the thing"; and if the star can adequately carry the play, splendid. If not, then we will have the all-star cast. But whether a story have a star or be without a star, the success depends entirely on the strength of the tale.

**S**PEAKING of the British pictures situation, Peter J. Pybus, one of the owners of the *London Times*, declares that Americanization of the Old World through films presents peculiar and momentous problems. Press reports quote him as saying:

The British Empire, and all Continental Europe as well, is today facing the most extraordinary invasion in the world's history.

It is a menace so insidious and so subtle that the most powerful intellects in the kingdom are proving helpless to combat it.

I refer to the American film.

You cannot realize the extraordinary extent to which your films dominate the world. In Greece, in Turkey, Germany, France, and the British Isles it is the same—this process of Americanization via the films.

In my country they are not merely alarmed. Unlimited capital and governmental resources have been placed at the command of British producers in vain. The people will not have the local product.

And therein lies the great fear of our leaders. All Europe is becoming inoculated with American standards of living, American ideals of democracy, American business methods, rules of social contact.

**A**T OUR of the Orient, undertaken by Edmund Howells, an eastern representative of one of our producing companies, to make a survey of the theatre field in oriental countries, brings this report, published in *The Film Daily* of November 27th.

Japan, the most prosperous, with a population of over 75,000,000, living within an area of 275,000 square miles, has less than 1,000 theatres. This means that on an average, there is but one theater in every 275 miles, with an average of over 75,000 people to each theater.

About 750 pictures are exhibited each year; also 400 of which are American. The general price of admission is 50 sen; equivalent to about 25 cents.

China, whose area approximates 3,850,000 miles, embracing a population of about 400,000,000, has only 60 picture theaters, and of these, about 25 might be considered first run houses.

China boasts of but one theater to every 64,000 square miles. It is interesting to note however, that the class of attendance at these theatres is, for the most part, of the higher type.

There are approximately 250 houses in the Philippine Islands. Of these, there are not over 12

first run houses. The general admission is about 40 centavos or 20 cents in U. S. money.

The Dutch East Indies, Straits Settlements, Indo-China and Siam are generally considered one territory. The chief theaters in this territory are located in Batavia, Bandoeng, Sourabaya, Singapore and Bangkok, in which there are 12 first runs.

India, Burma and Ceylon constitute the remaining territory of the Orient. In this territory there are about 250 houses, the important ones of which are located in the cities of Calcutta, Bombay and Rangoon.

**T**HE making of a moving picture machine furnishes the subject of an article, **The Use of Real Situations in Teaching**, by Ruby Hare, Critic Teacher at the State Normal School, Morehead, Kentucky, in the November *Normal Instructor and Primary Plans*, in which she tells the story of how the interest of children in making something out of a hat box led to the construction of a moving picture machine—a window in the box permitting a view of a moving strip of paper wound off one and onto another length of mailing tube inside the box. The pictures on the paper were made by the children to illustrate some of their stories.

The box and the "screen" were so small however that only a few could look at it at one time. The children began to wish for a "machine" large enough to entertain the whole room, and the way that problem was solved is told in detail by the writer. How the project became a real aid in teaching is suggested by the following brief excerpt.

We have had all sorts of health campaigns and were at that time collecting magazine pictures to illustrate the health rules—cleaning teeth, bathing, and so forth. We were using them to make posters. The oldest girl suggested that we make a "Health" show. This idea was approved. They all said that they were going to find some good pictures. They did. They hunted for those pictures with more enthusiasm than they had shown when posters were being made. We had so many good pictures that every rule we had learned was illustrated by several pictures. The parents were much interested in this work and gave the children help and advice about the choice of pictures.

We talked about what we saw first on the screen, and decided that we would have as a title for the first reel: Health Show by the First Grade.

In this way we made the whole strip for the show.

**B**LANCHE JENNINGS THOMPSON of the Department of English in the City Normal School, Rochester, New York, discusses **The Use of Charts** in a series on **Oral Language** in the November *Normal Instructor and Primary Plans*. The charts she illustrates are made by mounting pictures cut from magazines on large cardboards, and are used as a basis for practice in oral composition in the primary grades.

One of the very real values of the charts, a "concomitant" as Dr. Kilpatrick would say, is the information that can be imparted as a by-product, and the ideals or attitudes which can be set up during the incidental conversations. For example, the "mother" charts, through well-chosen pictures, may stress good housekeeping, proper shopping habits the care of winter clothing, the care and handling of milk, and so on, besides adding to the vocabulary such words as *washing machine*, *vacuum cleaner*, *cedar chest*, and *electric iron*. The "food" charts may stress right and wrong things to eat; the "hygiene" charts, good living habits, the care of teeth, hair, eyes and ears; and the "trades" charts may show pictures of plumbers, carpenters, mechanics masons, and so on, at work. Pictures of grocers, butchers, and bakers should lead to a discussion of cleanliness in the selling and preparation of food. An oral composition on the topic, "Why I Should Like to Buy Bread Made at This Bakery," should be something like the following:

"I should like to buy bread made at this bakery because the men look clean. They wear white caps and coats. Their aprons are white, too, and when they handle the bread they wear white gloves. The bread must be clean and good to eat."

Other charts especially suitable for primary use are "bird," "animal," "farm," "flower," "vegetable," and "circus" charts.

In the upper grades the charts lose no whit of their value, but they must, of course, be adapted to the increasing maturity of the child of whom longer and better oral units should be demanded. They furnish excellent material for the oral or written paragraph.

The writer also outlines the work which may be done with a "musician chart," and devotes a considerable portion of her article

to valuable specific suggestions for using the charts illustrated in *Primary and Intermediate* as well as *Grammar* grades.

**R**OBERT W. SHERWOOD, in picking the best pictures of the year just past, in *Life* comments upon the trend of picture production:

It is important that four of these outstanding pictures, *The Last Laugh*, *The Gold Rush*, *Kiss Me Again* and *The Big Parade*, were stories written primarily for the screen. *Don Q* and *The Unholy Three* were remotely traceable to novels, and *The Merry Widow* was based on a light opera libretto, but all were, in effect, composed directly in terms of moving pictures. *Peter Pan*, *The Wanderer* and *Lady Windermere's Fan* were derived from plays; *Greed* was a novel; *Stella Dallas* was originally both a novel and a play; *Grass*, of course, was an unadorned record of life as it is lived in a strange corner of the earth.

It will be observed, then, by those of a hopeful disposition, that the day is passing when motion pictures must depend upon other forms of creative artistry for their life blood. More and more they are learning to cultivate an individuality of their own. They are realizing that it is possible for an idea to be born, and to be brought to maturity, within the four walls of a movie studio.\* \* \*

I hesitate to predict that the excellent record established in 1925 will be equaled in 1926, but there is just cause for optimism. A new breed of movie producers is growing up and in them may be placed the confidence that has been denied, with so much justification, to their dim-witted predecessors.

**T**HE experience of one Better Films group in a town which has no theatres, no art gallery, few concerts and fewer lectures, is related in *The Child Welfare Magazine* for January by Patten Beard. He deplors the lack of refined entertainment in the motion picture theatre which, like the cheap magazines, deals in sensation and thrill.

Now, after a time, such amusement ceases to interest even though one has need of diversion: we wonder why the motion pictures are not better and we also wonder if this is really the taste of the general public.

So much sex stuff, such perverted sense of logic in plot development, such *rot!* And there is the audience, almost eight-tenths young people—are they amused?

Unfortunately, it seems as if they were. And the audience demands no higher standards of probability or fictional interest than it would were it reading a popular fiction magazine of the lower type. The children howl when the hero proclaims that he "will fight to death" for his "painted lady." They know a fight is coming and they know there will be a fierce one. When it shortly arrives and the fighters are wallowing upon the ground, enthusiasm mounts the highest. Of course, the hero is going to win. He always does. Sometimes, even when he should not win because his goodness is only goodness as proclaimed by the sub-titles and is not at all real, he still wins. A hero always wins even though he may get batted about a good deal. And the strange thing is that one can take his goodness and righteousness quite without question: the audience does not think. The audience goes entirely by the sub-titles—*always*.

If the sub-titles are noble sentiments, the audience claps at the right point: the audience never questions and seldom exerts its reasoning apparatus.

But the boys and girls—do they really think that the labeled Right is RIGHT? Do they refuse to accept the logic of a false plot? Do they stop to consider that vulgarity is not humor and that rough horse-play is really not funny at all. I am afraid they do not. Given certain situations that are labeled "funny" they laugh and accept the so-called fun. Even though it may be a poor substitute for humor or comedy, vulgarity has them in its grip. They have been trained so that this is *funny*!

In the face of such a situation a body of thinking people banded together for better films, says Mr. Beard, "merely for the sake of getting more wholesome pictures for the juniors."

We feel that such pictures as we are shown are demoralizing; we feel that some reform must be made. We cannot change the taste of the juniors and the young people but, at least, we can start the younger ones right, if they go to see pictures *at all*.

In our town, most of them do. We took a census of the school children. The average attendance was three times or more a week. In almost all instances the children went unaccompanied by elders. And—the films that the boys and girls liked best were rated under the following lists in order named: Western, first choice; Historical; Comedy; General (including serials, and Educational films.)

Our Better Films group has been trying to give matinees that contain the best films, that include instead of vulgar comedy the exceptionally fine

Bray Educational films. And we have done it with the help of the local managers who have been willing to co-operate, even in the face of small audiences and a ten cent admission for all under High School age. But there the facts of profit stare one in the face: are the managers to lose out because they have let us choose the really good pictures, and because we have chosen pictures worth seeing?

The boys and the girls are not interested in travel pictures—not generally. They actually prefer the Western thriller to anything else. It is the children's fight with pirates in *Peter Pan* that makes them remember it—not Nanna or Tinker Bell or even Peter himself!

And, after having been brought up upon the highly spiced diet of thrills, the bread and butter of ordinary human interest ceases to appeal. And the thrills have gone their full limit—how can they go any further? And so, because of the difficulty of getting new thrills—over and over, the same plot and characters and the same end-up of the embrace! How much longer are we all going to put up with it?

The boys and girls come to our matinees but they go in wild crowds to sensational Western thrillers—If we gave them exciting action pictures, they might come in larger numbers to our matinees but we have tried to uphold the ideal of pictures which the schools could endorse. The boys and girls come—come in small numbers; so, after all, the trouble is not with the managers. The managers want to give the people what they will pay for—and, with rare exceptions, the best films do not pay as well as the poorer ones!

We have tested this out with the boys and girls and it is as true of child audiences as of more mature ones: to them, the "regular movie" is generally acceptable; its plot does not matter; its right or wrong is accepted at face value whether or not it rings pure metal or not; and its humor that is pure vulgarity as a rule, is accepted for *real fun*.

Better films may win out in the end but not unless thinking people work concertedly together to forward this final victory over the vulgar and the trashy and the bad.

We are moved to add a word of comment to the above.

No observer of intelligence will refuse to grant that, as a whole, "like the cheap magazines, the motion pictures deal in sensation and thrill, that they are cut of one pattern, that it (plot) needs neither imagination nor concentration." Too, it is easily granted that the youth of any city or town,

quite regardless of a lack or a supply of theatres, concerts and art galleries do seem to enjoy "so much sex stuff, such perverted sense of logic in plot development, such *rot!*" But doesn't the writer forget the outstanding characteristics of the pre-adolescent and adolescent periods? Don Quixote charged wind-mills; our youth finds its vaultings over the moon somewhat reflected in the impossible achievements, the sure-to-be-right hero of the movies. Not very good diet, but explainable diet and diet, the harm of which may have been overemphasized.

Mr. Beard is perfectly sincere but somewhat inaccurate about younger children and the movies. He objects because "action films are the things they want. A wonderful picture like *Humoresque* will not hold attention; neither will a charming romance like *The Little Minister*. *The Bluebird* is voted 'not peppy enough!' But the same audiences will howl and applaud the *King of Wild Horses*, even though some sensitive little youngster in the audience cries in his excitement." Again, we have an unfair generalization without proper enumeration of the conflicting elements behind these assertions. He forgets that from the ages of six to twelve, the growing child, is, first, at its highest peak of curiosity and ability in acquisition, and, second, from about the eighth to the ninth on, getting its fullest muscular growth leading up to pre-adolescence. Of course it likes action! It *feels* action in every *bit* and *cell* of its being. True, it is apt to recall "the children's fight with the pirates in *Peter Pan*—not Nanna or Tinker Bell or even Peter himself." And yet those same children burst into deafening applause when Peter sought their co-operation in saving Tinker Bell's life. "Do you want to save her? She is dying," Peter's eyes and hands shouted at them, as they met his eye-to-eye glance from the celluloid. They understood! Much more than the overlaid adult remembers from his own childhood, do these youngsters recall from the films they

see. They may *talk* of the fight because action can be expressed in child vocabulary, whereas the delicate and sensitive impressions upon the imagination require, at least, the adult vocabulary, *one among hundreds*. A Rolland is not born every day! As for the others, *Humoresque*—in fact every mentioned film—is essentially an adult film, at least as interpreted by the screen.

The point is this. We do want better films, more of them, but let us remember that Rome was not built in a day, that an industry must discover that it is wearing the wrong habits, and that the occasional gleam in the darkness deserves more than incidental mention. Last, too, the intolerance of general assertions against a proposition, without an intelligent survey of all the fact involved, will never get any cause along in progress, but will, rather, defeat that very purpose for which the assertions are shouting.

**I**N TWO recent issues of *The Dearborn Independent*, A. R. Pierce contributes some sage remarks. Inquiring **Why Our Movies Move Us Not**, he says:

Much of the criticism leveled at the movies has been less criticism and more attack. To attack an industry that every day quenches the wants of a few hundred millions of persons, more or less, is as senseless as it is futile. No attack can ever possibly hurt the movie business; *if it is doomed to fail the cause will be congenital*.

The major trouble of the movies is one from which no other industry or business suffers. Movie-dom is the only commercial entity under the spell of transcendence, incomparableness, perfection, greatness, indispensability, and the combination of these and other superlatives has for convenience been boiled down to the now commonplace prefix of "super."

Unfortunately for the movies, the only adjective which describes them as a whole now is the word "superficial." This does not apply to the inevitable exceptions, which are indeed rare, but it applies to productions as a whole, as they are dished out to haphazard audiences in scattered theaters in horizonless localities, meaning that the movies do not fulfill the very mission that can and would make them progressive as well as indispensable.



They have grown, and beneath the veneer of monetary glint one may see that they have grown commercially only. Now the limit of that growth is in sight. Either they must grow artistically by fidelity to life and living, or they must perish industrially.

Going to the movies is still a mere time-killing mission and nothing more. That realization has rankled the movie magnates and the movie directors. Shekels galore have been taken in but the relationship is impersonal, as far as the classes are concerned. For every time that one says, "Let's go to see Polly Moffett" or "Asleep in Bed," each denoting a great actress or an epical play, a thousand say, "Let's go to the movies." Any actor, any title, any theater, just so the show conveniently uses up alleged unusable time. Every means this world affords for distraction or vacation deploys some devotees from those who "don't care what it is so long as it is something," as in the case of travel, reading, motoring, but with the movies the proportion is the other way. It is so because the movies they have been giving us deserve no better welcome.

Moviedom suspects, and rightly so, that people pay to go to movies but that most of them go with a more or less conscious sense of protest, due to what?

Due to the fact that when we go to the movies our intelligence will be jolted by something wrong that should have been right. Impersonally, impalpably, we as spectators cannot forgive that. We cannot forgive it in the face of the superadjectives with which producers and directors have clothed their achievement.

We go to the movies for entertainment. Thus we are not disposed at the outset to be overconscientious and we disclaim a wanton urge to find fault, even when such exists, so long as we are convinced that the fault is pardonable within the limit of human fallibility. Movie producers make and must make their quota of mistakes in their business as each and every spectator must make mistakes in his or her business. It is not the faults or the mistakes that irk us; it is the conviction that they try to sell us something as perfect when we know it is not so. Not every audience knows that; but some one in each audience knows it.

Publicity and propaganda have done their utmost toward softening the senses of the masses, and these take riotous colors, crowds, scenes, as a sign of "greatness," but those two narcotics have failed to prove effective with the classes. Advertisements will serve the purpose when they move you or me to enter a theater to see a certain show,

but we enter indifferently, often aware that if we had something better to do we would do it. We become spectators, but how often have you remained tense, as if on guard against something superidiotic that makes you feel the same way for what you paid to attain that feeling?

Moviedom would have us believe otherwise, but the fact remains that there are thousands of thousands of individuals who seldom go to the movies. This absenteeism is growing, too; it is no longer considered bad form not to have seen the "latest movie," whatever that is, any more than not to have seen the latest play or read the latest best-seller. One may still circulate freely among fellow men and women and not go to the movies at all; moviedom has failed in inspiring an outcast class made up of those who don't attend the movies.

With any number of pictures turned out every day it is quite impossible to demand originality in the sense that sometimes originality is called for. Authorities are unanimous that there are not new plots and few new climaxes. So far the movies have been most original in their belief that they are furnishing us with truly original entertainment, when most of them are revamped plots of yesteryear and often yesterday.

Moreover, the most dangerous tendency of the movies is their insinuation in our midst as educational. On the strength of this word they have broken down certain barriers that seemed impregnable a few years ago. That they should be educational I do not question. But that they are educational in a teaching sense it is true—but they are misfit educators. How long would we tolerate teachers that taught what is not so?

Certain reformers have striven to blame the movies for much that is wrong in our daily life, and have even gone so far as to connect them with the wave of crime that is harassing the civilized world. Some movies perhaps exceed the reasonable in portraying badness, but it is not in the honest portrayal that they err. Their greatest mistake, almost a crime, lies in their portrayal of crime as it isn't. It takes them four and a half reels to develop badness and a hundred feet to portray nemesis.

Neither czars nor laws will ever save or condemn the movies. They have to transform themselves as mirrors of life and they have to do it against the insuperable odds of intelligence as represented by the classes. It is too flimsy a comfort to movie magnates that the movies are now a habit and at the very worst enough people will go to pay the industry for the trouble, hence their definite attempt

to induce the classes to consider this a greater movie season.

The movies have everything. From the chairman of the board down to the brigadier general of studio street-sweepers, superproductions carry more titles than Burke's Peerage and Almanach de Gotha put together. Try it at the next superpicture you will see; note the assistant title editor and the other assistants.

The movies should cease harping upon the claim that they are educational. That is the chief and growing grievance which American families have against the movies; it is also the chief reason why abroad they fight to see our movies and then satirize them. It is why, more than ever before, foreign peoples have an erroneous conception of the United States and I would not be far wrong if I said that some of the irritation felt against Americans on the part of foreigners may be directly attributable to what they imagine is the American mode of life, as movies picture it.

As things are now in moviedom, they can still sell us, on occasions, the opportunity to kill two hours' time, but we are not buying the entertainment seriously. It's up to the movies to save their market—and that market can be saved only by insuring the respect of would-be audiences.

**T**HE second article of Mr. Pierce's appearing in the issue of November 21st—**If the Movies Say It Is, It Probably Isn't**—is for the most part a catalogue of the time-worn stereotyped movie plots which one is able to guess after the opening scene or two.

There are plots that are doing double duty right along. There are plots that have never been satisfactorily exploited. Moreover, one successful picture will bring on an avalanche of imitations, not necessarily bad, but which surfeit.

What are the people tired of with respect to the movies?

They are tired of bad stories varnished over by spectral means; they are tired of the effort to "put over" certain actors and actresses when normally there is nothing for them to do. Finding a story to fit a certain actor and vice versa is one cause of trouble.

They are tired of the insincerity, the infidelity, the grotesqueness that marks most of them in some way. They do not represent life; they represent the personal tastes of the director who happens to be in charge, and even the most capable is so intent usually in putting over the big idea that the sub-structure of little ideas trails along like so many deformed creatures.

The greatest objection to the movies is the conviction, when the screen animates, that the director considers you a most ignorant sort of person who by no means could possibly understand what he is trying to tell you—that is, understand it on your own account, and that his idea of things is paramount. All of us can stand a certain amount of exaggeration, so as to make other limitations a little less obvious, but we draw the line at impossibilities and absurdities.

By way of illustration, the author cites a number of examples, this among them:

I have not visited the bad frozen Northwest of the gold-fields, but I have been in some bad places in my time, and for that reason it would be interesting to know the name of the director who originally fashioned the saloon ladies of either Bloody Gulch or Frozy Pass. Except for the fact that there have been so many of her, and that those I saw ten years ago would be too old now, facial surgery notwithstanding, I could imagine that the same ladies have been doing duty in that role all the time.

**T**HE counsel for the Federal Trade Commission says, "Never has there been a case brought by the Government in which the general public has been more vitally concerned than it is now with the case against the Famous Players-Lasky and allied corporations. It is charged that those named "conspired and confederated to unduly hinder competition in the production, distribution, and exhibition of motion-picture films in inter-State and foreign commerce and to control, dominate, monopolize, or attempt to monopolize the motion-picture industry." It is claimed that they have violated Section Five of the Federal Trade Commission Act.

The Government's brief in the case is outlined in *The Outlook* of November 24th by Ernest W. Mandeville, **The Government Against the Film Trust**, revealing out of a maze of testimony taken by the Federal Trade Commission an amazing story of intrigue on the part of Adolph Zukor, the moving spirit of the film monopolists.

It is impossible to quote all the outline relating as it does the steps by which Zukor in 1903 owner of a penny arcade on Fourteenth Street in New York, became in twenty

years the master mind and controlling power in the movie industry. Here are a few excerpts, however:

Up until 1912 there were no feature pictures. Can you believe it? The General Film Company was producing one-half of the flicker films that were shown—mostly short subjects. About this time Jesse Lasky, Hobart Bosworth, and Samuel Goldfish (later Goldwyn) started their drive for bigger things. Zukor, who had secured Mary Pickford's services, was producing too. He soon obtained interests in the companies organized by the above-named men, and then slowly ousted them from control.

In 1916 the Famous Players-Lasky Corporation was organized to put into operation Zukor's idea of a merger of all three branches of the business—production, distribution, and exhibition.

In 1917 Zukor made his first investment in a theatre, buying one-half interest in a Chicago house. He purchased distributing companies in New York, Indiana, Illinois, Michigan, Ohio, Pennsylvania, West Virginia, and all of New England. His company bought out the Cardinal Film Company and the Pallas and Morosco Companies, and originated the Marguerite Clark Film Company and the Arcraft Pictures, which distributed the Pickford, Fairbanks, Cohan, Griffith, Hart, Farrar, and Cecil B. de Mille films. By this time he was in control of the leading stars and directors.

He then inaugurated the "series sale" plan, exhibitors being forced to buy the full Paramount programme or none at all. The testimony contains a detailed description of this method of booking pictures. In 1920-1 Famous Players released 105 pictures, with 68 of first-run quality. Under the block system of purchase, the exhibitor "got 68 good ones and 37 of an inferior type." Many exhibitors from all parts of the country testified that they were forced to buy these blocks or none at all. In other businesses the courts have forbidden such contract practices.

If the exhibitors did not buy under the series sales plan, Famous Players "closed their theaters to the films of producers or distributors who were competitors." That is, they prevented them from being customers for other films. To accomplish this they (1) threatened to build or lease theaters in opposition; (2) threatened to cut off or interfere with film service from other sources; (3) secretly offered high rentals, effective on the expiration of lease held by exhibitors who refused to sell or lease their theaters; (4) temporarily reduced the price of admission in their own theaters below that charged by the opposing exhibitor.

The First National Film Company was organized in 1917, with Leiber as president and J. D. Williams, of Atlanta, Georgia, the moving spirit. Mary Pickford joined forces with them. It was an organized protest against Zukor's methods. They started with twenty-seven theaters.

"As soon as First National was organized Zukor began to scheme to break it up or get control of it," reads the Government brief. Zukor tried to get Williams and other officers of the First National to come in with him. Zukor told Williams that if he declined he (Zukor) would buy up all the individual units in the First National. Williams refused to be bought, bribed, or scared. It was several years before Zukor was able to beat down this opposition.

However, Zukor felt that his company was leading in the production of films, so he turned his attention to the exhibition branch of the business.

He refinanced his company, issuing \$10,000,000 in preferred stock, and set out to buy the leading theaters in the key cities of the country. Between 1919 and 1923 the Famous Players gained control of 223 theatres in eleven Southern States. This process was repeated in New England where they took over 46 theatres.

In 1919 Famous Players canceled its contracts with the theatres holding First National franchises (*i. e.*, the rights to the first runs of the films of Zukor's enemy company). At this time the First National did not supply enough pictures for the entire year, so fear and discord spread through the subsidiary theaters of that company. Theaters were built in opposition to those franchise holders who held out against Zukor. A \$2,000,000 interest was acquired in the Stanley Company, which controlled 81 theaters in the Philadelphia district. The Koplér Circuit of St. Louis was taken over. From 1919 to 1923 theatres were acquired, as follows: Los Angeles, 3; Cleveland, 8, New York City, 7; Chicago, 3; Cheyenne, Wyoming, 2; Denver, 3; San Francisco, 6; Baltimore, 1; Buffalo, 1; Pueblo, Colorado, 1; Boston, 2; Seattle and Detroit, 1 each. A circuit was started in Canada. The Pavilion and Plaza were bought in London, England. The Braglie Palace in Strausburg, the Odéon in Marseilles, and the Francaise in Bordeaux were added to the string. Paramount exchanges are now located in every large city in the world.

Heeding the growing number of complaints from the exhibitors, Zukor set up "The Realart Pictures Corporation," supposedly an independent company, but in reality a company through which Zukor could distribute his pictures to exhibitors who were determined not to run Zukor films.

Marcus Loew, Zukor's former associate in the fur business, had entered the movie trade, and by 1920 operated a string of 150 theaters throughout the country. He then entered the production field through the purchase of the Metro, Goldwyn, and Mayer Film Companies.

Zukor and Loew renewed their friendship. Loew's son married Zukor's daughter. Their businesses became closely affiliated. The Government report reads: "Zukor, having failed in 1917 and 1918 to secure control of First National through Williams and Schwalbe, nevertheless did not abandon his original intention, of ultimately controlling this circuit of theatres, and has been slowly but consistently ever since making inroads upon the First National franchise holders, until at the time of the

taking of this testimony on the case he had made 'business connections' with numerous of them."

Many of Loew's theaters held First National franchises, and these were all acquired through the Zukor-Loew affiliation. Balaban and Katz, important First National franchise holders of Chicago, have now been merged with Zukor's Famous Players.

By 1921 Leiber, insurgent leader of the First National, was attending conferences in Zukor's home. The evidence "shows Zukor, Loew, and First National interests becoming more closely affiliated."

The original complaint against Zukor's companies was filed on August 30, 1921. Government investigations have extended into every section of the country and have taken four years of intensive work.

## Book Reviews

### Making History Graphic

DANIEL C. KNOWLTON

A most valuable book for the teacher of history, showing a number of examples of pupil work in visualization from grades Seven to Eleven. The author, who is instructor of History in the Lincoln School, Teachers College, Columbia University, says in his introduction:

"They represent very definite appeals to the developing boy or girl to re-see and re-live the past as the most fundamental step toward an appreciation of the real value of history. Analysis still plays its part in the work suggested here but it is a more genuine appraisal, and one which is carried on in terms of the subject which is being analyzed. The main problem is to get a pupil to see these things for himself as real pictures, expressed in unconventional fashion, in ways which are real to the student himself. We all see and appropriate as a part of our mental and social equipment much more through the eye than we are inclined to credit to this source. It is this "eye-way" or approach which offers the teacher of history one of the most satisfactory and powerful means of making the subject of history understood by the student."

The types of work have been grouped under five headings—based upon the various ways in which students attacked the problems. The student, says Prof. Knowlton, "is constantly being urged to see events for himself and to express the result as a picture, diagram or graphic portrayal of the facts."

Numerous examples are given of the various types (in many cases reproduced in color), each with its accompanying word of explanation on a facing page, classified under the headings: The Cartoon or Picture Type; The Diagram; Time Lines, Charts and Graphs; The Map; and Written Work.

154 pages, Charles Scribner's Sons.

### Pictorial History of California

**H**ERE is a notable contribution to educational resources in the visual field. It is soundly planned and ably executed, a work of genuine and permanent value in the teaching of California history and the early development of the West in general. This original piece of work—unique so far as we know—constitutes an emphatic invitation to other State universities to perform a similar service for their own States. We sincerely hope there will be many acceptances of this invitation.

The "Pictorial History of California" was planned by Edward Mayer, the energetic and efficient Secretary of the Division of Visual Instruction, University of California Extension Division; it was compiled and edited by Owen C. Coy, Ph. D., California State Historical Association; it is published by the University of California Extension Division, Berkeley, California.

The Pictorial History consists of some 265 separate sheets of heavy, enamel-surface paper, measuring 8 by 11 inches compactly contained in a substantial carton for safe keeping and easy handling. The sheets are printed on one side only. Each bears a fine reproduction of one or more selected pictures, skillfully chosen to illustrate the high points of California's interesting history. Most of the pictures are in themselves historical documents, being contemporary drawings, etchings, paintings, and (in the later period) photographs of the great scenes and events in the long struggle from discovery to subjugation, from wilderness to wealth. Accompanying the pictures are printed descriptions that not only elucidate the picture itself but correlate it effectively with the whole series. The typography and lay-out of the pages are excellent, making the whole collection a real pleasure to both eye and mind.

A quotation from the Foreword gives the purpose and character of the work in brief compass:

"The aim has been not to prepare a history of California profusely illustrated but to collect such pictures as will themselves, with proper explanatory material, constitute a fairly complete history. Great care, therefore, has been taken to select pictures that adequately and artistically represent the various episodes in California history. While each picture, with the accompanying text, may be taken as a separate unit, its value is greatly increased when it is considered in relation to the whole series.

"Every picture has been carefully selected for both historical accuracy and pictorial value. There have been cases, however, when

the one has had to give way to the other, for not all pictures possess both qualities. Attention is called to the need of discrimination in the use of material selected from such a wide field; a contemporary photograph, for instance, is of greater historical value than an imaginative painting of later date.

"The narratives have been carefully prepared to supply the demand for a simple history, free from technical features. An attempt has been made to describe each picture so as to aid in determining the degree of its historical value."

A general idea of the contents of the collection and the approximate sequence of the pictures, may be shown by the following eight groups with the serial numbers indicated at the left: (this is an arbitrary division, made for purposes of brevity in this review for no grouping is indicated in any way in the collection itself.)

- 1 to 3 Prehistoric—Sabre tooth Tiger, etc.
- 4 to 22 Indians—their homes, food, implements, industries, etc.
- 23 to 41 Columbus and Exploration period—Cortes, Drake, and explorations by land and sea.
- 42 to 87 The Missions—covering the architecture and the agricultural and economic activities of the Spanish period.
- 88 to 99 Early Transportation—the horse and the cart, first steps toward conquest of the soil.
- 100 to 116 California Republic Period—beginnings of various towns and the bringing of the country under the United States Flag.
- 117 to 154 The Gold Rush—routes to California, influx of new population, mining methods and mining life.
- 155 to 180 Growth of Towns—town growth and town rivalry from 1850 on, especially San Francisco.
- 181 to 211 State development—political growth, increase in transportation, etc.
- 212 to 261 California today—present day

(Concluded on page 122)

# Notes and News

CONDUCTED BY THE STAFF

## Visual Instruction in Detroit

The figures shown below are significant as to the growth which has taken place within the Department of Visual Education in the Detroit schools during the past two years. It is a development not only in equipment and materials, but also in personnel and service rendered to the system during that period. We are indebted to W. W. Whittinghill, of the Visual Education Department in Detroit, for this information.

### COMPARATIVE FIGURES

September, 1923		September, 1925	
Number		Number	
5	Personnel	8	
70	Film Library (reels)	336	
8000	Slides in Department	21,000	
750	Miles of film used per year	1,400	
45	Schools served with films	72	
State Fair	Exhibits	State Fair	
		N. E. A.	
		M. S. T. A.	
		Supervisors	
0	Course of Study Given	1	
31	Motion Picture Machines	82	
60	"600 Sets"	107	
0	Photographic Work	Administrative	
		Supervisory	
		Evening School	
		Teachers College	
Some	Pre-viewing—Censuring of Films	All	
7	Sources of Film	35	
30	Inspection of reels of film per week	60	
2	Department Records	5	
	Trained in Operating Moving Picture Machines		
0	District Principals	All	
0	Principals	All	
0	Assistant Principals	All	
80	Auditorium Teachers	140	

## Urban Subjects Available

Announcement has been received from Pictorial Clubs that through their exchanges in New York and Chicago, a number of subjects from the Urban-Kineto Library are available for distribution. These include films on the subject of travel, nature study, biology, sociology, child life, popular science, history and industry. Twelve of the "Great American Authors" series are also included.

## A Report from Chicago

The last annual report of the Superintendent of Schools in Chicago summarized the work of the visual instruction department as follows:

Lantern slide library, 1917, 8,000 slides; 1924, 90,000.

Projection apparatus now used in regular classrooms with no special shades to darken the room required.

Stereographs in schools, 117,892. Stereoscopes in schools, 3,891.

Complete equipment will be proposed and recommendation made that five years be allowed to accomplish it in proportion, year by year, to cover the work: class room stereopticon and a screen for every eight teachers; 1,000 stereographs and 1,000 slides for each school; 50 stereoscopes and one film projector for each school.

The Harris fund in the Field Museum meets expense of delivering cabinets to the schools. The zoological gardens and aquaria of the city are used for visualizing various forms of animal life. The slide-making staff is maintained by the Department of Education.

Program for the future contemplates:

- Provide electric outlets, conveniently arranged for efficient service in every class room.
- Permit no fixtures to be installed in assembly rooms which will prevent a good view of the projection screen from any part of the room.
- Hang window shades so as to leave no light space above them.
- Do not put motion picture booths at the top of the rear of assembly rooms. Build them for service.
- Capitalize the knowledge of the Visual Director in formulating plans for new or remodeling old buildings. It will save money and increase efficiency.
- Provide truck service for slide delivery to the schools, as is done for the distribution of other supplies, and as is the custom followed by the Chicago Public Library and the Field Museum. Efficient service should be the paramount issue.
- Itinerant teacher-projectionists should be provided to train teachers in the various

schools in the technique of projection, and to render film projection service in schools equipped for same.

- (h) Standardize the various visual aids in all the schools so that each may have a fair chance for quality and quantity of equipment.

### Films in Russia

The motion picture industry in Russia, dormant during the war and the civil war which followed the revolution, has now burst into full blossom with a tremendous demand for more theatres and more films, according to the statement of Leo. S. Zamkovoy, representative of the "Sovkino," the Russian joint stock company which, in partnership with the Russian government, controls the motion picture field of the entire Union of Socialist Soviet Republics and is vested with the monopoly for the purchase and sale of films outside of Russia.

"The war and the years of reconstruction that have followed left the motion picture industry crippled for lack of raw materials and up-to-date equipment," Mr. Zamkovoy declared. "We were dependent upon foreign countries for our films at first, because we lacked the means to produce our own in sufficient quantities to satisfy the demand. Also, in the beginning, the development was haphazard. But the demand grew so great that we have been forced to coordinate and centralize the whole industry in the one organization "Sovkino" which enjoys monopoly privileges and which, now that it is possible for us to secure the raw materials and equipment we require, is making great strides in the development of the motion picture field.

"In Russia we have not only an almost limitless popular demand, but we also have the co-operation of the best actors, directors and managers—some of them world-famous on the dramatic stage—for the development of our own productions. What we do need, however, is the capital to extend the development of the industry in something like the proportion of the demand. At present long lines of

people waiting at the box offices of the existing theatres are turned away because they cannot be accommodated. However, that fact does not enable the "Sovkino" to extend its business without further capital.

"There is unquestionably a great opportunity in Russia to-day for anyone who will seize the psychological moment and take advantage of a demand that seems to be growing so much more rapidly than it can be supplied by any means of which Russia alone disposes. Whatever pioneer in the motion picture field, in a country which is a sixth of the land of the world and contains a tenth of the earth's population, gets in on the ground floor now, will be able to form the whole growth of the industry and wield an enormous influence over the development of the motion picture business in a very large part of the world.

"The Russians have always been, as everybody knows, more or less 'theatre crazy,' and now that love of the theatre is also turning to motion pictures. There is really no end to what may be done in Russia in the motion picture field."

### National Academy of Visual Instruction Meeting

The National Academy of Visual Instruction will hold its Seventh Annual Meeting at Washington, D. C., February 22-24, 1926. All meetings will be held in the auditorium of the United States Department of Agriculture Motion Picture laboratories.

State and City departments of Visual Education as well as commercial concerns dealing with Visual Education Materials have been invited to prepare exhibits for their products.

All teachers whether members of the Academy or not are invited to attend the general meetings.

Further information may be obtained from the Secretary, J. V. Ankeney, West Virginia University, Morgantown, W. Va.

# The Theatrical Field

Conducted by MARGUERITE ORNDORFF

## Theatrical Film Reviews for February

### **THE GOOSE WOMAN** (Universal)

One of the finest individual performances of the year marks *The Goose Woman* as an excellent picture. Louise Dresser plays the title part, that of a former opera star who lost her voice when her son was born, and dropped from the pinnacle of fame to the depths of poverty and degradation. She is first discovered living in filth on a ramshackle

farm, raising geese for a meager living. Drink her bitterness against her son, newspaper clippings of her departed splendors, and a single, ancient phonograph record of her own voice at its best, are all she has left in life. A murder occurs in the neighborhood. In her passionate wish to find her name once more in the headlines she invents for the benefit of reporters a dramatic story of

having witnessed the crime. The prosecution finds her its star witness, and she is taken from her filthy surroundings and made presentable for an appearance in court. Then she discovers that her story has incriminated her own son. Miss Dresser's artistic portrayal of the prima donna rises to very high levels, particularly during the metamorphosis from the drunken, unkempt goose woman to the immaculate, dignified woman she once had been. And her sodden delight in being the center of this dubious publicity is well done. The story, one of Rex Beach's, moves rapidly and smoothly. Transitions of feeling are natural. Jack Pickford as the son offers a well rounded performance, as does Constance Bennett as his sweetheart.



Louise Dresser, whose character acting distinguishes "The Goose Woman"



**FLOWER OF NIGHT** (Paramount)

Joseph Hergesheimer, of whom one expects the unusual, has written a drama of routine type for Pola Negri. He has located it in the California of the gold days, and made his heroine one of the last of the proud Spanish families, and his hero a stern New Englander. There is a mine; there is a villain; and there are the Vigilantes—hordes of them. Every time anybody pops a whip, they leap to their horses and rush in overwhelming numbers to the scene. You may get the impression that the director is slyly kidding the Vigilantes, although I am sure he didn't mean to. Miss Negri is given small scope for her talents, and Youcca Troubetzkoy, as the repressed New England lover, merely poses, but Warner Oland is interesting as the bad man.

**THE PHANTOM OF THE OPERA** (Universal)

Gaston Leroux's complicated and gruesome tale of the Paris Opera has been made into an even more complicated and gruesome picture, and Lon Chaney as the Phantom has outdone himself in the ghastliness of his make-up. Although it has some beautiful, striking, and manifestly expensive scenes, it is by no means a pleasant picture, and is hardly calculated to induce pleasant dreams afterwards. The story, briefly, is that of a young opera singer, beloved by a madman, who makes his home in the secret subterranean chambers of the Opera. He spirits her away to his cellars, but she is rescued by her betrothed, a Parisian nobleman. Mary Philbin is pretty, but helpless in the clutches of the plot. The cast includes Norman Kerry, Arthur E. Carewe, and John Sainpolis.

**GO WEST** (Metro-Goldwyn)

Buster Keaton's audience can no more smile at his latest effort than can the sad-faced comedian himself. It is a dreary attempt to burlesque the golden west, and an intelligent brown eyed cow is the most nearly human thing in it.

**CLOTHES MAKE THE PIRATE** (First National)

Just the thing if you feel the need of a few chortles and a hearty shout or two to set you up. Leon Errol of the patent folding legs is the principal attraction. He plays a meek tailor, seriously henpecked, who dwells in Boston, in the year 1771. He solaces himself with dreams of a bloody career as a pirate on the Spanish Main. He makes himself a pirate suit on very rakish lines, and occasionally dons it in the privacy of his own shop; but one night, imbibing too generously, he rashly ventures from his own doorstep, is mistaken for a real buccaneer, and next morning wakes to find himself the captain of a pirate ship. Mr. Errol's skill in comic gesture and grimace is well adapted to this kind of foolery, and he is ably supported by a splendid cast which includes Dorothy Gish, Edna Murphy, Nita Naldi, James Rennie, Tully Marshall, and George Marion. The titles are immensely amusing, with all our 1925 catchwords done over into 18th century English.

**THE NEW COMMANDMENT** (First National)

Ben Lyon starts out by being "through" with women, and so the first woman he sees in a Paris cafe leads him into a series of strange adventures. His irate father and the world war break into his passionate love affair for a time, but eventually our hero, blinded and shell-shocked, finds himself in a hospital whose head nurse is none other than our heroine! Much less interesting than you might suppose, judging by the cast, which includes Blanche Sweet, Clare Eames, Pedro de Cordoba, Holbrook Blinn, and a number of other excellent players.

**THE UNGUARDED HOUR** (First National)

Doris Kenyon as an unrestrained American girl with no mother to guide her, and Milton Sills as an unbelievable Italian duke who tries to resist her but fails. Not altogether uninteresting, but surely not a record breaker.

Mr. Sills has definitely joined the growing ranks of the finger-shakers and the shoulder-patters.

## Production Notes—February

**S**ABATINI'S novel, "Bardelys, the Magnificent," is in preparation, to be directed by King Vidor, and to feature John Gilbert. "The Strolling Saint" by the same popular author has also been purchased.

Paul Bern's first M-G-M picture, will be "Paris," the story of the manager of a large theatre in Paris. Roy D'Arcy will play the part of the Frenchman.

"The Little Journey," one of Rachel Crothers' successes, has been purchased for early production.

One of the important pictures upon which production will start shortly is an adaptation of the famous stage play, "Brown of Harvard."

"The Temptress," adapted from the Blasco Ibanez novel will also be one of the outstanding undertakings of M-G-M in the near future.

**M**ICHAEL ARLEN who wrote "The Green Hat" and "These Charming People" is making a thorough study of studio technique with a view to writing an original story for Paramount. At present he is working on an adaptation of his short story, "The Ace of Cads," which will provide a stellar role for Adolphe Menjou.

Eric von Stroheim has been signed to produce and act in a series of pictures for Paramount.

Florenz Ziegfeld's first screen enterprise for Paramount, "Glorifying the American Girl," will go into production soon under the direction of Malcolm St. Clair. Ziegfeld has signed a five-year contract to bring to the screen the type of lavish entertainment that has made him famous.

James Cruze has finished work on "Mannequin," Fanny Hurst's story which won the \$50,000 Liberty prize. Dolores Costello is

the "mannequin," and the picture features Alice Joyce, Warner Baxter, Zasu Pitts, and Walter Pidgeon.

In view of the success last year of "Peter Pan," and the coming release of "A Kiss for Cinderella," Jesse Lasky has determined upon the policy of having a Barrie-Bronson picture each Christmas.

"The Blind Goddess," a political drama by Arthur Train, will be directed by Victor Fleming, following Conrad's "Lord Jim."

Douglas MacLean has selected the title of his next production. It is an original story developed by his own staff, and is said to be in the vein of "The Hottentot," and "Going Up."

Harold Lloyd's new picture, temporarily called "For Heaven's Sake," is ready for release, and he has already planned his production to follow it.

In "The Golden Journey" now being directed by Raoul Walsh, Paramount plans to make one of its biggest film efforts of the year. The palace of the Sultan of Persia and a tremendous city are being erected on a location near Naples, California.

"Behind the Front," a humorous story of the American doughboy in France, features Wallace Beery, Raymond Hatton, and Mary Brian.

"Hands Up!" Raymond Griffith's latest starring picture has reached the editing rooms.

Peter B. Kyne's "The Enchanted Hill," has been filmed with Jack Holt, Florence Vidor, and others.

Pola Negri recently finished work on "A Woman of the World" adapted from Carl Van Vechten's "The Tattooed Countess," and will next make an original screen story by Ernest Vadja.

"Sea Horses" by Francis Brett Young is to be a giant sea spectacle. Jack Holt, Florence Vidor, George and William Bancroft, William Powell, Allan Simpson and others play featured parts.

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**Y**OU believe in The Educational Screen — its present service to our common cause and its opportunity for greater service. That opportunity grows as our circulation grows. We have made hardly more than a beginning of covering the field. You will approve, therefore, our plans for still more rapid growth in the coming year in which you will have a definite part.

You know two or three people who are, or could be, interested in visual education and in the great problem of the theatrical movies. Whether they be ministers, educators, club leaders, social workers,— or merely thinking parents — they should know that there is such a magazine in the field as The Educational Screen.

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Don't leave it to the "other fellow." He often forgets.

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ATLANTA	60	Mississippi State Board of	16
PORTLAND	45	Development and Co. Agts Co-operating	
SAN FRANCISCO	42	University of Texas and	12
		County Agents Co-operating	

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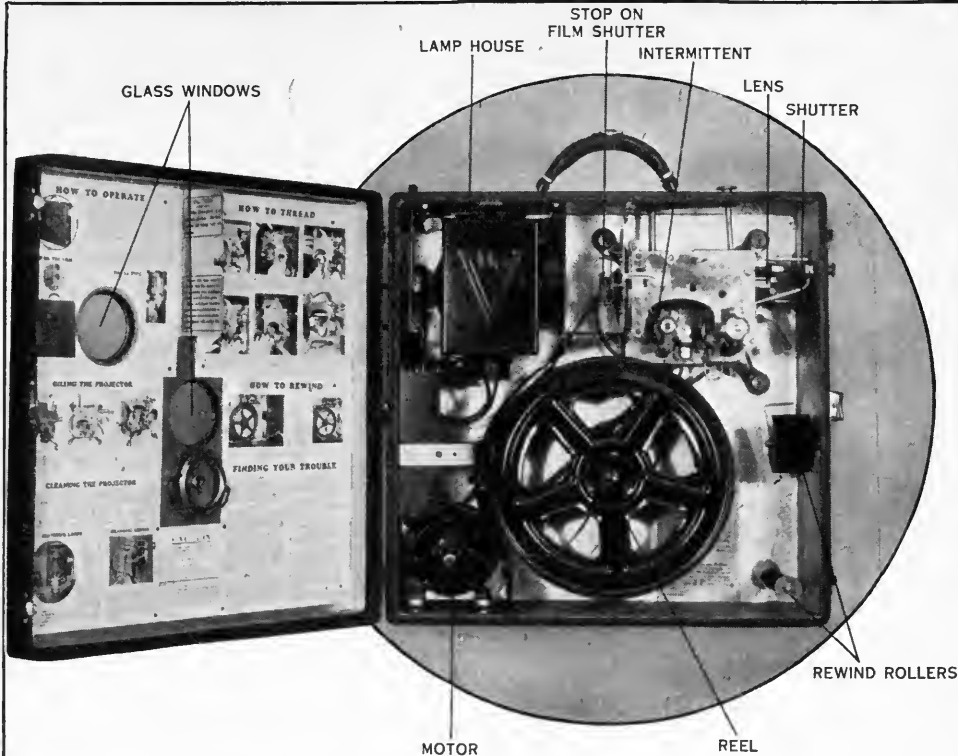
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# Program of the Fourth National Motion Picture Conference

February 10th to 12th, at the Congress Hotel, Chicago

## Wednesday Morning, Feb. 10

10:00 Conference called to order by DR. LEONARD WHITE, *Chairman of the Chicago Committee.*

Welcoming Address—DR. MAX MASON, *President of The University of Chicago.*

Greetings—PROF. NORMAN RICHARDSON, *Northwestern University.*

Introduction of REV. CHARLES SCANLON, LL.D. *President of the Federal Motion Picture Council in America, and Secretary Presbyterian Board of Temperance and Moral Welfare, Pittsburgh, Pa.*

History of the Federal Motion Picture Council in America—REV. CHARLES SCANLON, LL.D.

A Survey of the Motion Picture Problem—MRS. ROBBINS GILMAN, *Executive Secretary, Women's Co-operative Alliance, Minneapolis, Minn.*

## Wednesday Afternoon

2:00. Presiding: DR. THOMAS VERNON SMITH, *Department of Philosophy, The University of Chicago.*

Motives Prompting Movie Goers—DR. L. L. THURSTONE, *Department of Psychology, The University of Chicago.*

The Character and Function of Aesthetic Experience—PROF. GEORGE H. MEAD, *Department of Philosophy, The University of Chicago.*

Pictures and Imitative Behavior—DR. ELLSWORTH FARIS, *Department of Sociology, The University of Chicago.*

The Relation of the Motion Picture to Crime—DR. HERMAN ADLER, *Director, the Institute for Juvenile Research, Chicago.*

## Wednesday Evening

6:15. Informal Reception and Dinner at the Chicago Woman's Club.

8:30. Group of speakers, representing the Motion Picture Industry, to be announced.

## Thursday Morning, Feb. 11

10:00 Presiding: REV. CHARLES SCANLON, LL.D. Motion Picture Report of the International Prison Congress—MISS S. P. BRECKINRIDGE, *The University of Chicago.*

Unconscious International Influences—DR. CHARLES W. GILKEY, *Pastor, Hyde Park Baptist Church, Chicago.*

Discussion by Representatives of Oriental Countries.

## Thursday Afternoon

2:00. Presiding: MISS JESSIE BINFORD, *Director, the Juvenile Protective Association, Chicago.*

Motion Pictures and the 'Teen Age—MISS MAUDE ALDRICH, *National Chairman Motion Pictures, W. C. T. U.*

What the Films Are Doing to Young America—PROF. E. A. ROSS, *Department of Sociology, University of Wisconsin.*

The Movie and the Public School Girl—MISS DORA WELLS, *Principal, Lucy Flower High School for Girls, Chicago.*

Motion Picture Theatres and Child Labor—MISS ZETA YOUMANS, *Juvenile Protective Association, Chicago.*

## Thursday Evening

8:00. Presiding: REV. FREDERIC SIEDENBURG, S. J.

Debate on the Relative Merits of the Bills Before Congress for the Federal Regulation of Motion Pictures, by the Authors of Those Bills:

HON. WILLIAM I. SWOOPE, *Congressman, Pa.* (Bill No. 4094.)

HON. WILLIAM D. UPSHAW, *Congressman, Ga.* (Bill No. 6233.)

## Friday Morning

10:00 Presiding: MR. JOHN LAPP, *National Catholic Welfare Council.*

The Madison Plan—MAYOR KITTLESON, *Madison, Wis.*

Regulation in Connecticut—REV. WM. SHEAFE CHASE, D. D., *General Secretary, Federal Motion Picture Council in America.*

Limitations of City and State Censorship—MISS ALICE MILLER, *formerly Chairman of the Chicago Board of Censorship.*

Censorship in Ontario—MAJOR A. S. HAMILTON, *Chairman, Board of Censors of Motion Pictures, Ontario, Canada.*

Suggestion for New Method of Federal Regulation of Motion Pictures—NELSON L. GREENE, *Editor, The Educational Screen, Chicago.*

AT THE beginning of each session blanks will be distributed to the audience on which questions may be written. These will be collected at close of session for answer and discussion under the Question Box.

# The Church and Pictures

Conducted by REV. FRANK E. JENSEN

## Editorial

**T**HE motion picture program in the service of the church is generally found to be a very vital and worthwhile factor in the church's activities. When used judiciously it is a builder of solid proportions and permanent worth. It often makes possible a Sunday evening service where otherwise it is impossible. It has been found that members of the congregation as well as non-members will come to an evening service where appropriate pictures are used, when otherwise the same people would never think of coming to such a service. It even draws people away from the home radio and the comfortable easy chair and brings them to the evening service. It is especially effective in drawing out the children, and with them the parents who otherwise are never seen at an evening service and seldom at any service. Especially, it gathers them together as a family. Motion pictures in the church's services accomplish among other things, the following:—

1. Bring out the people.
2. Make the services attractive.
3. Help elucidate and enforce truth.
4. Build the church's membership.
5. Make the church a stronger force in the community life.

“**M**OVIES IN THE CHURCHES” is the subject of an interesting article sent to us by the Rev. Mr. Houghton of Penn Yan, N. Y. and published in a December issue of his local paper. This article reveals how one man became interested in Church Movies and provided a complete motion picture equipment for a certain church. May it serve to suggest to many people of means in the church to go and do likewise!

**I**T IS a problem with many who have motion picture equipment to get up proper programs during the week, as well as on Sundays, and also to secure publicity for such programs without great cost or the paid advertising methods through the local merchants which is so much abused. Two announcements are presented in this issue which will help to suggest many things in the way of programs and advertising both for audiences of young people and general audiences. Other suggestions will be welcomed by the editor of this department.

## Movies in the Churches

**Y**ATES COUNTY in New York State has a very progressive County Sunday School Superintendent in the person of Rev. Lester R. Loomis. It has another “progressive” in the County Secretary, Fred P. Hopkins. They were led through personal experience to appreciate the value and field of the mo-

tion picture and, in arranging their district county convention program this fall, gave the motion picture a large place in the program. As an educator its value is appreciated and as an entertainer it needs no argument.

With a definite plan in mind they approached the pioneer of the county in the

use of motion pictures in his church, Rev. S. G. Houghton, and he brought into the conference also the Rev. Boyd A. Little, pastor of the Methodist church at Dresden, who recently installed a machine in his church and had also become a booster for the work.

It was arranged that, at the district conventions at various centers in the county, the evening session should be devoted to an address by Rev. Mr. Houghton, or Rev. Mr. Little, on the use of the motion picture, and then a demonstration given in which several reels of educational pictures would be shown.

This work met with almost unanimous approval at every place, but a real surprise came at a tiny town called Rock Stream. Rev. Mr. Little went to Rock Stream to operate the machine there, and Rev. Mr. Houghton gave the address on the use and abuse of the motion picture. At the close a Brooklyn business man, home for a brief visit in his native village, approached Mr. Houghton and asked him to install a complete outfit in the church at his (the Brooklyn man's) expense. "For," he said, "I am convinced of its great value and possibilities and I want my old home church to be up to date, and doing the very most for the community that it is possible for a church to do."

A complete outfit was ordered and installed one Saturday night in the little church at Rock Stream, and approved by the committee asked to represent Mr. Peele, (who was the Brooklyn business man.) The pastor, Rev. W. Y. Roberts, is most hearty in his approval of the plan and the new equipment which is already multiplying greatly his power to serve effectively his community.

Rev. Mr. Houghton has been interested in pictures ever since the war. He was a welfare worker then, and ran pictures for entertainment for more than two years with troops at home, on the ships, and abroad in England, Ireland, Scotland and France. He is convinced that what was good for the soldiers in war days would be good for folks

in peace times, and that the church ought to make use of the motion pictures in its work. He has used the motion pictures in his work in all of his pastorates during the past six years. Rev. Mr. Little installed a machine in his church in Dresden through the efforts of Rev. Houghton about a year ago, and is a firm believer in its usefulness and helpfulness.

Mr. Loomis and Mr. Hopkins started a splendid thing in Yates county when they outlined this progressive type of program. May many more churches do as the Rock Stream Presbyterian Church has done. And may more progressive laymen do as Mr. Peele has done. And may the time soon come when there will be a motion picture machine in every church and educational institution.

**WE** GIVE below a sample of how Rev. Houghton announces his programs—on cards which are widely distributed to his community:

## Young People's Church Night METHODIST EPISCOPAL CHURCH

YOU and all other Young People of our Church and Constituency from 10 years of age up are cordially invited to be present.

Friday Evening

at 7:30

### Program

- 7:30 to 7:45—Educational Reel of Pictures
- 7:45 to 8:00—Singing from the Screen and Devotions
- 8:00 to 8:30—Lecture and Study Period
- 8:30 to 9:00—Recreation and Play Time
- 9:00 to 9:30—Motion Picture

Program is FREE—A Collection Will Be Taken

AS A CHURCH WE BELIEVE IN A Program for the Whole Life of the Boy and Girl, Namely **SOCIALLY — RECREATIONALLY — EDUCATIONALLY and SPIRITUALLY.**

**T**HE editor of this department will be pleased to have anyone who has films for distribution to communicate with him that arrangements may be made for review of what they have.

The editor also will be pleased to give and receive suggestions as to service and lecture programs in the proper use of films.



## Film Reviews

**Last of the Seminoles**—One reel (World Educational Film Company)

Natural colors. A timely picture because of the great development in Florida where the scenes of this picture are found, in the Everglades. The picture is true to life, presenting as it does the Seminoles in their natural habitat. It is estimated that only a few hundred remain to-day. The picture is full of most beautiful natural color effects in the landscape, the sky, and the native dress of the people. The habits of the people in their social life, their crude homes and their means of a livelihood are well brought out.

**At The Wailing Wall**—One reel (World Educational Film Company)

A striking picturization of Jerusalem today with special reference to the sorrows of its Jewish population. It shows the weight of the passing centuries upon this ancient city, and the grief unconsolable of the devout, orthodox Jew. Solomon's glorious Temple is replaced by the Mosque of Omar. The Jew wails in his misery "We are become a scorn and derision to our neighbors." Even the women are seen standing at the old ruins of the ancient city wailing in their misery with the men. The unsympathetic Turk, Bedouin and Greek passes by without giving these poor wretches a look—much less a thought. True are the words of the Saviour, "Your house is left unto you desolate." The last frames of the picture show the mosque of the Moslem amidst the glory of the setting sun, and the darkening twilight seems to say, "What will the new day be?"—A Burton Holmes Travelogue.

**Liberated Jerusalem**—One reel (World Educational Film Company)

Jerusalem as it is now after the war. It shows its cosmopolitan character not only in the residents but also in the transients as the picture takes one into the busy sections of

## Motion Pictures

Suitable for use in the

**Class Room**

**Church School**

**Community**

**Church Service**

are always available on non-inflammable stock, carefully selected, in good condition, at short notice.

## Pictorial Clubs, Inc.

*Producers and Distributors of  
Sterling Films.*

808 S. Wabash Ave.  
Chicago

729 Seventh Ave.  
New York

Jerusalem as it is to-day. One is impressed with the great change that has come into the city in these later years as modern and ancients are brought into close contrasting view.

**The Four Seasons**—Four reels (Pictorial Clubs)

Instructive, entertaining, fascinating to young and old alike. Spring, summer, autumn, winter are all shown with the recurring changes in the vegetable and animal kingdoms. A picture that will be appropriate for any service or entertainment or educational program of the church. The wonders of God's creative and preserving powers are everywhere manifest in each reel. It illustrates His promise given after the Flood in Genesis 8: 22:—"While the earth remained, seed time and harvest, and cold and heat, and summer and winter, and day and night shall not cease." An Urban Picture.

**The Heart of Abraham Lincoln**—Five reels (Pictorial Clubs)

A true and lovely life story of the great emancipator. Replete with numerous incidents in that homely yet majestic life. One viewing this picture will be profoundly impressed with the sterling Christian character that is the true basis and the real explanation of Lincoln's greatness. It is also full of lessons to inspire young and old to deeds that shall live on even when the doer is gone. The picture is suitable for any season of the year, but is especially appropriate during the month of February.

**Wagging Tongues**—Four reels (Pictorial Clubs)

A picture that will hold the interest from beginning to end as the story opens and closes around a young man, aided by his sister and the devoted minister to become reestablished in society after having fully expiated for the crime he had committed. In the development of the story many incidents both of pathos and of humor are enacted by an

excellent cast. One is kept in suspense frequently as to the outcome of certain complex situations, but is never disappointed at the turn of events. The lessons taught by the picture will not soon be forgotten.

**Ram Das**—Four reels (World Educational Film Company)

A picturization of missionary work in India that is appreciated and enjoyed by all who have the privilege of viewing it. Ram Das is the name of a native who is brought to see the folly of the religion and customs of his people, and who himself becomes a Christian convert and later a missionary. The methods of missionary work are brought out well, and the interest on the one hand, and the opposition on the other hand, especially of the priests, are also portrayed in a manner that is illuminating. The picture is good for any service but especially appropriate for a missionary service. It lends itself to the use of a number of missionary hymn slides that the congregation will enjoy singing between the reels.

**Kiddies**—One reel (World Educational Film Company, Chicago)

Natural colors and beautifully done. This picture shows the children and child-life of many different nations, in their native environment and dress. Interwoven are the scenes of beautiful landscapes, city and country life, the different toys and games of various nations. A picture that all will enjoy at any time.

**Old Glory**—In natural colors—One reel (World Educational Film Co.)

A fine film story of the evolution of the American flag. Many historical events are woven into the story. It is a film that offers fine possibilities for an excellent service of a patriotic nature, or for any occasion that seeks to stir up interest and love for "The land of the free, and the home of the brave."

**Grand Canyon**—One reel (World Educational Film Co.)

One of a large number of pictures of nature illustrating God, the Creator of all things, in His wonderful works. (One cannot help having the very soul stirred when viewing such remarkably accurate reproductions of nature in all its varied colors and lights and shadows. It aids one to learn more of God from His creative works and thus leads one more deeply into the Bible for His completer revelation. Incidentally the Grand Canyon in its natural rugged grandeur emphasizes how lives, rough-hewn though they be, may be beautifully attractive when God is permitted to manifest Himself through them.

In this picture of constantly changing scenes and color the predominating color is that of a lovely terra cotta. Among the mountain peaks one seems to be taking a journey, now in the valley below and now in the heights above. The lights and the shadows come intermittently according as the location changes amid the mountain streams, and the majestic trees. Then the mountain burro carrying his heavy pack is contrasted with man's great achievement of the railroad that moves along the mountain side illustrating man's conquering supremacy in meeting the requirements of advancing civilization. In more striking contrast to the white man appear the remnants of the Hopi, Supai and Navajo Indian tribes in their native dress and habits of living. The beauty and grandeur of the scenes are beyond man's description.

**A Suggested Service**

Hymn—Holy, Holy, Holy, Lord God Almighty.

Scripture Reading—Job 38.

Prayer based upon the First Article of Apostles' Creed, "I believe in God the Father Almighty, Maker of heaven and earth."

Hymn—O Worship the King All-glorious Above.

Sermon based on Psalm 90:1-2. From Everlasting to Everlasting Thou art God.

# MOTION PICTURES

For Your School—For Your Church

**Acme  
Safety Cinema  
Stereopticons**

---

**FILMS**

**Religious—Educational**

**United Projector & Film Corp.**

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Also  
1112 Keenan Bldg.  
Pittsburgh, Pa.

51-53 Chapel St.  
Albany, N.Y.

Picture:—The Grand Canyon.

The titles should be read and lessons drawn by the Pastor.

Choir—For the beauty of the earth, for the beauty of the skies.

Offerings—Announcements.

Hymn—Blessing and honor and glory and power.

Prayer.

Benediction.

## SPECIAL NOTE

The editor of this department is at work preparing for reviews of at least EIGHT FEATURE PICTURES never before shown that will be ready for distribution in a month or two, and will offer material for Sunday and week-day use of exceptional merit. This material will also be found in the new and revised edition of the "1000 and ONE" that is now being prepared for the press.

# Among the Producers

(This department belongs to the commercial companies whose activities have a real and important bearing on progress in the visual field.

Within our space limitations we shall reprint each month, from data supplied by these companies, such material as seems to offer most informational and news value to our readers.

We invite all serious producers in this field to send us their literature regularly.—Editor.)

## The Value of Film Slides in Visual Education

EDITH SEVERANCE

*Visual Education Department*

*Spencer Lens Company, Buffalo, N. Y.*

**M**OST educators are doubtless acquainted with the visual medium known as the "film-slide," but it does not seem to be widely enough accepted as yet to figure largely in discussions and publications. The film-slide is just what its name indicates; a still picture to be projected as a unit, but made on standard width motion picture film instead of glass. Thus does the film-slide become superior for some teaching purposes to the moving picture, which may not be easily stopped or turned back; and inferior for some teaching purposes to the glass slide, which may be rearranged in any sequence at will.

By virtue of this middle position, therefore, the film slide makes no pretense at being better or worse than the motion picture or the glass slide for educational work. It claims, and justly, a place of its own, supplementary to the other two media rather than substitutory. Just as the farmer needs both the horse and the cow, so will many institutions find that where one form of visual instruction is indispensable for large groups or wealthy schools, another form is equally indispensable for small groups or schools with a limited expenditure for equipment.

And there can be no doubt that this is where the film-slide comes into its own. As compared with any other projection media, film slides are cheap; cheap to make, cheap to buy, cheap to ship. For the same amount

invested, greater quantity may be obtained by film-slides than by glass with a very slight decrease in quality. Too, through a means of "patching," some film-slide producers have utilized cuts from motion picture film and thus obtained still pictures never before available.

Projected, the quality of the film-slide is perhaps not as good as either the glass slide or the motion picture, all things being equal. For this reason the film-slide is not recommended for auditoriums or other large assembly rooms. In the classroom, however, the projection is good, and for intimate teaching with a small group, the smaller projection lantern and the ease of operation are found quite advantageous. The strip film eliminates rearrangement and constant checking of the pictures to be shown, saves time before and after the lesson, and makes for a smoother, better conducted presentation as there are no delays to change slides, no gaps between pictures.

Some educators have objected emphatically to the strip film on this very ground: that the sequence was pre-determined and the teacher was not free to pick and choose, and rearrange. There is a great deal to be said on both sides of this argument, but the main issue comes to a question of the individual teacher. If she knows her subject thoroughly from extensive research or personal ex-

perience it is perhaps far better that she have ample latitude in selecting what to tell her pupils and what to eliminate. But all teachers are usually not so fortunate as to have intimate knowledge of all industries of all countries, of the customs of all peoples—and for them, provided the film used has been carefully edited by a respected authority, undoubtedly the pre-determined material and arrangement are both easier to use and better to teach from. Each teacher does not rewrite all her textbooks, but accepts with occasional exceptions, the prescribed works of an authority. So in the case of film-slides, providing, as stated before, they are the work of an authority, can she well afford to accept them as they stand.

The ease with which film-slides may be transported from one room or one school to another is almost too obvious a point to stress here. To the weary individual, however, who has been accustomed to lug heavy boxes of slides or clumsy reels of motion pictures for dreary blocks, up and down many stairs, it is one not to be overlooked. Most manufacturers are offering film-slides in small metal cans not over two inches high, weighing but one ounce each. A whole set of fifteen or twenty films, therefore, of fifty pictures each, weighs not quite two pounds boxed.

The reduced expense of production is again in favor of the film-slide in the extensive film libraries offered on the market. Where producers formerly could devote four or five pictures to one industry, or one phase of transportation, they can now, for the same expenditure, tell the story completely in forty or fifty pictures.

And considering the relative youth of the film-slide the varied subjects now on the market are really remarkable. A cursory review of various catalogs would indicate that the manufacturers are making an honest effort to cooperate with the schools by producing the most needed subjects, correlated to text books, and edited by men and women

of ability in their respective lines of endeavor. What the manufacturers need now is to have the educators cooperate with them if the film-slide is to develop its best potentialities and give the schools the aid they actually need.

## “The Magic Jar”

A motion picture which in all probability will be in great demand by schools and colleges throughout the country, has recently been completed by the Atlas Educational Film Co. of Oak Park, Ill., the film being sponsored by Ball Brothers, manufacturers of glass jars.



Engaged in filming “The Magic Jar”

The picture is made for the purpose of emphasizing the simplicity of the cold pack canning process, as advocated by the Department of Agriculture, at Washington, and to arouse interest in this method by which the consumer may enjoy fresh fruits and vegetables in the middle of winter; while meats, canned at butchering time, are delicious months and months later, if put up properly. Ball Brothers’ jars are used throughout the film.

For the purpose of making the picture, Bulah Rodgers and Kathryn Bolibaugh, both of Iowa, known internationally as the canning champions of the United States, were brought to the film studios. These two girls, both in their freshman year in college, and both under

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**Unique features:**

- An automatic oiling device.
- A wonderful new intermittent movement, that prolongs the life of the film.
- An infallible automatic stop.
- Rear or front projection without changing film.

twenty years of age, took the national canning prize for their cold pack products, against thousands of entrants. They won the county, district, state, all-western and finally the national titles.

The film opens with a brief but effective bit of retrospection. The audience is carried back to the days when the preservation of foods was a problem of the most vital importance. How M. Apert, a French chef of great renown, worked for years to evolve a process of this kind, is explained, and Apert is shown in his quaint kitchen, struggling with test tubes and glass jars, fruits and steaming kettle. It was he who finally won the grand prix and gave to the world its first knowledge of the proper preservation of foods through canning.

The two young women champions go through the process of canning tomatoes, the various steps being brought out clearly, so

that the audience may obtain ample instruction from the film.

The canning of meats is also most interesting. This process is so simple and yet so effective that it is indeed a revelation to any audience.

The film closes with some interesting scenes in the Ball Bros. plant, showing how the growth of canning activities and the universal acceptance of the glass jar as the logical container used in preserving foods, has made necessary the construction and operation of a vast plant, turning out jars by the thousands every minute of the day, year in and year out.

*The Magic Jar* is available through leading extension divisions of state universities, or through the producers, Atlas Co. of Oak Park, Ill., or by writing to Ball Brothers plant, at Muncie, Ind. The film is one reel in length, and is obtainable free of charge.

## “Flashes of the Past”

As a result of the nation-wide approval with which *Flashes of the Past* has been received, the *Pathe News* Fifteenth Anniversary film, showing history in the making for the past fifteen years, has been released as a two-reel subject.

*Flashes of the Past*, as its title indicates, is a comprehensive review of the historic events of the last fifteen years, and brings back to the screen the important happenings throughout the world as presented by *Pathe News* during that decade and a half.

First shown at the *Pathe News* Fifteenth Anniversary Dinner in New York, on November 14th, to an impressive gathering, the film evoked enthusiastic comment and brought forth many recommendations that it be released to the general public. In its two-reel form, the film will show the following events:

Theodore Roosevelt's hunting trip to Africa in 1910; King George of England proclaimed emperor of India at the great Delhi Durbar in 1911; the turbulent riots among the gold miners at Johannesburg, South Africa, in 1912; King George of England as a guest of Kaiser Wilhelm in Berlin in 1913, only a year before the war, and the memorable demonstration by suffragettes under the leadership of Mrs. Pankhurst at London, in the same year.

The Prince of Wales, aged twenty, at his first public ceremony, and the activities of the early days of the World War, with the first troop movements in Belgium, in 1914; the War on the Eastern front, in 1915, as Russia's army battles its way through Galicia toward the Hungarian border; the American punitive expedition, under General Pershing, pursuing the bandit, Villa, into the wastes of Mexico, in 1916, while in the same year the Russian Fleet defeats the Turks in the Bosphorus.

Revolution sweeps Russia and the Czar from his throne, as America enters the war in 1917; President Wilson signs the declaration which puts the United States into the great conflict, and General Pershing arrives in France; the Marines fight their way to glory at Chateau-Thierry and the depth bomb and tank make their first appearances as weapons of modern warfare; hostilities cease with the result that the pent-up emotions of years burst forth in joy at the Armistice in 1918; millions of people

acclaim the homecoming of America's World War veterans, as Germany takes its place among the world's republics, in 1919. In the same year the U. S. Navy seaplane, NC-4, with Lieut. Commander Read in charge, negotiates the broad Atlantic from Rockaway to Lisbon, President Wilson goes abroad to attend the Peace conference and Versailles welcomes representatives of all the nations in the World War for the consideration of the many problems involved.

Another type of conflict goes on in Ireland where Civil War rages throughout 1920 between the Black and Tans and Sinn Fein, after which the treaty with England paves the way to peace; America's tribute to her gallant dead at the shrine of the Unknown Soldier in 1921; the burning of Smyrna in 1922; and the U. S. Army and Navy bombing tests to ascertain the value of planes in modern warfare in the same year.

One hundred thousand are killed and one hundred and fifty thousand injured in the earthquake that ravaged Japan in 1923, while President Harding dies, the sixth chief executive of the nation to die in office, and Calvin Coolidge succeeds him; America's "Round-the-World" fliers girdle the globe, marking a new epoch in aerial navigation, in 1924; Russia pays tribute to its late leader, Nicolai Lenin, dead at Moscow, and President Coolidge, elected to office by the largest plurality in the nation's history, is inaugurated to succeed himself in 1925.

## Pathe Acquires “Famous Melody Series”

Pathe announces the acquisition of the *Famous Melody Series*, single reel subjects produced by James Fitzpatrick presenting musical picturizations of the songs of many lands.

The series will consist of thirteen subjects to be released at the rate of one every four weeks. The initial subject is devoted to the “*Songs of Ireland*.”

James Fitzpatrick, the producer of this highly entertaining series of musical picturizations, has specialized in subjects based upon and dealing with music. His “*Music Master Series*,” presenting incidents from the lives of noted composers has become widely known.

Special musical scores to accompany each subject of the new series are being prepared.

## New Model Cine-Kodak

Model B has recently been put on the market by the Eastman Kodak Company as a companion to the former Cine-Kodak. The new model combines many of the features which had made popular the original Cine-Kodak. The latter is a focusing camera with an *f*.3.5 lens. Model B, on the other hand, is a fixed focus camera with an *f*.6.5 lens and weighs just five pounds loaded. Small size and light weight are its salient features—it being only slightly larger than a 3A Auto-graphic Kodak closed. It operates by a spring mechanism which permits exposing the film for twenty feet at one winding. Fifty-foot or one hundred-foot spools of 16mm. Cine-Kodak film can be used, and the Cine-Kodak is adapted to use without the tripod.

Films taken in the Cine-Kodak, are reversible, that is the negative is reversed to a positive and the identical film exposed is the film used for projection as well. The Eastman Kodascope is designed for projecting this narrow width film.

## Agricultural Films

The U. S. Department of Agriculture is surely getting its stride in motion picture production. Within ten days release sheets for four brand new films from their laboratory (pictured and described in the December number of *The Educational Screen*) came to our desk. While we have not had the opportunity to review these in person, our experience with the Department's films in the past has led us to have considerable faith in their own descriptions; the notes below are based on these advance descriptions sent out to the press.

It is noteworthy that none of these subjects exceed one reel in length. Some of the former government releases failed to excite popular demand because they were too long and lacked the variety that appeals to the general audience.

### *Dual Purpose Trees*

The southern pine is shown here to be capable of providing both turpentine and resin for the world's needs. The picture shows how to obtain a maximum of gum with least damage to the tree, and presents a closeup of the naval stores industry. From the cutting of the first "streak", it goes through the dipping of the cups and the gathering of the gum and its delivery at the still, "skimming", "drawing the charge", and the various steps in distillation, to the filling of the resin and spirit barrels.

### *Hog Breeds and Hog Management*

Here is where it is legitimate for the star to "hog" the whole picture. This is a new and snappier revision of a former production and shows the "high spots" in the matter of hog management.

### *Pan and Ceres in the Movies*

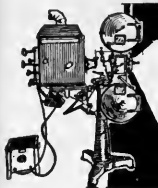
A kaleidoscopic "revue" of the most interesting "snaps" that the Department has taken in previous reels, of farming and livestock practices. The observer is promised "bizarre scenic oddities", and lightning scenic changes, along with the commonplaces of agriculture.

### *Why Strawberries Grow Whiskers*

Here the Department reaches the pinnacle of movie title fame. That title is worthy of the combined genius of William Randolph Hearst and C. B. DeMille. The reel shows you how to keep strawberries from turning Bolshevik, that is, how to avoid the growth of black mold, the fungus responsible for strawberry "leak" and "whiskers."

These films, as well as the 182 others produced by the Department of Agriculture are loaned free to authorized persons and institutions. For further particulars on the 182 films, write for Miscellaneous Circular 27, U. S. Department of Agriculture, Washington, D. C.





### THEATRE EQUIPMENT-NEW AND USED

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\$25.00

Write for Catalogue

### More Films from the U. S. Department of Agriculture

Names and brief descriptions of new motion pictures that have been released by the United States Department of Agriculture within the last several months are given in a recently issued supplement to Miscellaneous Circular 27, "Motion Pictures of the United States Department of Agriculture."

The total number of film subjects being distributed by the Department is brought to 201 by the following new films, which are listed in the supplement:

The Green Barrier (2 reels, Bureau of Animal Industry).

Sheep in Psalm and Sage (1 reel, Bureau of Animal Industry).

Suppressing Foot-and-Mouth Disease (2 reels, Bureau of Animal Industry).

Weighed in the Balance (3 reels, Bureau of Dairying).

Four Men and the Soy (2 reels, Bureau of Plant Industry).

Why Strawberries Grow Whiskers (1 reel, Bureau of Plant Industry).

The Pines (2 reels, Bureau of Plant Industry).

Laying Lumbricus Low (1 reel, Bureau of Plant Industry).

Beans or Beetles (1 reel, Bureau of Entomology).

Pines—From Seed to Sawmill (2 reels, Forest Service).

Pines for Profit (1 reel, Forest Service).

Dual-Purpose Trees (1 reel, Forest Service).

Wood Wisdom (1 reel, Forest Service).

Co-operative Marketing—Cotton (2 reels, Bureau of Agricultural Economics).

A Crop Worth Saving (4 reels, Extension Service).

Touring with the Grangers (2 reels, Extension Service).

Pan and Ceres in the Movies (1 reel, Extension Service).

Road Building in the United States (2 reels, Bureau of Public Roads).

A Highway of Friendship (2 reels, Bureau of Public Roads).

The supplement also gives the names of the following films now in preparation for early release:

"John Doe's Cotton—and Yours," dealing with community standardization of cotton varieties.

"Co-operative Marketing—Tobacco," showing practices of co-operative associations in the North Carolina-Virginia, burley and dark tobacco districts.

"Across the Great Salt Desert" and three other films dealing with the western highway construction work conducted by or co-operated in by the Bureau of Public Roads.

"Watching the Weather Above" and "Charting the Upper Air," dealing with the upper-air observation work of the Weather Bureau.

"Board Feet or Bored Timber," showing methods of control for insects that attack forest products.

"A Good Turn for the Forest," telling of the fire menace to our rapidly disappearing forests and Boy Scout activities in preventing forest fires.

"Poor Mrs. Smith," teaching a lesson in appreciation of the advantages of farm life.

# School Department

Conducted by STELLA EVELYN MYERS

*Director of the Department of Visual Education*

*Forest Park Schools, Forest Park, Ill.*

A TEACHER'S presentation on the subject of rubber, using stereographs and slides, is published this month. Films may be selected from the list given. Each of these films has been screened by some member of the staff and is recommended for class use. Information concerning uniform answer tests based on the content of each of these visual forms may be obtained by writing to THE

EDUCATIONAL SCREEN. A 7-B class to whom one of these tests was given averaged 69.2 percent after the study of the Keystone stereographs and 75.5 percent after the slides on the subject of rubber. The Ford film on this subject was then shown, and the class average on a new test, based on the content of the film, was 75.3 percent.

## How the White Milk of a Tree is Made into Black Rubber

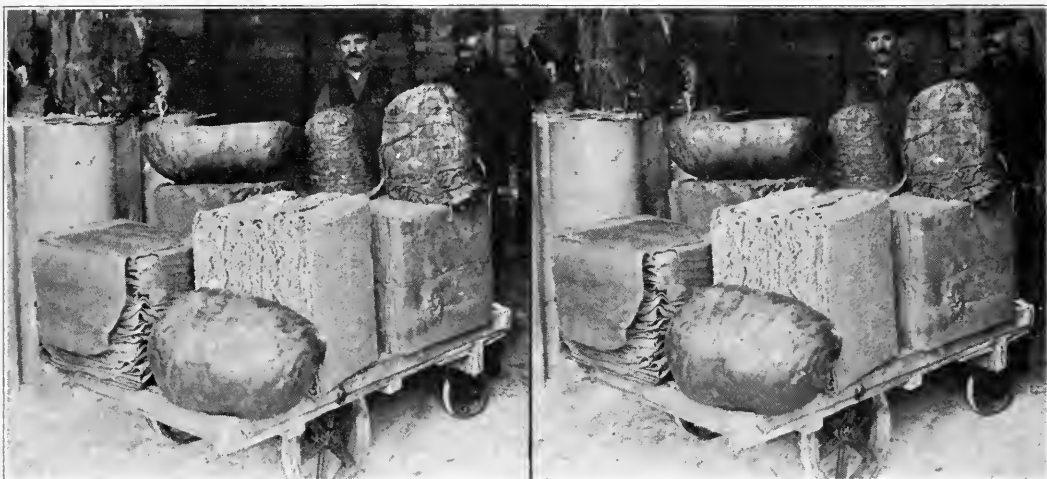
View 247 **Panama Canal Zone.**

- I. Palm tree with nuts in the fore-ground.
- II. The small tree with many gashes is a rubber tree.
  1. Rubber comes from milk gotten by gashing the tree.
    - A. This milk is not sap. It has independent channels.
    - B. Gashing is usually done in the morning and milk is gathered in the evening.
    - C. Cocomat shells or little tins are fastened beneath the gashes.
    - D. Some of the milk is poured on a stick.
    - E. It is held in the smoke of a fire made of palm nuts or leaves.
    - F. The milk congeals, then more is poured on. This makes a large ball of rubber, called raw rubber.
 

The raw rubber is bought in Mexico, Central America, and South America.
- III. Most of our rubber comes from Brazil where trees are very large.
- IV. The Indians before Columbus' time
  1. Played with balls of rubber.
  2. They made shoes of rubber.
  3. They also made bottles of rubber.
- V. In 1770 an Englishman discovered that the gum of this tree would erase pencil marks, hence it was called "rubber."
- VI. Charles Goodyear (in 1837)
  1. Mixed rubber with sulphur and found that the rubber was made pliable.
  2. He then heated the rubber mixed with sulphur and found that it would keep its shape and pliability.
- VII. Rubber trees grow from the seed.
- VIII. Tapping begins when the trees are 8 years old. It may continue for 50 years.
- IX. Para, Brazil, is the greatest port for rubber in the world. Rubber trees also grow in Africa.

**View 131 Gashing the Tree.****I. The rubber tree.**

1. Often grows 60 feet high.
2. It is straight.
3. It has graceful plumes for leaves.
4. The bark looks like that of the beech.
5. The latex is a gummy fluid between the bark and the wood.



Crude Rubber as it comes from the Jungle

**II. Tapping of the trees.**

1. On the Upper Amazon the natives go into the jungles in October to gather rubber.
2. Here the gashes are spiral and extended each day.
3. The tapping is much like that of the sugar maple.
4. A cream rises on the fluid.
5. In the East Indies the latex is thickened by an acid, and is then rolled into sheets.

**III.** The United States imports yearly nearly half a million tons of rubber. This is as much as Great Britain, Germany, and France together import.

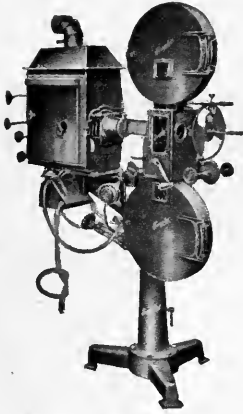
**View 133 Factory in Akron, Ohio.**

- I. By machinery 40 or 50 layers of rubber are cut at one time for raincoats.
- II. Every day 25,000 pairs of boots and 25,000 pairs of rubbers are turned out.
- III. Pieces of rubber cut to the proper shape are laid on a form, are heated, and then welded together by compressed air.
- VI. About 20,000 workmen are employed here.

**View 132 Factory at Akron, Ohio.—Manufacturing Automobile Tires.**

- I. In the crude rubber are: sticks, dirt, leaves and insects.
- II. The rubber is ground and foreign particles are washed away.
- III. The rubber is then mixed with chemicals.
  1. From 400 to 500 chemicals are used.

# — Use Motion Pictures —



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2. Some of the chemicals give strength and toughness.
  - A. Rubber may be made tougher than steel.
  - B. Rubber for dentists' bandages is rolled very thin.

#### IV. Building automobile tires.

1. Tough cloth is being wound in several thicknesses on an iron core. This requires A. A steady hand. B. Deft fingers. C. A clear eye. D. Good judgment.
2. This tire has
  - A. Crossed layers of heavy cords.

- a. The cord is first filled with a rubber solution under high pressure.

- b. The cord is laid on the core by a machine.

View 210 **Roosevelt Dam near Phoenix, Arizona.** (Opened by Roosevelt in 1911.)

- I. This dam is across Salt River, Arizona.
- II. It was built by the United States Reclamation Service.
- III. The height is 280 feet.
- IV. The water is backed up the river for 16 miles.
- V. The lake formed is from 1 to 2 miles wide. There is enough water to flood 1 million acres to a depth of 1 foot.
- VI. A great system of canals below the dam makes the Salt River valley, which was formerly a desert, very productive.
- VII. A rubber company bought a tract of land here after the construction of the dam.

## Films on Rubber

**How to Make a Rubber Tire** (1 reel) Ford—Tapping the rubber trees, catching the milk, and the treatment to produce crude rubber. Manufacture of a rubber tire. An interesting presentation with no obtrusive commercialism.

**Rubbering in Selangor** (1 reel)—National Non-Theatrical—Rubber industry in the Malay States. Gathering and treating the rubber latex. Excellent views of tapping rubber trees and white liquid flowing into bowls.

**Rubber of Yesterday** (1 reel) Goodyear Tire and Rubber Co., Akron, Ohio—Method of gathering rubber, and the primitive way of handling it before shipment. (Reviewed in *THE EDUCATIONAL SCREEN* for October, 1925, page 494.)

**Fiji Does its Bit** (1 reel) Pilgrim—Rubber and banana production.

**The Conductor** (1 reel) General Electric—Shows the transforming of raw copper, cotton, rubber and silk into the finished product, the lamp cord.

## General Pedagogic Principles to be Followed in the Teaching of Geography

IN the January issue, extensive quotations were made from a pamphlet written by J. Russell Smith of Columbia University, entitled *The Proper Organization of Geography in American Education* and published by the John C. Winston Co. of Philadelphia. We continue to quote in part from this illuminating writing with the kind permission of the publishers. If the ideas of Dr. Smith could be worked out in all the schools of the country, we believe that the dawn of the era of peace would be near. When we understand the activity of other peoples, and beyond that their motives, and the hardships overcome in working out their unique destiny, we can scarcely fail, being human also, to have at least a measure of sympathy for them.

**First Principle.** Relate Geography to Life. In all modern courses of study there is a determined effort that *subjects shall be introduced in relation to use in life.*

This ideal has a hard combat with hangovers from the past. As the teaching of geography started in the age before science, it still has many things that have come down from the past which have the same recent value for teaching that the veriform appendix has in our personal anatomy. For example, the first need for geography and the first writing and teaching of geography were in New England where the sailor and the fisherman needed definitely to know just where Cape

Cod, Cape Sable, Cape Hatteras, Cape This or Cape That were. He had to know place location, harbor location, exact coast line, or die. This is no reason why today the nation should weary its children unto death with the rehearsal of capes, locations, and other place geography that has no "relation to use in life."

**Second Principle.** Use Review of Repeated Presentation. This idea which is the kernel of the spiral theory of presentation, is definitely opposite to that other idea that a topic can be covered, acquired, finished and left for a period of years as a part of a child's permanent mental acquisition. In the words of Strayer, "A review should mean a new view, placing of facts in their true relationship . . . The use that we can make of a fact depends upon our ability to relate it logically to other facts . . . The step taken in advance today can be properly appreciated only when it is seen in relation to that which has gone before: and the work of the past week or month will, in turn, by this additional effort be seen in truer perspective." (G. D. Strayer, *A Brief Course in the Teaching Process*, pp. 101, 102.)

**Third Principle.** Proceed from the Simple to the Complex. We all believe in this principle. The Geography Book of 1780 started with New England because it was written in New England, but is just the kind

# Practical Visual Education

BY C. E. MAHAFFEY

President of the Department of Visual Education, Northwestern Ohio Teachers' Association

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of mental veriform appendix that makes us still begin geography with New England, the most complex section of the United States, and then proceed to the simple regions of agriculture and raw material production.

**Fourth Principle.** Avoid the Teaching of Principles as Principles. This idea means that geography will no longer begin with essays on the elements of geography such as lessons on climate, as such; on physiography, as such; on commercial geography, as such; on industrial geography, as such; or on government.

**Fifth Principle.** Use the Applied Science or Applied Principle Method of Presentation. Of course all admit that the teaching of geography must teach and utilize the principles of the subject. The question is how shall the principles be taught? . . .

The better method, and one that has been most successful in American college texts on

Industrial and Commercial Geography is the applied science method; namely, state the principles where they can be illustrated by the facts of a particular country or industry. By this means the principle is shown as a thing that functions and at the same time a country or an industry is described. This method of teaching which is triumphing in the American college and in the American high school is certainly much easier for children than the older abstract method.

**Sixth Principle.** Tell Fewer Things and Explain Them. Children in American schools have suffered greatly from the fact that the wealth of geographic material is so enormous that authors have not been able to resist the temptation to tell too many things. Now that geography has become a science rather than the curriculum waste basket with a mere collection of interesting facts, we are in a position to explain things rather than merely to state them. The application of this

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idea means that the text book must state one thing and explain it, rather than state three things. Anyone who has taught geography long has been appalled by the speed with which children will forget every one of five unexplained things, and has noticed in contrast the way they will remember one or two things which were explained so that reason could aid memory.

**Seventh Principle.** Ideas Must be Adequately Presented. The principle of teaching fewer things and explaining them, gives opportunity for adequate presentation. It takes time to get an idea into the human mind. The mind really needs statement and restatement if it can be done without offense.

**Eighth Principle.** Teach Abstract Things Concretely. For example, government is a difficult concept to teach. Can we make children understand government by a little essay off by itself? A much better way is to wait until we have a chance to describe a

government of some particular people. This concrete method of presentation should be used all through the presentation of geography in the elementary schools.

### Film Reviews

**Lumbering in the North Woods** (1 reel)—Ford—A most excellent picturing of the first processes of the lumber industry in the forest and of some of the simple factory work. Animated maps indicate the forest regions of the United States in five great divisions. Immense trees are felled by two men using a saw on a platform built around the tree. The logs are loaded on skids and then on the flat cars of the railroad. In the South logs are hauled out on two-wheeled carts. In the Northwest they are snaked out, when there is no snow, by the use of an aerial cable. Since logs are clumsy, the river is the best means of transportation.

From the train, logs are dumped into the boom. Lumber is usually seasoned before

# Geography Teachers

## Do You Read The Journal of Geography?

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it is used. Revolving knives cut the boards to even surfaces. The film will be found to be decidedly serviceable in the study of the lumber industry from the sixth grade up.

**Beaten Gold** (1 reel)—Fox—Gold is beaten in small shops having only three or four workmen, who do the beating by hand. An ingot is flattened between steel rollers until leaf gold is produced. The gold is made into inch squares and 200 squares are placed in a package. In two hours the square inch of gold is beaten to cover a surface of four square inches. Four hours are required to obtain complete submission, when the gold is one-two hundred thousandth of an inch thick. Light will then pass through it. Most of the thinly beaten gold is used in window lettering.

**Spirit Wrestlers** (1 reel)—Pictorial Clubs—An Urban picture of the Russian Doukhobars who, being persecuted in their

native land, fled to British Columbia. They are pacifists to the very core. They live the simple, communal life of the early Christians. About seventy live together on one farm. The old people use the lower floor of the house, and the young people ascend to the second story. They have no schools or "movies." One man, ninety-eight years old, is seen still at work on the farm. The Doukhobars are also shown engaged in the industries of bee culture, spinning lamb's wool dyed in the natural dyes of the land, and knitting lace, in beautiful designs. A good picture of a very odd, but upright people.

**The Story of Comet Rice** (1 reel)—Y. M. C. A.—Three-fourths of the population of the globe subsist almost wholly on rice. The water buffalo is shown plowing rice fields under water in the Orient. The rice is first grown in special beds, then transplanted in



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water. A shipwrecked sea captain in 1694 gave the governor of South Carolina a bag of rice, thus starting the industry in the Southern States. The fields are flooded when the rice is a few inches high, and the fields are drained when the rice is mature. The brown coating of the rice may be removed by the use of cones and brushes, producing white rice. Boxes are filled and weighed by machinery. In preparing for the table, boil the rice “furiously” and drain over a kettle of boiling water. The film contains considerable advertising, but is of excellent educational value.

**Birds and Flowers** (1 reel)—World Educational Film Co.—A series of one reel studies is coming out weekly in a new color process, called Kelley Color, and is a successor of the Prizma colored pictures. Many of the colors have registered beautifully in softly blended tones, but this effect is not uniformly obtained. All of the reels viewed, however,

have much footage that is quite worth while for its artistry. In this picture are seen the blackheaded mannikin, the Australian cuck- atoo travelling in large flocks, and the Australian crested pigeon. The action of flowers covering several hours are speeded up so that they seem by their graceful and symmetrical movements in opening and closing to be endowed with intelligence. The principal flower study is made of the dahlia. The largest dahlia farm owned and operated by a woman is seen at San Mateo, California. The original Mexican dahlia was a small flower, but by cultivation it has acquired its present status of aristocracy. The caster, Pierrot, Egyptian cactus, collarette, Vail and the peony dahlias are among those shown. Cross fertilization is achieved by the use of a pen point in carrying and depositing the pollen. Nature’s method is shown to be that of transference of pollen by birds.

**The Great Flight** (1 reel)—Navy Recruiting Bureau—After the World War, the navy having no enemy to fight, began building aeroplanes. N.C.R. 1 and N.C.R. 2, each weighing 28,000 lbs., are seen starting on their flight from New York to Newfoundland while making 80 miles per hour. The Atlantic flight was started on May 16th, 1919. Ponta Delgada was the only stop before reaching the Azores. Here the plane, N.C.R. 3, labored 66 hours in a heavy sea to make a landing. The hull of this ship is only  $\frac{3}{16}$  of an inch in thickness. Some unique sights of daily life are presented in the islands and an extinct volcano is seen still smoking. N.C.R. 4 is now ready for the hop to Lisbon. Excellent views of the planes when they take to the water make their construction clear. The film may well supplement the twentieth century work in history, or the study of the departments of the federal government in civics.

**Picking the Peerless Pineapples of the Pacific** (1 reel) —World Educational Film Co.—A plantation of 1,000 acres, stretching for more than 30 miles along the coast of Hawaii. A good idea of the growing fruit is obtained.

**Fresh from the Deep** (1 reel)—Y. M. C. A.—The catching of halibut with lines four miles long is a very remarkable industry. Herring is used as bait. The catch is cleaned and packed on the vessel. In northern waters, small boats are often used independently of a large concern, carrying their own gear. Lines are hauled in by hand by wheel and crank. A mother ship picks up the small boats. At Prince Rupert are the principal plants for the preparation of shipping the fish, which are packed in crushed ice. Out of Prince Rupert moves the Daily Express of fifteen cars shipping fish to all parts of the United States.

**Science of a Soap-Bubble** (1 reel)—Pictorial Clubs—Bubbles, drops and jets of

all liquids act as if they were surrounded by an elastic skin, the "surface film." The film of clean water will hold up a needle. Gnat larvae would sink if they could not cling to the film. A soap-bubble has two films with a layer of liquid between them, making the bubble strong enough to support a copper frame. When a drop falls on water, the surface of the water rebounds. When a drop strikes at an acute angle, drops are drawn into columns, which snap into droplets. When the density of the medium, in which the drop falls, is increased, the drop becomes very large before breaking away. In a still more dense medium, the drop acts like a soap bubble. If the air had the density of carbon bisulphide, we could blow solid bubbles of water. A salt solution is placed under water and a globule of heavy oil is placed in the center of this. When a small disk is rotated, a miniature solar system is produced. Angles of 120 degrees are always produced when the bubbles touch. Two water-jets are twisted without joining, showing the mutual resistance of like surfaces. The delicacy of this twist may be used as a wireless-detector. The electricity from a stick of sealing wax is sufficient to unite the jets. Because of the surface-resistance of two bubbles, one bubble may rest inside another, or the inner bubble may be made to bounce about in the outer one. The film has excellent educational value, but should be used with those having had some training in natural science.

**A Shake Down Cruise** (2 reels)—Navy Recruiting Bureau—A trip of the Cruiser Concord to Egypt, down the eastern shore of Africa, to St. Helena, and home by way of Brazil. Many camels are shown in Egypt carrying their passengers to the Great Pyramid and to the Sphinx. How one feels when he rides a camel is amusingly pictured. Excellent close-ups of the Sphinx show visitors on the shoulders of this age-long enigma. Animated maps of Africa frequently appear

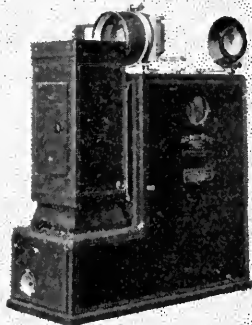
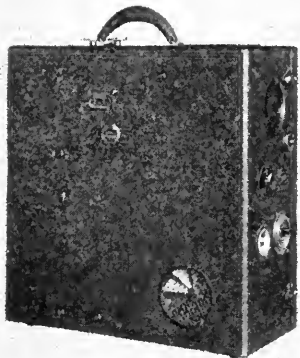
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to aid the spectator in keeping his bearings. Abyssinian slave traders try to smuggle slaves to Persia, but the French have stopped this practice. One of these blacks will fan you all day for three cents, and the selling price of the slaves was \$5 apiece.

The navy boys visit the home of the Mad Mullahs, and Mombassa, where Roosevelt started his great hunting expedition. Cigarette smoking is taught to the natives. Native dances appear as a possible origin of jazz dancing. Zanzibar and Madagascar are touched en route. Deck games, such as racing in sacks and ducking for money afford much amusement.

Reel two, except for a most excellent representation of an ostrich farm in southern Africa, and for a visit to the home of the Great Corsican, is not so much worth while as reel one, just described. Cecil Rhodes' home and the memorial to him are of historic interest. The hammock beds of the boys are shown, the locomotive turret and its twin guns, and a view of the ship from above. The story has considerable general educational value and is especially entertaining, but it is not a film on which to base much study.

**Digging up the Past** (1 reel)—Y. M. C. A.—Climbing the cliffs and descending the valleys of the Badlands of Red Deer Valley, Canada, for the purpose of locating and obtaining skeletons of prehistoric animals. A fossilized tree, 5,000 years old, is too young a relic to be very interesting to this body of scientists. A skeleton of a Duck-bill dinosaur is unearthed. The weakened portions are strengthened with shellac. The bones are then covered with rice paper and placed in sacking dipped in Plaster of Paris because of the skeleton being very brittle. The small bones are labeled and wrapped. The whole find is securely attached to a stone boat, which goes sledding over the ground and through the water on its way to the Royal Victoria Museum, in Ottawa, Canada. This is perhaps

the finest museum in the world for palaeontological remains. The assembling of the bones by means of an iron frame-work is clearly indicated. Several views of well assembled and fastidious dinosaurs are shown in the museum, evidently glad to be "all there" again. For an introduction to the study of history, or any archaeological investigation, this film is especially well adapted.

**The Region of Romance** (1 reel)—Y. M. C. A.—The Lake of Bays in the Highlands of Ontario is shown as a wonderfully attractive resort for one seeking the woodland wilds, yet wishing the comforts of a good hostelry. We ride on the shortest rail-road in the world, "The Limited," deserving its name to the extent of one mile. We reside at Canada's largest resort hotel, and engage in the sports of golf, tennis, and diving.

**In the Historic Mohawk Valley** (1 reel)—Y. M. C. A.—An animated map introduces us to the locality of the Mohawk Valley. Sergeant William Johnson's influence over the Indians is made evident in drama. The history is very local, but fitting for the immediate region. Beautiful photographic effects are obtained of a scenic land, some pictures being in color. Beech-nut products are advertised in an outstanding manner, but the material is educational. The die shaping the strings of macaroni is seen, and the process of drying. We visit the candy room, see gum packing, jams and jellies being cooked, peanuts roasted, and peanut butter jars sealed. There are numerous pleasing scenes of the Mohawk River and of neighboring estates.

## The Place of Moving Pictures in Our Schools

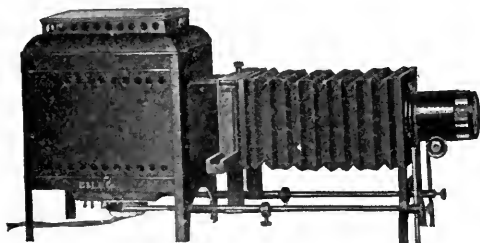
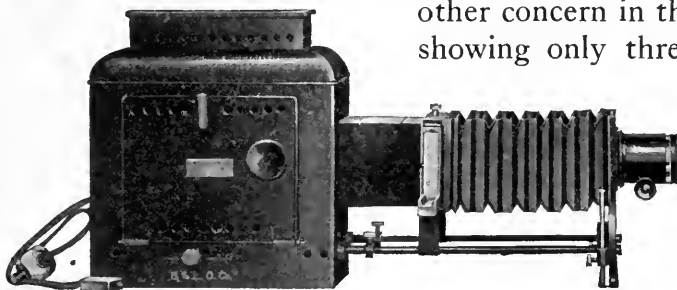
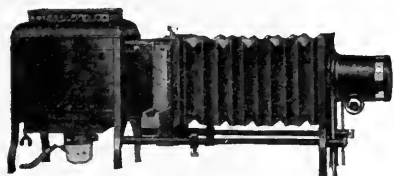
(Concluded from page 78)

dren from indiscriminate indulgence in the "movie" shows back to the book, would not that alone pay for the cost of the school exhibitions? Was this not one of the best lessons in appreciation of literature?

It certainly was for me at least. I wish we could find a way to do this more generally more systematically, more consciously.

To sum up, moving pictures are a most valuable device, if rightly used, and the right use of them is neither difficult nor costly.

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popular class-room projector ever sold. Model BC, at the lower part of the page, is the most powerful allowed by the board of underwriters on an ordinary electric circuit, being supplied with a 600-Watt, 110-volt, tubular shaped Mazda. Model CL, with its 1,000 Watt, gas-filled Mazda Lamp, provides ample illumination for slide-projecting in the largest school auditorium.



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## Editorials

(Concluded from page 69)

"reform" is far less prominent. Instead, the tendency is unmistakably toward a scientific study of the situation from all angles, an analysis of facts and a determination of values to be used as a basis for constructive procedure to follow. The Conference aims to hear both sides of the question, the Industry's as well as the Public's. A whole evening is devoted to speakers from the Industry alone, and the first page of the program bears this conspicuous notice: "This is an Open Conference—With a Free Platform—All are Welcome."

Further, the Conference is not planned to "put over" any particular piece of legislation on "censorship" or "control." It is after the facts and the truth, as seen from all sides, which may then serve as a sound basis for specific action. Whether the results confirm the value of legislation already proposed, or show the need for new legislation, or suggest some entirely different method of solution—remains to be seen.

The Program is reprinted in full on page 98. We urge every reader to study it carefully. Then come to the Conference, if possible. Make it possible. No thoughtful American should wish to miss this comprehensive study and discussion of the motion picture situation.

## Book Reviews

(Concluded from page 89)

industries, old and new views of chief towns and cities, with the State Capitol as the last picture.

As we stated in the beginning, "The Pic-

torial History of California" sets an example that other States will do well to follow. It is a task worthy the best efforts of any State University.

## Practical Visual Education

C. E. MAHAFFEY

The author states at the outset that his book is designed "for the reader who has had little or no experience in the field of visual instruction, and a meager conception of what it is all about." Much that is contained within its covers will be exceedingly elementary, therefore, to anyone who has had experience in this work.

The book is confined to a discussion of what the author considers the three most outstanding visual aids: the stereograph, the slide and the motion picture. He specifies the equipment necessary in the classroom and for schools without necessary funds he suggests some ways of raising money for such expenditure. At the end of the book he lists some sources of supply in equipment and materials.

Mr. Mahaffey is an enthusiast rather than an analyst—and it would appear that his enthusiasm had led him to make some statements which will hardly bear careful analysis. In his predictions concerning "A Classroom in 1975," for example, he says, "It will be devoid of textbooks except a few manuals in the hands of the instructor." Nor do we find some of his other statements entirely borne out by experience nor strictly accurate in their inference.

The author's discussion on methodology, however, and his distinction between education and entertainment will be exceedingly helpful to one launching a serious work in visual instruction.

Seventy-eight pages, paper bound; Department of Visual Instruction, Northwestern Ohio Teachers Association, Rudolph, Ohio.

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- Bosworth, DeFrenes & Felton**  
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60 N. State St., Wilkes-Barre, Pa.
- Carlyle Ellis** 71 West 23rd St., New York City  
Producer of Social Service Films
- The Chronicles of America Photoplays**  
Yale University, New Haven, Conn.  
*(See advertisement on page 68)*
- DeVry Corporation** 1091 Center St., Chicago, Ill.  
*(See advertisements on pages 96, 97)*
- Eastman Kodak Co.** Rochester, N. Y.  
*(See advertisement on Outside Back Cover)*
- International Harvester Co.**  
606 S. Michigan Ave., Chicago, Ill.  
*(See advertisement on page 65)*
- Motion Picture Producing Co.**  
Neville St. & Fifth Ave., Pittsburgh, Pa.
- Pathe Exchange** 35 W. 45th St., New York City  
*(See advertisement on page 115)*
- Pictorial Clubs, Inc.**  
350 Madison Ave., New York City  
*(See advertisement on page 101)*
- Pilgrim Photoplay and Book Exchange**  
736 S. Wabash Ave., Chicago, Ill.
- Rothacker Film Mfg. Co.**  
1339 Diversey Parkway, Chicago, Ill.
- Rowland Rogers Productions**  
71 W. 23rd St., New York City
- Society for Visual Education**  
327 South La Salle St., Chicago, Ill.  
*(See advertisement on Inside Back Cover)*
- United Cinema Co.**  
120 W. 41st St., New York City
- United Projector and Films Corporation**  
228 Franklin St., Buffalo, N. Y.  
*(See advertisement on page 103)*
- World Educational Film Co.**  
732 S. Wabash Ave., Chicago, Ill.
- Y. M. C. A. Free Film Service**  
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*(See advertisements on pages 96, 97)*

## MOTION PICTURE MACHINES and SUPPLIES

- Acme Motion Picture Projector Co.**  
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- Capitol Projector Co.**  
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- DeVry Corporation** 1091 Center St., Chicago, Ill.  
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- Movie Supply Co.** 844 S. Wabash Ave., Chicago, Ill.  
*(See advertisement on page 109)*
- Pilgrim Photoplay and Book Exchange**  
736 S. Wabash Ave., Chicago, Ill.
- Precision Machine Co. (Simplex Projectors)**  
317 East 34th St., New York City  
*(See advertisement on page 112)*
- Safety Projector Co.** Duluth, Minn.
- Chas. M. Stebbins Picture Supply Co.**  
1818 Wyandotte St., Kansas City, Mo.
- United Cinema Co.**  
120 W. 41st St., New York City
- United Projector and Film Corp.**  
228 Franklin St., Buffalo, N. Y.  
*(See advertisement on page 103)*
- World Educational Film Co.**  
732 S. Wabash Ave., Chicago, Ill.

## PUBLICATIONS

- Educational Aid Society**  
(College and Private School Directory)  
110 N. Wabash Ave., Chicago, Ill.
- Journal of Geography**  
2249 Calumet Ave., Chicago, Ill.  
*(See advertisement on page 116)*
- C. E. Mahaffey** Rudolph, Ohio  
*(See advertisement on page 114)*

## SCREENS

- Acme Metallic Screen Co.** New Washington, Ohio
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*(See advertisement on page 123)***Pilgrim Photoplay and Book Exchange**

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736 S. Wabash Ave., Chicago, Ill.

**Spencer Lens Co., 442 Niagara St., Buffalo, N. Y.***(See advertisement on page 66)*

# A Selected and Partially Annotated Bibliography on the Use of Visual Aids in Education

BY JOSEPH J. WEBER

## Part II — Magazine Articles, Continued

**Holmes, F. W.:** Visual Aids as a Key to the Teaching of Sentences. *Visual Education*, 5:388-390, 399, November 1924.

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Paper read before the Department of Superintendence in 1924.

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A popular treatment of one of the experiments from the author's dissertation, revealing principally the function of vicarious experience in the learning process.

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Sensory origins of knowledge and their distribution; summary of results obtained from 83 educators in tracing to their empirical origins the commonest 250 words in the English language; and implications for education.

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Investigation of 25 text-books showing by means of tables how the area devoted to illustrations has increased since 1890.

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These pictures educate the public and show workmen the relation of their work to other people.



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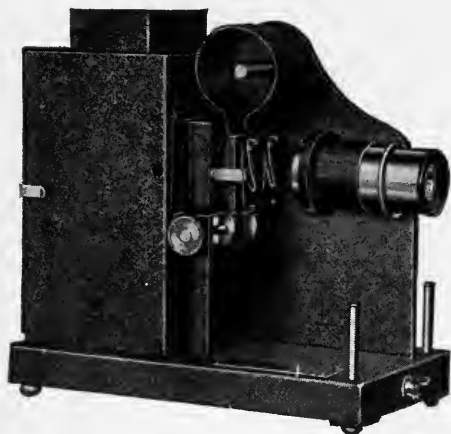
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The success of these beautiful and authentic historical films is a matter of record. A western Teachers College writes, "We are enthusiastic about the pictures and plan to have all before the year ends. Students majoring in history plan to do the same when they go out to teach." A High School Principal in the Middle West says, "Our student body and faculty received the first so well that we wish to book another Chronicle for March and another for April." From the South comes word that "We should like for every school child from the 4th grade up to see the pictures."

The Docent of a large Museum in the East writes, "I repeat to you the statement of a teacher of history to the effect that she has had no failures in history since her classes have been seeing the Yale films." "I consider the Chronicles invaluable," declares the Director of the History Department of a leading Municipal University.

The President General of a nationally influential patriotic society adds, "If the educational institutions, churches, community centers and kindred organizations of the country become keenly alive — as I am sure they will — to the merit of the scenes which you so happily visualize, I am confident they will find compensation more than commensurate with any outlay."

*Write Today for the 64-Page Illustrated Booklet Describing  
The Chronicles of America Photoplays and Containing Valuable  
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Please Say You Saw the Advertisement in THE EDUCATIONAL SCREEN



# THE EDUCATIONAL SCREEN

(Including MOVING PICTURE AGE and VISUAL EDUCATION)

Vol. V, No. 3

Editorial Section

March, 1926

**W**E INVITE special attention to the article by Mr. Emery in this number on "The Slide Route to Africa." The same writer will discuss in an early issue the place of the film-stereopticon in visual equipment for schools.

It is a constant regret to this magazine that articles on the novel "movies" are so plentiful; and articles on the very familiar "slide, stereograph, prints and other still pictures" so scarce. The still representation of concrete experience is and must always be the major part of visual teaching and we shall continue our efforts to give our readers a greater proportion of material on this more fundamental side of visual instruction.

**T**HE Fourth Edition of "Thousand and One Films," known as the "Blue Book of the Non-Theatrical Field," is progressing rapidly toward completion. Never before have the producers, distributors and owners of films co-operated so splendidly in the heavy task of collecting, selecting, editing and checking the immense mass of material involved. The result can only be the most complete and most trustworthy work of reference for film-users ever put out in the non-theatrical field.

The new edition will probably appear in April. The high cost of the work prohibits our "giving it away" as has been the practice with previous editions. Special offers will be made to subscribers for a limited period but thereafter the book can be supplied only at the standard price of 75 cents per copy.

**T**HE Fourth National Motion Picture Conference, recently held most successfully at the Congress Hotel in Chicago under the auspices of The Federal Motion Picture Council in America, stands out as the most significant session yet devoted to the serious study of the social and intellectual influence of motion pictures upon the world. Following are some of the reasons why the occasion was so highly significant.

(1) All previous attendance records were broken, both in the numbers attending and in the character and quality of the audience. Registration cards were signed to the number of 347. Several hundred more attended who did not sign. The audience actually present in the conference room frequently exceeded 500. The attendance represented 20 States, 6 Foreign Countries, and 194 Organizations.

(2) The program was extraordinary in its range of subject-matter and in the character of its speakers. It included leaders in many national organizations, a University president, four University professors, and specialists in the social and scientific fields—speakers such as have never before appeared to discuss this question on a national convention platform.

(3) It was a "free and open" conference, statements by the press to the contrary notwithstanding. The motion picture industry was elaborately represented. Mr. Ramsay (whose appointment we are told Mr. Zukor approved) and Mr. Rembusch gave formal addresses on the regular program; a special place was demanded on the program for Judge Lindsey which was granted, and the Judge made a long and furious attack on the supposed purposes of the Conference and an ardent defense of motion pictures as they stand today; and finally Mr. Moree of the National Board of Review, with some others who endorsed his ideas, spoke frequently from the floor. For the particular audience there assembled, the words and actions of these defenders of the industry were in large measure unfortunate. It was not the kind of defense to impress favorably that kind of audience. It could have been, and should have been, much better done.

(4) The press of the country—with some very few exceptions—honored the occasion by a very large amount of space and emphatic headlines devoted mainly to the distortion or falsification of the proceedings and purposes

*(Concluded on page 163)*

# Visual Education In Its Ideal Form

R. A. WAUGH

**T**HE Stereograph, supplemented with the Lantern Slide, doubtless approaches nearest to the mark of perfection yet found in artificial visual aids to education. It will be readily acknowledged, however, that the ideal thing is to see the place or thing with one's own eyes, taking in a panorama or scape with all its environment (which is impossible for the camera) and with the association of sound and color which so greatly contribute to enrich and complete a percept. So when Mr. George E. Buchanan, million-

aire philanthropist of Detroit, Michigan, each summer conducts a large group of boys to Alaska, he is measuring out to these boys a full, rounded experience in Ideal Visual Education.

Mr. Buchanan's plan effects a selection of boys who are of proven initiative and highest receptivity. Each boy must have earned by his own efforts one third of his fare, the parents have been induced as an item of the boy's education to provide a third, and Mr. Buchanan has provided a third. This is advanced with the agreement verbal only that it is to be paid back out of the boys' subsequent earnings in years to come, whether it be one year or ten, and without interest. Mr. Buchanan never again has use of this money he advances for these trips. When it is repaid it goes into a permanent fund to be advanced each year to other boys. (For Mr. Buchanan has arranged that this plan be carried on even after he is gone.)

The plan grew out of an experience in Mr. Buchanan's boyhood. He was once very anxious to make a trip to Scotland but being a poor boy was unable to pay the necessary fare. He appealed to an old ship's Captain who finally allowed him to pay a small part of the fare and advanced the balance him-



Photo by R. A. Waugh for the Keystone View Co.

The boys on an observation car at Glacier,  
British Columbia

**W**E ARE glad to be able to present to our readers this detailed account of one of the finest examples of educational philanthropy we have ever met, and which is at the same time definitely within the broad field of "visual education." The writer of the article was a member of the expedition in the summer of 1925, and will accompany the boys again in 1926.

The experiences here described are within the reach of "any good boy anywhere in the United States or Canada." For full details regarding these annual Alaskan Journeys please write direct to the originator and benefactor who has made them possible, Mr. George E. Buchanan, 5600 Wabash Ave., Detroit, Michigan.

The Editor.



Photo by R. A. Waugh for the Keystone View Co.

**The plain of six glaciers at Lake Louise**

self, which the boy was to pay back when and if he could, upon his return. In fulfilling his part of the bargain the young Buchanan learned self-reliance and honesty, two basic principles on which he has built his later success. By these annual Alaskan journeys, then, Mr. Buchanan is merely giving other boys a similar opportunity.

Last summer seventy-one fine boys, ranging in age from eleven years to eighteen years, made the trip. As an average, it has been observed the younger boys get the most from the trip, possibly being a trifle more attentive to explanation, less inclined to the youthful tendency to the "blasé," and considerably less self-conscious. These boys were chaperoned by eight adults, two women and six men including the physician. Lawrence Kelley, one of the eleven year old members of the party, has been called upon since by a number of civic and commercial organizations to talk at their meetings and so keen were his powers of observation and memory that he was able to present his wonderful trip in a truly remarkable and very entertaining manner. On at least two occasions he has broadcasted his account of the trip from leading radio stations in Chicago.

As an educational experience the Alaska trip is broad and comprehensive. The social, as well as the academic, side of education is considered. The trip is made first-class throughout, using only the finest railroad equipment, steamer locations, hotels, etc. (Hotel names are mentioned merely to indicate this). The association of well-mannered people and the experience of refined surroundings are thus assured. These play their part in the educational effect of the journey, even though unconsciously acquired.

Let us follow these boys on their trip. Leaving Detroit and Chicago via the Soo Line a stop is made at St. Paul and Minneapolis. It is Sunday morning and we are met by the various religious organizations and taken to the church of our choice; then to luncheon, followed by a drive around the Twin Cities.

Winnipeg is the next stop where the Kiwanis Club are waiting to greet us and drive us about their beautiful city, including a visit



Photo by R. A. Waugh for the Keystone View Co.

**Replica of a Hudson's Bay Trading Post**

to the Parliament Buildings. The Kiwanians extend us a special privilege of attending their meeting and banquet at the Royal Alexandra Hotel.

Then on through the great grain country between Winnipeg and Calgary, with impress-

ive views of the agriculture of this section. At Calgary we were in time for the Stampede, the annual show of the country fair type. We see the native Indians living in teepees, the exact replica of a Hudson Bay Trading



Photo by R. A. Waugh for the Keystone View Co.

#### On the Inside Passage to Alaska

Post and Frontier Headquarters of the Northwest Mounted Police, to say nothing of the chuck-wagon races telling of covered wagon days.

Banff, Alberta, is the next stopping place, where the Canadian Pacific Railroad has generously furnished us with well appointed motor craft for a trip on the beautiful Bow River. A horseback trip into the mountains, luncheon at the Banff Springs Hotel and a dip in the Crystal Pool, make another wonderful day of profitable activity.

At Lake Louise, the mountain paradise, we ride on the motor tramway up to the Chateau Lake Louise, where a special luncheon awaits us. Off again for a mountain climb to Lake Agnes and the Lakes in the Clouds, where we are furnished with a refreshing afternoon lunch and enjoy a real snowball fight in the middle of July.

On the ride from Banff to Lake Louise, and from there on to the coast, the geology almost forces itself upon one. "See that peak! Looks as if it was turned up on its side!" "See how the layers of rock run up and

down!"—"Look where the river cut through!"—"See why that river has to run so crooked!" These are some of the remarks of the boys that lead inevitably to interesting and profitable discussions with their leaders. There lie both the charm and the value of visual education. The vivid impression compels earnest expression.

Arriving at Vancouver, headquarters are at the Hotel Vancouver and the day is spent in sightseeing as guests of the Rotary Club. Our first salt-water swim at English Bay was a real treat. At night we boarded our fine steamer "The Princess Charlotte" and, with all the interest and excitement attendant on the departure of a boat, we are on our way through the Inside Passage to Alaska.

Shouts from the boys and many pointing fingers, next day, indicate that we have come in sight of the wonderful Totems at Alert Bay. During the brief call at this port we visit the old Indian Cemetery with all its curious totem monuments and markers and speculate on the meaning of undecipherable inscriptions. Then to the Indian Village where a number of very fine examples of Totems are to be seen; as the Winged Totems of Alert Bay are among the most famous. We still have time for a hasty glance into the Fish Cannery, situated at the dock, before the warning blast from our steamer calls us aboard and we are again on our way.

At Prince Rupert, our next port of call, we are met by a representative of the Board of Trade and taken to see the Dry Docks and Fish Storage Plant. The boys are greatly impressed by the size of the seven foot Halibut and the fine specimens of Salmon. The obliging owner explains how the fish are sorted for the different markets and the boys get a thrill of pride, fairly well concealed, however, at hearing that the finest are shipped to the United States. We have seen the entire process from the unloading of the fishing craft moored at the dock to the cold storage rooms where we buttoned our coats and turned

up our collars, in a below-freezing temperature.

After equally interesting calls at Ketchikan and Wrangell—the latter having some especially fine totems including the famous Kicksetti, Bear and Raven Totems—we pass through the famous Wrangell Narrows. This passage must be made at high tide only, so shallow is the channel. Snow-capped peaks rise closely on either side of the ship.

Through gorgeous mountain fiords we cruise, with a thrill each minute; porpoise having a frolic, a spouting whale and another which obliges us by flipping its immense fan tail into the air as it dives into the depths; and then there is the first glimpse of an iceberg

and how surprised we are at the almost unbelievable emerald color of this floating gem of the sea!

“Say fellows we must be getting near the north pole, it sure is cold!” Our coats and sweaters are indeed welcome for we are approaching the famous “Taku Glacier,” one of the largest ice fields extending to the sea. It is nearly two miles across its face and over three hundred feet high from the water. Several loud reverberating blasts of the ship’s whistle cause immense pieces to break from the glacier and crash into the sea. It is hard to realize that some of these are as large as a twenty story building back home; hard to realize because we have nothing to



Photo by R. A. Waugh for the Keystone View Co.

Mr. Buchanan and the boys at the famous Indian Cemetery



Photo by R. A. Waugh for the Keystone View Co.

The wonderful view from Inspiration Point on the White Pass and Yukon Railway.

(This picture is a true stereograph. If clipped out and pasted on a card mount the "third dimension" will appear vividly when viewed through a stereoscope.)

compare them with except the high surrounding mountains and the vast field of ice which extends for a hundred miles or more back to an unexplored source.

We are hardly prepared for the cordial welcome arranged for us at Juneau, the capital of Alaska, for Governor Parks is there in person to greet us. But we find we are not the only ones delighted, for after his speech he calls upon a number of the boys to tell of their experiences, and we older folks can read in the sly twinkle of his eye and the often suppressed smile, that he is enjoying our boys as thoroughly as we enjoyed his kind words of welcome.

Can it be that we are sorry to have reached Skagway? Yes, sorry for we must leave our good ship "Princess Charlotte," which has been our most pleasant home for the past few days. This is the end of the voyage. With a last backward look we trudge over the long docks—and very long ones they are, as Skagway has one of the highest tides of the world, the water rising some thirty odd feet. The ships cannot approach too close to the shore itself. We are told the odd brown colored weeds seen everywhere in the shallow water are the iodine weed and, as one of the boys

puts it, "from the color it only takes six guesses to know that they make iodine from those weeds." "Look over here, fellows, what do you call this?" And the "skipper of Toonerville Trolley," as the boys term the driver of the odd motor street car that skirts the shore, tells us that the indescribable, beautifully colored something, is a Jelly Fish.

Our train is waiting on the White Pass and Yukon Railroad, so we hurry aboard and are soon puffing away up over the historic White Pass, amid the most awe-inspiring mountain scenery we have yet seen. For the view of the Sawtooth Range from Inspiration Point is beyond description. At the top of the Pass the train stops to allow us to visit the monument marking the international boundary between Alaska and the Yukon Territory and the two flags fly, the Stars and Stripes on one side of the monument and the Union Jack on the other, but we are unable, and quite unwilling, to see a distinct line drawn between these two friendly countries. We have lunch at Bennett Station on historic Lake Bennett. For twenty-six miles the train follows this beautiful lake and then on to Carcross and White Horse. This is the farthest north point reached on our journey and the Miles Canyon

and White Horse Rapids which we visit, were the scenes of many thrilling and many sad adventures in the early Gold Rush days.

Here we have trouble in getting the boys to turn in. For the sun does not set until nearly eleven P. M. and we can hardly realize that the hour is late when our sense of vision tells us it is merely sundown.

Next morning we return to Carcross and board the steamer "Tushi" for Lake Atlin. Here we have five days to rest as a break in our long trip. Of course, being boys, our resting will be taken with a plentiful admixture of activity. We visit the Indian Village nearby, where temptations in the way of bargain curios are hard to overcome, for a much-worn and almost hairless bear skin is still a bear skin trophy to a boy and it takes considerable explanation and persuasion from our leaders to keep us from buying. (We note

gold." At first we don't believe there is any gold in the old stream but after repeated efforts and with little more experience with the pan we finally hear "Hooray, I've struck it fellows" in real old-timer fashion. Per-



Photo by R. A. Waugh for the Keystone View Co.

Dog team hauling water at Atlin, British Columbia



Photo by R. A. Waugh for the Keystone View Co.

Hydraulic mining at Otter Creek Gold Mine, 26 miles from Atlin, Alaska

that we have identified ourselves with the boys quite inextricably in that sentence—an inevitable and thoroughly wholesome tendency on an expedition of this kind).

"Pile in the autos, fellows—we are off to dig for gold." Rather a modern method of transportation but nothing modern about us when we reach the gold streams for with pick, shovel and pan we start out "panning for

haps our pokes do not bulge with nuggets but we are nevertheless proud to show even traces of the "dust" which we have panned ourselves.

We visit the hydraulic and placer mines and are even allowed to witness the clean-up on Sunday, when all the gold in the sluice-boxes is carefully and painstakingly removed.

We are given a complimentary ride around Lake Atlin and view the tremendous Llewellyn Glacier, another arm of the same ice field from which Taku slowly pours into the sea. And for the boys who like to fish, the cook at Atlin Inn will oblige by preparing the catch of fine Graylings or Trout.

We are reluctant to start on our homeward journey and many of us have turned back, almost at the risk of missing the boat, to pat in fond good-bye, the shaggy head of some beautiful Husky dog. These fine fellows are sure to win the heart of any boy as they are very friendly during the summer months.



Photo by R. A. Waugh for the Keystone View Co.

#### A flower garden at Skagway, Alaska

Returning by way of the White Pass to Skagway, we are informed that the churches have arranged a real old-fashioned picnic party up on the side of Mt. Dewey where a cheery fire already beckons us in the twilight. The young people of Skagway are all there and shy little maidens cast shy little glances at these excited city boys from the far off States; but there is no such thing as feeling strange at an old-fashioned picnic so we find ourselves joining in the fun as though we had lived in Skagway all our life.

Our two days at Skagway are just filled with fun, as next day we have another picnic at Smugglers' Cove, as the guests of the Boy Scouts, and a real native tells us of the Legend of "Skaguay." Then back to town for a ball game in which considerable wind is taken from our sails as we lose to the Skagway Boys. "Of course, if we had of had some practice." We nearly forgot to mention the astoundingly beautiful flowers at Skagway. Will you believe that the Dahlias average from eight to twelve inches in diameter? And berries! "Oh Boy," three or four strawberries will make a full dish.

We board our fine steamer "Princess Louise" and return over practically the same route as was taken in the cruise up the coast, except that we see during the day the scenes

passed by night on the northward trip.

Mr. Buchanan's brothers, Mr. S. B. Buchanan and Dr. A. D. Buchanan of New Westminster, British Columbia, have arranged a marvelous program for us upon our arrival at Vancouver. We are taken to one of the largest logging camps in British Columbia and on specially fitted cars taken over the private railroad of the company through their immense holdings, and shown the lumber industry from start to finish. An eight foot diameter tree is felled for our edification. It proves an unforgettable thrill for the boys, as the monarch of the forest crashes to the ground with reverberating echoes as of thunder.

To visit Victoria, British Columbia, is to visit London, it is said, so very English are the customs of this beautiful city. The Kiwanis of Victoria take us in fine cars to the many points of interest including the Parliament Buildings, the second largest Astronomical



Photo by R. A. Waugh for the Keystone View Co.

#### The Indian Totems at Albert Bay, British Columbia

Observatory in the world and the famous Bucharts Gardens, returning us to the Empress Hotel, which is our home while in Victoria. While there we enjoy a plunge

*(Concluded on page 186)*



# Visual Instruction in an Industrial School (II)

M. C. KENT

*Science Department, Dunwoody Industrial Institute*

WE TOOK up in some detail in the last issue the methods used in presenting and checking results in Science work where Motion Pictures and slides were used. What we want to present now is a picture of our problems in what was referred to in the last issue as "Shop Knowledge classes."

Any strictly Trade and Industrial School is confronted at the very outset by an almost utter lack of anything that can be used as a textbook. They just simply have never been written on trade subjects, so that it is necessary to outline the courses in class and shop work and then virtually write your own text books. In our Shop Knowledge classes this was particularly true for the subject matter taught there was strictly trade knowledge and had to be gathered straight from the mind of the master tradesman. This gathering of material, filing, assembling, correlating and writing down in the form of lesson sheets has been going on for the past ten years, so that at the present time we have in every shop a library of bound copies of this information.

What was true of the text book material we found to be also true of lantern slide material. A large number of sets of slides covering such subjects as History, Geography, Physics, Civics, Literature, etc., have been collected and edited by educators and are for sale in whole or in part by any number of the large slide manufacturers. None of these subjects fitted in with our work here at Dunwoody so it became necessary for us to collect our own material and make up our own sets for each department and sub-department where we were using this form of instruction.

Let us take as one example, the Electrical

Division of the Automobile Department. All last year the instructors in this department spent every available moment gathering wiring diagrams, cross sectional cuts, drawings and illustrations from catalogs, trade magazines, instruction books of manufacturers of electrical automotive equipment or any other source that could be used to illustrate their work. These were then sorted out and grouped according to the particular part of the course to which they applied. Slides were made of them and the instructors' Shop Knowledge outlines for each day were marked in the margin with the numbers of the slides that illustrated that particular part of their lectures.

These slides in this department consist of such subjects as wiring diagrams of every make of automobile, electrical equipment on every make of car, not only being manufactured at the present time, but also of all those that there is any possible chance of a man out in the trade being called upon to repair. These, of course, are used in that part of the course treating with the particular make of equipment under discussion. Other groups are those covering elementary electricity, motor and generator principles, regulators, relays, battery ignition, magneto ignition, head lights, batteries and so on.

*The Shop Knowledge period is 45 minutes long and the maximum number of slides used in any one period is five and the average two; a number of periods are spent on one single slide.*

In instances where we have two subjects very much alike, as for instance a drawing of the circuits of a current and a voltage control relay, it has been very hard to get the average student to see the difference. Wherever this condition exists, and the drawing is simple,

we have found the following method very advantageous. Place one slide in the machine and project onto the blackboard. Take a piece of chalk and trace this on the board. Now replace this slide with the one showing the other subject. Project this so as to superimpose this directly over the one on the board and you have a direct comparison of the two that makes all differences stand out to a very marked degree.

This same method of comparison is being used in the Printing Department in order to show the difference between Bold, Ordinary and Condensed type faces which has been particularly difficult until we adopted this plan.

We are using standard Keystone projectors with a 2 $\frac{1}{8}$ " lens and 4' x 4' white curtains which enable us to make use of them in any class room without the use of shades. This proves very satisfactory unless the room is practically flooded with sunlight. This is not the so-called daylight or Trans Lux Screen. It is much cheaper and equal if not better in results.

#### Slides versus Films

We have found for our purposes that the slide offers greater possibilities than the film in most of our work. This, however, does not mean that we do not use films, as our schedule this year will run in the neighborhood of two hundred and fifty thousand feet of film. These are being used only where we wish to present processes and where motion is essential to a better understanding of the subject.

We consider the slide a better means of instruction for several reasons which are as follows:

1. We can make them ourselves.
2. We can show only what is required without any distracting features.
3. We can concentrate on one feature as long as is necessary.
4. We can make the subject matter on the screen more pertinent.

5. It is cheaper.
6. It is more flexible. That is, any portion of a series can be shown at once without running through any other portions, or we can go back and repeat with equal facility.
7. We are able to use slides in every room and shop without curtains to darken this room while the motion pictures have to be shown in a specially equipped room where we have black curtains to keep out the light.

#### Administration of Visual Material

The Science Department is directly responsible for all of the following activities:

##### I. Film material

- (a) Locating source of films.
- (b) Consulting with department heads and determining films required and time to be shown.
- (c) Scheduling pictures in dark room so as to avoid conflicts.
- (d) Corresponding with agencies and arranging schedules for each department.
  1. This is done a year in advance as near as possible. In this way we are certain of obtaining our films where most needed.
- (e) Each week sending out notices a week or ten days in advance to agencies calling their attention to our booking for the next week.
- (f) Notifying departments when pictures arrive and the time they are to be shown.
- (g) Reshipping films and notifying the agencies.
- (h) Checking up results of each film as to
  1. Effectiveness of content for teaching.
  2. Results on students.

3. Methods of instruction in reviewing films.

**II. Lantern Slide Material**

- (a) Supervising the choice of material for slides.
- (b) Arranging for making of slides.
- (c) Checking up on slides received and distributing to proper departments.
- (d) Arranging schedule for loan of spare projector to departments not equipped with projector.
- (e) Offering suggestions for further use of slides and betterment of present methods.
- (f) Act as a clearing house of ideas from all departments.
- (g) Locating sources of industrial slides already in existence.
- (h) Giving assistance and advice wherever needed.

III. Last but not least comes the "selling" of the visual idea to departments not already in line. Creating a spirit of interest and enthusiasm in the method and an attitude of mind among the instructors that will lead them to strive for better and better methods of using this material. In other words, co-operation and not dictatorial methods. In addition to these duties the head of the Science Department must keep constantly in touch with what is being done elsewhere in this field and be ever on the lookout for ways and means of improving our methods.

The motion picture schedule for the coming season 1925-26 includes to date the following films. These are listed under department headings to indicate to the reader the nature of film used in each department. This will also serve to show where these films were obtained.

**Film Schedule for 1925—1926**

*Automobile Department*

Title	Source
Manufacture of V-type 8 cyl. Motors (Cadillac).....	} Univ. of Wisconsin
Manufacture of Valve-in-head Motors (Buick).....	
Story of an Automobile.....	
Study of Ford Assembly.....	} Ford Motor Co.
Fordson Analyzed .....	
Willys Knight Motors .....	} Y. M. C. A.
Automobile Ignition .....	
Balloon Tires .....	} Firestone Tire & Rubber Co.
Refining of Gasoline .....	
Delco Electric Light & Ignition .....	} Dayton Engineering Co.
Starting, Lighting and Ignition.....	
Head Lights .....	} Y. M. C. A.

*Electrical Department*

Rolling Steel by Electricity.....	} Westinghouse Elect. & Mfg. Co.
Electrified Travelogue .....	
White Coal—(Water power development) .....	
Consolation Club .....	} Y. M. C. A.
Connecting Threads of Conversation.....	
Back of the Button.....	
Development of Electricity in the Motor Car.....	
Canning Electricity .....	
Foot Prints (Electrically operated shoe factory) .....	
Wire and Wire Products.....	} Y. M. C. A.
Everlasting Power .....	

Wizardry of Wireless .....	}	General Electric Co.
The Electrical Giant .....		
The Glow of the Lamp.....		
The Busy Body .....		
Power .....		Stone Webster Co.

*Machine Shop*

The Uses and Abuses of a Twist Drill.....		Y. M. C. A.
Engine Laths, Care and Operation.....	}	Society for Visual Education
Milling Machine, Care and Operation.....		

*Highway Department*

Modern Concrete Road Construction.....	}	U. S. Department of Agriculture
Mixed Asphalt Pavements .....		
Building Bituminous Roads .....		
Bricks from Clay to Pavement.....		
What about Macadam .....		
Granite Block Paving.....		
Tests for Better Pavements.....		
Highroads and Skyroads .....		
Building Forest Roads.....		
Roads to Wonderland.....		
Art of Making Blue Prints.....		Atlas Educational Film Co.

*Science Department*

Science of a Soap Bubble.....	}	Pictorial Clubs Inc.
Liquid Air .....		
Texas Trail to your Table.....	}	Y. M. C. A.
Leather .....		
Story of Cotton .....		
Story of Thirsty Fibre.....		
Wire and Wire Products.....		
Workmans' Tools (Saws) .....		
Romance of Glass .....		
Story of Bakelite .....		
Pipes and Tubes .....		
Rails and Plates .....		
Experiments in Conduction of Heat.....	}	Bray Productions Inc.
Gravitation of Legends .....		
Air Pressure in Which we Live.....		
Real God of Storms, Lightning and its Causes.....		
Peculiarities of Air .....		
Chemical Inspiration .....		
Chemist Makes War .....		
Triplex Process of Making Steel.....	}	University of Wisconsin
Story of Coal .....		
Water Power .....		
Story of Asbestos.....		
Saving Coal at Home.....		
Story of Sulphur .....		
Story of Compressed Air.....		
Story of Abrasives .....		
Zinc Mining and Uses.....		
Mexico and Its Oil.....		
Experiments with Sulphur .....	}	Pictorial Clubs Inc.
Chemical Combustion .....		
Pillars of Salt .....	}	General Electric Co
Potters Wheel .....		
Land of Cotton.....		
The Conductor .....		
Around the Clock with Gas.....		
Manufacture of Turpentine.....		American Gas Association
A Modern Blast.....		Hercules Powder Co.

The following are copies of labels, stickers and post cards used to facilitate the administration of the above duties.

*Follow-up Card for Films*

Date.....

Gentlemen:

This is just to remind you that we are scheduled to receive film No. .... title, ..... to be shown here on the morning of ..... This means that the film should be delivered to us not later than .....

DUNWOODY INSTITUTE

Signed.....

I want to emphasize the fact that we are not laboring under the misapprehension that we can dispose of the teacher or even lighten his work. As a matter of fact, it is going to take more thought and effort on his part to so organize and correlate his work as to fit it into the slides we are using, but in the long run his job is going to be easier and he

*Report card mailed to agency after showing of film or slides.*

Date.....

Title of (Film)—(Slides).....

Condition when received ..... Good.... Poor....

Condition when returned..... Good.... Poor....

No. of reel..... No. of boxes slides.....

Date shipped .....

Remarks .....

DUNWOODY INDUSTRIAL INSTITUTE

Minneapolis, Minnesota.

is going to do much better work than without this aid.

So far, we have found our instructors so keenly alive to the advantages that they are either blind to the additional work or are more than willing to make the effort to arrive at better results.

## Visual Instruction in the Museum

CHARLES R. TOOTHAKER

*Curator, Philadelphia Commercial Museum*

**A** MUSEUM is primarily a place devoted to visual education. It displays things (specimens) of one kind or another from which visitors may or should learn facts of greater or less interest. It is rather surprising that the close connection of museums with schools has been recognized so slowly. Yet long ago teachers knew they should "teach things, not words" and the kindergarten demonstrated the necessity of blocks and other objects in conveying knowledge.

Of course I believe in Museums as a force in American life; and I believe that the Philadelphia Commercial Museum, specializing as it does in things geographic, commercial and industrial, has for many years performed a very important service. Through its help there are many young men and women, now in business life, who are qualified with knowledge of the products and industries

of the world such as few business men possessed twenty years ago.

I think many of my hearers know that this Museum has not only made exhibits in glass cases, but has given lectures, illustrated by slides and motion pictures, and has distributed cabinets of specimens to several thousand schools in all parts of Pennsylvania. I know that many of you have borrowed lanterns, colored slides, typewritten lectures and motion picture films from this Museum. We believe however that what we have done is but meager as compared to what we shall do.

One weakness of a museum is that it shows things in cases, behind glass. A museum curator may put in a showcase a piece of lead ore and label it "a heavy mineral" but sight is not the sense that makes us comprehend that fact. I often think that educators, including museum curators, may profit from one of Solomon's proverbs. His advice was "Get

NOTE—Address delivered Dec. 30th, 1926, during State Education Association meeting at Scranton, Pa.

wisdom, and with all thy getting, get understanding." That is a wonderful combination of words. If you have a trained mind, you may read books, or listen to some one talk and you may acquire knowledge. I hope that by our mental processes we are able, more or less, to gain wisdom.

But truly as far as I myself am concerned when it comes to some of the industries and commercial processes which I am supposed to know about, I have knowledge and comprehension, only because I have seen the thing, or better still, I have done it. Therefore, in our Museum we aim to get things from behind glass into the hands of the student, to demonstrate processes instead of merely talking about them; to show the thing and the process in addition to showing pictures of industries.

#### Cotton Spinning Demonstration

Everyone knows that cotton is spun into yarn. When you go home, take a little absorbent cotton, hold it between your thumb and finger, pull it out straight a few times, so as to take out some of the tangles (as you see me doing this moment), then take hold of just three or four fibers, twist and pull them and watch the others follow them.

See! I am spinning yarn! You understand it better because you see me do it. But do it yourself and you will comprehend what spinning means, not merely know it as you do now. This is a simple easy demonstration which you can learn if you try it at home. You will need to try it twenty times before you spin a thread 15 inches long as I have just done; but in a short time your pupils will be able to do it for themselves.

This is just an example of many easy, simple things we are now doing at the Commercial Museum in lessons among the exhibits. We are assisted in this work by two full time teachers sent to us by the Board of Public Education of Philadelphia.

#### Other Demonstrations

When we put in a boy's hands some cotton seeds and he puts them in a little press, squeezes oil from them and the entire class sees the oil run, those children *know* how cottonseed oil is obtained. In other demonstrations of important industrial processes, as many as fifty young children cluster around basins of hot water and unwind the silk from the cocoons. A second class assists in actually distilling gasoline from crude petroleum. In this the pupils see the clear fluid driven off from the dirty, dark crude oil. Another class experiments with steel and iron, 'till they understand its hardness, brittleness and toughness. Still another class helps to drill a hole in a piece of rock and watches a blast, set off with real powder, breaking up the stone in a miniature quarry before their eyes, among the glass cases of the Museum. This is not a "stunt" but a lesson and we know it is safe. We make rubber before the class from the crude milk (latex) of the rubber tree and we have just begun this new line of work.

This type of teaching is something we have had in mind for years, but have never before been able to accomplish. It means that the pupils are getting knowledge by experience that will help them to comprehend the world's industries, and the fundamental processes of production and manufacture.

There are two things I want to impress on you strongly:

First—these demonstrations are a part of lessons given by able experienced teachers, supplemented by a wealth of specimens both in, and out of glass cases, and the lessons are carefully arranged to correlate with class work before and after the visit to the Museum.

Second—the demonstrations are simple, easy to perform, not costly. Many of them can be used profitably by teachers in their own class room.

# The Organization and Distribution of Visual Materials

JOHN A. HOLLINGER

*Director Visual Education, Pittsburgh Schools*

SOME time ago in a Chicago newspaper, a cartoon depicted a New Yorker standing on a street corner and saying to a newsboy who was offering him a morning paper: "Ain't yer got no pitcha papers? I gave up readin' a year ago." (The Outlook, December 16, 1925, p. 589) Are we suffering from an epidemic of "pitcha papers?" Is there danger of too much picture teaching? Visualizing instruction means more than merely looking at pictures; it is rather closely related to *realism* in education. Showing pictures may be an easy way to entertain children but there may be little learning on the part of pupils. "The common notions that perception is like writing on a blank piece of paper or like impressing an image on the mind as a seal is imprinted on wax or as a picture is formed on a photographic plate (notions that have played a disastrous role in educational methods), arises from a failure to distinguish between automatic recognition and the searching attitude of genuine observation." (Dewey "How We Think," p. 193) "With the utmost range of the senses, the world of nature and history stretches out almost infinitely beyond. But the fields within which direct observation is feasible should be carefully chosen and sacredly protected." (Ibid, p. 198)

Are pupils to visualize for the purpose of recognition only or also for the purpose of observation? Recognition has to do with the already mastered and involves very little thinking. Observation is concerned with mastering the unknown and is an active process. The identification of something already understood is helpful for further investigation, but observation is deliberate and searching.

There have been reactions against books and lectures in the class room because of the finality with which knowledge is thus presented. There is nothing for the learner to do but to accept, memorize, and recite. Constructive, creative thinking, requires more than this. There must be an acquaintance with facts, but the fallacy lies in making facts an end in themselves.

The zealous proponents of visualization in education fail frequently to ask how and why observation is educative and fall into the error of using visual aids as an end in themselves. They are satisfied with any kind of material under any kind of circumstances.

Dewey's "How We Think," Chapter 14, contains several factors that serve as a guide for the use of visual aids in education. The outstanding principles are discussed under three heads as follows:

- I. The sympathetic motive in extending acquaintance. (p. 189)
- II. Analytic inspection for the sake of doing. (p. 190)
- III. Scientific observations are linked to problems. (p. 191)

This brief presentation of several factors that should guide in the use of visual materials is submitted as a background to emphasize the need of proper organization and distribution. Teachers are prone to use anything that is available. Those that bring about the availability of material have, therefore, a certain definite responsibility. Again, reference to several of Dewey's principles may assist in the selection of appropriate material for observation.

- I. Observation should involve discovery,

II. Suspense during an unfolding change. "Alertness of observation is at its height wherever there is 'plot interest.' Because of the balanced combination of the old and the new, of the familiar and the unexpected." (Ibid, p. 189) This "plot interest" is manifested in

1. activity
2. cycles of growth
3. observation of structure grows out of noting function.

III. Scientific observation should be

1. extensive
2. intensive

Field study, excursions, acquaintance with living things in their natural habitats, may alternate with microscopic and laboratory observation. In the physical sciences, phenomena of light, of heat, of electricity, of moisture, of gravity, in their broad setting in nature—their physiographic setting—should prepare for exact study of selected facts under conditions of laboratory control. In history the current events of the present time in their natural setting should be carefully considered so as to give life and meaning to detailed texts and to pictures that deal with individual facts in the stream of human actions.

The organization of this material is no mean task. Making it available for the teachers of a great commonwealth requires leadership of a high order.

Much of this material is in a state of flux and forbids static organization. Here guiding principles and concrete examples need to be formulated for teachers. There are, however, many hypotheses for which accepted facts may be furnished. Only a few outstanding proposed methods of organization and distribution of materials are prepared here for the purpose of stimulating thought.

I. Locate and announce localities and specific places for field study, excursions, and acquaintance with living things in their natural habitats.

1. For teachers and advanced students only.

(1) Because of the tendency to collect and destroy, only those who can be trusted should be informed.

(2) Sufficient experience and knowledge of facts are necessary to profit by such field trips, excursions, and more familiar and sympathetic acquaintance with living things.

2. For classes of students in elementary, secondary, and higher schools.

(1) Classes taking these field trips must themselves be carefully organized and controlled.

A. Specific purposes of the trips must be comprehended by every member of the excursion.

B. Definite plans must be laid and results carefully checked.

(2) These trips should always provide mental training as well as acquaintance with facts.

3. These regions and specific places can be located by

(1) State Normal Schools and other institutions of learning.

(2) Museums and historical societies.

(3) Industrial, commercial, and other business concerns.



(4) Various organizations such as

- A. American Nature Society.
- B. State Academy of Science.
- C. Botanical Societies.
- D. Audubon Societies or other similar societies for the study of bird life.
- E. State Game Commission.
- F. State Forestry Commission.
- G. Local groups interested in solving the problems of the day such as Civic Clubs, Settlement Houses, etc.

4. Information for the use of public schools should be submitted to designated centers from which it could be distributed to individual teachers.

- (1) The office of the United States Commissioner of Education.
- (2) The State Department of Public Instruction.
- (3) The offices of County Superintendents and City Superintendents of schools.
- (4) The offices of Supervising Principals.

II. Create centers for the collection and distribution of materials that should be used as visual aids.

- 1. A national center for those materials of national importance.
- 2. A state center for those of state-wide importance.
- 3. A center for local distribution.
  - (1) Extension departments

of Normal Schools and Universities and similar institutions.

(2) Large city school systems should have centers of their own. These should be closely co-ordinated with local museums.

4. Each individual school should have a definite organization for the collection and distribution of visual aids. If the school is not too large this may center in the principal's office; otherwise, some teacher in the building should be given a sufficiently reduced teaching load to allow time and energy to control the visual aids used in the building. Evidently, consolidated rural schools can use such visual aids more advantageously than one-room schools.

Some materials should be permanently located in the individual school building. A school, even a classroom museum, is as valuable as a school or classroom library. A curator is the most important part of such a museum, just as the librarian is essential.

In this local museum are kept the materials that have been collected by members of the school and those that are used a great deal. Materials furnished by the Commercial Museum, Philadelphia, are so valuable to the teachers of Pennsylvania that they should have immediate and constant access to them. Pictures such as the National Geographic Society produces should have a permanent place in the school museum; so also stereographs, most effective in individual instruction. Some lantern slides, because of their special value, should be the property of the local school. Much illustrative material is available in every locality if teachers will make use of it. Children are pleased to bring in magazines, catalogues, newspaper supplements, etc.

The distribution of materials from such centers as are indicated above requires efficient personnel. Such distribution will not work automatically. There are always some teachers that are not prompt in returning materials borrowed, nor do they plan very far ahead unless repeatedly urged to do so. To provide this personnel, funds must be available.

These funds may be provided by the schools that use the materials. Some centers like the University of Indiana have registration schemes, by which schools wishing to avail themselves of the use of materials pay a specified amount for a season. Enrollment for such service at Indiana University is as follows:

Motion Picture service.

(Enrollment fee \$12).

Combination Enrollment.

(Films and slides \$15).

Lantern slides only.

(Enrollment fee \$5).

In city school systems the Board of Education can appropriate the amount of money required annually to provide the necessary service. This is not so simple for county units of supervision. The Normal Schools

could include this service in their budgets, if adequate appropriations can ever be secured for properly conducting our State Normal Schools.

Centers organized for the selection and distribution of motion picture films are especially needed until better educational films are produced. At present selections must be carefully made. Since good films are expensive, they should move quickly from class to class and from school to school. This requires effective administration of plans carefully worked out. "Routing of films" is worth little in educational procedure. Films like all other visual aids, to be effective, must be integral parts of lesson plans. To be effective, films must be observed when the need arises for definite information which can be supplied by the film. The recreational film has little value in the school. These can well be left to the motion picture theaters.

Effective organization and distribution of visual materials should guide and control the use made of these materials in the classrooms. This is very important until teachers have learned how to use these materials properly in the educative process.

## Among the Magazines and Books

Conducted by THE STAFF

A GREAT service has been done to the cause of visual education by George S. Painter, Professor of Philosophy in New York State College for Teachers, Albany, in the publication of a series of two articles entitled **Psychological Background of Visual Instruction**, in *American Education* for December and January. This clear, scholarly analysis will go far toward clarifying the thoughts of those already working along the lines of visual instruction and will serve to define the subject for the educational public at large.

"In seeking," the author says at the outset, "to locate the sphere of visual method, and to define the boundaries of its possible advantageous employment in instruction, we have to examine the fundamental nature of knowledge." He names two distinct kinds of knowledge; first, that of the *rational sciences* which are deductive in their nature—such as mathematics, in which "the learner proceeds by definition and postulates which cannot be derived from sensory experience, since their conditions exist objectively nowhere." The more intricate conceptions of mathematics,

the author points out, not only have no objective counterpart, but elude all possible sensuous representation. "They are devices of thought for thought purposes alone."

Like imperceptible characteristics belong to different other sciences in the same fashion—"such as the unpicturable conceptions of ethics, philosophy and sociology."

Secondly, there is the knowledge of the *empirical sciences*, which are the "product of passive sense impressions interpreted by active thought." In this realm there is always an objective sense factor which determines the perception—and all the senses contribute to one's store of perceptions, not sight alone.

What we see with our eyes, but more particularly what we handle with our hands, gives us the last recourse to objective verity. Sense experiences in general give us a vividness and sense of reality that no merely conceptual or imaginary consideration can ever do. Whatever is given in the senses must come to be known by means of the senses.

It is, therefore, wholly and only within the realm of the empirical sciences that sense perception belongs and in which knowledge must be obtained by objective observation and experimental methods. Accordingly we reach the evident fact that *visual instruction can be practically valuable only within the bounds of those empirical sciences in which the objects are perceivable by the eye*. Sight is the queen of the senses, and visual phenomena comprise a very large part of objective existence.

Within its own proper field then, the author continues, visual instruction is the only means to adequate and correct knowledge of objective phenomena. "The visual method has as its supreme objective to make use of more objective means in all subjects dealing with things." In the realm of natural sciences, for example, objects which have never been experienced cannot be rightly comprehended without some objective representation of them.

Here then we come to the real sphere of the visual method of instruction. Since many things of which we study and would learn are beyond our possibility of observation, the only thing we can do in lieu of the actual objects is to supplement our

agencies of information by representations of the objects. This can be done only by pictorial representations, drawings, maps, charts, models, and the like. By such means mere indigenous fancies are corrected by representations of the objective facts, and our thought of things made reasonably commensurate with things. In this way we come to fairly adequate knowledge of real objects. The visual method of instruction differs not from the common method of the empirical sciences, except that it is restricted to observations through the sense of vision, the most subtle and potent of the senses. Since observation is the only valid method in visual instruction, as in all other empirical sciences, we must next seek an analysis of the processes involved in observation in order rightly to understand the true nature of the method itself.

Investigations in the empirical sciences involve two distinct but correlated processes: First, an observation of the phenomena involved, in order to define their precise nature; secondly, an interpretation of the phenomena, or the endeavor to explain them.

And here, in his analysis of observation, the author lays down a principle not sufficiently understood by many who are endeavoring to instruct by visual methods. He says, "Sensations do not interpret themselves, but must be interpreted. Sense impressions left to themselves are nothing intelligible; articulated sound by itself is only noise; when interpreted by thought, it becomes rational speech. The meaning of the sounds is furnished by the mind."

Knowledge does not pass ready-made into the mind. To observe is not merely to have sensations and feelings; it is also to put things together and to interpret them and appreciate to some extent what the sensations mean. Simply to stare at things does not give us knowledge of them; unless the mind reacts, judges, thinks, we are no whit wiser for our staring.

"In order to observe well," the author warns, "we must be conscious of what we are looking for and thus direct our attention to some particular object or principle by selection . . . In visual instruction, therefore, pictorial representations must necessarily be selected with reference to a given

definite end, and interpretation directed to the object being studied."

Observation, then, is our method in visual instruction. But observation is not only a process but an art, and must be cultivated. Objective observation must be by means of the senses. The senses all admit of being educated to great perfection.

The eye has unsuspected possibilities of acute sensitivity and the trained scientist will see what no one else does. For, observation is not only with the eye, but with the mind. *We really see only what we are trained to see.*

From the second article, the discussion of observation deserves special emphasis.

Training in observation aims at precision. We have to learn to perceive, to observe. Observation becomes more and more valuable as a method just in accordance as it increases in precision. We have the task of redeeming the minds of students from a slovenly, indifferent manner of observation, and bringing them to the fine art of acute penetration into the intimate nature of the phenomena. The moving picture is lacking in this particular. The kaleidoscopic changes are too swift to admit of precision of observation. It is even questionable whether imagination is healthily developed by the moving picture, and certainly judgement is negligibly involved. It seems rather more to serve the purpose of passive receptive entertainment, than an active constructive educational force. The moving picture could have great educational possibilities were intelligent purpose and effort given to this end.

The fundamental principle must always be kept in mind, "We can correctly conceive only what we perceive." In connection with reading the picture, Dr. Painter says:

The discussion stimulated by the picture must be directed so as to contribute to a knowledge of the subject being studied. The picture is not an end in itself, but only a means to an end. We are studying a subject, not a picture. The goal we should seek is some general principle or universalizing law from the particular facts represented.

The conclusions of the author in evaluating the visual method are so sane and so sound as to deserve quotation in full.

In the practical evaluation of the visual method of instruction, however, we find very diverse opinions. On the one hand, there are those who, in their enthusiasm, entertain the hope of shortening the school-time a year or two by visual methods of

instruction. But this is overzeal. If that could be done, the observational methods of the natural sciences would have accomplished it long ago. Visual instruction can help to a more *accurate knowledge, but not a quicker*. We need not less time, but greater thoroughness in education. Visual instruction merely extends the objective method into all fields of study, and is essentially not different from that long used in all experimental and natural sciences.

On the other extreme, objection is made to the visual method of instruction that it is a device of "soft pedagogy," that it involves no work on the part of the student, and that it is positively detrimental in that it kills imagination. But this opinion is also false. There is indeed a danger in our American practice of the instructor tending to do too much of the work for the students. But we cannot make the way of knowledge easy, do the best we may. There is no royal road to learning; that is, it cannot be inherited, nor passed along from father to son; it must be won. No method can be inherently a recipe for less work. *What we need is more work.* Visual instruction, like the objective method in the natural sciences, does not imply essentially less work, but better and more work, because based on real facts instead of indigenous fancies. And only in this way can valid work be done in many subjects.

The notion that the visual method of instruction injures the development of imagination is grossly fallacious. Such judgment could be ventured only by those who have no comprehension of the meaning of imagination. Imagination is made of the materials of past experience.

Visual instruction aims to give us experience of real objects, so that the imagination will approximate the world of objective fact, and have materials from the actual instead of a fictitious world out of which to develop. Nor does this method in the least abridge the development of the imagination. To suppose so would imply that imagination must develop out of nothing. On the contrary imagination is always a reproduction of materials of sensory experience.

There is, however, a real danger involved in the method of visual instruction in certain circumstances. In the hands of teachers with feeble mental powers and narrow resources, it is liable to become merely a means of entertainment. Having no ideas, they substitute pictures to kill time. The extent of this is probably beyond belief, and is the occasion for some opposition to the method of visual instruction. But this danger is nothing germane to the visual method itself, any more than in any other method whatever.

**A**N editorial in *Education* for January adds a voice to the growing chorus of comment on the relation of the movies to crime. We are glad to quote it in full.

We have often contended in these pages that the excessive indulgence in "the movies" exposes our young people to serious dangers and accounts in large measure for the overwhelming prevalence of crime,—especially among the young people of today. It is but natural, therefore, that we should call the attention of our readers to the following confirmation of this opinion which appears in the *Boston Herald* of December 18, just as we are finishing our work on this number of *Education*. It is the clearest brief statement of the argument that we have seen anywhere; and, in our opinion, it should be read and pondered most thoughtfully by all parents, educators and clergymen. *The Herald* says:

"Frequent and indiscriminate 'going to the movies' undoubtedly has its effect in weakening the development of the normal mind, according to Dr. Sanger Brown, 2d, chairman of the state commission of mental defectives, who today gave the Associated Press his views on the results on the mass mind of the ever-growing attraction of 'the movies.'

"Moving pictures are undoubtedly the easiest conceivable manner of registering impressions upon the mind," said the specialist. "To sit for hours watching a procession of visual images that are poured into the brain, certainly is the equivalent of bringing up a spoon-fed mind. The exercise that a mind gets in making its own associations—for instance, summing up its own visual images to illustrate stories read in books—is lost, and with this loss of exercise comes probably a lessening in the power of the mind to make these associations. I should say that continual attendance at the movies might make just the difference in a normal individual between a good mind and a very mediocre one, or an average mind and a poor one.

"I believe children lose a great deal if they are permitted to form their early impressions from the screen, rather than from their own observations of the world and the people around them, or from their own powers of imagination. The type of screen dramas so much in vogue today, the 'high life' stories, would seem to me a particularly bad influence in setting false standards. The high powered cars, the luxurious homes, the costly clothes and jewels shown in the films, all tend to emphasize the importance of these things in the minds of those who haven't got them.

"So far, I am thinking of the effect of continual attendance at the movies on the normal mind. When we begin to consider the effect on the abnormal or subnormal mind, the consequences may be far more serious. It seems quite possible that some of the otherwise inexplicable crimes of the mentally weak have been committed as a result of things suggested on the screen. Slapstick comedies, as well as detective thrillers featuring the commission of crimes, may have their effect in suggesting similar deeds to the individual unable to discriminate between right and wrong.

"The comedian of the film knocks a man out with a length of lead pipe; the audience laughs, the weak-minded spectator among them. We could hardly wonder if he went out afterwards and felled his pal with a similar blow, just because he had a notion.

"Suggestion is something that must be guarded against in the case of weak-minded citizens, and there can be no stronger suggestion than that of the actual photography of actions of humans shown on the screen."

**O**NE of the many accounts of the recent Federal investigations of the motion picture industry is found in the *Literary Digest* of December 12th, in **Trade-Busting the Movies**. The editor surveys carefully the eight points of attack and the Corporation's defense in each case. He shows clearly the two sides of the question as presented by producers.

**A**NOTHER reviewing of the struggle between Famous Players-Lasky Corporation and the Federal Trade Commission is found in **The Film Trust Against the Government**, in *The Outlook* for December 30th.

The eight points of attack and the trust's refutation, plus the suggestion that the whole hearing "has now degenerated into a denunciation by both sides of the opposing counsels" closes the account. The editor further indicates that a decision is in the far future, and that said decision will, very likely, "point away from any definite action toward the curtailment of the so-called film trust."

**E**XCEPTIONAL value as an educational production is attributed to the film, *The Vanishing American*, by an article entitled **An Indian Epic in the Movies** in the *Literary Digest* of December 19th.

American history is being well served . . . and the Government also, if "faithful are the wounds of a friend," though this is the first time the picture play has posed as the critic of the Government. The story of the American Indian cannot be told without bringing the blush of shame to the present lords of this continent; and the only criticism that might be made of the picture version is that the subject is greater than the treatment.

The editor quotes generous evaluation from the *New York World* and the *New York Herald Tribune*. *The Vanishing American* shows that "the cinema is broad enough to make interesting man in the mass, as well as man the individual." The editor then comments, favorably and unfavorably, upon the inserted plot, granting that liking or disliking it is largely a matter of individual preference. He closes with a dominant note of cheer for believers in the moving picture. "Romantically, *The Vanishing American* seems to me to be the most finished and believable piece of work ever woven into a picture play of such vast proportions. There is an amazing economy of non-essentials. Almost every moment of it you believe. This is true because almost every foot of its action might very well have happened. And most of it actually did happen."

**W**HENEVER *The New Republic* stops (not stoops) to comment on film production one wonders which way the wind doth blow! In **Some Recent Films** (issue of December 16th), the reviewer comments upon the probability, often stated by interested observers, that Mr. Chaplin could not hold out long against the gag and slapstick type of comedy produced by Harold Lloyd and Buster Keaton. He points out that, not only was *The Gold Rush* a success, but both

these worthy gentlemen have copied Mr. Chaplin's type of comedy; with plot and pathos predominant over gag and slapstick. *The Freshman*, he feels, was a failure, because Mr. Lloyd is not an actor and, therefore, not convincing in pathetic situations, while Mr. Keaton in *Go West* is more successful with his better ability and his wistful countenance. The writer then speaks of *The Tower of Lies* and *Stella Maris* as not being of specific value, the former being indifferently good, the latter largely hokum. He finishes with an item about The International Film Arts Guild, an organization to revive old films of unusual merit. Their first choice to be run at the George M. Cohan Theatre is *Deception*, in which Emil Jannings plays Henry the Eighth with considerable force.

**A** DISCOURAGING bit of commentary upon **The Unconscious Humor of the Movies** is voiced by Agnes Repplier in the November *Atlantic Monthly*.

At considerable length Miss Repplier comments upon the *conscious* humor of the movie as being a "perfectly straight-forward" article. There is no mistaking its intention, no difficulty in following its clue. Either because subtlety is an asset of speech, or because film directors mistrust the intelligence of their audiences, every jest is exposed with painstaking bareness to our apprehension.

"Hogarth is not more explicit than is the comic reel; and if Charlie Chaplin be the only comedian capable of suggesting for a brief moment the tragic shadows that fall on Hogarth's fun, and if no living comedian can touch for even a moment his vigorous humanity, it must be admitted that the cinema is admirably adapted for carrying to their conclusions the multitudinous-mishaps and mis-adventures which enter largely into his robust conception of humor." From this rather ironical fling, the author passes to the *unconscious* humor of the movie,—its un-

dreamed-of dangers, its gigantic concepts, its hero and heroine, epic and span despite the array of conflict and action. "It is the exemplary habit of the screen actors to keep their clothes in order:—

Still to be neat, still to be drest,  
As you were going to a feast,

is ever their rule in life . . . Whatever hardships these pioneers (*The Covered Wagon*) suffer, a lack of proper habiliments is happily not one of them." From such general considerations of the films themselves, Miss Repplier then passes to the inordinate insanities of advertising and publicity writers. She particularly attacks the headlines that presented *Grass*, giving, at the same time, unstinted praise to the film, classifying it as "the most remarkable performance ever achieved by the camera." (More on this point in the next article reviewed.) Suffice it to say here, that like many special article writers, Miss Repplier plays delightfully and amusingly with her subject, from her own personal viewpoints, and with very little regard for the laws of sound argumentation—the right, after all, of the personal essayist. If the reader keeps in mind that one can prove anything with statistics, provided he selects those most helpful to his idea, and discards or ignores those that might upset his conclusion, this essay is pleasant reading. As careful instruction it is dangerous.

**I**N the Contributors' Column of the same magazine, Terry Ramsaye, the editor of *Grass*, writes a short letter to *The Atlantic* with nicely salted retorts for Miss Repplier. The burden of his fling, while it is fun for the love of the fight, is a sad disappointment in another way, and we are inclined to doubt Mr. Ramsaye. He assures Miss Repplier that those very headlines to which she objected were taken, more or less, from his titles, and that his titles, which she had characterized as "captions for the blackboard

of a child's school rather than for the 'peoples University,'" had completely *sold her!* For, he states, there was no such wealth of detail such as she saw, no epic quality. It was all in his titles! The Baktyari drive their cows over the mountains twice a year; it "is a chore, not an epic." This, of course, affronts those of us who would have been stirred by *Grass had it had no titles*. With all due respect to its editors, and regardless of the cow chore of the Baktyari, *Grass* was an epic film, with all those specific requirements of the written epic. But, perhaps, the retort will serve to make the personal essayist realize that playing with ideas is not a convincing manner to effect cures for the movies.

**A**VIVID account of filming "Moana of the South Seas" by Robert Flaherty in *Asia* for December describes the task of bringing to the screen "the old, primitive, polynesian life—a fleeting ghost." It seems to stand as a silent witness to the "pros" of the moving picture argument.

**R**EAL greatness has come to the screen." So says *School* in a recent issue, apropos of **The Big Parade**.

For years critics have made light of the cinema as a medium of artistic expression, but now they must take this wonderful product of the brains and genius of Laurence Stallings and King Vidor into consideration when they speak of moving pictures. It is a picture that brings to life the war with its fever, fret, greatness, sorrow, tragedy. It portrays the emotions of the period between the Spring of 1917 and November, 1918, more vividly than one could imagine possible.

The young American and his two buddies, their leaving America in the great four million exodus to France, their humorous, rough adventures whereby they become three modern musketeers, are marvelously done. The love story portrayed by John Gilbert, as the American youth, and Rene Adoree, as a French peasant girl, is as splendid a depiction as can be seen anywhere of the little follies and glorious moments that make romance.

The battle scenes cannot be described, they must

be seen. All the ghastly havoc and beastliness of war, all its heroism, rough humor, fraternity, hatred, beauty, sordidness, fellowship, and its utter futility are shown here in a way that will appeal to any person who is capable of feeling emotion. It is universal.

The power of our words is so limited in comparison with the power of this moving picture that we can only advise those who care for drama and truth to see this screen play. And in spite of all these superlatives which we would heighten if we could, we think that "The Big Parade" is one of the most enjoyable dramatic productions we have ever seen.

**A** REVIEW of "The Big Parade" in a recent issue of *The Christian Science Monitor* hails the production as a mile-post in the advance of the cinema.

Here is another magnificent motion picture to mark the present year as especially significant in screen history. "The Big Parade," as Messrs. Stallings and Vidor have devised it, definitely belongs to the beginning of a new school in picture making. Here is much the same material that has been used any number of times in previous war films, and much the same resources with which to fashion atmospheric back-ground and mood; yet, instead of being what may now be tentatively called "old school" cinema, with its spool-wound thread of plot unwinding in regulation way, "The Big Parade" is of the new and oncoming school of picture making, with its genuine feeling for individual and significant outlook on the "comédie humaine."

Looking back over the 11 years since the first great battle piece was filmed under D. W. Griffith's masterly direction is to realize afresh what tremendous strides have been made in motion pictures within that short space.

As more people of Mr. Stallings' caliber turn their attention to this twentieth century mode of expression, just so will the screen rise to new heights. There is no fear but that there will be plenty of able directors and technical assistants ready to carry out their ideas.

**I**N ITS issue of December, the *Educational Review* devotes space to "the facts, the arguments, the recommendations on the subject of reform of the movies by systematic education as given by the editor of the *Washington Star*" under the heading **A Chair of Cinematography**.

A motion-picture producer the other day announced that he would donate \$5,000 a year to found and maintain a "movie" chair in an American university. He made no choice of institution but offered the endowment to the first school to claim it. Up to date no educational institution has made a bid for the fund. Nor on the other hand has any leader in the cinema business offered coöperation in this project for the development of the movie art. It is stated that the would-be benefactor will wait a little while and then will specifically tender his gift to one of the big colleges.

The question arises in this connection whether there is any need of a course of instruction in motion-picture work, literary or technical. Or, rather, whether the need is felt in the educational institutions. A large part of the public, however, does feel that there is need of educational work among those who are to-day engaged in writing and producing motion pictures. Inasmuch as it is extremely doubtful whether professional scenario writers and directors would "go to school" at Columbia, Yale, Harvard, Princeton or George Washington, the thought occurs that perhaps the real need is a new institution or rather a sort of traveling movie college.

What the motion-picture business to-day really needs is a better product, a higher standard of film fiction, more significant narratives and less of the claptrap of the screen traditions. The people are hungry for good motion pictures, and will support them. But they are not getting them in the proper proportion for a balanced entertainment ration. The same old tale is being told over and over again, with variations, with the customary so-called thrills, the hairbreadth escapes, the perilous adventures, the mob scenes, pursuits, staring close-ups, and, as George Bernard Shaw recently said in London, "impertinent lists of everybody employed in the film from the star actress to the press agent's office boy."

Film makers declare that they are giving the public what it wants. The public, having acquired the movie habit, continues to go with little discrimination, but an increasing sense of boredom. The shrewder producers are realizing this state of mind on the part of the cash customers and are doing better work, but many of them are completely forgetting that after all it is the satisfied patron who in the end insures success.

Enormous sums of money are spent in production of motion pictures, far too much, indeed, in proportion to the artistic value of the product. It has been remarked that the public is no longer being beguiled by announcements of the millions spent in making a single film, and that returns at the box



office are often greater for the simpler film stories than for the over-elaborated spectacles that tax the resources of the movie treasuries.

An educational work along these lines, among the producers, writers, and actors, would be worth while, worth indeed more than the extremely modest sum which has been proposed by one who, it must be suspected, is merely buying a little publicity.

**A VOICE** is raised in behalf of **Movies, the Educator** by Chester B. Bahn, dramatic writer of the *Syracuse (N. Y.) Herald*. He analyzes the motives of movie patrons, who he finds go primarily for amusement but, "whether they realize it or not, there is an equally important secondary reason. The periodical excursion to the picture theatre is the subconscious mental response to their inherent thirst for knowledge—in other words, they go to the movies to add to their education."

Where the public schools and higher institutions of learning leave off, the much maligned movies take up the burden, in this instance, the torch of knowledge. Whatever the screen drama playhouse may have been fifteen or even ten years ago, it today is literally a people's university.

Today the average motion picture includes a wealth of educational detail. The news reels of course, present pictorially the events of the day. They are the modern moving finger. But they hold no monopoly upon educational elements in the realm of screen drama. More and more the photodrama is approximating a teaching force or medium. Historical periods and ages are recreated by skilled directors and artisans, perpetuated in celluloid and flashed upon tens of thousands of silver screens throughout the world.

Before the advent of the movies records of past civilizations were limited to historical tomes. Students might read and study them, but the general knowledge was, at best, superficial. Ofttimes where there should have been understanding, there was rather ignorance.

Today, thanks to the photodrama, the average youngster as well as his parent is more or less familiar with ancient, medieval and modern history. He has seen page after page of mankind's record visualized—eras, ages, civilizations, empires have flashed before his eyes. And he has responded to the romance in the story, so, too, have his mental processes responded to and absorbed quite uncon-

sciously, the lessons contained in the setting and atmosphere.

Before the day of the modern motion picture, the average American conception of the outside world was distorted, hazy and erroneous. He gained his mental picture from lecture sources and travel articles, not the best mediums of visualization. Personal jaunts to foreign lands were limited to the wealthy. The man in the street may have had the inclination, but if he did, lacked time and money to gratify it. Today the most distant world point is no further away than the nearest movie house.

Comprehension is a synonym for understanding. Understanding is a splendid elimination for fear, suspicion, doubt. And where there is no fear, no suspicion, no doubt, there cannot be hate, bigotry and intolerance. And thus, finally, the photodrama is a power—a real power—for world peace.

When the photodrama shows you that your world neighbor, whatever may be the differences in color, in race and in religion, is concerned with the same human problems, and is responsive to the same human passions as yourself, does not understanding replace distrust? Can you hate where cause, represented by suspicion, is absent?

**T**HE International Film Arts Guild comes in for editorial comment in *The Christian Science Monitor*, under the heading **Screen Revivals**. We quote the entire editorial.

Among the many tokens of the screen's rising circumstances is the newly organized series of screen revivals in New York. The International Film Arts Guild, following somewhat the plan of the Film Guild in London, is undertaking to present again the notable films of the past decade. For one day each week the guild is showing a program of revivals that bids fair to awaken a large public interest.

For some time now the call for screen revivals has been sounding with a growing insistence. While the motion picture has yet to achieve a complete sanction as a serious art form, there is already a large and growing body of intelligent people deeply concerned with the fortunes of the screen. It is to such as these that the new International Film Arts Guild is addressing itself, with the ultimate hope of becoming something of an independent film power with a large body of subscribing members behind it. There is no question that such an organization, securely entrenched in its own theater and with a powerful backing such as the New York Theatre Guild enjoys, could do much for independent film production. With the knowledge that a Broadway

(Concluded on page 189)

# Notes and News

CONDUCTED BY THE STAFF

## Stereoscopic Film a Reality

The motion picture world for some time has been watching the progress of developments in "natural vision" films, long experimented with by George K. Spoor and his associates in the old Essanay studio in Chicago. Stereoscopic motion pictures, it seems, are now an accomplished fact, made possible by the invention not only of a new kind of camera, but also a new kind of film, a new kind of projection machine, and a new screen.

Ten years of experimentation are behind this most revolutionary invention. The new films will probably be shown to the public in April, upon the completion of an eight-reel production now being photographed.

## Films for the Navy

Press reports recently contained the following, in testimony to the importance of motion pictures in the recreational life of the sailors.

"Both the battle and the scouting fleets which are now moving into position for winter maneuvers are equipped with the finest collection of motion picture films of any fleets in the world.

"While the navy has a collection of 2,600 films, valued at \$600,000, which it keeps in circulation on all its vessels, special efforts were made for two months before the fleets sailed to obtain the latest and best films, and seventy-five new ones were obtained.

"Based upon reports from all commanding officers in the fleets, the bureau of navigation estimates that, as factors contributing to the recreation and contentment of the men, motion pictures have a value of 42.6 per cent, athletics 26.4 per cent, libraries 15 per cent and all other factors 16 per cent.

## Health Films in Ohio

The motion picture films of the American

Social Hygiene Association are being extensively used throughout Ohio, according to Dr. H. E. Kleinschmidt of the Ohio State Department of Health.

A recent issue of *Social Hygiene News* says:

"In Ohio one of the divisions of the State Department of Health is devoted exclusively to health education. Every means is utilized to reach the people in the rural districts as well as in the towns with information about health measures, including social hygiene. A lecturer is on the road constantly, appearing before meetings of farm bureaus and granges, at institutes, and at other assemblies where farmers, their wives, and their children congregate. A healthmobile, fitted with a power plant, motion picture machines, and twenty reels of health films, including those above mentioned, tours the state. The films are also made available without cost to health and welfare agencies. The printed word is made use of in pamphlets on a variety of health subjects, among which social hygiene occupies a prominent place. These receive a wide distribution."

## Rossman with Detroit Arctic Expedition

When the expedition sponsored by the Detroit Aviation Society starts out to reach the North Pole by airplane, the party will be accompanied by Earl Rossman, who has been appointed official photographer. Rossman will make a pictorial history of the expedition's movements from the time Capt. George H. Wilkins and his associates leave Detroit until they finish the work on the Alaskan side of the Polar Sea.

Earl Rossman has had ample experience in northern latitudes. During the past four years he has travelled some 30,000 miles along the Alaskan coast. Much of his experience there is recorded in *Kivalina of the Ice*

*Lands*, which contains some remarkable photography made while he was wintering at Point Barrow.

Prior to his experience in the Arctic, he took an expedition to South Africa and made motion picture studies of natives and of animal life. He has made other educational pictures in collaboration with the American Museum of Natural History, the Metropolitan Museum of Art and the New York Aquarium.

### **New Directory to be Issued**

The Visual Education Directory which is issued annually by the National Academy of Visual Instruction will shortly come from the press. This directory will list the heads of each state Visual Education Service. It will also list more than 20 cities which have established departments of Visual Education. This very interesting and important subject is treated in special courses by Universities and colleges. In this list are eleven state universities, Arkansas, Arizona, Alabama, California, Colorado, Georgia, Minnesota, Missouri, North Carolina, West Virginia, Pennsylvania State. Other Universities listed are: Cornell University, Chicago University, Georgia, Peabody, Yale University. Among the teachers colleges are Terre Haute Normal, Emporia Teachers College, Detroit Teachers College, Bowling Green State Normal College, North Texas State Teachers College, San Francisco Teachers College.

### **Screen Advertisers Association Meets in New Orleans**

At the Annual Convention of the Screen Advertisers Association, held in New Orleans February 10th to 13th, the Association voted to produce and donate to the headquarters office of the Associated Advertising Clubs, a one-reel film showing Philadelphia and its features of historic interest, as a part of the "On to Philadelphia" campaign for the Associated Advertising Clubs' convention in that city next June. The film will be circulated among the advertising clubs for several months prior to the convention.

"The Possibilities and Use of Pathex" were demonstrated by M. A. Shipman, Manager of the Industrial Division of Pathex, Inc., New York; E. H. McReynolds spoke on "What Motion Pictures Have Done for Railroads"; and "Selling Mississippi with Motion Pictures" was described most effectively by Dennis Murphrie, Lieutenant Governor of Mississippi. "The Responsibility of Film Distributor to Advertiser" was discussed by George J. Zehring, of the Y. M. C. A.

The hospitality of the New Orleans Advertising Club was extended to the delegates at a luncheon, and ample entertainment for the members of the Association during their visit was provided under the direction of William Johnson, of the Motion Picture Advertising Service Company of New Orleans.

The following officers of the Screen Advertisers Association were elected for the ensuing year:

*President:* Douglas D. Rothacker, Rothacker Film Mfg. Co., Chicago, Ill.; *Vice-Presidents:* A. V. Cauger, United Film Ad Service Co., Kansas City, Mo.; Otto Nelson, National Cash Register Co., Dayton, O.; *Secretary:* Marie Goodenough, The Educational Screen Inc., Chicago, Ill.; *Treasurer:* George Zehring, Y. M. C. A., New York City; *Executive Committee:* Bennett Chapple, American Rolling Mill Co., Middletown, Ohio; Verne Burnett, General Motors Corp., Detroit, Mich.; F. J. Byrne, DuPont de Nemours Co., Wilmington, Del.; Humphrey M. Bourne, H. J. Heinz Co., Pittsburgh, Pa.; R. V. Stambaugh, Art Film Studios, Cleveland, O.; Robt. McCurdy, McCurdy Films, Philadelphia, Pa.; George Blair, Eastman Kodak Co., Rochester, N. Y.; H. A. DeVry, DeVry Corporation, Chicago, Ill.; James P. Simpson, Dallas, Tex.; M. J. Caplan, Metropolitan Motion Picture Co., Detroit, Mich.; Wm. Johnson, Motion Picture Advertising Service Co., New Orleans, La.; Allan Brown, Bakelite Corp., New York City.

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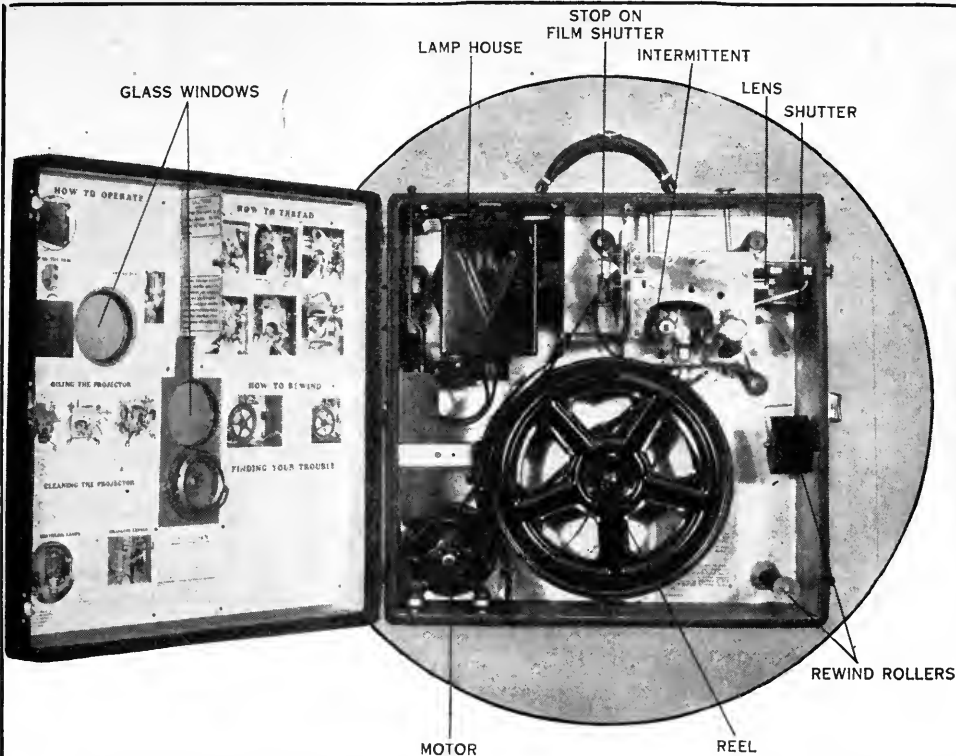
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## Editorials (Continued)

(Concluded from page 133)

of the convention. Even two weeks after the close of the conference one of the greatest newspapers in the United States fulminated, in an editorial two thirds of a column deep, against the conference and the "Upshaw Bill" (all this on the mistaken assumption that the Conference was seeking to put through this bill. It was not).

While these journalistic efforts contained little truth about the conference as a whole, they did give hundreds of thousands of people the news that such a conference was going on—which is far more than the press did for any preceding conference. This is not only flattering but immensely beneficial. It was great "publicity," and publicity always counts.

(5) As a direct result of this conference more thousands of the intelligent minority of the country—the minority that regularly inaugurates progress in any line—will be thinking on a problem more or less new to them. Such thinking will be potent. It always is.

(6) The whole proceedings of the three days are to be printed—which will be excellent food for thought for those who attended, for those who now wish they had, for those who read the newspapers, for those who did not, in short, for all who would like to know the facts about a conference devoted to a question of immense interest and importance in American life.

(7) Finally, here are the Resolutions passed at the close of the Convention. They are a sane and masterful resume of the notable three days. They constitute the best possible refutation of the distorted publicity and the absurd charge that the Conference was but "a bunch of reformers boosting for censorship." Read these Resolutions carefully.

### Resolutions

Passed by the Fourth Annual Motion Picture Conference

WHEREAS, the permanency of any civilization depends on its power to transmit the best of itself to posterity; and

WHEREAS, Failure to do so has wiped other nations out of existence; and

WHEREAS, Motion picture producers in the United States of America, with a marvelous opportunity to preserve and transmit the finest traditions and holiest institutions of our ordered national life to future generations, are, instead largely exploiting the most unrepresentative of all aspects of modern society; and

WHEREAS, The motion picture producers have signally failed to respond to request and suggestions of forward-looking citizens that films be improved in this respect; and

WHEREAS, Their failure to do so has already induced unfortunate misapprehensions of American life and ideals in other countries; and

WHEREAS, The block system of marketing theatrical films by producers is in restraint of trade and fair competition, depriving communities of even local option in the choice of films; and

WHEREAS, It is one of the stated purposes of this Conference fearlessly and honestly to analyze the various motion picture problems with the purpose of ascertaining facts and thereby accumulating an increasing volume of truth regarding them, removed from theory and speculation, in the interests of childhood—not only of America but of the world; Therefore, Be It

RESOLVED, That this Fourth National Motion Picture Conference recommends to the universities and educational foundations that they enter upon a term of scientific research in this field in the departments of Social Science and Psychology and such others as they may see fit; and be it

RESOLVED, That eminent psychiatrists, social workers, and specialists in children's ailments be urged to give *unbiased* consideration to the motion picture in relation to anti-social behavior in youth; and be it further

RESOLVED, That until there is a sufficient accumulation of evidence of a scientific character to show that regulation of films for minors is undesirable, this Conference declare itself as approving an adequate means of local, state, federal, or international regulation of the motion picture industry.

Resolutions Committee

MRS. ROBBINS GILMAN, *Minnesota*  
 MR. OLIVER W. STEWART, *Indiana*  
 MRS. R. W. GIBBS, *Maryland*  
 DR. N. WAYNE WOMER, *Michigan*  
 MISS MARY CALDWELL, *Tennessee*  
 MRS. PIERCE YOUNG, *Illinois*  
 MISS MAUDE ALDRICH, *Indiana*  
 MR. O. R. MILLER, *New York*  
 DR. GEORGE D. BIVIN, *Illinois*  
 MISS MARY SAYERS, *Pennsylvania*  
 MRS. CHARLES W. GILKEY, *Illinois*

## Some Things They Say

"THE EDUCATIONAL SCREEN is filling a very great need and doing a very important service in the field of visual education. I am taking charge of the visual education in the Normal School and am letting the students have free access to THE EDUCATIONAL SCREEN. They are realizing its worth in their use of it."

E. Winifred Crawford  
Montclair State Normal School  
Upper Montclair, N. J.

"THE EDUCATIONAL SCREEN is an invaluable publication for those of us who are interested in visual instruction."

A. B. Graham, In Charge Division of  
Subject-Matter Specialists,  
U. S. Department of Agriculture, Wash-  
ington, D. C.

"THE EDUCATIONAL SCREEN is of real assistance to me in my motion picture work."

Rev. Laurence C. Staples,  
All Souls' Church,  
Washington, D. C.

"Your magazine is great help in selecting pictures for school exhibition."

Mrs. T. P. Palmer,  
Pres., P. T. A.,  
Rives, Tenn.

"THE EDUCATIONAL SCREEN, including as it does, motion picture activities and applied visual education, abounds in thoughtful articles of highly educational and social interest. Its editorial management is most excellent and I am wishing you the wide circulation it so well deserves."

F. Lamson-Scribner  
Carlisle, Pa.

"Last year I found a very gay young university man reading the SCREEN. I asked him why, and he said the reviews were better than those in the theatrical magazines. I agree with him for several reasons and am lost without my SCREEN.

Bernice Orndorff, English Dept.  
State Normal School, Indiana, Pa.

"I enjoy THE EDUCATIONAL SCREEN very much and find that it is of great assistance to me. Although we cannot make use of the slides and films as one can in the States, it guides us in the use of those we can procure in China. I am recommending this excellent magazine to all I meet."

Ray L. Six,  
United Christian Missionary Society,  
Luchowfu, Anhwei, China

"The magazine is a great help to me in my visual education work."

Olive A. Paine, Prin.,  
James Whitcomb Riley Grammar School,  
Rochester, N. Y.

"Enclosed please find check for \$3.00 for renewal of my subscription. I feel that this is doing you a very small favor, because your valuable magazine is worth a lot more than that. Your suggestions are helping me greatly in keeping posted on good films. Your programs for religious services with the use of films are helpful. I am with you in your fight for better motion pictures."

Rev. Anton Stury,  
Hebron Church, Fort Atkinson, Wis.

"You are publishing a fine journal on a good cause."

John D. Atkinson,  
Plain, Wash.

"I have been a subscriber to your wonderful magazine almost since it first started. Such a splendid paper should have a wider New York circulation. I have been using free reels suggested by the SCREEN and I look forward every month to my copy which is so full of helpful suggestions. The refined and sincere tone of your paper always appealed to me as I felt it was 'one corner of the movie game' which had a higher purpose than to make money. It has given a great idea of what movies are doing all over the country."

Bessie J. Fitzpatrick,  
Ass't. Principal, Brooklyn, N. Y.



# The Theatrical Field

Conducted by MARGUERITE ORNDORFF

## Theatrical Film Reviews for March

### **A KISS FOR CINDERELLA** (Paramount)

Two things are evident in the production of this most characteristic of Barrie's whimsies. One is that the motion picture, properly handled, can present fantasy as no other medium can; the other thing is that nobody but Herbert Brenon should ever be allowed to produce the Barrie plays. When he gets through with one, there it is, with all its charm of wit, its delicate little ironies, and its gentle digs at the world at large, as typically Barrie as even the author himself could wish. The play is followed closely, and the loss of that something which is due to the charm of the spoken word, is minimized by the faithfulness with which the titles reproduce the dialog.

Betty Bronson, under Mr. Brenon's expert direction, makes a memorable picture of the little drudge who was so nearly dead of starvation that she lived on the borderland between reality and dreams, and finally plunged into a fairyland born of her own delirium. Tom Moore is most effective as the London policeman, putting a climax on his work in the scene with Cinderella and the glass slippers, where with one look, he gives expression to an ardor that would shame the most love-sick swain that ever graced the screen.

Cinderella's dream, in which she rides in state to the Prince's ball, and captivates everyone, including the Prince, by the exquisite smallness of her feet, is a delight. It is not, says the fairy godmother, "as balls are, but as it is conceived in a little chamber of Cinder-



The arrival of Cinderella (played by Betty Bronson) at the dream ball

ella's brain." There the royal family takes its ease in glorified rocking chairs, or hangs on sublimated subway straps when rising to address the multitude. The Prince amuses himself between dances by hammering dents out of his crown (or hammering them in, perhaps). The King hops gleefully on one foot as he shouts to the throng, "Don't dance yet. I have a surprise for you. Everyone is to receive an ice cream cone!" And so it goes until twelve o'clock, when—the dream failing in an important detail, as dreams do—the slipper refuses to be lost at the proper point, and Cinderella feels obliged by her sense of fitness to send it back to the Prince by one of the orphans.

A pleasant and a touching picture, delightful for the children, but even more delightful for their elders. For after all, Barrie writes not so much from the child's point of view, as from that of the wistful grown-up who would so like to be a child again.

#### **IRISH LUCK** (Paramount)

Thomas Meighan goes to Ireland, where he doubles as an Irish nobleman and a New York policeman, and produces a considerably better picture than any he has had for some time. The scenery has a lot to do with this—Dublin, Ross Castle, Muckcross Abbey, and Blarney Castle, not forgetting the Stone. Lois Wilson adds, of course, to any picture simply by being present, and the cast also includes Claude King and Ernest Lawford.

#### **THE BEST PEOPLE** (Paramount)

The great question is, who are the best people—the sons and daughters of the idle rich, or the hard working sons and daughters of honest toil? The film doesn't answer the question. It simply marries the wealthy girl to the family chauffeur, and her brother to a chorus girl amid the customary objections. Warner Baxter and Margaret Livingston head the cast.

#### **THAT ROYLE GIRL** (Paramount)

D. W. Griffith handles this—for him—unusual material in the sketchy fashion he adopts when apparently he is not particularly interested in his story. The Wilson Avenue district is the scene of action, and if you know your Chicago, no more need be said. Carol Dempster, Harrison Ford, James Kirkwood, and W. C. Fields head the cast. As usual, Mr. Griffith's players indulge in their irritating habit of jerky posturing, with interminable pauses in mid-gesture for no accountable reason. It is nothing unusual to see Miss Dempster balancing on one leg for minutes on end while she registers emotion.

#### **WINDS OF CHANCE** (First National)

Again an aimless young man joins the gold rush to Alaska, where he meets in rapid succession the two faithful, but grouchy old partners, the lady prospector who can take care of herself, the French-Canadian riverman with the accent, the "square" gambler and his daughter, and the two villains,—no, three! Out of these is patched a quilt-like story which covers most of the familiar situations, and nothing to become greatly excited over. The cast includes Anna Q. Nilsson, Viola Dana, Ben Lyon, Hobart Bosworth, Victor McLaglen, and Claude Gillingwater.

#### **THE ROAD TO YESTERDAY** (Producers Distributing Corporation)

C. B. DeMille's first independent production is a study of reincarnation and a treatise on the efficacy of prayer. Complications in the lives of four people of today are explained in a dream sequence which carries the action back three hundred years and follows the same characters as they were then. Likes and dislikes, hatreds, loves, and fears, which to the modern group are seemingly inexplicable, are shown to have had their origins in the olden days. The seventeenth century episodes are colorful and romantic; the modern scenes are done in the lavish DeMille manner, and the picture contains one of the most realistic

train wrecks ever screened. Prominent in the cast are Vera Reynolds, Jetta Goudal, Joseph Schildkraut, William Boyd, Casson Ferguson, and Trixie Friganza.

**THE ANCIENT HIGHWAY** (Paramount)

The logging industry offers an abundance of splendid scenery and red-blooded situations for a movie. Lusty sinews and crafty plotting are much in the foreground, and for a climax there is a grand log jam—quite the best I've seen so far this season. Jack Holt and Billie Dove are featured.

**SIMON THE JESTER** (Producers Distributing Corporation)

Interesting because it is just a little out of the ordinary, not in story but in development. It has to do with the love affairs of a famous European circus lady, and the Herculean efforts of a war-made cynic to keep his best friend out of what he considers a bad mess. Of course the cynic succumbs to the charms of the lady. Eugene O'Brien plays the name part in his pleasing fashion, the part making no unusual demands, and Edward Burns is adequate as the friend. Lillian Rich is good as the circus queen, and Henry Walthall plays her villainous husband with his usual quiet excellence. Contributing prominently to the interest of the picture is the fine work of William Platt as the dwarf of the circus.

**THE SCARLET WEST** (First National)

Indians and Indians and Indians, massacres and rescues, Custer's Last Stand, and a noble red man who disowns his race, and suffers magnificently through to the end. Robert Frazier does make a convincing Indian, but certainly not one you'd fall in love with. And Clara Bow, who needs to be taught the art of make-up does just that. Robert Edeson is bluff and hearty as a frontier army post commander. Johny Walker does really the best work in the picture in the scene where he loses his officer's straps and is reduced to the ranks. There are some interesting back-grounds and, as I mentioned, plenty of

Indians, but I think that the west that is sketched here hardly merits a stronger adjective than pink.

**THE GIRL WHO WOULDN'T WORK** (Preferred Pictures)

Rather a bright spot in a long succession of dull ones. Frankly a melodrama, and treated as such, but enlivened by the satiric humor of Lionel Barrymore as a man of the world. Henry Walthall as a harassed father who prefers to shoot his daughter rather than see her go wrong, offers another finely etched characterization. Marguerite de la Motte, Lilyan Tashman, and Forrest Stanley complete a well balanced cast.

**THE COMING OF AMOS** (Producers Distributing Corporation)

Rod LaRocque needs infinitely better material and direction than this if he is to keep his place in the sun. He represents an uncouth Australian ranchman who invades his uncle's villa on the Riviera, and falls in love with a Russian countess. The countess' villainous Spanish husband lurks in the offing and makes some trouble, but the honest Australian youth and his trusty boomerang naturally offset all that. Jetta Goudal and Noah Berry fail to make two impossible characters very real.

**A WOMAN OF THE WORLD** (Paramount)

It should be mentioned at the outset that Malcolm St. Clair is one of the most promising of the younger generation of directors. But the combination of Carl Van Vechten and Pola Negri seems to have been too much for him. The picture turns out to be—well, *dinky* is the word, I think. And it really is too bad because it did have possibilities,—the Italian countess, precipitated into the narrow-minded little American community, completely demoralizing the most upright and influential man in town. Holmes Herbert, Charles Emmett Mack, and Chester Conklin head a good supporting cast. Miss Negri, with a bizarre hair cut and a ridiculous amount of jewelry, overacts conspicuously.

## Production Notes for March

**T**HE most radical departure ever attempted in motion picture production will be the Paramount picture to be known as *The Ship That Sailed to Mars*, a fantastic comedy starring Raymond Griffith. Secret preparations for the filming of this production have been under way for sixteen months, according to Hector Turnbull, associate Paramount producer, and it will be at least three months before actual work can be begun. Active in the making of this unique picture will be Roy J. Pomeroy, the master of magic who achieved the opening and closing of the Red Sea in *The Ten Commandments*.

*The Flight to the Hills* is the title of William deMille's new production, a story of the Kentucky mountains by Charles Nevo Buck.

**L**ILLIAN GISH'S next picture for Metro-Goldwyn-Mayer will be an elaborate version of Hawthorne's *The Scarlet Letter*. It will be directed by Victor Seastrom. Charles Ray and Eleanor Boardman are being featured in *The Auction Block*. Lew Cody has been chosen to play the part Leo Ditrichstein played on the stage in *Toto* which is shortly to be produced by John M. Stahl as his first production under the M-G-M banner. One of the greatest mob scenes in the history of the motion picture industry, in which thousands of extras, including five hundred children from Los Angeles schools, were used, was shot at the M-G-M studios recently, as a part of *Ben Hur*. The entire city was combed for extra talent.

**J**ACK PICKFORD has signed with Joseph M. Schenck for a series of pictures.

**F**INAL steps in the recent reorganization at Paramount's Hollywood studio have been taken with the assignment of producing units to work under Hector Turnbull and B. P. Schulberg, associate producers. Mr. Turnbull

will have charge of all productions of the following directors: Clarence Badger, Malcolm St. Clair, Edward Sutherland, and George B. Seitz; the starring pictures of Bebe Daniels and Raymond Griffith; and in addition *The Rough Riders*, Paramount's super-epic of Theodore Roosevelt, and the Zane Grey best sellers. Mr. Schulberg will act as producer for all the pictures of James Cruze, Allan Dwan, Dimitri Buchowetzki, Victor Fleming and William Wellman; the starring pictures of Pola Negri, Adolphe Menjou, and Betty Bronson, made on the West coast; and all stories written for Paramount by Ernest Vadja, the Hungarian playwright. *Fresh Paint* is the title of Raymond Griffith's new comedy. Search for locations for *Desert Gold*, the next Zane Grey picture, is under way. Co-operation of two European governments has been obtained by James Cruze in the filming of *Old Ironsides*, the story of the frigate "Constitution." This is to be a twelve reel super-feature for road show purposes. Adolphe Menjou's forthcoming picture, directed by Malcolm St. Clair, is titled *I'll See You Tonight*.

**E**IGHT pictures are now in process of editing at the Warner Brothers studio, and will soon be ready for early release. They include *The Sea Beast*, John Barrymore's first starring feature, Ernst Lubitsch's production of *Lady Windermere's Fan*, *Hogan's Alley*, starring Monte Blue, *His Jazz Bride* with Marie Prevost and Matt Moore, *The Fighting Edge* with Kenneth Harlan and Patsy Ruth Miller, *The Love Toy* with Lowell Sherman, *The Man Upstairs* adapted from Earl Derr Biggers' *The Agony Column*, and *The Cave Man* with Matt Moore and Marie Prevost.

**T**HE David Warfield plays including *The Auctioneer*, *The Music Master*, *A Grand Army Man*, and *The Return of Peter Grimm* have been acquired by William Fox, and it is probable that Rudolph Schildkraut will star in the first named.

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### Personally Conducted Church Film Reviews

REV. FRANK E. JENSEN

**Give Us This Day Our Daily Bread**—One reel (Pictorial Clubs)

Many interesting scenes in the Holy Land show with what struggles the people there eke out a bare existence. It is a picture of the present time and yet it bears out many of the incidents depicted in the Bible of the life and customs of the people in the time of Christ. It is a picture that will lend itself to many applications in lessons calling forth thankfulness from the hearts of Americans that live in the midst of great bounty.

**The Valley of Shechem**—One reel (Pictorial Clubs)

A Bible scenic that is of interest and of value to every student of the Bible. It presents the land and the people where Abraham dwelt, where Joseph was sold by his wicked

brethren, the city of Samaria, and Jacob's Well where the Saviour taught the woman the truth that led her to righteousness of life. In short, one will find rich material here in the picturing of the history and geography of many Bible incidents.

**Modern Jerusalem**—One reel (World Educational Film Company)

A picture of this ancient city that portrays the life of children and young people. The children are seen at school, at play and at work: Of especial interest is the pageant of American history shown by the young people in the American Colony. If you enjoy the sight of baby camels, then show the picture for the closing scenes are especially interesting in that respect.

# School Department

Conducted by STELLA EVELYN MYERS

*Director of the Department of Visual Education*

*Forest Park Schools, Forest Park, Ill.*

## The Slide Route to Africa

JAMES N. EMERY

*Supervising Principal Potter District, Pawtucket, R. I.*

**A**FRICA lies far over a thousand-leagued ocean, under the intense rays of the tropic sun. Seated in the comfortable chairs of the school auditorium, the pupils are roaming the banks of Victoria Nyanza, gazing down on a Central African village, or watching the wild rush of a Zulu war-dance, with none of the discomforts and perils of the actual explorers. When the last picture fades out, the youngsters who have watched the savage natives round the campfire or slow processions of ivory bearers, come to themselves with a start—and the public library is besieged for weeks afterward with requests for books on African hunting.

The treatment of every continent presents a different problem for handling by the projection lantern. This is complicated by the capabilities of the grade before which it is presented. South America may be taken largely as a whole, because of the marked similarity of its peoples and the regularity of its surface features. Europe and Asia, from the marked differences of racial characteristics, as well as sharp division lines and natural boundaries, must be taken up largely by the study of the individual countries.

Africa resolves itself for study into three great divisions, each with a marked difference in climate and also in respect to the races which inhabit the regions. Roughly it may be divided into Northern Africa, which includes Egypt, the Sahara and the countries which fringe the northern shore, Morocco,

Algeria, Tripoli, and others; Central Africa, including the vast tropical belt across the center of the continent, comprising the Congo, British East Africa, Mozambique, and the adjoining countries; and the temperate portions of the south, which are mainly under English development, and have much in common with our own temperate regions.

Africa is generally taken up with more or less detail as part of the eighth grade work. In some instances it begins the year's work in geography, in others it is taken well toward the end of the year. In most school systems it is also taken up in a much more abridged fashion in the fifth grade work. In the system in use in our city, the work of the fifth grade in general is to know with more or less detail the industries of the world, studying all countries and continents with this principal viewpoint. In the eighth grade attention is paid more particularly to the surface features, and also to some understanding of the life of the races which inhabit the Dark Continent.

Our material comprises the 30 slides on Africa in the Keystone regular 600 set, supplemented by 112 Underwood views on Africa from their travel tour, and about a dozen views on Algeria, taken as a type of the countries of Northern Africa. At present our collection lacks an adequate number of views of Egypt and the Nile region, a defect which I hope to remedy some day. This gives slightly over 150 slides available for the study of the country.

While this article deals primarily with the country from the slide standpoint, we use films and slides in combination, and while we have not yet reached Africa at the time this article was written, I include the following list of films I have selected to supplement the slide treatment.

The Bazaars of Cairo.....Burton Holmes  
 Down the Senegal River.....Community  
 Children of the Sahara.....Red Cross  
 East of Suez.....Burton Holmes  
 The Lower Nile.....Burton Holmes  
 Biskra, the Beautiful Oasis..Burton Holmes  
 The City of Algiers.....Burton Holmes  
 Calling on the Sphinx....Burton Holmes

Exception may be taken to this list that it is one-sided to the exclusion of Central and South Africa. Not many good films are available for those parts, and our slide collection is so short as regards Northern Africa, and so rich with respect to the other regions that the treatment of the continent as a whole is fairly well balanced.

At the outset a word of caution should be given the schoolman who is about to purchase slides on Africa. This country above all needs the most careful previewing of slides before purchasing. Our collection, while it contains some splendid examples of photography, secured with infinite toil and trouble, contains a dozen or so slides that are unavailable for classroom use on account of the frank nudity of some of the savages depicted in the negro villages. Some otherwise really excellent subjects are unavailable for this purpose, at least without the most careful doctoring, and lie unused in our cabinet for this reason.

For the fifth grade the work is taken up from the standpoint of the world's industries. In the main in Africa these may be roughly classified as gold mining, diamond mining, rubber, ivory, cotton raising, and possibly big game hunting.

The eighth grade requires a more detailed treatment of the country, both as to its surface features and its peoples. I do not feel

it necessary to take up the individual countries to any great extent. The boundaries are rarely sharply defined, and the far-reaching results of the World War have made a general revision of maps necessary. Africa contains a host of small countries whose names and location are comparatively unimportant. Too much detail in this respect tends rather to obscure than to clear the view sought for. Rather to be desired is a more intensive study of the climate, people and modes of life.

For surface, Africa is in the main a great table-land, fringed by a rim of mountains on nearly all sides, and with an extremely regular coast, with few good harbors. The main northern part is a desert, the center a thick jungle with extreme tropical vegetation, and the south mainly temperate grasslands. Our study may properly begin at the North, with a study of Egypt and Algeria, taking up the Sahara and the climatic causes of the great desert.

The work, of course, cannot be all done by the slide alone. The mere showing of slides is a small part. Collateral reading by the class, as well as individual outside research should be encouraged to the full. Excellent treatment of the continent is given in Brigham and MacFarlane's *Essentials of Geography*, Tarr and McMurry's *Geography*, or Atwood's *New Geography*, three of the best of the newer type textbooks. These are published by the American Book Company, MacMillan, and Ginn, respectively.

Carpenter's *Africa (A. B. C.)* is still the best and most complete elementary geographical reader available, while the latter part of Winslow's *Distant Countries*, (Heath), Book V in the series of geographical readers, gives a briefer treatment. The series has recently been rewritten and brought up to date. Brunhes' *Human Geography* (Rand, McNally & Co.) has some interesting chapters on Africa for the teacher but is too advanced for grade work, and a trifle over-pedagogical. Of course for outside reading and research,

the works of travelers such as Du Chaillu, Henry M. Stanley and Livingstone may be used with profit and enjoyment, and these are obtainable at nearly all public libraries of any size. The National Geographic magazine also has from time to time valuable and interesting articles and collections of photographs, and should be available for every school.

In studying the countries on the northern coast of Africa, almost any one of them may be taken as a type, according to the available list of slides. In our arrangement, Algeria is taken for the type-country, and we have about a dozen slides taken in and around Algiers, the capital, used as a basis. The city from the harbor, its water-front, a few of its principal streets and market-places, are followed by more intimate views—a Moorish shop with its proprietor and customers, an Arab home, the gate of the city, the picturesque veiled Arab women on the street, swathed in flowing robes, with the eyes peeping through tiny slits.

The scene shifts to Egypt. Slides show a scene or two in Cairo, Alexandria, or others of the typical Egyptian cities. Prominent in the discussion is the fact that the houses are white or light colors for the most part, and with flat roofs. What does that suggest? A warm country, with an almost utter absence of rain. Primitive Egyptian methods of agriculture, plowing the land as the early Egyptians did four or five thousand years ago, threshing out beans in the field with heavy logs dragged over the dry beanpods by cattle, primitive irrigation with such crude methods as the well-sweep.

If the country is so rainless, how has Egypt been for so many years the granary of the East? That brings on the inundation of the Nile and the deposit of fertile soil that it carries down from the interior of Africa. Here it may be well to follow up the Nile, starting at its source at Victoria Nyanza, 4000 miles away, a slide showing the great Ripon Falls

and the beginnings of the river. The desert, oases, the Sphinx and pyramids, the Colossi of Memnon, take us back to the civilization of the days when the curtain of antiquity was slowly rolled back, and when history begins.

The desolate ruins of Karnak mark the grandeur of the bygone civilization, when men existed for the glorification of the personal ambition of some swarthy king and a final setting gives us the great Assuan dam, a modern engineering feat which has for its object the making of the land more liveable, and benefiting countless thousands, instead of exploiting their labor.

Central Africa may form the basis of several fascinating lessons. Strange native races, wild animals peculiarly native to the Dark Continent, safaris starting forth into the jungle, odd villages, wild dances, picturesque fetish worship, all are available. In studying this section, I believe it of little benefit to pay more than the most cursory attention to locational geography or boundaries of the various native states and colonies. The people themselves and their picturesque life, on the other hand, never fail to fascinate a class.

In the hands of a capable teacher the picturesque element may be brought out to the full. The little coast cities, such as Mozambique, Dar-es-Salaam or Zanzibar, give an excellent starting-point. Let us take an imaginary trip across the continent with one of these spots as a starting-place.

Native customs, masked dancers holding a fetish which is supposed to keep off devils, heavily-laden caravans bringing rubber and ivory for trade, the hunter's camp, the circle of black porters gathered around the fire, or pacing through the jungle in single file—can any live boy or girl watch these scenes and yawn and wriggle? There are excellent surface types of physical geography, snow-capped Kilimanjaro, the source of the Nile, the rapids of the Congo, the placid sweep of the broad river, the great plunge of Victoria Falls.



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The idea of the density of the tropical jungle may be firmly established in the minds of the pupils by the laboring caravan and hunting expeditions making their way through the dense vegetation. The village life is picturesque, the chiefs with their robes and feathers, the women laboriously cultivating the fields or bringing firewood on their shoulders, the flocks and herds gathered in the kraal at night. The women of the tribe are seen laboriously planting beans with their crude implements, while the armed warriors lean on their spears and gossip. The women bring water or firewood to camp on their heads. The chief with his sixteen wives and countless children is accounted a rich man as property goes in such a country.

The Cape-to-Cairo railroad and African trains form an interesting set, the trading posts on the Congo, the mission stations, the crude market-places. We come out on the west coast at the mouth of the mighty Congo, where it sweeps majestically to the Atlantic.

South Africa may be approached from the Cape of Good Hope and scenes in and around Cape Town. From there the veldt and the

famous Kimberley diamond mines are visited, and the rich Robinson mines at Johannesburg. These processes are gone into in some detail. Then the life among the warlike Zulus, their customs and their battle-rush and the rich game lands of Rhodesia complete the set, and a travel tour is over which in the hands of a sympathetic teacher cannot fail to interest even the dullest class, from the very difference between this and our own continent and customs.

The fifth grade, of course, will need a much briefer treatment, and from a somewhat different viewpoint. Slides showing the production of diamonds, gold, ivory and rubber should be taken, and also some emphasis laid on the big game hunting. A lesson showing life in the villages of Africa may also prove profitable, the way the natives build their houses, cultivate their fields with crude hand labor, or wander from place to place when the notion strikes them.

From its very difference and its distance from us, Africa is a fairly difficult continent to teach by means of slides, yet it presents the paradox of being one of the most satisfactory. Its illustrations are clear-cut, and of graphic vividness, and its savage types will rouse the imagination of the pupil as will almost nothing else.

## Film Reviews

**Glorifying Old Glory** (2 reels)—Davis Film Exchange, Oklahoma City, Okla.—A picture made by the Argonne Post of the American Legion, which admirably accomplishes its purpose, to depict the "authentic manner of showing full honors to the flag of the United States." Its introduction traces the evolution of early colonial flags which expressed the patriotic spirit of the early Americans, and pictures the circumstances which led to the adoption of the first flag of the new republic. In June, 1777, Congress passed the act fixing the style of the first

flag, later modified to include a larger number of stars for added states.

The place of the flag in the new Union after the Civil War and the part it played in the Spanish-American War are outlined. In June, 1923, the National Commission of the American Legion called a convention to standardize the flag code—and the remainder of the picture devotes itself to examples of the right and wrong methods of flag display. A careful study of the film will do much toward obviating the many unintentional errors which are frequently committed, and the film

is excellently adapted for school, community and church showing. It is one of the relatively few films available so far, for patriotic programs or every-day instruction in "an even greater appreciation of our country's flag."

**The Yoke of the Past**—Three reels (General Electric Co.)

The yoke is that of hard physical labor endured by mankind until the application of electricity to daily toil and to providing light by night. The development throughout the centuries is clear, continuous and concise. The picture is well adapted to science or history and is recommended for any age.



The water supply, as it used to be

A bundle of brush first is used to scratch the soil preceding planting, then a tree-crook plow stirs the soil more deeply. Later, an iron plow is drawn by oxen, then by horses. Coming down the ages, someone became speed-mad and caused an agricultural revolution by producing the spring-tooth plow. Finally, the sulky plow arrived to be followed by the modern tractor. As the grain matured, men were seen swinging the cradle from dawn to dark. Hay was mowed with a scythe, to be followed by the mowing machine. The early reaper left the grain to be bound into sheaves by hand. The modern harvester of today combines the work of reaping and binding. The mechanical loader and electric hoist for hay replace the pitching of hay with a fork. The wind-mill formerly drew water;

now water systems utilize electrical power. Irrigation is effected by an electrical system,



Making tallow candles by hand

and the difference between crops irrigated and not irrigated is evident. For threshing the grain, the flail was used by hand, then horses were driven over the grain. A hand-fanning mill disposed of the chaff. The thresher and cleaner with steam power succeeded, to be followed by the gasoline tractor.

Electricity has also helped in the occupations of smaller compass, such as hatching chickens, milking the cows, skimming milk after centuries of hand-skimming, bottling milk, and churning. Electric power has relieved the slow drudgery of sawing, ironing, laundering, sweeping, pumping, sewing, and cooking. Even the toaster and the percolator depend upon this invisible servant. We see tallow candles made, then illumination by lamps, and finally darkness is eliminated by the electric light of today.

**Maintaining the Salmon Supply**—One reel (Y. M. C. A.)

The eggs are washed and placed in trays for hardening. There are eight stages in the hatchery development of the egg. With nature's unaided method, 3 to 10 per cent of the eggs hatch; by the artificial process 95 per cent hatch. The salmon eggs remain in a continuous flow of water for six months, while they are developing. Automatic feeding is required for the fish two to three inches in size. In three months one of these artificially nurtured fish will be as large as the usual Sockeye fish when one year old.

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The pictures are beautifully photographed by the Canadian Government and the content is well adapted for school purposes where a somewhat specialized study of salmon is to be made. It is recommended for any age from the sixth grade up.

**The Desert of Sahara** (3 reels)—Edited Pictures System Inc., New York—To most of us, the Sahara is a flat, unending stretch of hot sand. This picture made by Captain Angus Buchanan discloses mountains, villages populated by various tribes, animal and bird life.

Captain Buchanan, scientist and explorer, started from the seacoast town of Lagos, in northern Nigeria, went straight across the desert to Kano, then through to Touggourt in Algiers, a distance of 3500 miles, on camels.

The picture gives an excellent insight into the conditions of this little known region. The desert city of Kano, with its massive walls within which no white man is allowed

to live; the mountainous region of Air inhabited by the Tuaregs, whose men are never seen without veils; the date-gathering in Timia; the salt producing hills; Fachi, a town built of rock-salt as hard as concrete, where the natives are suspected of living on the proceeds of robber-raids; the northern country of shifting sand dunes which threaten continually to bury villages.

An incidental but valuable feature of this film is the information it gives regarding the method of travel across the desert; the loading and unloading of camels; the difficulty of "treks" across the sand; the size of the caravans which make the trip for commercial purposes.

To any class studying the physical geography of Africa, this film will be of invaluable assistance.

A NUMBER of questions on the general subject of visual education are asked and answered in the January *Pennsylvania School Journal*. In addition, several criticisms of this method of instruction are tabulated, in order that they may be answered.

The following criticisms, made frequently against American schools, will help one in understanding the value of visual materials:

- 1—That present day instruction is superficial and impractical.
- 2—That, to too great an extent, it is verbal and “smacking of the text-book.”
- 3—That it fails to develop industry and initiative in pupils.
- 4—That teachers do not know visual aids or how to use them.

While these criticisms, for the most part, are exaggerated and unjustified, it might be profitable to make a self-survey with reference to them.

In appraising the value of visual materials, we should keep in mind the psychological fact that our world of experience is built up through the senses and most largely through the visual sense. Scientific tests have demonstrated the truth of this statement.

That visual aids enrich and vitalize instruction is supported by the following claims:

- 1—They possess the concrete element and vivify the impression.
- 2—They present the environments, relationships and contacts that build our world of experience.
- 3—They stimulate observation, arouse interest and hold attention.
- 4—They develop initiative and create a desire to do.
- 5—They supply challenging situations and develop independent thinking.
- 6—They deal with concrete material for training in the organization of ideas.
- 7—They offer worth-while opportunities to develop the principle of self-activity—a prime necessity in teaching.

Visual aids are not intended to supply a royal road to learning. They involve work, preparation and ingenuity on the part of the teacher. Their wider use should result in a spirit of industry, a desire to know and an ambition to master on the part of pupils.

**SUPERINTENDENT BRAINARD** of Tulare, Calif. reports the use of films for the High School in classes in science, history, and Latin. From one to three

classes are grouped in the science lecture room, which is equipped for screening. Sometimes the school co-operates with the local theatres in securing films. The State University, the Department of Agriculture, and the International Harvester Co. are the main sources from which pictures are obtained. It is planned to equip the auditorium for motion pictures. Mr. Brainard says, “The use of motion pictures in schools will become a permanent and definite part of the instruction program.”

He makes a criticism, quite justly, of many of the advertising films. On the other hand, we have discovered quite a number of really excellent educational pictures among the free ones, the purport of the presentation being so subtly hidden that one wonders why they are freely offered to the public. Many of these will be included in the lists of films pertaining to the subjects now being treated in geography. We wonder if Mr. Brainard has used the General Electric films, which are distributed from San Francisco, or if he has access to the Y. M. C. A. service.

## Visual Education

Third Annual Report of the Department of Visual Education, Atlanta, Ga. 1924-25.

R. E. ENLOW, DIRECTOR.

A summary of the activities of the department during the past school year, with recommendations covering a proposed budget and expenditures for the year following. In the report are incorporated facsimiles of bulletins sent out from time to time to school principals and projector operators, as well as a file of *Vivid Visualization*, a mimeograph bulletin issued by the department monthly during the school year, listing materials and equipment available.

The director of Visual Education in Atlanta also conducts an extension course offered during the Fall and Spring terms (1925-26) in the Atlanta Normal Training School. It is entitled “The Mechanics of Visual Education”

# Among the Producers

(This department belongs to the commercial companies whose activities have a real and important bearing on progress in the visual field.

Within our space limitations we shall reprint each month, from data supplied by these companies, such material as seems to offer most informational and news value to our readers.

We invite all serious producers in this field to send us their literature regularly.—Editor.)

## Guide Book on Non-Theatrical Projection

A VALUABLE analysis of projection equipment used in general educational work has been published by the engineering department of the National Lamp Works, General Electric Company, in the form of an illustrated pamphlet, *Picture Projection for Education, Business and the Home*, by R. E. Farnham, which sums up the results of extensive research investigations of projection apparatus (for both still and motion pictures) used in schoolrooms and auditoriums.

The General Electric engineers have made a scientific, impartial study of various types of equipment on the market, and have sought to acquaint the prospective purchaser with the type of machines, lamps and screens best suited to his needs, and to set forth certain basic, guiding principles for the care and use of such equipment. The introduction says:

“The use of motion pictures in fields outside the photoplay house is becoming widespread. So popular is this form of presentation that, together with slide projection, it is bringing about a new technique of teaching, with many advantages over earlier methods.

“Equipments for motion picture projection are characterized by precision of the mechanical and optical elements. Moreover, there is a constant improvement in lamps and lenses that results in better screen lighting, both in quality and quantity. Thus, the development of the aspheric condenser and larger diameter objective lenses has added as much as 150 percent to the light utilization for theatre projectors using MAZDA lamps.

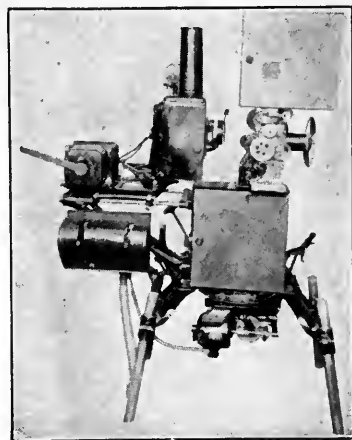


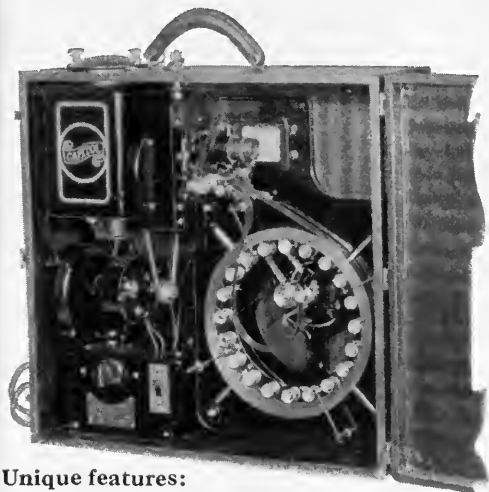
Fig. 1.—A standard theatre projector equipped for projection with MAZDA lamps, used in photoplay houses and largest school auditoriums.

“Recent developments in the lamps for the familiar suitcase type of projector have increased the screen illumination by one-third.

“For motion picture projection in schools, churches and other non-theatrical applications, equipments of the portable and semi-portable type are employed, except in the largest auditoriums where projectors of the standard type are necessary. The MAZDA projector lamps are becoming the universal source of light in these fields because they possess the features of simple operation and freedom from fire hazard that become so important under the conditions of general service and untrained attendants.”

A carefully worked out table specifies the type of projector, the proper illuminant, and

# At Last!!!



*A practical, portable, self-operating continuous motion picture projector—*

## The Capitol

Projects continuously, without the aid of an operator, from five feet to one thousand feet of motion pictures on 16 mm. film.

*For further information address*

### CAPITOL PROJECTOR AND FILM COMPANY

133 W. Washington St.

Chicago, Ill.

*Distributors for: Illinois—Michigan—Indiana*

#### Unique features:

- An automatic oiling device.
- A wonderful new intermittent movement, that prolongs the life of the film.
- An infallible automatic stop.
- Rear or front projection without changing film.

the approximate limits of picture width and throw for theatre projection, educational use, and for the home, business and the traveling exhibitor. A figure shows the tubular bulb MAZDA projection lamps and the relative quantities of light projected by each of the lamps with the common types of projectors.

The equipment for the educational field is analyzed as follows:

“The projection requirements of large school or church auditoriums are practically the same as those of the theatre. Throws up to 120 feet and 14 to 16-foot pictures are encountered and the quality of projection must be practically on a par with that of the theatre, although the work is usually done by one of the students less experienced than the theatre projectionist. For the smaller auditoriums and halls, the less expensive semi-portable equipment proves ample. The 1000-watt 115-volt lamp is most often used and no auxiliary control equipment is then required. For class

rooms and small lecture halls, the light weight, compact portable equipments are especially convenient. They may be carried about from room to room as readily as a suitcase and they produce excellent pictures for such locations. The projector using the small 16-mm. safety film is found satisfactory for the small class room and, with the rapidly increasing range of subjects available for films of this width, these little equipments will increase in popularity. The equipments employing this narrow film are of especial value to those who have occasion to take and project their own pictures.

“Manufacturers of portable projectors, realizing the value of projecting a single still picture to permit detailed study, provide their equipments with filters or other devices which make it possible to stop the film without overheating. But for many classes of instruction separate lantern slides are needed. For these equipments the 1000 watt 115 volt lamp

# MOTION PICTURE EQUIPMENT

For the Non-Theatrical Exhibitor

Standard and Safety  
Standard Projectors

Educational and Biblical  
Films

**UNITED PROJECTOR & FILM  
CORP.**

Pittsburgh, 1111-1112 Keenan Bldg. Albany, 51-53 Chapel St.

General Offices

**228 Franklin St., Buffalo, N.Y.**

provides excellent projection in an auditorium of almost any size. For the class room, Sunday school and lodge rooms, the 250 and 500-watt lamps of this voltage class are sufficient, because relatively less screen brightness is required the closer the audience is to the picture.

"There have recently been developed by several equipment manufacturers small pro-

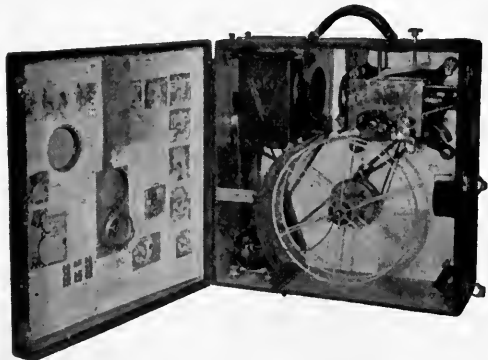


Fig. 4—Portable motion picture projector used in schools, lodge halls, by salesmen and traveling exhibitors.

jectors serving the same purpose as the lantern slide projectors but using lengths of standard-width film containing from thirty to fifty pictures or more, each an individual picture. Either by pressing of a button or the turning of a knob, a single picture is brought into position before the aperture and held there as long as desired. These small projectors have much to recommend them from the standpoint of compactness, light weight and freedom from slide breakage. It must be realized that it is not possible to project as large a picture as with standard lantern slides with the same screen illumination because of the greater magnification. The cost of film slides is about one-tenth that of glass slides.

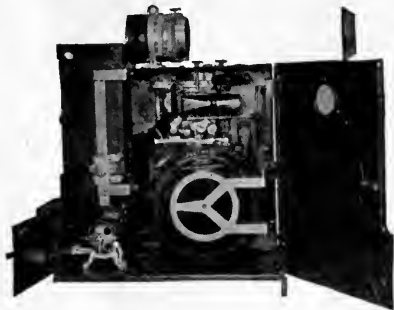


Fig. 3—A projector of the semi-portable type which finds application in school auditoriums, lecture halls and by traveling exhibitors.

"The opaque projector, which is a modification of the stereopticon that permits the projection of opaque pictures by reflected instead of transmitted light, has an important application in lecture and class rooms where it is desired to project maps, drawings, or illustrations from the pages of a book. A much smaller percentage of the light is directed through the projector lens and, therefore, the 1000-watt lamp is always required in the school room, and projection is satisfactory at distances of only 30 feet or less. For home entertainment the 500-watt lamp is sufficient."

For home motion picture entertainment



## THEATRE EQUIPMENT—NEW AND USED

Moving Picture Machines, Screens, Portable Projectors, Stereopticons, Spot Lights, Booths, Film Cabinets, M. P. Cameras, Slides, Carbons, Mazda Lamps, Gelatine, Etc.

MOVIE SUPPLY CO. 844 SO. WABASH AVE. CHICAGO ILLS.

## Brayco Film Stereopticons

\$25.00

Write for Catalogue

while standard-width film is sometimes used, the narrower 16-mm. film is becoming increasingly popular, due to lesser cost. Of this type the booklet says,

"This film, after exposure, is developed and then re-developed to form a positive directly from the negative, eliminating the cost of the positive film and obtaining more pictures per foot. The cost of pictures taken on 16-mm. film is \$1.50 per 1000 pictures, as compared with \$10.00 on a larger film, while the weight of equipment using this small film is only one-third to one-fourth that of other equipments. Extensive libraries of pictures especially suitable for the home are being built up in the smaller size. The 16-mm. film is manufactured exclusively of non-inflammable stock, so that the fireproof booth is unnecessary."

In the business field, motion pictures are usually projected with portable machines—either using standard or 16-mm. film. Lan-

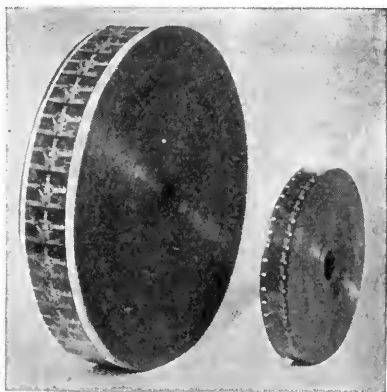


Fig. 8—Standard width (35 mm.) film compared with 16 mm. film; each roll contains 8,000 pictures (6 minutes projection).

tern slide projectors working automatically and projecting thirty or more slides in succession are coming into increasing use—particularly in theatre lobbies and show windows.

To quote again:

"The attention-compelling power of the motion of one picture being replaced automatically by another is well recognized. Film projectors using an endless band of film and operating continuously are also available for this service."

A considerable portion of the 13 pages is devoted to an analysis of requirements which must be fulfilled by both projection equipments and screens, in order to obtain maximum utilization of light and good appearance of the projected picture on the screen. A full discussion of lamp adjustment and the optical system in projection follows.

On the subject of screens the writer says:

"High quality projection requires the choice of a suitable screen which fits the shape of the auditorium in which it is being used. Where the width of the auditorium is equal to or greater than its length, screens having a matte or diffusing surface are necessary in order that the extreme side seats receive sufficient screen illumination. When the length of the room is greater than its width, the metallic surface screen materially increases

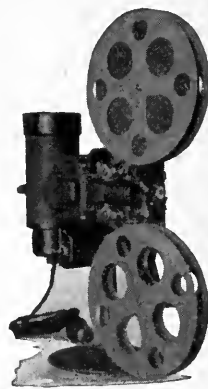


Fig. 9—Motion picture projector using 16-mm. film, used in the home, schools and in business.

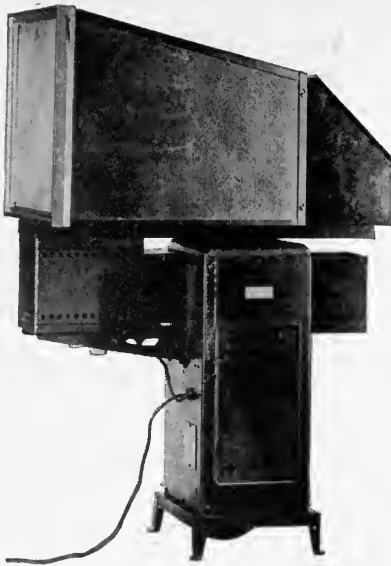


Fig. 10—An automatic stereopticon projector that projects a continuous series of lantern slides—excellent for advertising purposes.

the brightness of the picture by confining the reflected light within this narrow area, permitting longer throws and larger sizes. A more complete discussion of the application of various types of screen surfaces is given on pages 25-33 of the Engineering Department Bulletin 33-B. (*Motion Picture Projection with Mazda Lamps.*)

“The reflection characteristics of the metallic surface screen which make it advantageous for the long, narrow auditorium, are, to some extent, sacrificed when the screen is made to



Fig. 6—Stereopticon or lantern slide projectors find many applications in the school, the church and the home.

roll up or be folded, so that the diffusible types are largely used when portability is a necessary feature.

“A relatively small amount of extraneous light striking the reflected screen will reduce the contrasts of brightness or values on the screen to the point of spoiling the picture. Hence the necessity of darkening the room with the usual reflecting screen. The use of the translucent screen between the projector and the audience makes good projection possible in moderately lighted rooms. The development of this type of screen marks a great advance in the art of projection. The room light striking the face of this screen passes through, and the contrasts of the picture are

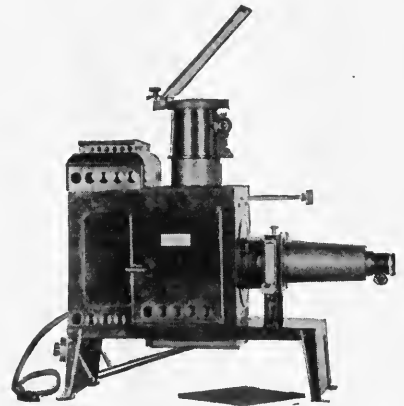


Fig. 7—Maps, illustrations, charts and other similar material, as well as lantern slides, can be shown with this equipment.

not modified; the screen must, however, be shaded against extraneous light from the rear or projector, side. Translucent screens obviate the necessity of special window shades but they must be placed out some distance from the wall, and thus decrease the seating capacity of the room.”

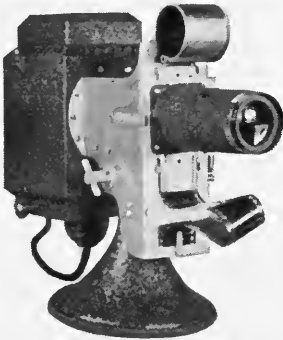
Copies of this publication may be secured without charge upon application to the General Electric Company, National Lamp Works, Nela Park, Cleveland, Ohio.

# TEACH WITH

# THE S. V. E. FILM STEREOPTICON AND PICTUROLS!

NON-INFLAMMABLE

*The Most Convenient Visual Aid Ever Invented*



The S. V. E. Film Stereopticon  
Weight 4 1/4 lbs. Price, \$55.00

THE SOCIETY FOR VISUAL EDUCATION, INC.,  
*the pioneer film producer in the strictly  
educational field, created and produces*  
PICTUROLS — the original “film  
slides” — for Schools and Churches.  
PICTUROLS are revolutionizing the  
stereopticon field. A very wide selec-  
tion of views now available.

A PICTUROL weighs only half an ounce, but contains as many pictures as a  
whole set of glass stereopticon slides, and costs about one-tenth as much.  
The pictures are printed on standard gauge non-inflammable film.

*Special Picturols Made to Your Order. Send for Price List.*

**YOUR MONEY GOES TEN TIMES AS FAR WITH PICTUROLS**

*Send for Catalogs — Many New Subjects Available*

**We Also Rent and Sell Motion Picture Schoolfilms**

## SOCIETY FOR VISUAL EDUCATION, Inc.

327 South La Salle Street

Chicago, Illinois

## Three Films of Old Holland and Its Gardens

**Tulip Land** (2 reels)—Cranfield and Clarke—The National Garden Association and the Holland Chamber of Commerce, as well as the Film Mutual Benefit Bureau, deserve a portion of the credit for this delightful version of the land of gardens. There is some fine photography of the characteristic windmills, canals and boats, but these are secondary to the tulip and hyacinth gardens—acres of them—where there are grown the best bulbs in the world. The method of

feet below sea level and traversed by a network of drainage canals, giving each little house its private driveway of water. Beautiful private estates with their formal gardens, some dating back several hundred years, and scenes of the International Flower Show, held every four years near Haarlem, where a park of forty acres displays the finest blooms, close the reel. A delightful subject for any audience, and an instructive reel for classroom study of one of Holland's most important industries.



A folk dance on the village green

cultivation, stripping so as to strengthen the bulb, and the gathering of the flowers to make perfumery are shown. Seldom, if ever before, has there been recorded in film such beautiful garden scenes—fields of blossoms as far as one can see—and the formal Dutch gardens with their box hedges and gravel walks. Closeups of a number of famous varieties of tulips and hyacinths are given. A scene which will not soon be forgotten is the view from the shore dunes, where for miles and miles the land is one vast "bulb factory."

Reel 2 shows from the air the city of Boskoop, nursery center of the world, lying 18

### Let's Go Fishing (1 reel)

—Cranfield and Clarke—The title is taken from the plaint of the bridegroom in the party, who would much prefer angling to sightseeing. The reel displays an interesting collection of Dutch scenes, charming views of quaint bridges and canals, a Dutch wedding, at which the party arrives in dog carts, closeups of the Dutch costumes, particularly the bonnets which vary in style for each village, folk dances on the village green, quaint old Dutch characters, and festival scenes in a small town

where ring tilting is the favorite sport. The captions are made for entertainment, and sympathize to the last with the bridegroom who never "got to go fishing."

**Wooden Shoes** (1 reel)—Cranfield and Clarke—A fantasy, in which the pair of wooden shoes left too long outside on a doorstep by an ardent young suitor, set out to go for a stroll, and see for themselves the windmills, the patchwork-quilt effect of the tulip fields, the flower show at Haarlem, the Sunday folk at the old Dutch church, canals and bridges,

(Concluded on page 186)



## The Finest Motion Picture Projector

*For Non-Theatrical Use*

**T**HE new Acme S. V. E. Type G portable motion picture projector and stereopticon is an outstanding achievement in the manufacture of projection equipment. It offers to the non-theatrical user of motion pictures, either in the school or church, a machine that really gives good results—a projector that is dependable—and renders the service you expect.

Here, in the improved Acme S. V. E., is new smoothness of operation, new quality in projection, increased reliability and the perfect mechanical accuracy that assures successful projection.

Inspect the new Acme S. V. E. Type G. Note each of its improvements. Note its simplicity and economy of operation.

Note the convenience of its controls. Note its new enclosed metal film magazines. Note its Acme patented Gold Glass Shutter—the greatest step ever taken to increase the value of motion pictures for educational purposes. With the Acme Gold Glass Shutter you can show still pictures from the motion picture film. You can hold a still picture for any length of time without any danger or damage to film. And still, with all the improvements will find no radical changes in Acme's proved design.

Write us for the name of the Acme distributor near you. Let us arrange a demonstration of the Acme S. V. E. with no obligation on your part. Write us today.

**INTERNATIONAL PROJECTOR CORPORATION**  
*Acme Division*

1130-1136 W. Austin Ave.

Chicago, Illinois



**THE ACME S.V.E. TYPE G**

*The Acme is compact, dependable, safe and easy to operate. It operates from the ordinary electric line current. It gives results as fine as seen in the best theatres. It is just as satisfactory in the small class room as in the big auditorium. It is specially designed for use by non-professional operators.*

# ACME MOTION PICTURE PROJECTORS

## Visual Education in its Ideal Form

(Concluded from page 140)

in the Crystal Gardens, one of the world's largest and most beautiful indoor pools.

We return to the States by way of Seattle, where two days are spent seeing the many attractions of our scenic Northwest, then to Portland with a drive over the world famous Columbia River Highway and then to Spokane. Here the Chamber of Commerce has, with the co-operation of the Northern Pacific Railroad, arranged a drive to beautiful Lake Coeur d' Alene, including an inspection of the big saw-mills and a visit to the big orchards.

We ride through our majestic Rocky Mountains to Butte, Montana, where we make a surface inspection of the big mines. At Butte the Boy Scouts met the expedition and proceeded to take charge of the ceremonies. A long trip in autos, over three mountain passes, brought the company to a camp far back in the wilds. The most startling episode of the trip occurred when rifle shots rang out from around a turn in the road and masked bandits suddenly appeared ordering "Hands Up!" Here was a thrill not in the program of the Alaskan trip—and for a good reason. The whole incident was staged by the Boy Scouts to add further realism to the mountain ride for their visitors. It was a decided success. Then on again to Bozeman, Montana, where we witness what proves to be one of the outstanding features of the trip to these real American Boys, a wild west round-up and rodeo, by special invitation of Richard Ringling of the famous Ringling Brothers.

But we are homeward bound and must leave all this and hurry along through the Bad Lands of North Dakota, Wheat Fields, Ten Thousand Lake Region of Minnesota, to St. Paul, where we change to the Burlington Limited. Then along the Mississippi River Scenic Line, where for almost three hundred miles we are in sight of this mightiest River

of the Continent, and now all too soon we are back home breathlessly telling relatives and friends of our wonderful experiences.

May I summarize a few of the main departments of knowledge which these boys must have acquired at first-hand from this journey? Agriculture, Fruit Growing, Mining, Forestry and Lumber, Fishing, Transportation both steamship and rail with all its feats of engineering, Geology, especially glacial action, strange Sea Life, Architecture, Native Customs and Life, historic items of importance vividly impressed upon them, insight into the value of the workings of the Civic Organizations, better realization of the extent of our earth. "It is teaching them," as Mr. Buchanan says, "to think continentally."

The joy of achievement for these boys is doubled, *for they have accomplished all this through their own efforts.* Mr. Buchanan says "My purpose is to encourage boys to earn and save for the things worth while." Then too, the personal contact with seventy other fine boys is one of the richest values of the trip. And we have looked mainly at the educational aspect of it all. Think of the health-giving fun it means to these boys!

If, as has been said, "to travel is to possess the world," then these boys who are fortunate enough to travel with Mr. Buchanan on this marvelous annual trip to Alaska are indeed in possession of a substantial portion of the earth.

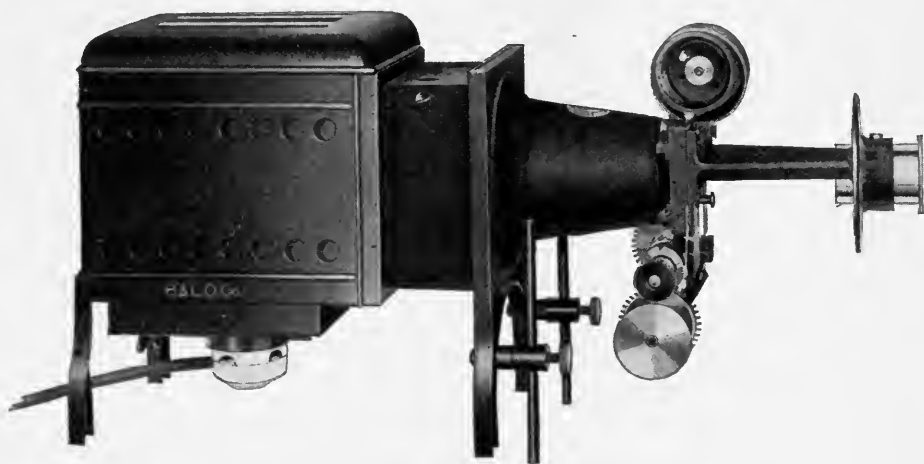
### Three Films of Old Holland

(Concluded from page 184)

streets which are narrow ribbons of silver, air views of the city which is the nursery center of the world, the water carrier with his yoke and the milkman on his way. Long past midnight the wooden shoes return for the boy. A purely entertainment subject.

**Special Offer**  
**Five Entertainment Programs**  
 Twenty-five Dollars  
**FOR PARTICULARS WRITE**  
**FLOYD R. MEESKE, WYOMING, ILL.**

# Which is the easier to comprehend — The Picture Story



# or - - The Word Story

The Bausch & Lomb Film Projector is an instrument designed to supplement the use of slides and opaque object projectors. With it, individual pictures on standard width motion picture film are used. The projector consists of a sturdy lamp house with 400-watt Mazda bulb, a film attachment with two film magazines and gears for winding film in either direction and a complete set of condensing and projection lenses.



The largest, most practical and durable line of "still" projection apparatus in the world is manufactured by the Bausch & Lomb Optical Co. May our experience and literature help solve your Visual Education problems. Send for circular E-13 today.

## Bausch & Lomb Optical Co.

629 St. Paul St.

Rochester, N.Y.

# Here It Is!

(A Trade Directory for the Visual Field)

## FILMS

- Atlas Educational Film Co.**  
1111 South Blvd., Oak Park, Ill.
- Bosworth, DeFrenes & Felton**  
Distributors of "A Trip Through Filmland"  
60 N. State St., Wilkes-Barre, Pa.
- Carlyle Ellis** 71 West 23rd St., New York City  
Producer of Social Service Films
- The Chronicles of America Photoplays**  
Yale University, New Haven, Conn.  
(See advertisement on page 132)
- DeVry Corporation** 1091 Center St., Chicago, Ill.  
(See advertisements on pages 160, 161)
- Eastman Kodak Co.** Rochester, N. Y.  
(See advertisement on Outside Back Cover)
- International Harvester Co.**  
606 S. Michigan Ave., Chicago, Ill.  
(See advertisement on page 129)
- Motion Picture Producing Co.**  
Neville St. & Fifth Ave., Pittsburgh, Pa.
- Pathe Exchange** 35 W. 45th St., New York City  
(See advertisement on page 176)
- Pictorial Clubs, Inc.**  
350 Madison Ave., New York City  
(See advertisement on page 169)
- Pilgrim Photoplay and Book Exchange**  
736 S. Wabash Ave., Chicago, Ill.
- Rothacker Film Mfg. Co.**  
1339 Diversey Parkway, Chicago, Ill.
- Rowland Rogers Productions**  
71 W. 23rd St., New York City
- Society for Visual Education**  
327 South La Salle St., Chicago, Ill.  
(See advertisement on page 183)
- United Cinema Co.**  
120 W. 41st St., New York City
- United Projector and Films Corporation**  
228 Franklin St., Buffalo, N. Y.  
(See advertisement on page 180)
- World Educational Film Co.**  
732 S. Wabash Ave., Chicago, Ill.
- Y. M. C. A. Free Film Service**  
120 W. 41st St., New York  
1111 Center St., Chicago

## MOTION PICTURE CAMERAS

- DeVry Corporation** 1091 Center St., Chicago, Ill.  
(See advertisements on pages 160, 161)

## MOTION PICTURE MACHINES and SUPPLIES

- Acme Motion Picture Projector Co.**  
1132 West Austin Ave., Chicago, Ill.  
(See advertisement on page 185)
- Capitol Projector Co.**  
133 W. Washington St., Chicago, Ill.  
(See advertisement on page 179)
- DeVry Corporation** 1091 Center St., Chicago, Ill.  
(See advertisements on pages 160, 161)
- Exhibitors Supply Co.**  
825 S. Wabash Ave., Chicago, Ill.
- Movie Supply Co.** 844 S. Wabash Ave., Chicago, Ill.  
(See advertisement on page 181)
- Pilgrim Photoplay and Book Exchange**  
736 S. Wabash Ave., Chicago, Ill.
- Safety Projector Co.** Duluth, Minn.
- Chas. M. Stebbins Picture Supply Co.**  
1818 Wyandotte St., Kansas City, Mo.
- United Cinema Co.**  
120 W. 41st St., New York City
- United Projector and Film Corp.**  
228 Franklin St., Buffalo, N. Y.  
(See advertisement on page 180)
- World Educational Film Co.**  
732 S. Wabash Ave., Chicago, Ill.

## PUBLICATIONS

- Educational Aid Society**  
(College and Private School Directory)  
110 N. Wabash Ave., Chicago, Ill.
- Journal of Geography**  
2249 Calumet Ave., Chicago, Ill.  
(See advertisement on Inside Back Cover)

## SCREENS

- Acme Metallic Screen Co.** New Washington, Ohio
- Exhibitors Supply Co.**  
825 S. Wabash Ave., Chicago, Ill.
- Pannill Screen Co.** Petersburg, Va.
- Raven Screen Corporation**  
1476 Broadway, New York City  
(See advertisement on page 191)



**SLIDES and FILM SLIDES****Geography Supply Bureau**

314 College Ave., Ithaca, N. Y.

**Keystone View Co.**

Meadville, Pa.

*(See advertisement on page 173)***Pilgrim Photoplay and Book Exchange**

736 S. Wabash Ave., Chicago, Ill.

**Society for Visual Education**

327 South La Salle St., Chicago, Ill.

*(See advertisement on page 183)***Spencer Lens Co., 442 Niagara St., Buffalo, N. Y.***(See advertisement on page 130)***STEREOGRAPHS and STEREOSCOPIES****Keystone View Co.**

Meadville, Pa.

*(See advertisement on page 173)***STEREOPTICONS and OPAQUE****PROJECTORS****Bausch and Lomb Optical Co., Rochester, N. Y.***(See advertisement on page 187)***DeVry Corporation 1091 Center St., Chicago, Ill.***(See advertisements on pages 160, 161)***Society For Visual Education**

327 S. LaSalle St., Chicago, Ill.

*(See advertisement on page 183)***Pilgrim Photoplay and Book Exchange**

736 S. Wabash Ave., Chicago, Ill.

**Spencer Lens Co., 442 Niagara St., Buffalo, N. Y.***(See advertisement on page 130)*

## Among the Magazines and Books

*(Concluded on page 186)*

showing was a possibility for sufficiently worth-while films, many producers would be encouraged to try their hand at novel and experimental pictures.

A concrete and courageous support of the best interests of the screen, such as the new film guild presents is, therefore, worthy of widespread attention and backing. The first programs have already provided material of great interest to students of the screen. Although eleven short but significant years have passed since D. W. Griffith brought forth his stirring "Birth of a Nation"—and this event may be safely said to mark the beginning of the motion picture as a definite medium of expression outside the range of the theater—more than 100 films are listed for possible revival by the new guild. Within this short compass of time there has grown up a new art, a twentieth century art capable of apparently endless unfoldment. With the elements of sound, color, and a third dimension to be added to its already luminous and lively being, the motion picture bids fair to become a fusion of all the various arts, perhaps to outstrip anything that man has yet achieved in his desire for artistic self-expression. At all events the newly organized International Film Arts Guild is a sign of progress, with its stock-taking of past accomplishment and its promise of future assistance to the best interests of the screen.

In the review columns of a later issue, the revival of *The Miracle Man* is noted.

The good work of the International Film Arts Guild goes ahead with increasing support from public and press with the revival of "The Miracle Man," a picture originally produced some six years ago, and generally enthusiastically referred to in some way or another whenever things filmatic are discussed at length.

Done in the days when pictures were edging along by slow degrees into the commanding position they now enjoy, this film must have been ahead of its day in many respects. In the matter of general lighting and in the use of explanatory detail "The Miracle Man" has not that luminous and richly textured finish that accompanies such pictorial triumphs as "The Big Parade" and "Stella Dallas"; neither has it such carefully prepared and self-contained continuity, nor the brilliant characterizations as these two pictures of 1925. But it is freshly seen, well-pointed in pictorial accent and well-titled, and dramatically told, with often a remarkably "modern" way of handling the interchange of thought. Of course, the story itself, with the gradual reformation of a band of sharpsters, is of a most compelling sort, but it was Mr. Tucker's appreciation of its content that has gone into the making of the picture. "The Miracle Man" has undergone the strain of revival remarkably well, and has enabled many who have long felt remiss in not having seen this picture when it was originally produced to have at last caught up.

**A**MONG all the millions of people who year in and year out derive pleasure and profit from visits to our great museums,

# Do You Know Three Users of Non-Theatrical Films?

*Early in April the fourth edition of "1000 and One Films" will be ready for distribution.*

The new edition lists several thousand films available for school use in teaching Geography, History, Science, the Manual Arts, Literature and Drama, Industry, Agriculture, Civics, Domestic Science, Physiology and Hygiene and other school subjects. Films for school entertainments.

Reference list of distributors gives information as to where each film may be obtained.

*We are most anxious to get the names of all projector users who should receive copies of this edition and will appreciate your giving us two or three names of friends interested in Non-Theatrical film showings.*

## The Educational Screen

5 S. Wabash Avenue, Chicago

I am sure the following people would like to have you send literature regarding "1000 and One Films."

Name .....

Address .....

Name .....

Address .....

Name .....

Address .....



KIND TO THE EYES  
SUBDUES GLARE IN THE HIGHLIGHTS  
EMPHASIZES DETAIL IN THE SHADOWS

1476 Broadway

**Raven Screen Corporation** New York City, N.Y.

one would hardly think to include the blind, yet there are none, says an article, **Helping the Blind to See** by Charles G. Muller, in the January *Dearborn Independent*, who get a bigger thrill out of the exhibits in the American Museum of Natural History than the blind children of New York City.

See and look are two of the commonest words in the vocabulary of these blind children. They use them all the time, for they continually are trying to show the rest of their group what they themselves have just seen. It is easy to understand why they will not admit they are different from sighted children when one sees them constantly calling to each other to "come and take a look at" the animals. The museum lecturers and guides never say feel—always, see.

For fifteen years blind boys and girls of New York City schools have been getting acquainted with wild flowers, strange peoples, birds, planets, the sun and the moon, through the initiative of the museum and the help of the Jonathan Thorne Memorial Fund which bears the cost of the work and also pays the children's carfare when they come to see the museum. Most of them otherwise would never have had any touch with nature. They would have gone through life as unaware of the wonderful worlds of life about them as the boy who had never seen a cat before he came to the museum.

**T**HE influence of a too-steady movie diet upon the reading tastes of the present generation is suggested by Blanche J. Thompson, Department of English in the City Normal School, Rochester, New York, in **Book-worms versus Movie Morons**, in the December *Journal of Educational Method*. The author analyzes the movie as "an element in dulling the critical faculty, none too sharp

at its best in the present generation." The article closes with a rich and wisely chosen list of reading, prose and poetry, for the young men and women who have become, if we are to accept the title of the article, movie morons instead of book worms. Miss Thompson is, unconsciously perhaps, fairer in her writing than in the titling of that writing.

**I**N the *Child Welfare Magazine* for January, Elizabeth K. Kearns, National Chairman of Motion Pictures of the Parent-Teacher Association, in her department **What to See**, says:

The outlook for the coming year can be viewed with quite a little optimism. After four years of Federal investigation, the control of theatres in various sections by producing and distributing companies and the "block" system of booking are being attacked by the Government through the Federal Trade Commission. These two practices are condemned, the first, "on the charges of unfair methods of competition aimed at setting up a monopoly," and the second, "for forcing the sale of otherwise unsalable pictures upon the exhibitor." A list of recommended productions for the family, with a very short one for adults follows. Obviously the sex interest has been the ticket for discard, and the twenty-eight family films are those of sentiment and action, if not of intelligence. Could not some of the weaker choices been omitted? Surely Baby Peggy's *Little Red Riding Hood* was a sorry prostitution of the beloved old tale. But the presence of *A Kiss for Cinderella* wins editorial forgiveness!

**T**HE move of William Fox to finance several theatrical producers in New York, which was doubtless made to insure future screen rights to the plays so produced, was

answered by the American Dramatists Association, with the result that some seventy-five playwrights, among them some of the most eminent writers, signed an agreement to deal with no manager who claims the right to dispose of the film rights to their plays. An editorial in *The Nation* comments upon the gesture.

The immediate purpose of the agreement is to protect the financial rather than the artistic rights of the author by preserving competition, but the incidental effect will be to make it much more difficult for any moving-picture company to exercise direct control over dramatic production. At the present moment the general policy of the moving-picture industry is to appeal steadily to the lowest common denominator of the largest popular audience, and we can think of no greater calamity which could befall the stage than that it should be brought into accord with this policy. The American theater has achieved a measure of freedom and there are a number of managers who are at least willing to make their appeal to a fairly select audience. They must not be swallowed by the gigantic and purely commercial organizations which are responsible for the films.

**A**N EDITORIAL in *The Nation* of December 16th calls attention to the announcement of a company called British Pictures, "to establish a large studio near London which thus offers the latest of many proposals for the development of the languishing film industry of Great Britain."

For a number of years the vision of possible profits has made more acute the patriotic fear lest English audiences should be completely Americanized through the cinema, and a law requiring all theaters to exhibit a certain number of British films has been seriously considered. Yet in spite of all efforts British pictures have never been either good enough or numerous enough to count for anything. Meanwhile America, far from having any similar cause for worry, is faced with the possibility of seeing the theater itself become merely an appendage to this too prosperous industry. William Fox, president of the Fox Film Company, has undertaken to finance five New York theatrical producers merely in order to secure the picture rights to such plays as attain sufficient popular success to make them promising film ventures. Since any dramatic production must be completely rewritten before it is filmed, the only advantage to be gained by having it performed as

a play is the publicity and prestige which it receives. Thus Mr. Fox's action is essentially nothing more than an attempt to reduce the New York theatre to the position of an advertising medium for the movies.

**I**N *The Saturday Evening Post* of December 12th, **Come Dawn in Hollywood**, by DeWolf Hopper and Wesley W. Stout, presents an interesting historical sketch of film days, actors, and projects with which the author had to do. Mr. Hopper pokes genial fun at himself to assure the reader that his remarks have no taint of sour grapes for he confesses that the silver sheet completely drowned him! The tragedy, as he calls it of the old Triangle project, the epics of those days, like *The Birth of a Nation*, and the lords and ladies of 1925 who were mere hangers-on in 1915, make an interesting, if not a particularly valuable article.

**L**IKEWISE in an issue of *The Saturday Evening Post* of December 19th, Catherine Brody in **What Does It Really Cost to Make a Movie**, explains clearly the costs of the average film, the super film, and the occasionally cheaply-produced film. Her figures are both interesting and alarming. One confesses, upon finishing her estimates that the press agent is not possessed of a vivid imagination as might be suspected and that, indeed, there is much that the film viewer never dreams of! We cannot help but ask, "Is the cost always commensurate with the value of the output?"

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Page 162?  
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thing about it?

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THE NEW INFLUENCE IN NATIONAL EDUCATION

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# The Film Stereopticon

JAMES NEWELL EMERY

*Supervising Principal, Potter School District, Pawtucket, R. I.*

**T**HE film stereopticon, the latest addition to the list of visual aids, is about three years of age. It is not to be confused with the portable or semi-portable motion picture outfits, for it is not a motion picture in any form, but an adaptation of the roll film to the still lantern. This adaptation utilizes certain marked advantages of the roll film in the way of lightness, cheapness and portability, much as the film camera largely took the place of glass plates a generation ago.

This new stereopticon, whatever its make, follows in general principle the construction of the projection lantern, with an arrangement by which the medium which contains the picture is in the form of small rolls of film, about the size of a spool of thread, on which one picture follows another in a continuous strip, instead of the separate glass slides. These feed from an upper holder to a lower one, a lever or trip mechanism bringing each picture into position in turn, as wanted. Construction of the lantern is such that the picture may remain on the screen an indefinite length of time without damage to the film, or may be rolled back to review any picture desired.

At the present time three machines of this type are on the market: the Brayco, put out by the Bray Screen Products Company of New York; the S. V. E. Picturol, produced by the Society for Visual Education of Chicago; and the Spencer Delineascope, made by the Spencer Lens Company of Buffalo. All use the same size and type of film, which is the same size and character as standard non-inflammable film used in the regular motion picture projector. The Bausch and Lomb Company has also recently placed on the market an adapter by which the strip of film can be used with the regular Balopticon, mak-

ing it possible to use the same machine for either strip film or glass slides.

The invention of this new projector was hailed as about to revolutionize the field of projection. Its use thus far, however, has not spread as widely as anticipated among educators and others, possibly on account of conservatism, partly because of certain limitations or inherent disadvantages which the new machine has not as yet been able to overcome wholly.

The writer has used one of these film stereopticons for about two years in both classroom, lecture, and auditorium work, along with Balopticon and motion picture projector; consequently this impartial summary of the advantages and limitations of this latest visual aid is based on a practical comparison with other devices already in use. To some of his conclusions, doubtless, exceptions may be taken, or discussion afforded.

The film stereopticon opens up a new and comparatively wide field to the uses of visual instruction. It has certain inherent advantages peculiarly its own. Among these are its size, lightness, its extreme portability, the comparatively inexpensive cost of its pictures, its low cost of operation, and its freedom from the danger of breakage of fragile and expensive glass slides. On the other hand it has very substantial limitations, or even disadvantages. Among these are the quality of its screen projection, as compared with a good glass slide; its fixed sequence of pictures, which must be run in the order as made up; and a certain amount of wear and tear on the film. There is sharp difference of opinion among visual leaders as to whether its limitations outweigh its advantages; a decision which each one must make for himself.

The lantern of this type, though small, and fitted for use in the home as a means of entertainment, is by no means a toy. In the last two years the writer has used this little machine and its films in a number of different ways. Among them are instruction in the individual classroom; before groups of teachers to demonstrate subjects or methods at teachers' meetings; in the auditorium before assembly groups, grades or gatherings; for lectures before such groups as Parent-Teacher Associations, men's clubs, church and young people's gatherings; and for entertainment in the home. Within its limitations it has proved a very effective device for all these purposes.

Among the chief advantages for this type of projector are its small size and lightness. One type weighs less than four pounds, and the others are only slightly heavier. This machine can be tucked into a Boston bag or other small container along with reels of film sufficient to provide six or seven hundred pictures—indeed more than would ever be used on any one occasion. Half a dozen of the small metal cans which contain anywhere from 50 to 100 pictures each, can be carried without trouble in the pocket. The lecturer who has ever lugged around a heavy lantern and case and a box of a hundred heavy and fragile glass lantern slides will appreciate this feature. The little machine can be set anywhere, can be hooked on wherever electricity is available, and can be instantly adjusted to any angle, without the elaborate building-up which is sometimes necessary to get a stereopticon focusing on the right spot. When once the film is threaded into place, an operation which is simplicity itself, a child may press the lever which changes from one picture to the next. There is little to get out of order, parts are inexpensive and easily replaced, and the machine is as nearly fool-proof as anything of this type can be.

Another marked advantage of this type of projector is the cost of pictures and operation.

The average cost per picture is from three to seven cents. A roll of film which contains from 40 to 50 pictures may be purchased from 75¢ to \$2, with longer strips in proportion. A set of pictures on a scientific theme, historical subject, or geographical region, may be purchased for about \$2; while the same number of glass slides would cost approximately \$25. The cost of current for running the machine is infinitesimal. One company estimates the expense of current for their machine at about a cent an hour. On the other hand we found the cost for running our motion picture projector, which uses a 60-ampere arc, about 25 cent an hour for current, besides the expense of carbons. There is no danger of breaking expensive slides through accident.

The price of machines ranges from \$35 to about \$60, with extra charges in some cases for carrying cases, which makes the initial cost of the machine about the same as a good portable stereopticon. The school about to buy either a slide or a film lantern for the first time must decide for itself the advantages of the service offered and the library available.

The film-slide libraries are steadily increasing, and a large amount of material is being made available for this purpose, including a constantly growing list of text films made specially for schools.

Certain of the films, particularly those put out by the Bray concern, patterned after their motion picture films, carry a substantial amount of description in the form of subtitles or explanatory matter. Others are purely collections of pictures, and are accompanied by a printed or mimeographed syllabus, the pictures numbered to correspond with the descriptions. Many of the films used for the stereopticon are an adaptation of the regular motion picture film, condensed into a series of still pictures, with one frame used for a scene, instead of hundreds used in conveying the semblance of motion. These subtitles incorporated into the film theoretically

make it easier for the inexperienced teacher to do visual work with her class, as the line of comment is all ready for her.

On the other hand this very sub-titling may prove one of the greatest disadvantages of the film stereopticon. In some respects it often handicaps or limits the teacher, rather than helps. Titles may be, and often are, slangy, erroneous, irrelevant, flippant, and present the picture which follows from a totally different and perhaps altogether undesirable angle from that which the teacher wishes.

And this leads up to what is perhaps the greatest disadvantage of the film stereopticon, the hard and fast necessity for a fixed sequence of pictures. A set of lantern slides may be used in a score of different combinations, and in any sequence the teacher or the lecturer wishes. I have before me, for example, a view of Mt. Chimborazo. It may form one of a set for studying volcanoes. It may be used in a series teaching altitude as affecting climate; a study of the Andes; the physical surface of South America; mountain peaks and ranges; timber line; erosion; the sources of rivers; climate as affecting vegetation. The native driving a pair of yoked oxen in the foreground may be used in a set showing the races of South America; primitive agriculture; the progression of transportation; clothing; commerce. The scanty herbage may be used in a series on grazing or soil, and so on. This same slide may be used in some twenty or more different combinations at the teacher's option, according to the general theme she wishes to bring out. The strip of film, on the other hand, must be run in its original sequence. And after all, visual instruction, like any other teaching device, must assist and bring out the individuality of the teacher, rather than standardize and stereotype her to a fixed model, otherwise teaching would be but a lifeless mechanical process.

Another serious hindrance which the film stereopticon must combat is the quality of projection, as compared with that of a good lantern slide. The average film picture is harsh, contrasty, fuzzy at the corners, and inclined to be blurry if enlarged to too great a size. Under average conditions we have succeeded in getting in our auditorium a fairly good picture about 6 x 8 feet, but not to be compared with the quality of projection from a glass lantern slide at the same distance and the same size. Of course the film picture,  $\frac{3}{4}$  of an inch by an inch, or practically the size of an ordinary postage-stamp, labors under the disadvantage of competing with a glass picture which is about 3 inches square, (actual photographic surface used inside the mat) or approximately 12 times as large to start with. The technical skill of years has been employed in perfecting the excellence of the lantern slide, and the quality of projection thus far obtained with the film slide cannot be compared with the picture from a clear-cut, sharply defined, well-graded glass slide.

However, for the sake of the abundant additional material which is obtainable from the treasury of film already made for the motion picture, and the very reasonable prices, some of these disadvantages may well be conceded and passed over, it being sufficient that this material, whatever its handicaps may be, is available at all. The film stereopticon houses have performed a distinct service to visual instruction in making available for schools to have in permanent possession such collections as reproductions from the Burton Holmes films, the Powell travel pictures, the Bray scientific films, and others, as well as certain industrial, historical, geographical and religious sets.

A disadvantage of which some users have complained is the steady wear and tear on the films, which necessitates their early replacement. This may be set off as a necessary evil against the unavoidable breakage and cracking of slides. Personally I have not

experienced this wear to any great extent, although it must be taken into consideration. Most of these films are put up in tiny metal cans about the size of a spool of thread. One variety is wound on a small spool. Another comes without reel, and as the tightly rolled film expands inside the can, and is generally rolled emulsion side out, there is a chance for a substantial amount of scratching the film each time it is taken from the can or replaced.

On the whole, if too much is not expected of the film stereopticon, it forms an acceptable and useful working tool in the teacher's hands. It is claiming too much for it at

the present time to say that it will drive the glass slide from the field. The slide has been in use too many years, and has accumulated such a treasure-house of material as to render its displacement out of the question. In quality of picture and flexibility of service the slide is still unapproached. The film strip, however, as its libraries increase, opens up a wealth of material to schools which wish to do visual work at minimum expense, or to supplement their visual material at low cost. In my own work we use not only the standard motion picture projector, but also the Balopticon lantern and the film stereopticon, and find a welcome place for all three.

## The Contribution of Slides and Films to Science Teaching\*

L. PAUL MILLER

*Science Department, Scranton Central High School, Scranton, Pa.*

**T**HE real value of slides and films in the teaching of science subjects depends on the care that is used by us, as teachers, in selecting and presenting them to our pupils. If these visual aids, with their tremendous possibilities, are dabbled in haphazardly, their educational value may be almost negligible. If, on the other hand, they are drawn upon with considerate forethought, their specific contribution to the educational process may be a veritable gold-mine. The value of such visual aids, properly used, cannot be questioned. We need to supplement our textbooks by using real things, and pictures of real things. In dealing with our pupils, we must cease over-burdening the ear-drum and under-estimating the retina.

The primary end to be kept in view is not that of entertainment. Pictures are not sugar-coated doses of education. Their only legitimate use in our schools is to dramatize textbook topics, to make them more vivid, to provide lasting impressions.

### Methods of Use

Still and motion pictures are used in four distinct ways: (1) in the classroom; (2) the school assembly; (3) the public assembly; (4) with selected groups of classes in the school auditorium. The use in the classroom is possible with a portable machine. It makes possible the use of pictures in direct connection with lesson assignments, and practically always gets undivided attention. The use in a school assembly, especially if it is a large school, has less chance of getting concentrated attention, and is hard to relate with class work. This use has, however, been made successfully in Scranton Central high school in cases in which a program has been carefully arranged, around a particular topic, as "Fire Prevention." Talks accompanied the pictures. One program was given by members of the senior class, on X-rays. Illustrated lectures were given, using slides and motion pictures. An audience of 1,500 seemed to enjoy this program, with evidence of close

\* Editor's Note—Address delivered before the Pennsylvania State Education Association meeting at Scranton, Dec. 30th, 1925.

attention. Pictures have been used in the same way, accompanied by talks, at meetings of the Mothers' Club of the school, the talks having been given by pupils, after full preparation. During American Education Week, this year, the auditorium was open to the general public throughout one school day, and motion pictures of general educational interest were shown.

The last method has been found to be the most successful, that of taking groups of classes into the auditorium throughout the day. All science classes meeting any given period are taken to the auditorium by their teachers after roll check in the class rooms, and shown pictures of general use in science class work. Comments are given during the pictures. This is repeated during the seven periods of the school day. When a picture is scheduled to fit in especially with the Chemistry class work, only the Chemistry classes report. The same plan is followed for other subjects. Practically every week, usually on Fridays, the pupils in one or more subjects are shown pictures bearing on their subject-matter. Each pupil gets this type of visual instruction on an average of once a month. There is no harmful interference with regular class routine, or scheduled work.

Text films or slides can be used in either the classroom presentation, or with class groups in the auditorium, in larger schools. Films selected for such purposes would be of the nature of *The Amoeba* for Biology, or, *Electrical Transmission of Speech* for Physics. Pictures of general educational value can be used in school assemblies or public assemblies. These must have some entertainment value, however, to hold attention, and cannot be specifically on classroom subject matter. Their value is limited.

#### Sources of Pictures

(1) Pictures may be bought by the school, (2) may be rented, (3) may be supplied and exhibited by a commercial concern, or (4) may be had for payment of expressage.

Funds are not usually available for purchasing films, although slides can be made or purchased and kept on hand. It is hardly advisable to buy films when showings are infrequent, since disuse is sometimes as damaging to them as daily showing. Rental is possible when there are funds appropriated for the purpose, but there are available a number of "free" films. Showing, under contract, by a commercial concern, frees the teacher of all responsibility. The scheduling of films at appropriate times by teachers, from government bureaus and industries which require only the payment of expressage, (usually less than a dollar for several reels each day), is satisfactory, but requires extra work. In Scranton, the Science department schedules films in this way. No funds are available this year, but express charges are paid from a student fund, raised by giving plays and concerts.

#### Projectors

If a contract is given by the school for the supplying and exhibiting of pictures, this phase of the question is no problem, since the company provides projectors. If slides are shown, an ordinary stereopticon, available in most schools, is all that is needed. The daylight projectors have undoubted advantages for classroom use. If they are not secured, dark blinds must of course be provided. If films are shown in the classroom, a portable machine and a licensed operator must be available. In auditorium projection the same provision for machine and operator must be met. New auditoriums should be equipped with projection booths, and machines installed. In this State, a licensed operator is demanded for the showing of films under all circumstances. The only solution here, is for one or more of the teachers to serve the required year's apprenticeship, and secure the license. A pupil or laboratory assistant can be licensed if he is 18, but his tenure of office is necessarily brief. The State law here offers the greatest barrier to further progress in use of films.

### Technique

Experience indicates that pictures are most useful when: (1) they immediately follow class assignments and discussion on their topic; (2) they are preceded by suggestive questions on their outstanding points; (3) they are followed the next day by short quizzes on these points; (4) they are accompanied by comments by a teacher while showing, or better, by an expert from outside; and (5) they are either preceded or followed whenever possible, by class trips to industries using related processes. No teacher should attempt to show pictures without first seeing them himself. The showing should be a class exercise. There is no legitimate excuse whatever for showing pictures of any sort during school hours, except as part of school lessons. Outside speakers are always effective. Last Arbor Day, Dr. Illick of the State Department of Forests and Waters gave a splendid illustrated lecture to science classes in Scranton, and films on Forestry were shown. Mr. R. N. Davis, curator of the Everhart Museum in Scranton, has given several very illuminating illustrated lectures. Mr. Taylor of the Scranton Water Company has given illustrated lectures of the city's water supply system, at times when it was being studied by general science classes. Mr. Clepper of the local office of the State department of Forests and Waters has lectured on trees. Class trips, taken in connection with motion pictures, have been made to the local telephone exchange, the Edison Lamp Works, the Water company laboratory and filtering plant, and the printery of the International Corresponding Schools.

### Suggestions

In conclusion, the following suggestions are offered, based on Scranton's experience with the use of pictures, particularly films:

1. Every effort should be made to prepare for teachers, lists of all "free" films suitable

for class use, classified under the various school subjects, and giving addresses where they may be secured. Such a list, still incomplete, is being made for use in Scranton. A comprehensive, printed list would be of value.

2. Films should be scheduled in advance by teachers, so that they may be correlated with classroom studies. They should have a preliminary run, before being used.

3. Local school systems should be urged to allow for budgets to cover costs of such visual education. This is done in larger cities. The average cost for pictures, not including salaries of visual education directors, is given as \$11,000 annually, in thirteen large cities. New York City's figure is \$31,000. (Pictures are shown there by contract with a commercial exhibiting company.)

4. Teachers of the State should request larger State appropriations, to the Philadelphia Museum and the State Museum, for use in distributing slides and films.

5. We should urge the production of non-inflammable films only, for educational purposes; of more pedagogical films that can be better adapted to subject-matter; and of films of shorter length than the present 1,000 foot reels.

6. We should set a committee to work at once, to study present State laws and modifications thereof, governing the showing of non-inflammable films in schools, and to base thereon, definite recommendations to be presented to the State legislature, urging reasonable modifications of the present laws in Pennsylvania, which would permit more general use of non-inflammable films for educational purposes. Newark, Atlanta, Detroit, San Francisco, and St. Louis schools have reported the securing of modifications of State regulations on portable machines, using non-inflammable films.

# Making the Neighborhood Motion Picture Theater a Community Institution

HARRIET HAWLEY LOCHER

*Director, Public Service and Educational Department, Crandall Theaters*

**T**HE motion picture theater has so long been looked upon merely as a place of entertainment that the establishment of a Public Service and Educational Department as a distinctive branch of the Crandall Theaters Executive force created lively interest, not alone in its own immediate locality, but throughout the entire country. After nearly four years of existence, letters are still being received almost daily, asking how, why and for what specific purpose such a department was created; or, seeking definite instructions on some particular phase of our activities. Because of the many ramifications of the work, we have never been able to meet these demands to our own satisfaction; hence the opportunity to present our work in a series of articles to the readers of *THE EDUCATIONAL SCREEN* is greatly appreciated, because we feel we shall have a sympathetic and interested audience among those who are actively en-

gaged in promoting the usefulness of the motion picture.

To answer the question, "How, why and for what specific purpose the Department was created," we must say that civic conditions in the Nation's Capital are very different from any other city. We have a large floating population whose interests are centered in some other section of the country. We have not the vote and are therefore dependent upon the will of Congress for all we have and do. It is therefore to our civic clubs, citizens' associations and women's organizations that we look for all our community betterment work; or, to the individual effort of some progressive and generous citizen who is willing to supply the necessary financial backing to promote the project that will contribute to the betterment of the entire community.

Within the past few years "service" has become the world's slogan. Every big business

**H**ARRY M. CRANDALL, exhibitor and founder of the largest circuit of motion picture theaters in the District of Columbia and vicinity, has the distinction of being the first exhibitor in the country to establish a Public Service and Educational Department in connection with his theaters. This Department, under the direction of Harriet Hawley Locher, has become an extension center for developing the value of the neighborhood motion picture theater as an institution in the community life. What has been accomplished since its inauguration, June 1, 1922, will be related by Mrs. Locher in a series of articles.

Mrs. Locher was the first chairman of motion pictures for the District of Columbia Federated Women's Clubs, a position which she held under three consecutive administrations. During that period she led the first active campaign in the Nation's Capital for "Children's Programs." She also served as National Chairman of motion pictures for the League of American Pen Women, and was recently elected Chairman of the Division of Motion Pictures for the District of Columbia Federated Women's Clubs.

today has its service department. The public is now recognized as a vital co-operative factor that must be intelligently considered. Psychology and salesmanship go hand in hand. And daily we are learning that consideration one for the other is as necessary for success in business as it is in domestic relations. When I speak of success, I do not mean in dollars and cents; I mean growth; keeping step with the great forward movement of the times. We are in an era of progress. The world is beginning to realize that even behind commercial pursuits is an all powerful spiritual force. The man in business today must be a man of vision. He must realize that while he enjoys the fruits of his toil, he is the servant of the public. His creative gifts are to benefit the world; no man can live for himself alone. Mr. Crandall has a deep sense of civic pride in the city of Washington, his birthplace. He is a man of vision and the establishment of such a department was to him the most logical thing in the world. He looks upon it as a natural and necessary development of this great industry. In placing the writer in charge of this work, his only direction was "Make my neighborhood theaters useful in the community life." Entirely without precedent, it has necessarily been a creative work. But with service and education for our watchword and my years of experience with the women's clubs, I entered upon my duties with a deep sense of gratitude for the opportunity offered to work out some of the problems that the women of the country have been struggling with for so many years.

Service is not a new thought to the motion picture industry. The exhibitor of almost any local community has frequent calls to serve his public; for benefits, screen publicity for local charities, or civic and welfare movements. During the World War our Government used the screen as a free agency for sending out its vital messages—the call for volunteers, for loyalty, conservation of food,

the sale of Liberty Bonds and War Saving Stamps. How could America's millions have been reached but for the screen? They were reached, however, and at the same time we learned the great value of the screen as an educational medium.

America's educational needs are not less today than they were during those days of war. If anything our problems are greater. There is a vast amount of information that should reach the people of our land, and in such form that the simplest mind can grasp its importance, in order that we may build a citizenship that shall keep America safe for the generations to come. We have two gifts with which to work, the radio and the motion picture. One is still limited through the confusion of tongues; the other speaks a universal language. We have only to clear the undergrowth of indifference, prejudice and ignorance and its field of usefulness will be unlimited.

Take for instance the educational films that carry a definite message for health, civic or welfare interests. All of these have a direct bearing on the life of the community. But until you can educate the public in *all walks of life* to see them as a civic duty, until churches and organizations use them as a part of their regular programs, thereby cultivating not alone an understanding, but a taste for information in this form, we shall never be able to go out into the highways and byways and reach that great mass of our public whose education for citizenship, means so much to the coming generations. It was this thought which inspired our first effort. There are many hours during the day when the neighborhood theater is not in use. We started a course of free educational morning hours for mothers in all of our theaters, each one illustrated with films, and under the direction of the organization leaders. Those represented were The Juvenile Protective Association, Municipal Play Grounds, Woman's Bureau Metropolitan Police, Congress of



Mothers and Parent Teacher Associations, Visiting Nurses Association, Infant Welfare Association and Social Hygiene. Each program was worked out with exhibits and practical demonstrations and carried a direct appeal to mothers. The attendance was so small that after seven weeks the organizations were discouraged and the effort was abandoned.

We look upon ours as laboratory work; analysis of a failure is our most valued asset, and we attribute many of our subsequent successes to this experience. In November last, co-operating with the District of Columbia Congress of Mothers and Parent-Teacher Associations, four of our neighborhood theaters

were used for three consecutive weeks in the Health Campaign for the Pre-School child. The films used were, "Well Born," "Prenatal," "Our Children," and "Health," from the Children's Bureau and "Tommy Tucker's Tooth" from the U. S. Public Health Department. The programs were arranged and run exactly as our first experiment. But profiting by that experience, an intensive attendance drive was made through the schools, churches, and co-operating agencies—with the result that the size of the audience warranted the energy expanded in the effort, and the results demonstrated the value of community education through the use of the screen.

*(Next article in the series will appear in the May issue)*

## General Science Film Program in the Detroit Intermediate Schools

W. W. WHITTINGHILL

*Assistant Supervisor, Department of Visual Education, Detroit, Mich.*

THE organization of the "General Science Film Program" has been a direct result of experimentations in the field of Visual Education in Detroit. The place of motion pictures in our school systems of today has received a great amount of discussion and publicity. Various articles have been published pointing out the numerous weaknesses of the so-called educational films of today. However this existing weakness will in no way improve the educational film unless further analysis is made. The films which make up our library at the present time have been selected from the large commercial sources which have been "condemned" because the films were far from being educational. I find that some of these films have been called poor because of the lack of judgment in knowing a good educational film. However, our best available films of today should be used so that standards for better films can be set up for future use. The general science film program has been established

through a co-operating working relationship of the department of Visual Education and the heads of the departments of Exact Science in the intermediate schools.

The various types of work in General Science are of a nature which lend themselves very well to the use of visual material. In presenting the organization of this program in the intermediate schools, I wish to point out the following factors:

- (1) This program has been approved by the director of Exact Sciences in the Detroit Schools.

- (2) The films illustrate the activities listed in the General Science curriculum.

- (3) The films are available at the proper time for the development of the subject.

- (4) The films are used as a method for introducing the subject; for checking-up purposes; and as a summary of the unit of work.

- (5) The films are adapted and graded to the development of the pupils in seventh,

eighth, and ninth grades of the intermediate school.

(6) The films give a greater variety of experiences to all pupils than could otherwise be obtained and serve as an interpretative basis for their own environment.

(7) The films serve as a means of vitalizing the facts and processes of the General Science Courses of Study.

(8) There is a positive correlation between the films used and units of work studied.

### The Program

Units of Work and Films Selected for each Unit:

- (1) The World in Which We Live  
*Seasons, Day and Night, Zones.*
- (2) How Our Fire Materials are Produced  
*Coal Mining, Oil Refinery, Mexican Oil Fields.*
- (3) How Messages are Sent by Electricity.  
*Wireless Telegraph, Telephone, Radio.*
- (4) The Importance of Domesticated Plants and Animals to Our Environment  
*Cattle Ranch, Rural Bohemia, Oranges.*
- (5) Why We Keep our Streets, Alleys, and Surroundings Clean  
*Waste Disposal, How to Prevent Disease, Water Systems.*
- (6) The Body at Work  
*How We Breathe, Mouth Hygiene, Action of Human Heart*
- (7) Nature's Great Gift of Fire  
*Prairie Fire, Fire, Kilauea Volcano.*
- (8) How Simple Labor Saving Devices Help Us  
*Fundry Practice, Water Power, Electricity.*
- (9) Importance of Fish to Man  
*Salmon Fishing, Commercial Fishing, Roe To Creel*
- (10) Special Senses  
*How We Hear, How We See, How We Breathe*
- (11) How Bacterial Diseases are Spread and Controlled  
*How Plants and Animals Spread Disease, Mosquito, How Disease Spreads.*
- (12) How Explosions Work for Us in Gas Engines  
*Fordson Analyzed, Spark Plug, Carburetor.*
- (13) Materials Which Man Uses for Building  
*Portland Cement, Glass, Iron and Steel.*
- (14) How Our Buildings and Streets are Lighted  
*Light of Race, Better Lighting, Gas Lights.*
- (15) How Community is Protected from Communicable Diseases  
*One Scar or Many, Diphtheria, How to Prevent Disease*
- (16) How Rats and Rodent Pests are Harmful  
*Rat Menace, Rodents, Animal Studies.*
- (17) How Man has been able to Produce Better Kinds of Plants and Animals  
*Gift of Life, Luther Burbank, Sheep.*
- (18) How Sound and Music are Produced  
*Physics, How We Hear, Musical Instruments.*
- (19) Weather and Climate  
*Cyclones and Tornadoes, The River, Weather Observatories.*
- (20) How Our Foods are Prepared and Preserved  
*Making Maple Sugar, Wheat Flour, Milk.*

NOTE: The sixty reels of film as listed in this program have been selected from twenty commercial organizations. I think without a doubt that due credit should be given to all for the improvement in the types of films being produced.

I have listed twenty units of work of the General Science Course of Study. There are about forty units in all, but space will not permit the listing of the remaining units. In each case there are three subject films listed opposite each unit of work. The presentation of each unit of work is made very concrete as a result of the use of these films. In all cases the heads of departments and the teachers have in their possession a complete synopsis of each film. This information serves as a background for both teacher and pupil before using the film and afterwards. Definite class discussions are the natural result. The problem of correlation which has been a great obstacle in using films in many schools, is overcome by this type of program. We have found that the results of this procedure make way for further progress. The proper use of our present-day types of educational film will be an advance step in bringing about constructive criticisms for better films. Scientific selection of films, a valid technique of presentation, and judicious organization of pupil experiences and growth will be the outcome of this type of program.

# The Saturday Morning Program

HERBERT GAY SISSON

WERE a stranger who might be walking or driving in the southern section of the city of Dayton, Ohio, some Saturday morning to notice hundreds, even thousands, of children wending their way to an immense factory, he might be pardoned for a first hasty suspicion that child labor is utilized there. Such an assumption, however, would not bear a moment's analysis, for the stranger would be quick to see that these children are of all ages and sizes, down to tiny tots of three,—some walking, some coming by street-car, and others being borne to their destination in automobiles. He would find them laughing, romping, and shouting along the way, their eyes kindled with happy anticipation. Inquiry would elicit the information that they are bound for the weekly children's entertainment given by The National Cash Register Company, which is open to all children of Dayton and vicinity.

Should the stranger follow the children to the end of their journey, where the crowding, twisting lines of them almost literally flow through the portals of the N. C. R. Schoolhouse, he would be impressed by the care taken to prevent accident to these throngs of little folk. He would see officers in the street stopping the traffic as the children cross. He would notice that the sidewalks were roped off to prevent their thoughtlessly stepping into the street. Entering the spacious lobby, he would find a crew of ushers, most of them older boys who attend the meeting and who have been selected and trained to be "monitors," efficiently guiding the children to available seats. The children come in such numbers and the ushering is so quickly done that oftentimes within twenty minutes after the doors open the entire seating capacity of 2,300 is occupied.

By this time the stranger, with that skepti-

cism with which men are prone at first to regard any enterprise that does not disclose an immediate selfish motive, would be asking:

"Why is this done? Why does a large industrial organization, busy in filling the demands of a world-wide market, throw open one of its finest buildings each week to the children of this city?"

The answer, from the industrial point of view, is that these children will not long remain such. Before many years have passed they will be the voters, the workers, the merchants, the managers and leaders of the city. They will not arrive at manhood or womanhood without a feeling of affection for the institution at which they have been so often delightfully entertained. Many will seek employment there; and when they obtain it they will have been so trained that they will respect and honor the traditions of the Company and appreciate the dignity and importance of the enterprise with which they are associated. They will be versed in the rules of good health, thrift, safety, and other things that go to make up the ideal industrial employee. Others will be the future purchasers and users of the Company's product.

There is another answer; one from a more altruistic viewpoint. It can best be understood when one recalls that it was The National Cash Register Company who introduced into America industrial welfare work. To no other phase of the Company's welfare program has more attention been given than the work for the betterment of the children of the community. The late John H. Patterson, founder of the Company, fully realized the great potentialities of childhood. He was keenly interested in education. He fathered in this country the kindergarten movement. He inaugurated boys' and girls' gardens for the children of the neighborhood in which his

factory was located; and this movement, also, spread through the schools of the nation. Hence it was only natural, when the Company opened a Schoolhouse with an auditorium for the holding of sales conventions and educational meetings for employees, that these facilities should be made available to the children of the community. In 1897 Mr. Patterson began giving for the children what was called "pleasant Sunday afternoons." The programs consisted of lectures illustrated by stereopticon slides, illustrated songs, and refreshments. When motion pictures came into general use,—and the National Cash Register Company adopted them as early as 1902—they largely replaced the stereopticon, although slides are still used to some extent, particularly in connection with songs. In the course of time, these programs came to be given on Saturday mornings. Frederick B. Patterson, present President of the Company, has revived the "pleasant Sunday afternoon" idea, by inaugurating monthly Sunday afternoon concerts for the grown people of the city. Behind this history of community service is the principle that an industry owes to the city in which it is located more than the mere paying of taxes; that it ought to exert, as every conscientious citizen strives to do, a wholesome influence for betterment and progress.

A typical Saturday morning program consists of *Pathe* and *International* news reels, which depict the current events of the day; a reel of *Aesop's Fables*, animated cartoons in which animals perform amazingly to the great delight of a youthful audience; illustrated songs; a short talk, usually illustrated, or a little playlet, teaching some useful lesson; and a clean, wholesome comedy picture. Great care is given to the selection of pictures for the children. The National Cash Register Company has its own Board of Censors who meticulously inspect each film contemplated for the children, and eliminate every detail that might prove harmful to them.

Oftentimes educational films are shown to the children. The Company has in its film vaults 773,877 feet of positive prints of motion pictures, and 244,702 feet of motion picture negative. These include pictures of travel in all parts of the world, showing the most magnificent scenery on the globe; quaint customs in foreign lands; interesting manufacturing processes; growth processes in animal and plant life; and many other subjects designed to add to useful knowledge and encourage mental activity.

The comedies shown the children are the best that can be procured from the motion picture industry for that purpose. The well-known *Our Gang* comedies are often shown, as are *Buster Brown* comedies, *Bray* cartoon films, and other clean pictures with an appeal to childhood.

The double-screen stereopticon is used to illustrate songs. On one side of the screen appear the words of the song; on the other side an appropriate picture. It is a treat to hear this crowd of 2,300 children sing these songs. Even the big pipe organ, one of the largest in this part of the country, is often drowned out by the volume of sound; for here is a congregation that sings with real gusto. It is an audience always patriotic, one that never fails to applaud pictures of the flag, the president, the soldiers, or any other honored contributor to the public welfare. Moreover, the children are well-controlled. Of course, in so large a group, the spirit of mischief will inevitably crop out now and then; but these entertainments have instilled into the children so much respect for the institution which is their host, that misdemeanors of any consequence very seldom occur.

Often special features are secured for these programs. A recent instance was a highly-appreciated performance by Tony Sarg's "Marionettes."

There have been other meetings of more than ordinary interest to the children; but the

outstanding event of the year is the Christmas party. So many attend on this occasion that it is necessary to repeat the program three times. To prevent confusion, tickets are given out in advance; a red ticket for the first show, a white ticket for the second; and a blue ticket for the third. No charge is made for the ticket, of course; nor is there ever any charge for admission to the N. C. R. Schoolhouse. The Christmas programs are replete with the holiday spirit. There is usually an appropriate Christmas playlet, motion pictures dealing with Yuletide subjects, and an elaborately decorated Christmas tree; while Santa Claus himself takes a prominent part in the affair.

One important feature of these Saturday morning meetings has not been stressed. It is provided by the Commissary Department of the Company. No child, no matter how many thousands attend, ever goes away from

an N. C. R. Saturday morning program without something good to eat. This plan has been carried out from the very beginning of the children's meetings. At the Christmas parties the "eats" take the form of a pound of candy, necessitating the purchase by the Company of four tons of sweets or more, as the attendance on these occasions usually exceeds the 8,000 mark.

Ministering as they do to the children's minds and bodies, these Saturday morning entertainments can not fail to have a far-reaching influence upon the young life of the community, which will be the mature life of tomorrow. The building of an industrial commodity is important, but no more so than is the building of good citizenship; and the National Cash Register Company has demonstrated that it is possible to carry out the former without neglecting the latter.

## Among the Magazines and Books

Conducted by THE STAFF

**NORMAL INSTRUCTOR AND PRIMARY PLANS** (February)—In **The Sphere of Visual Instruction**, Dr. Frank N. Freeman, Professor of Educational Psychology in the School of Education, University of Chicago, defines the scope of the subject, declaring that it "deserves more recognition than it gets in most schools, but it does not deserve so much recognition as is demanded for it by many of its enthusiastic advocates." Dr. Freeman bases his conclusion upon the series of experiments, made by a dozen persons in cooperation with him, and reported completely in *Visual Education*, published in 1924 by the University of Chicago Press.

The question of what visual education is—"the use of some device for representing objects to the eye"—makes it evident that such instruction is not confined to, nor specifically identified with, any particular sub-

ject of instruction but may properly extend into all the subjects.

In considering the claims of the propagandists for visual education—"that visual devices are used far too little, and that their extension much beyond their present limits would make education vastly more interesting, more rapid, and more permanent"—Dr. Freeman looks at the subject from the standpoint of its value in instruction that aims at the acquisition of knowledge. The conclusions are stated by the author:

When we come to try the various methods of visual instruction experimentally we find that each of them is superior to mere oral or textbook instruction for certain specific purposes and the superiority of the film method (which was the device dealt with in the experiments) varied from almost 0 to 50% more effective than mere oral instruction.

This seems to indicate quite clearly that it is necessary to use visual presentation in some

cases and not in others; or, to put it in another way, words alone are sometimes adequate, and sometimes they are not.

Is this a mere accident or can we discover any reason for the difference? It does not indicate that it is sometimes necessary to build up the meaning of words by starting with direct contact with the things which they designate while at other times it is unnecessary. What it does appear to mean is that when words have acquired a sufficiently full and clear meaning through their association with concrete experience, they can then be used independently of direct reference to things. They acquire then a freedom and flexibility which makes them fit instruments of thinking. To attempt to keep them tied down permanently to the original source of their meaning is to deprive them of their distinctive use and value.

This much is granted to the extremists—that they are correct in insisting that the child must have ample experience through sensations with things; they are right in deploring the use of words in place of these experiences with things which are necessary to give the words meaning.

However, they are wrong in attempting to keep language in perpetual slavery to things, and in failing to recognize that it is primarily through language that we co-ordinate our sensory experiences, that we generalize upon them, abstract from them, and perform the highest and distinctively human mental functions. Visual experiences, and other sensory experiences, lay the foundation for thinking, but they must give way to some form of language when it comes to carrying on the thinking process itself. This does not constitute a criticism of visual education within its proper sphere, but rather a limitation of its sphere, and one which is not always recognized.

The opinion held by some, that the motion picture, because it serves some purposes particularly well, is the best device for all purposes, is sharply refuted by the author, and he reiterates the obvious principle that only when motion is necessary to understanding should motion be used.

Many important features reveal themselves to us only upon more or less prolonged and patient analysis. To make such analysis we must hold the object before us until our scrutiny is complete. We cannot let its duration be predetermined by the clock-like mechanism of a projection machine. Even motion itself, when it involves the complicated interaction of many parts, can best be studied in certain cases, by means of still diagrams which show the relation of the parts in various stages of the total movement.

Two cautions which were suggested by these experiments are stated by Dr. Freeman in conclusion:

The first relates to the importance of the teacher. Whenever we made the comparison between the effectiveness of a mechanical device for visual presentation alone, and the mechanical device plus the teacher, we always found that the teacher was necessary to give the presentation its full value. Doubtless this is increasingly true the younger the children are with whom we are dealing. It may be well to give the child some opportunity to examine and work with the objects of his study without the interference of another person, but it would be a great mistake for the teacher to resign in favor of any inanimate device whatever.

Finally, certain of our experiments brought out the fact that we must not allow the passive contemplation of pictures to displace the child's active responses to his environment. We can intrigue the child's interest in mere pictures by making their subject sufficiently exciting, as is evident when the child views a thrilling movie picture. A more productive and permanently satisfying interest is developed when the child's study of objects of their representation constitutes a stage in a train of activities having a purpose with which he can identify himself. It may often be more educative to the child to make a crude picture of an object himself, or to gather together pictures which he finds in periodicals than merely to see the most nearly perfect picture which artistic and pedagogical skill can devise. The child may well be given the best pictures which can be procured, but he must not be dominated by them.

PENNSYLVANIA SCHOOL JOURNAL (February)—In the section devoted to the Department of Public Instruction, Francis B. Haas, Superintendent of Public Instruction for Pennsylvania, makes the following statement under the heading, **Department Service—Visual Education.**

The directorship in visual education has been created as the result of a growing demand from the profession for assistance in developing and emphasizing the material available for that education which comes through the visual avenue. The point of departure is the method. There are untold opportunities to enrich and vitalize every field of educational endeavor. It is necessary, however, that definite and specific attention be given to the co-ordination of this multitude of visual aids.

We are surrounded by a wealth of material which needs only to be suggested and made available for the teacher's use. Of importance is the school journey which gives the child reality in its actual setting. The journey functions for every subject.

Next in probable order of value are those aids which might be classified under the heading "reality out of its natural setting," such, for example, as the model, the specimen, or the object brought into the classroom.

And finally we have that group of aids which might be designated as "reality pictorialized." The scientific genius of our age opens the door on wonderful possibilities in this field. I need only mention the film, the slide, the stereograph, etc.

In brief, these are some of the instructional tools which the Department of Public Instruction aims to make more easily available for the teacher.

CHICAGO SCHOOLS JOURNAL (February)—Under the heading, **General Educational News and Comment**, a digest of the resolutions of the biennial convention of the World Federation of National Education Associations, prepared by the *Sierra Educational News*, is quoted. They contain the following significant paragraph:

Recommending promotion of such aids to education as (1) universal biography, (2) visual instruction and the use of motion films

particularly when of educational and scientific nature, (3) literature and language study, particularly in the modern fields, (4) aesthetics, and (5) training for citizenship, as possessing great potentialities for the development of an international outlook.

CHILD WELFARE MAGAZINE (March)—Mr. L. Owen Starr, a theatre owner and a life member of the State Congress of Parents and Teachers, answers the discussions of Mr. Beard's article, **The Material of the Movies**, which appeared in the February issue of that periodical. The editor, it will be remembered, commented, also, at length upon this same article, refuting some of its assertions and implications from the viewpoint of child growth and child psychology. In **Two Sides of the Screen**, Mr. Starr gives us some interesting glimpses into the exhibitor's mind, an exhibitor who is interested in the well being of the child.

When I was a schoolboy I did not have the appreciation of good books, good plays, good music, that I now have. Bit by bit I learned—and so do all of us, or nearly all—to appreciate true worth. The western and action pictures correspond to the dime thriller and the "10-20-30" stage offerings that most of us who are parents today read and went to see when we were still in the formative age. Surely the noble hero is always gloriously the victor—who ever saw Desperate Desmond defeat Harold Strongheart and clasp the peroxide beauty as the curtain fell? You and I would have pulled the house down if he had. Now here is a little idea of mine—experience in this business makes me feel it is nearly right: Far from taking the thrill picture as seriously as Mr. Beard intimates, I really believe that people do not *think* very greatly when they go to see them. Honestly, I'm sorry for them if they do! They come seeking entertainment only, and, agree with me or not, they laugh at *themselves* for liking the "shoot-em-ups." They do not take them seriously—the adults.

But we only give them this type of picture on certain days, when all the cowboys and farmers come to town for their one outing of the week. You might say, "Give them *The White Sister*, *Stella Dallas* or *Humoresque*

and *The Little Minister*, that Mr. Beard mentions." Here is a stern fact to face: You cannot forcibly thrust education before their eyes; you cannot say to the public, "I am going to uplift you; I am going to give you something that will be good for your mind," and get away with it regularly. The fact that it cannot be done with financial success is also with us.

Is this situation utterly deplorable? I, for one, do not think so; it is human nature, which has not changed very greatly in the two thousand years that you and I know anything about. The high purposes and desires of the intellectual minority cannot, I am afraid, dictate the complete standard of amusement for the public. And again I risk criticism by saying that if only pictures of the type mentioned above were shown, it would be rather a dreary affair, this going to the "movies." We couldn't stand seeing them all the time. The public knows pictures, knows the good and the bad. Ask your newsdealer how many "fan" magazines are sold and you will realize how they know. In turn, this brings us to the attitude I have always taken with the parents in this community. We do not let our children read everything that is printed, or every book that we ourselves might read and enjoy without apparent harm. Understanding comes with experience and the development of that appreciation we have talked about. Are all books bad because some of them are not what we might wish? Neither are all pictures bad, and why should we let small humans with unformed minds see everything, without exercising parental censorship?—which form of the censor question is the one that will work most successfully in the long run, I believe.

I have no hesitancy in telling my patrons when I have a "bad boy" on the screen—which naturally brings us to the point: Why do we exhibitors show pictures we know are bad? I will tell you. A few know the answer; the general public does not. The reason is in one word, "block-booking," that bugaboo of the independent showman, the millstone around his neck. Block-booking is the means by which the moving picture producer puts his pictures over, forcing the theater owner to buy thirty or forty pictures, good, bad and indifferent, in order to get, say, ten that he really wants to play. Economically

and financially, I can see the reason for it from the producer's viewpoint, but it makes the theater owner and theater-goer suffer. Many a time we have paid for and not played a picture, doubled our "overhead" by putting another in its place rather than play one of these below-the-mark productions.

Mr. Starr then closes his defense with assertions that have some very clear truth in them, granting the limitations in making the selection that he mentions. "So we go, theater men and fans, like a cat chasing its tail merrily round and round. Good pictures are better than they have ever been, the public appreciation of good pictures is keener than ever before. Let me tell one other fact: The good pictures are the ones that get the 'big money' for all concerned. By 'good' I do not mean the artistic effects that appeal to the ultra-intelligent only, but the clean, wholesome type—*The Covered Wagon*, *The Sea Beast*, *Ten Commandments*—the Pickford and Fairbanks productions, etc. These have never been outdone or even approached by money-makers by any salacious sex picture that has ever been made."

It comes down hard to one fact, friends and decriers of the motion picture. In regard to films as in most other influences of our life today, the voice of the majority rules and the voice of this great country of ours has usually a sane and sensible and wholesome tone. Let it be heard!

JOURNAL OF SOCIAL HYGIENE (January)—**A Motion Picture Appraisal** is the title of an editorial commenting upon the box office evidence of movie taste:

Judging by the financial returns to local owners of "movie" houses, the public wants clean and interesting pictures, and it is willing to pay well for them. A poll of managers of motion picture theaters throughout the country was taken in order to learn what pictures during 1925 were the biggest money-makers. The results will go far toward allaying the fears of those who believe that, "give the public what it wants," the magnates of the film industry must emphasize sex in most unpleasant, unworthy, and unethical aspects.



The picture which attracted more money to the coffers than any other was *The Ten Commandments*, and with it, among the first five in point of financial returns, were *The Covered Wagon* and *The Thundering Herd*. Harold Lloyd comedies also rated high, three of them being named among the top twenty-five on the list. Other outstanding winners in point of financial returns were *Don Q, The Sea Hawk, Charley's Aunt, The Hunchback of Notre Dame*, and *Peter Pan*. The authors who figured most prominently were Zane Grey, the late Emerson Hough, Sabatini, Barrie, and others of standing in the literary field. Most encouraging of all was the fact that few if any of the pictures voted as the 100 most profitable were of the type which have been characterized as "sex stuff," and have brought forth so much just criticism from educators, parent-teacher organizations, members of the clergy, and others interested in public welfare.

The poll would seem to indicate that the great "movie"-loving public has been maligned by the exploiters of cheap and tawdry films and that (in so far as it is possible to generalize) what "the public" really wants are the adventurous "Westerns" of Grey and Hough, the swashbuckling of Sabatini, the charming and whimsical imagery of Barrie, the clean-cut comedies of Lloyd, and their like.

If, in addition to these, we include the graphic news reels which some companies are producing, the wonderful travel epics, and the excellent science and nature-study films which are being more frequently programmed, it would seem that there are many causes for optimism in the cinema field.

As particularly notable achievements in the helpful educational use of the motion picture camera, one need mention only two of the recent films—the pictured story of the Beebe expedition on the "Arcturus," and the inspiring portrayal of Amundsen's aerial explorations in polar regions. In the sagas of heroic search this latter deserves to rank with the valiant efforts of the immortal Scott and his companions on their South Pole expedition. Those who have read Barrie's little address, *Courage*, will appreciate the measure of praise here intended.

COLLIER'S WEEKLY (January 30th)—**The Movie Mirror**, a brief editorial comment, but one of favorable color. After tracing their growth and obvious development, the editor says:

"But the moving picture is the people's art as nothing else has been . . . We get what we want. The encouraging fact is that every year we seem to want better pictures."

An optimistic view point certainly! One to be mistrusted, of course, yet less harmful in the long run than acid and unfair abuse.

CHRISTIAN SCIENCE MONITOR (February 15)—**New Courtesies in the Theatre**, an editorial. Remarking upon the "new standards of ushering which the motion picture has brought to the American theatre," the writer says:

Most of the larger motion picture theaters throughout the United States now maintain carefully trained corps of ushers and attendants to administer to the not inconsiderable needs of the huge and constantly shifting audiences that attend on the screen. Because of the thousands who pour through the doors in the course of an afternoon or evening, there has arisen the necessity of keeping these multitudes moving in and out at the right tempo and in the proper humor. When the seats are filled, the ushers must keep the late-comers standing in order behind the ropes, while other hundreds are pressed into patient ranks in the lobbies; and, if the occasion has been of special moment, the final division of the audience is parked in long and deferential queues without upon the pavements.

Standing in line appears to have no terrors for the modern devotees of the screen. They are the New World counterpart of the persevering Londoners who think nothing of a day spent in close line-up outside the ticket offices. Perhaps it is because of this demonstration of patience on the public's part that the various managements of the cinema have risen to reward their patrons with a politeness and courtesy that is unique in the theater. Most of the young men who participate in this intensively trained and organized ushering are from the ranks of the high schools and colleges, and they are invariably of a very

high stamp of young America. They wear smartly tailored and attractive uniforms, and attend to the business of the day as if it were a decided pleasure. To be met with smiles and gratuitous politenesses in a public place among the rushing tides of New York City is an experience that is as refreshing and heartening as it is perhaps rare.

**HARPER'S MAGAZINE** (January)—**When the Movies Go Abroad**, by Charles Merz, is a difficult article to review in a small space. Its viewpoint shifts, legitimately in the article, but is not easily presented here. His contention, however, may be stated simply. In charming bits of pictures, fragments from his many travels, Mr. Merz tells us how the American movie has penetrated to the farthest corners abroad and how clearly it is influencing those remote corners. He arrays, for us, the legal activity of foreign powers to do something to inhibit this influence. Granting that it is not necessarily an upbuilding influence, Mr. Merz still insists that it is not necessarily a bad one. He then asserts that foreign legislation is against the trade advantages that have come to America through the movie; that it is commercial jealousy, not moral alarm, that is so upsetting our brothers abroad. He makes a strong point of this trade value of our huge exportation of film. He shows very clearly, however, that the type and calibre of our exported film is giving the foreigner a wrong, occasionally cruel, and generally burlesqued idea of American life. He refers to the old practice, now virtually unknown, of sending a "spicy" version of films to Europe, reserving a less lurid version for American consumption. And yet he contends that, after all, it is the salty, the unusual, the suggestive that human beings wish to know of other lands.

Ask the traveler home from India, who wishes to discuss that country's approach to civic problems of the sort we have at home: his audience will interrupt to ask what a harem looks like, and how the yogi does the rope trick. Ask the traveler home from Japan who wishes to discuss the economic back-

ground of the immigration issue: his friends will plead with him to supply, instead, an eye-witness story of the golden cages in the Yoshiwara, or more light upon the mooted question whether Japanese ladies actually do wash Japanese gentlemen in the public baths of Kobe. . . . People do not wish so much to be told how other people work and live as to be told how other people (it makes small difference whether they are real or not) grow rich, waste fortunes, snub one another, kill for love and quarrel.

Mr. Merz then says that understanding between peoples can progress only as those peoples wish to understand, and understanding is a tedious business. He sums up his article with a reminding resume:

The American movie is taking us into a new type of trade war largely without our knowing it. The American movie is caricaturing us cruelly enough to lay the basis for a libel suit. But the American movie is also carrying a vast amount of decent and indecent fun into every back street of Europe and Asia, into every kitchen where a woman cooks a humdrum meal, into every factory where men look at the sun through smoky windows. It will probably never be made the vehicle of straight thinking that it is capable of being made. But the chance is there. For here is the medium which knows no frontiers. Language varies, manners vary, money varies, even railway gauges vary. The one universal unit in the world today is that slender ribbon which can carry hocuspocus, growing pains and dreams.

**THE LONDON MERCURY** (February)—It is always a pleasure to turn to the composed candor of the English magazines in this world of film comment and criticism. Someone has said recently that the English are taking the movies most seriously. They are, indeed, yet they do so with none of that sense of sword-swallowing, fire-eating haste that marks the American periodicals. Too, there is a comforting reassurance in "Mr. Monte Blue" and "Miss Prevost." We cannot help the frank diversion to ask, "Might the sincerity gained by less aggressive courtesy not help, a little,

to clear the fog of personal prejudice that muddles so much American criticism?"

Mr. Milton Waldman comments on several films presented in what seemed to the editor a Little Theatre program. *Raskolnikov*, as the cinema version of Dostoevsky's *Crime and Punishment* is called, interested the reviewer, mainly because it had been directed by Robert Wiene, the creator of the memorable, *The Cabinet of Dr. Caligari*. "It is extremely long, extremely complicated," says Mr. Waldman of *Crime and Punishment*, "extremely complicated in its psychology, and to reduce it to its cinema form is frequently to cause it to lack adequate motivation . . . The settings, a blend of cubism and realism, were nearly all effective."

The author then passes to the discussion of an old resurrected British film (1911), "the first of a series of animal pictures and a fantastic 'abstract' study by Comte Etienne de Beaumont, entitled *A Quoi Revent les Jeunes Films?*" This film stirs the writer to some valuable comment upon the close analogy between the film and the stage.

The last film suggests futility of a great deal that is talked and written about the "medium of the cinema." Certainly the cinema is a medium of expression as is every other art, but it must express something. When the medium becomes sufficient unto itself it is merely ridiculous. It is not the stage's work to ignore the drama and concern itself exclusively with production, scenic effects, costumes, lighting, etc. No one expects this and yet if a critic of the film insists that the film-drama be logical, coherent, and intelligent, he is usually condemned for ignoring the "medium," just as the Film Society, by seeking to raise the technique of the cinema would probably be misconstrued by the average movie-goer as highbrow. There is not a complete divorce between the stage and the movies, as the more cultured enthusiasts of the latter art insist so strongly. Both exist in nearly all cases to present a play, although under different conditions, and if either presents a bad play, no amount of technical efficiency will redeem or alter its badness. There is somewhat the same anal-

ogy between the two as between a medieval manuscript and a fifteenth century printed book. Both existed for the text they contained and were particularly valuable for that. If, externally, each expressed a different variation of beauty, both were bound by much the same rules,—"agreement, proportion and harmony," as the 1461 Bible has it, and neither can pretend to a beauty completely apart from its text.

The author then comments specifically upon the film, some of which may be quoted here for its implied warnings, not new, of course, but deadly real. "Flaubert's powerful and mystical mood might as well have been done in America as by his compatriots; the result was just the same. The production had 'expensive' written all over it, and very little else." Take that as they say. These Englishmen do not hurl Mencken-motivated brickbats at us, but they quietly state the fact of the great American obsession in film creation, to make us tremble if not blush. "There were elaborate settings in ancient Carthage, none of them convincing, but a number, it must be admitted, quite effective nevertheless. The acting of Rollo Norman as *Mathe* left something to be desired, especially at the end, but Mlle. Jeanne de Balsac's *Salamambo* would have made even a Hollywood understudy titter." Here, again, one should gasp at the implied accusation against American film personnel. "The final bit, where Flaubert was distorted for the purpose of a happy ending, was as ridiculous as the cinema usually is when it attempts the adaptation of literary masterpieces." Another oft enumerated obstacle that stands definitely in the road to art, an obstacle that, as yet, no director seems anxious to remove.

Mr. Waldman closes his review with further interesting comments upon lighting.

At no time did it even suggest the bright sunshine of Northern Africa, which may be forgiven owing to local conditions, but never did the photographer or his producer seem to realize the necessity of co-ordinating their high lights into a composition on the screen.

The result was that the lighting, which can do much for this art of fluid composition, was either hard, misleading, or capricious.

It must always be of interest to Americans to know how their English cousins welcome certain pictures which have been enthusiastically received at home. Mr. Waldman's last review concerns itself with *The Marriage Circle*.

The charm of this picture lay primarily in its very satisfactory unfolding of the narration without the use of tiresome stock devices known as flashbacks, fade-outs, and close-ups.

. . . The complications were so many and the characterizations so lacking in subtlety that had it not been for the extreme intelligence and spirit of the production the picture might readily have become tedious.

. . . Miss Florence Vidor, Mr. Monte Blue and Mr. Adolphe Menjou threw themselves into the spirit of their comic roles with rare conviction. Miss Marie Prevost overdid somewhat the gaminerie of hers.

The editor feels prone to apologize for so lengthy an excerpt, yet internationalism in the film world is as essential as in any other department of human activity. And certainly, with their more scholarly approach, our English cousins have some vital advice to offer to us in these matters.

THE INDEPENDENT (January 30th)—**The Shadow Stage**, by Perceval Reniers, comments upon the drama of pictures. He points out the fall of the personality artist before the drama of photography, using *Siegfried* as his main evidence thereto.

The impressiveness of *Siegfried* as a picture belongs, not to the story nor the actors, but to the artist and the camera. Here, if ever, is a drama of pictures. One after the other, startling, majestic and grim, they body forth the time of monsters and magic and prodigious heroes. Richard Wagner's broad and swelling genius gave us this world at dawn in the language of music. Now it comes in terms of towers, and barbaric arches, of drawbridges and forests primeval, each one intense and glowing with a dramatic message.

Mr. Reniers then speaks of the vacuity of the human countenance as it has been given

us by directors; he feels that a close-up of Brunhilde contrasted with a gripping silhouette of Hagen against the dark skies proves his theory strikingly within the film itself. He concludes his article somewhat raggedly with a further comment upon the failure of the imaginative, via dramatic photography, in Miss Bronson's *A Kiss for Cinderella*. In his opinion it was not her *Peter Pan*!

COLLIER'S WEEKLY (January 16th)—**Are the Movies a Mess or a Menace?** by William Allen White, leaves very little to the reader's choice. Mr. White agrees with himself most thoroughly in asserting that they are both! He seems to feel a comprehensive lack of standards in production, naming money, thrills and gripping situations as the only goal of production. He feels that audiences might be selected by grade, perhaps,—an idea not altogether new when we recall talk of little theatre movements among film enthusiasts.

The standards that exist are worthless. They are set too frequently only by the money spent on a production—money spent for actors, for scenic effects, for various material accessories. The money spent for ideas rarely enters the gauge in grading a picture. It is billed as "magnificent," "gorgeous," "thrilling," "gripping," but never as profound, baffling, delightful, whimsical or stimulating.

The Scarlet Muse of the silver sheet sees only money, big money, quick money, the dirty money of her dupes.

The world of moving pictures has few artists, no producers, no creative genius comparable to the contemporary leaders of literature, of the plastic or of the dramatic arts either in America or in Europe.

The reason is obvious. Creative genius of a high order generally appeals first to the intelligent, then to the unintelligent who accept the leadership of those who can tell the good from the bad. But in all the movie world no place is provided where persons of wit or gumption may go to find picture plays that are directed at the discriminating.

Now and again—perhaps a dozen times a year—something is produced upon the screen which gladdens the understanding heart. But

in the flood of chaff the wheat is lost. The shallow, the sappy, the spoony, the heavy and the blatant cover the good seed. It is not graded, therefore it creates no standard.

It (the movie mob) certainly would walk out on the pictures of the National Geographic Society if they were sent out upon the ordinary movie circuit.

And there is the crux of the whole matter—the ordinary moving picture circuit. The moving picture business should be graded and classified by houses, as, for instance, the theatre was graded before the moving picture business came to 'destroy the provincial stage.

What the moving picture industry must have, before it becomes anything but a by-word, is a string of theatres across the land that will advertise "Lowbrows, Cripple-wits and Sex-seekers barred from this house."

Given ten or twenty million dollars—no large sum when one considers what it would achieve in American life—a theatre could be chartered in every country town of more than twenty-five thousand inhabitants where the minority that loves truth in art could find it in the moving picture film.

That does not mean "clean, wholesome plays"—nothing like it. That means, rather, a selective reality in the presentation of life that makes truth rise and shine in a picture. It does not mean salacious plays—quite the contrary. It means sex would not be snubbed or repressed, but also neither emphasized nor exploited, but take its place candidly as a part of life and its motives.

This all means that the moving picture industry might develop an art, as writing and painting and sculpture and the drama have developed arts, without the accursed censorship of the aesthetically lame and the halt and the blind forever snuffing out the fire of truth in the moving picture as ignorance puts out the divine fire.

Of course a few films are released, one in a thousand or ten thousand, which allow the background to take its proper place as a medium of artistic effect. But they are so few that they stand out signally. *Nanook* was one, and Mr. Robert Flaherty and his wife Frances, who produced *Nanook*, have just produced another, a most significant picture called *Moana*. In it, to all intents and purposes, a new art form is revealed. Here

we have an hour and a quarter of the South Seas, Samoa, Stevenson's country, with the slightest eerie thread of a love story which is not even revealed until the end of the last two reels.

The moron will walk out on it, possibly; he will wonder what it is all about, why something doesn't happen, and will say in the foyer of the theatre, "Well, what's the answer?" and walk away bewildered. But if pictures like *Moana* could come into the theatres where people might be regularly attracted and should continue attracted by the promise of pictures appealing, as *Moana* appeals, to a reasonably high intelligence, the moving picture producer could annex an entirely new section of the population as patrons of the films. But to produce, night after night, in any theatre, pictures of this gentle sort, the door keeper would have to bar the lowbrow.

The value of the discovery of the moving picture is cheapened by the kind of thing discovered. It offers a nervous relaxation for tired people. It is little better than chewing gum, in that. The whole vast motion picture industry, with its billions invested and with its hundreds of thousands employed, under the present status of production, distribution and exhibition, gives us little that is much better than a glittering toy for an imbecile giant.

THE DEARBORN INDEPENDENT (February 20th)—In **The Government Accuses the Movies** we have another of the many articles deploring the monopoly of Industry in the film world. Says the Federal Trade Commission:

What's wrong with the movies? . . . It is absolutely necessary for the picture industry to have an open market and an open field for the independent producers who want to make good pictures. *If the exhibitor was not compelled to take the bad pictures with the good pictures, the bad pictures would soon be eliminated.*

The government's finger points again at the blocking systems and trust activities of the Famous Players-Lasky organization. So much periodical material and editorial warfare must soon bear the results that can not come too quickly for the good of the cinema's health.

THE DEARBORN INDEPENDENT (January 9th)—**Cleansing the Screen in New York State**, by William Sheafe Chase, comments very thoroughly upon the work of the censors in New York and presents an enthusiastic recommendation for the work of the three commissioners who examine the pictures of persons in action and determine whether those pictures conform to moral standards fixed by the statutes of the state.

The New York Motion Picture Commission in 1924 rejected thirty-four feature pictures in all. In no case did the owner of any of these rejected films appeal to the court to have the picture licensed, as he had a right to do. The very fact that the movie commission existed, probably kept out of the state a large number of films still worse than the thirty-four rejected. The owners of such vile films did not care or dare to submit their pictures to a commission which was certain to reject them, but *many of these films are now being exhibited in other states which have no censorship law*, and where police activities are not sufficient to suppress them and where any such attempt would merely advertise the vile picture and thus increase its patronage.

All this despite Governor Smith's recommendation that the commission be abolished! And thus the mooted question struggles on! Certainly, there must be censorship until producers are less flagrant and audiences less impressionable. But there is censorship and censorship. We grant that a novel may be harmless in the hands of intelligence, yet a terrible force in the hands of groping ignorance. We have seen that problems of the human mind and body, safe enough for the mature mentality, produce Leopolds when they distort the swift, shifting emotions of adolescence. Is not censorship a similar problem and one, not so much of censorship, as of some sort of parent guidance or ticket office ruling?

Canon Chase's article closes with the suggestion that the money received from picture licenses be devoted to the visual education departments in the schools and that this whole

matter of censorship be placed under the state department of education.

COLLIER'S WEEKLY (March 6th)—Rob Wagner in **Shining up the Stars** gives his readers a racy personal account of how a "juicer" works to bring out the best photographic possibilities of the screen people. One example quoted may be of interest to our readers. It does betray a rather intimate bit of information, at the same time emphasizing the tremendous complexity of the technical knowledge and skill behind the shooting of films.

In the case of new stars only the most elaborate and persistent screen tests can determine proper lighting. John Barrymore was provided with probably the best crew of juicers in Movie Land, yet it was weeks before they finally got his formula. His eyes were the problem, as they persistently washed out and appeared utterly lifeless. At first the lights were silked with yellow, the scientific complement to his particular color, and after these had failed other colors were tried with negative results, until, to the great surprise of the crew and the joy of the office, a certain tone of magenta gave the desired results. These, of course, are the chief's problems, the rest of the crew simply moving and adjusting lights according to his instructions: "Soften up on those spots!"; "Double-silk the banks!"; "Kill the baby spot!"; "Hit the sun arc!"; "Gimme two more Kliegs in here," he will call, and then silently, except for an occasional bit of profanity, the juicers go about their business of shining up the stars!

THE SATURDAY EVENING POST (March 6th)—**Shapes in Light**, by Joseph Hergesheimer, is one of a series of three articles to appear in *The Post*. If the other two maintain the tone of this first of the series, Mr. Hergesheimer's readers will be most genially entertained. In a manner, warm, reserved, and altogether charming, Mr. Hergesheimer tells of his many Hollywood contacts and friendships. Something of the facility for words found in his novels, dresses richly what might otherwise be rather stupid material.

**WORLD'S WORK** (March)—It is interesting to note that an important magazine of affairs presents a familiar photograph, full page, of David Wark Griffith with the following caption: "In a poll of moving picture advertisers to select the twelve men who had made the most important contributions to the advance of art in the film, David W. Griffith was the only director honored with mention in the Hall of Fame. His best production was *The Birth of a Nation*. Evidently one's great moments may survive in memory despite their dearth in the midst of many less effective hours!

**THE OUTLOOK** (February 17th)—**Movies Sign up the Marines** is a caustic attack, or implied attack, on conditions that will allow the film people the privilege of hiring the United States Marine Corps for war films.

We could hardly believe the story when it was reported to us but a telephone call to the head office of the movie company confirmed its accuracy and named Major-General John Le Jeune as the signer of the contract for the Government.

We asked at the Metro-Goldwyn offices whether or not motion pictures could be taken of the Marines while on parade in Washington. The movie company expressed some doubt as to that—a contract for exclusive services does mean *exclusive services*. Perhaps the Marines will be allowed to march in parade only when a courtesy line is given to the "Metro-Goldwyn Film Corporation."

What is the matter with President Coolidge? Doesn't he screen well? We have not heard of any wild bidding for his exclusive movie services. Or perhaps in his capacity as Commander-in-Chief of the Army and Navy he is also tied up in the Metro-Goldwyn ironclad contract.

The success of the film *The Big Parade* has created among producers a demand for war pictures. Its box-office receipts, which they largely account for by its flashes of real troops in action, top the figures reached by such film favorites as Gloria Swanson and Tom Mix. When our "Devil Dog Marines" become acclimatized to movie ways, how big will their thirty-dollar-a-month salaries look in comparison with the forty thousand dol-

lars a month said to be earned by the fair Gloria?

"Join the Marines. See Hollywood, and Get Rich!" Or, rather, let us first find out who is getting the riches which we suppose must have changed hands for the services of such stellar film attractions.

If a bit rabid, there seems to be some justice in *The Outlook's* attitude.

**THE OUTLOOK** (January 6th)—**The Big Parade, as seen by Ex. Sgt. 102nd Engrs.** is a stirring testimony to the ruthless realism, the beautiful naturalness and simplicity, together with the authenticity of *The Big Parade*. There is no need, here, to recapitulate from the testimony. Suffice it to say, that any observer of this film who does not live, vicariously, the war experiences, or who does not relive his own actual experiences, is dull indeed.

**THE LITERARY DIGEST** (March 6th)—Reviews of *The Big Parade* have been many. Suffice it to say here, in regard to this account of the film, **Watching the War from an Orchestra Chair**, that the *Digest* editor joins in the general approbation of King Vidor's production. The tenure of his many comments and gathered quotations from other comments lies in the remark that this film is much more a realistic war film than any we have had; it comes more nearly to the stage war play in its detail.

**THE LITERARY DIGEST** (February 6th)—*Ben Hur* is, likewise, another production much reviewed, much heralded. The burden of the criticism offered in *The Digest* brands this film as "scenically superb, dramatically weak, and pictorially a thing of rich and surpassing beauty." This is, after all, exactly what our English critic objected to, a medium being sufficient unto itself. Surely a serious matter, even granting the excellent acting of the leads, Mr. Navarro and Miss MacAvoy. The article notes that some of the others in the cast are sad errors, "particularly Francis X. Bushman, who appears from the past to remind us that the motion-picture has made great progress."

# Notes and News

CONDUCTED BY THE STAFF

## Experimental Films to be Produced

Production of teaching films, closely correlated with selected courses of study and in accordance with a definite educational plan, for use in classrooms will be undertaken at once by the Eastman Kodak Company of Rochester, N. Y., it has been announced.

The films thus made will be used in a broad experimental way in an effort to solve the problem of supplying pictures for the schools and no apparatus or productions will be for sale to schools during the period of experimentation.

Details of the plan were outlined by George Eastman, president of the Eastman Kodak Company, in a letter to Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc.

For the past three years the Eastman Kodak Company has been making a survey of the use of motion pictures in teaching as a supplement to textbooks, to find out what has been done and what promise there was of future sound development. Such films were not practicable until an easily operated projector and economical films were available to schools. We believe that these two problems have been solved by the Kodoscope and our new standard narrow-width film.

The survey led us to the conclusion that very little had been accomplished in producing teaching films suitable for classroom use and that there was little prospect of any organization with the necessary resources attempting to solve the problem. Therefore, after full consideration, the Company has decided to approach the solution of this problem in an experimental way. It proposes to make a number of teaching films closely correlated with selected courses and in accordance with a definite educational plan. These films will be prepared with the advice and assistance of competent educators and will be put into a limited number of representative schools in different cities for trial in their classrooms. As the work of production goes on the Company will thus have definite information as to whether the right sort of films are being made.

In making this announcement the Company wants it to be clearly understood that it will have no apparatus or film for sale to schools during this experimental period, which will take about two years. Any future developments will be determined by the success of these experiments. The Company leaves itself free to discontinue this undertaking if at any time it feels that there are insurmountable obstacles to its success.

It is peculiarly fitting that Mr. Eastman, who through his production of the celluloid film is largely responsible for the motion picture as it is used today, should undertake seriously to develop the motion picture to its highest usefulness in the classroom where, educators agree, the film will be of incalculable value in education.

## Elementary Science in Schools of Washington, D. C.

The enthusiasm with which the schools of the District of Columbia have followed the teaching of elementary science has recommended the plan to nation-wide attention. The work is done from the kindergarten through the Junior High Schools and includes classes in school gardens, as well as work in caring for and beautifying school grounds. Observational outdoor lessons are a distinct part of the program.

Last year, says *School Life*, more than 300 of these outdoor lessons, some short trips in the immediate neighborhood of the school, other excursions to the woods and fields, were given by the special teachers of the nature corps in addition to their classroom teaching.

Both the biological and physical aspects of the environment are given consideration in the course of study, which includes batrachians, birds, fish, insects, and other invertebrates, mammals, reptiles, wild and cultivated plants, trees, gardening, rocks, and soil, sky and weather, star study, toys, inventions, etc.



An item of outstanding interest in the work is the co-operation of the Government departments and the Smithsonian Institution. Expert advice, material, and special exhibits are at the disposal of teachers in so far as the resources of the offices permit. It should be remembered however, that though generous, the Government offices are by no means rich. The National Museum has placed collections of the fauna and flora of the District of Columbia in rooms apart from the other exhibits for the special convenience of the schools. A teacher of the nature corps regularly spends certain days at the Museum helping to show these exhibits to visiting classes. More than 200 classes visited the nature exhibits in the Museum last year. From time to time Museum authorities have arranged courses of Saturday lectures for school children.

### **National Music Week Aided by Motion Picture Theatres**

A musical demonstration is being planned in the movie theatres of the country prior to and during Music Week, May 2nd to 8th, according to an announcement from Mrs. Marx E. Oberndorfer, chairman of the Music Division of the General Federation of Women's Clubs, which is co-operating with the Music Week Committee representing twenty-four national organizations.

Fifty musical selections which are generally known as popular classics and which are familiar to the ear throughout the country, will be chosen for use in the national music memory contest which is to be the feature of the campaign. Through local organizations, the General Federation will enlist the co-operation of the motion picture theatre managers so that these latter will play the selections during their showings for at least a month in advance of the contest week. In this way millions who attend the theatres will begin to know the music intimately.

Then, during National Music Week, the theatres will be asked to play at least fifteen of the selections during each performance, either in overtures or during the exhibition of the pictures. Ballots will be supplied the children and the names of the compositions, the names of the composers, and similar questions will be answered. An essay contest on the relation of the motion picture to music also is contemplated.

"In our co-operation with the National Music Week Committee, the General Federation has chosen the motion picture theatres and radio stations as being the most important places in the community where we may reach the vast majority of the people," Mrs. Oberndorfer said. "While Music Week plans reach the entire community through the schools, churches, clubs, and other agencies, it seems to us that since the vast majority of our people go to the motion picture theatres, the motion picture theatre is the most logical place in which to conduct a popular campaign. We trust that through this plan we shall make a practical use for the knowledge of music which our children have been acquiring in the schoolroom."

### **Children's Theatre for Constantinople**

Press despatches recently carried the news of an arrangement between the exhibitors of Constantinople and the Turkish Women's Union to erect a theatre in Constantinople for children only. When it is completed youngsters under sixteen years of age will be barred from all other theatres.

### **Yale Films for New York University**

Recently a gift of the Yale *Chronicles of America* has been made to New York University. Definite plans are being formulated and will be announced soon with reference to the specific use of the films in connection with various phases of the University's work.

The *Chronicles of America Photoplays* have been permanently lodged in several universities under arrangements similar to those which have resulted in the films being made available to New York University. These include Yale, Princeton, Columbia, Brown University, The University of Virginia and several others. Similarly, they have been secured for use in connection with the educational and Americanization work by leading museums including the American Museum of Natural History and the Metropolitan Museum of Art, New York City, the Brooklyn Museum, and the Field Museum in Chicago. In addition, a large number of private schools and public school systems have secured them for continuous use as a definite part of instructional work.

### Fireworks Advertise Movies in Brazil

The methods of conducting motion picture shows in the interior country of Brazil are interestingly described in a news letter by special correspondent in *The Christian Science Monitor* of February 19th. The first few paragraphs are quoted:

Just after twilight in some inland or coastal town of Brazil when darkness has crept down over the hillsides and covered the few thousand inhabitants in a blanket of cool, refreshing night air; when the zebu carts no longer sing their way over the cobblestone roads; when Ford cars have ceased their energetic clatter; the laborer and shopkeeper their daily work and all is quiet along the Amazon—suddenly there is an outburst of sounds.

Fireworks startle the calm of the evening with their hissing rockets, bursting flares, steady crackling and booming. From a church tower, bells ring in machiche time and an unceasing, untiring ring of a proud Big Ben breaks sharply through the night air during the intervals of the skyrockets and lesser fireworks.

Finally the noise slackens, the fireworks cease, and the bells stop. Only the alarm

clock keeps up its ringing peal. And all this is to let the people know that a moving picture will be shown that evening in the town. The skyrockets are signals to the fazenda workers and the people living on the outskirts of the town, while the bells are for the towns men, who will arrive in time to get choice seats. A house usually filled to overflowing proves the efficacy of this method of advertising in the smaller Brazilian towns where there are no daily papers.

### Anniversary of Film Industry

Thirty years ago, in February 1896, the birth of the motion picture may be said to have occurred. It was on the twenty-first of that month, in the Marlborough Hall of the Polytechnic in Regent Street, London, that the invention of Lumiere of Paris, the early Cinematographe, was exhibited for the first time. The newspapers of that date described the device as "a contrivance by which a real scene of life and movement may be produced before an audience in a life-sized picture."

### British Expedition to Make Films in Far North

Devon Island, 600 miles from the North Pole, on the far northern outskirts of Canada, is to be the scene of a British expedition which expects to spend ten months in filming scenes of the region.

The party, which is leaving in June next, will be headed by Commander F. A. Worsley, who was chief navigator in Shackleton's "Quest" voyage to the South Pole in 1921. A survey and exploration will be carried out, though film making is the primary object.

The party expects to be frozen in soon after arrival and to leave for home in June, 1927.

It is intended to make pictures of Esquimaux life and nature, studies of white whales, polar bears and dog training. The two women of the party probably will be the first white women to winter so far north, and it

is hoped a powerful wireless apparatus will keep the party in touch with the southern world.

Another Arctic expedition to study the habits and make motion pictures of the narwhal, the Greenland basking shark, seal and walrus, is announced by the American Museum of Natural History and George Palmer Putnam, the publisher, its joint sponsors. It will sail from New York the latter part of June.

### Sea Rescue in Film

An amateur camera in the hands of a passenger on the S. S. Roosevelt is responsible for a graphic record of the sinking of the Antiope and the rescue of the crew, included in a current news weekly release. The scenes include pictures of the doomed vessel at different stages of the sinking and what is probably the most tragic note of all is the sighting of an empty life boat from which two of the rescuers were tossed to their death. The decorating of the heroes by the King's emissary is also included, as well as shots of the return of the crew and the ovation accorded them upon their landing in New York.

### Teach Care of Fish with Films

The New York State Conservation Commission has completed a picture showing the work of fish planting from the time the young fish leave the hatchery until they are deposited in the stream. The picture is part of the Commission's educational campaign.

### National Academy Meeting

The seventh Annual Meeting of the National Academy of Visual Instruction was held at the Motion Picture Laboratories of the United States Department of Agriculture in Washington, D. C., February 22nd and 23rd, in connection with the meeting of the Department of Superintendence at the National Education Association. "Visual Education in Pennsylvania" was discussed by Dr. C. H.

Hoban, who spoke also of the visual education survey which is under way in that state; and Miss J. Elizabeth Dyer, who is in charge of visual instruction in the schools of Washington, explained the system by which motion pictures are used, in co-operation with the Crandall theatres of that city.

The work of the Visual Instruction and Editorial section of the United States Department of Agriculture was explained by C. H. Hanson; "The Film Strip—Its Place and Future" was discussed by Dr. R. E. Ricker; and "Visual Materials in the Curriculum" by W. M. Gregory of the Cleveland School of Education.

An illustrated address in "The Film Service of the United States Bureau of Mines" was presented by R. A. Wood of the Experiment Station in Pittsburgh, and "A Plan for State Affiliation" was discussed by R. E. Egner, Director of Visual Instruction, University of Utah.

A most interesting demonstration in teaching English to foreign students by means of films was given before the Academy by Miss Kearns, with a class of adult foreigners.

The officers were elected as follows: President, John A. Hollinger; Vice-President, Hugh Norman; Treasurer, J. Elizabeth Dyer; Secretary, J. V. Ankeney; Executive Committee, Fred W. Perkins and C. F. Hoban.

The next meeting of the National Academy will be held with the N. E. A. Department of Visual Education at Philadelphia in June, and the next annual meeting will be called at the same time and place as that of the National University Extension Association in the spring of 1927.

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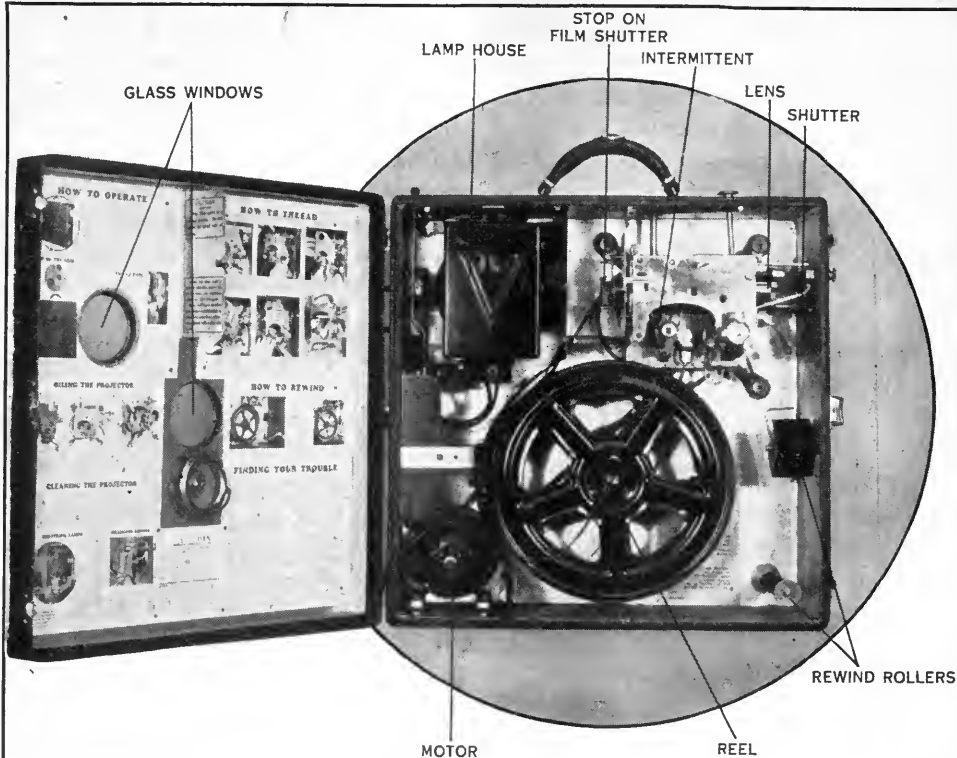
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"Yours is a worthy enterprise which I should like to see continued, so am extending my subscription five years."

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George Gallegos,  
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Mrs. Charles Joe Moore,  
Chief Visual Instruction Bureau,  
University of Texas, Austin, Tex.

"THE EDUCATIONAL SCREEN is my Bible when selecting films for use in my school. I have never made a mistake when abiding by your suggestions. Let the good work continue."

L. D. Williams,  
Prin. Sylvan High School, Hickman, Ky.

"I take this opportunity not only to renew my subscription for your little magazine, but also to express my sincere congratulations on the fine work you are doing with this splendid little 'handbook' of fearless criticisms of films. It is my hope that you will continue to keep the paper at its present high level of perfection."

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First Congregational Church,  
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Rev. E. K. Mitchell,  
First Congregational Church,  
Ann Arbor, Mich.

"We wish to thank you for the copy of '1000 and One' which you so kindly sent us. We refer to this book frequently and find it very useful indeed."

Ethel A. Shields,  
Librarian, Eastman Kodak Co.  
Rochester, N. Y.

# The Theatrical Field

Conducted by MARGUERITE ORNDORFF

## Theatrical Film Reviews for April

### **THE BIG PARADE** (Metro-Goldwyn)

King Vidor has a direct and forceful way of putting things on the screen. He presents a big dramatic idea without all those intricate and tiresome subtleties that are so much in vogue now, and if you aren't intelligent



Renee Adoree as Melisande, and John Gilbert as Jim Apperson, in "The Big Parade"

they'd found they loved each other, he was gone, to the Front—a part of the Big Parade.

The picture rises to its highest points of interest and drama in the battle scenes, and there are awe-inspiring moments that will live long in your memory: the unexpected order to attack; the green troops moving forward without apparent haste, bayonets fixed, eyes wondering and bewildered; the first spatter of bullets from an unseen enemy; the first dead men to be stumbled over; the first comrades to drop and be left behind; and through it all the steady, unhurried advance into something unknown and terrifying. There never were scenes that brought home as these do the truth of war—that so stripped it of glamor and pageantry, down to



The start of The Big Parade

enough to get it—then miss it! *The Big Parade* as he directs it has the power to grip you and leave you shaken and thoughtful, and yet it is a simple story.

Jim Apperson was a boy, like some we knew, who had never done much in his life except enjoy himself, and he wasn't particularly interested either way in the idea of a war. But he came across a parade one April day—flags flying, band blaring—and before he knew it his feet had caught the rhythm and he was off to enlist. Then he was in France, billeted with his two buddies in Champillon, where he met Melisande. And then, just as

the hard, bare, unpolished fact that it is simply a matter of feeding men to the guns.

John Gilbert as Jim Apperson throws himself wholly into the spirit of his part, and gives a superbly vital, honest performance of the doughboy—amused, excited, puzzled, often reluctant, but never exactly afraid.

Karl Dane and Tom O'Brien offer equally splendid characterizations as "Slim" the rivetter, and "Bull" the bartender, who laid down the tools of their trades when the whistles tooted for war, and never came back to them. The love story has the beauty of simplicity, and Renee Adoree has all too brief a part as Melisande, the laughing and tender-hearted. She plays with a lightness and sureness that make her unforgettable, particularly in such scenes as that where she learns that her American soldier has a sweetheart at home.

The story is by Lawrence Stallings, a newspaper man who marched in the Big Parade, and knows whereof he writes. He has told it without the excessive flag-waving and romancing we have so much of, and because he saw clearly and with a tolerant humor, and because he records faithfully, recognizing the oft-times high dramatic value of little things, his story rings true. It is, thanks impartially to author, director, and cast, by far the most impressive of all the war pictures.

**LITTLE ANNIE ROONEY** (United Artists)

Mary Pickford appealed to her public for an opinion on her pictures, and it returned an almost unanimous vote for stories in which she played a child role. Such a demand was not to be ignored, and *Little Annie Rooney* is her answer to it. She becomes the twelve-year-old daughter of a New York policeman, and the leader of a gang of young hoodlums. Her father is killed in a dance hall fight. Her older brother in an attempt at vengeance shoots a youth who is suspected of the crime. Annie's gang accidentally stumbles upon the real culprit, and Annie remorsefully and heroically offers her blood to save the life of the injured boy, believing all the time that she will die from the effects of the blood transfusion.

It is comic, pathetic, dramatic, tragic by turns, well cast and well mounted, done in Miss Pickford's traditionally expert manner; but one has the feeling that it doesn't register

as real with either Miss Pickford or her audience. It is too much to expect that so intelligent a woman should be satisfied with so inadequate an expression of her talent, wherefore it is not unreasonable to suppose that the screen may soon lose Mary Pickford as an actress, and that she will turn her ability and experience to greater account in some other phase of production. Unless, of course, the public relents.

**MANNEQUIN** (Paramount)

The widely advertised prize story for which *Liberty* and Famous Players paid Fannie Hurst \$50,000. Deprived of Miss Hurst's florid style, the plot immediately loses what impressiveness it may have had and is reduced to the tale of a girl who, stolen from her parents in infancy, is involved in a murder scandal, and comes under the unwitting jurisdiction of her own father. Dolores Costello, daughter of Maurice, of early motion-picture fame, is charming as the girl, Orchid. Alice Joyce plays the mother, her beauty marred in the earlier scenes by the coiffures and costumes of twenty years ago. Warner Baxter has little to do as the father. Zasu Pitts plays the half-witted maid who steals the child, and Walter Pidgeon is the young man in the case. The direction of James Cruze is a disappointment. It seems hurried. He doesn't motivate his characters sufficiently, depending too much on titles for explanations.

**LORD JIM** (Paramount)

The spirit of Conrad is largely missing from this screen version of his work, but it is, nevertheless, an interesting picture. It is—or rather, was, by Conrad's intent—a study of conscience, but the screen, you know, is not introspective: it has to translate in terms of action. So there's the difference. Percy Marmont is probably the best choice that could have been made for Jim. Noah Beery is, of course, the head villain, and Raymond Hatton does good work as a minor scamp. Shirley Mason is acceptable in the sole feminine role.



**THE PACE THAT THRILLS** (First National)

This certainly must have been done in a weak moment. It's an inane tale by Byron Morgan of a movie idol who is in danger of losing his popularity because he is a coward and uses a double for all his dangerous stunts. Ben Lyon drifts through the story in a half-hearted manner, and Mary Astor is wasted entirely.

**THE VANISHING AMERICAN** (Paramount)

Much that is inspiring, but much that is ineffective and misleading goes to make up this grim chronicle of the twilight of a race. The scenes in which the Indians go to fight for their white brothers are impressive beyond words; the love of the Indian for the white girl is fine and dignified; but the cruelties and villainies of the white men are preposterously exaggerated. The picture marks a personal achievement in serious dramatic work by Richard Dix, who makes a strong and tragic figure of Nophaie, the Indian chief. In other respects it drops back to the level of the usual "western," far below what it might have been, or what its producers intended.

**SPORTING LIFE** (Universal)

A very British melodrama centering around a nobleman who is unlucky at cards, racing, and boxing, but not at all unlucky at love. Spectacular and exciting, with the underhanded rival causing annoying complications, but being thwarted at the proper moment. Bert Lytell comes to life sufficiently to put over the part of the nobleman. Others in the cast include Paulette Duval, Marion Nixon, and Cyril Chadwick.

**BRIGHT LIGHTS** (Metro-Goldwyn)

The familiar comedy of Broadway and the chorus girl, with a rural interlude for contrast. Pauline Starke plays the girl in routine style, and Charles Ray is amusing in the role of a country boy who remodels himself into a city slicker because he thinks she likes that kind.

**THE SPLENDID CRIME** (Paramount)

A crook story of some interest in which Neil Hamilton reforms Bebe Daniels and profits by it in the end. Whether the character played by Miss Daniels is her own idea of a crook or William de Mille's, I can't say, but it's not convincing out in front, although Mr. Hamilton appears to be quite deceived by it. However that may be, the picture has a few good points, among which is a neat little moral.

**NOT SO LONG AGO** (Paramount)

Betty Bronson and Ricardo Cortez flutter through a trivial tale located in the New York of seventy-five or a hundred years ago. The story is typical of the times, and unless you are passionate devotees of Miss Bronson and Mr. Cortez, boredom sets in early. Lawrence Wheat goes a little out of the beaten track with his characterization, with fairly good results.

**WOMANHANDLED** (Paramount)

Here is good picture stuff which doesn't take itself too seriously. More than that, it even enjoys itself, as it goes along, at its own expense, thus offering a comparatively rare and rather timely sort of entertainment to the movie fans who have come to dread somewhat the advent of "another Western." Richard Dix, of course, can hold up his end of any picture by the strength of his engaging personality, and this one profits by his efforts, for judged on its own merits, it's more or less foolish. A young woman whose notion of the great open spaces has been formed by movies and story books, insists that her fiancé go west and make a man of himself. He goes; and it is a surprised young man who discovers that Fords and plumbing have invaded the plains, and that most of the cowboys hail from Hoboken and points east. He manages to bear up under the disappointment until the girl decides to visit him on his ranch. Then the fun begins. Esther Ralston is the misinformed young lady.

**THE GRAND DUCHESS AND THE WAITER**  
(Paramount)

The duchess and her retinue occupied a whole floor in a Paris hotel. Consequently the man who fell in love with her couldn't get near her, so he became a waiter. Because she found him impertinent, the duchess, who was a high-tempered young lady, took him into her personal service and gave him a thorough training, which included washing the dogs and sleeping on the rug outside her door. Florence Vidor and Adolphe Menjou make a thoroughly enjoyable thing of this comedy, and receive excellent support from Brandon Hurst and Andre Beranger.

**BRAVEHEART** (Producers Distributing Corp.)

The old DeMille play, renamed but remaining as it was, makes satisfactory screen fare. Rod La Rocque, although not always entirely convincing, is worth watching in his characterization of Braveheart, the Indian who went to the white man's college, and fell in love with a white woman, but did not forget the barrier that his race put between them. Lillian Rich, Sally Rand, Arthur Houseman, and Robert Edeson are included in a strong cast.

**SOME PUN'KINS** (Chadwick Pictures Corporation)

Charles Ray returns to the country-boy part that made him famous. He seems a little grown up for it now. Still, there is some fun in watching him gambol about; and certainly his mastery of facial expression has not suffered in his absence from the screen. Duane Thompson, Fanny Midgely, George Fawcett and Hal Cooley work hard in support.

**THE EAGLE** (United Artists)

A Russian romance setting forth the adventures of a lieutenant in the Queen's Guard, who has fallen under the shadow of the royal displeasure, and has become a sort of Russian Robin Hood. Quite adequate as an evening's entertainment, but hardly up to what we

should expect from Valentino. Louise Dresser has rather a footless job as the amorous empress. Vilma Banky is lovely as the lady for whom the hero battles. Screen version of the stage play, *The Czarina*.

**THE AUCTION BLOCK** (Metro-Goldwyn)

The sight of Charles Ray as a young man desperately in love is not an unusual thing on the screen, but Charles Ray as a millionaire's son, and wearing the very latest fashions for men, is something of a novelty. The picture, from Rex Beach's novel, gets its name from an incident at a charity ball where a dance with the prettiest girl is sold to the highest bidder. After which romantic beginning, there is a hurried courtship and wedding, and immediately the girl decides that she has made a mistake, and goes home to her parents. The rest is concerned with the efforts of the deserted husband to coax his bride back again. The titles contribute largely to the success of the picture, being, with one or two exceptions, genuinely clever. Eleanor Boardman is pleasing as the girl.

**A** ROLLICKING satire on American tourists abroad, *Monte Carlo*, now being made by Metro-Goldwyn-Mayer is expected to prove one of the biggest laugh-makers of the year. The cast includes Karl Dane, the comedy star of *The Big Parade* and Roy D'Arcy who did such excellent work as the crown prince in *The Merry Widow*.

**F**OLLOWING her success in *Lady Windermere's Fan* Irene Rich has been given another delightful role by Warner Brothers who have assigned her the leading part in *Silken Shackles* laid in the smart, romantic atmosphere of Budapest. Other Warner productions in prospect include *The Griefers*, a crook drama, *The Sap*, a comedy with Kenneth Harlan, *Leave It to Me*, with Dorothy DeVore, and *Why Girls Leave Home*, with Patsy Ruth Miller.

# The Church and Pictures

Conducted by REV. FRANK E. JENSEN

## Editorial

**T**HE editorial expressions in this issue are cullings from articles gathered by The Church and Pictures Department in extensive reading on the subject. In passing we wish to say that many persons in the church are deeply prejudiced against any form of "moving" picture in the church, while yet being much in favor of "still" pictures. Prejudice is always hard to overcome and is one of the greatest hindrances to any kind of progress in every undertaking. It is to assist in aiding any and all who now use motion pictures in the church, or who have a strong conviction that they ought to use them, that these editorial "cullings" are presented.

**P**ICTURES in the pulpit mean more people in the pews. This is the experience of many pastors.—The animated screen is becoming more useful and more popular as part of the religious service.

**P**EOPLE are "picture-hungry." "Film sermons" play an important role in the propagation of every-day religion. The people watch the pictures, pray and sing and worship.

**I**N the week-day program of the church, together with social and entertainment features of a fine type, the films of travel, animal life, and fairy stories, supplemented with story telling and games, amuse and instruct the younger children; for those of high-school age illustrations from literature and history are shown.

**I**F the lure of the film can wean deacons, elders, and the rank and file from pastoral interpretation of the Ten Commandments, the same agency can bring them back. It is no longer to be considered a device of the devil.

**T**HROUGH the movie the message of the church, the socializing forces which operate through the church, all of the church's interests can be sanely and effectively put forward. Capitalize the popularity of the movies for church purposes.

**T**HE motion picture must not be used as a crutch on which crippled churches may limp their way to heaven. Nor can it serve as a self-operating cure-all for church ills, or be a refuge for lame-duck preachers. The fact is that the sermon of the preacher must be as fine or finer than ever if the motion picture is to be successfully used in the services of the church. As a substitute for the sermon the movie is a flat failure. But it is a sane and sensible addition to the working equipment of any church.

**T**HERE have been many failures among those who have used motion pictures in the church. This is proven by the number of idle machines that are to be found, especially on Sunday. To such, the following article on "What Is Genius?" by Wycliffe A. Hill, author of Ten Million Photo Play Plots, may prove to be a stimulus, and should spur them on to look over the discarded projector,

get into touch with non-theatrical motion picture exchanges, and lantern slide distributors, and with an improved method get to work on a successful use of the motion picture program in the church.

"What is genius? Nothing more than the power of making continuous efforts. So fine is the dividing line between success and failure, that we frequently do not know when we pass it—so fine that we may be on it and not know it.

"Many has been the man who has thrown up his hands in surrender when a little more patience—another effort—would have meant success. The brave heart knows that prospects may seem darkest when they are on the turn.

"There can be no failure except in no longer trying—no insurmountable barrier, save our own inherent weakness of purpose. What seems to be a hopeless failure may, through a little more persistence—another struggle—turn to glorious success.

"Some toy with ideas—others employ them. Imagination scouts the reaches of possibility. Shake off the fetters of indecision. Remove the handicap which you have placed on your future. Obey that "hunch" and continue to experiment. You are not worth your room on earth if you do not. Try, try again. That is Genius."

## Personally Conducted Church Film Reviews

THE following are reviews of further releases in the "Pilgrimage to Palestine" series, (Pathe Exchanges), the first two of which, *Bethlehem* and *Nazareth*, were reviewed in the October (1925) issue of THE EDUCATIONAL SCREEN.

The pictures are of the highest order in accuracy and photographic skill. The map of Palestine as it gradually appears to view, section after section, place after place, and finally in its completeness, is not only of great interest but of the greatest value in fixing sacred geography through the eye upon the mind, and making clear to each spectator what is usually so hazy.

### The Sea of Galilee—(One reel)

This historic body of water where Christ spent so much of His ministry and which is so replete with the teachings and acts of Jesus, and from whose shores He called some of His leading disciples, is splendidly pictured. Such places as Capernaum, Bethsaida, the Mount of Beatitudes, Tiberias by the sea, and the river Jordan as it flows into and passes

out of this beautiful sea, are all presented in this reel.

### Bethany in Judea—(One reel)

Here is a portrayal of that little town where Jesus loved to go, especially to the home of Lazarus and his sisters Martha and Mary. Also the home of Simon the Leper, where Jesus at least on one occasion was present at a feast. The beautiful landscape is here shown, and the ruins of the house of Simon the Leper, and the place where the grave of Lazarus is supposed to have been located.

### The Garden of Gethsemane—(One reel)

This is still an attractive garden as seen from the picture. One can well understand how Jesus would be in the habit of frequenting such a place for prayer and meditation. Here is the Mount of Olives on the slope of which is seen the historic garden. From the garden the picture leads to Jerusalem, to the Caiaphas, the High Priest's house, then to the Court of Antonia, and lastly to the Arch Ecce Homo, the place where Pontius Pilate delivered Jesus to be crucified.

**Via Dolorosa—One reel**

All the places of interest along the Jerusalem streets and the road leading from the city to Golgotha are shown. One is led from the place of judgment across the city where the pilgrims are seen kissing devoutly the worn stones over which the Savior walked. The dome of the church of the Holy Sepulchre appears in the distance at different times along the journey and at last comes into full view as the way leads into its interior which marks the spot of the crucifixion. The dome

in the days of His passion and later triumph. The picture ends at the Church of the Ascen-



Via Dolorosa

sion where the Christ took His leave of the disciples, and a cloud received Him as He returned to heaven.

**Jerusalem, The Holy City—One reel**

Here is Jerusalem in its two-fold present aspect of ancient and modern civilization. The streets are seen to be narrow and crowded.



Ancient Gate in the wall of Jerusalem

of the church is supposed to be over the place of the sepulchre. From there the picture leads one along the road to Emmaus, and to the point where Jesus ascended into heaven. The titles being Scripture passages bring out very vividly the events of the life of Christ



Landscape on the road from Jerusalem

Much of the ancient walls and the gates is seen in contour. The Damascus gate stands out in striking evidence of the ancient past. Upon Mount Moriah is the Mosque of Omar. The devout Jews of the old school are pathetic in their wailings at the ancient walls of the city. All classes and conditions of humans are seen passing in the streets, bringing the types of the Old Testament and the New Testa-



The Wailing Wall

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Mr. Charles Stanley Jones, minister of The White Church at Biddeford, Me. says, "The Pilgrimage to Palestine' series is admirable for use in Sunday Schools for the purpose of teaching about the life and times of Christ. They will also be excellent for use in Sunday evening services where a short picture is used to illustrate the Bible story."

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ment in striking contrast. The grinding of the meal in the streets, the community bake ovens, the children hungry for a taste of the hot bread, the bread peddler, the ice-man with his one cake of ice carried on his shoulder



Environs of Zion, David's City

in the burning sun, the hauling of the slaughtered animals to market—all present a most vivid picture of life with slight changes since the days of Christ's ministry in these

same streets. One is much impressed with the contrast of the present with that time of David when it was said, "Walk about Zion, and go round about her: tell the towers thereof. Mark ye well her bulwarks, consider her palaces; that ye may tell it to the generation following."—Ps. 48:13-14.

### Zion, David's City—One reel

This picture shows the city in the time of David, particularly its environs, such as the Valley of Jehoshaphat, the ruins of the ancient city of the Jebusites, the landscape taking one in retrospective view to the scenes of David's earlier life. The location where David and Jonathan spent much of their time together, the King's garden, the reminders of Absalom, and of Solomon, and the later evidences of Rome's influence in the tombs of the cemetery where there is a pillar in memory of Absalom, David's retrograde son, the place of Zacharias' burial, David's tomb, are other historic interesting land-

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20 Pickering Building

Chicago  
808 So. Wabash Avenue

Minneapolis  
319 Loeb Arcade

Omaha  
1508 Davenport Street

marks of early Bible history. One of the most striking scenes is that of the cave Machpelah where David entered when an outlaw and cut off the hem of King Saul's garment without slaying him to show that he was faithful to his king.

**The Prodigal Son** (One reel)—Pictorial Clubs

To be used with slides on the teaching life of Jesus, such as, Jesus teaching from the boat, Jesus teaching in the Temple, Jesus at the Well of Jacob, Jesus teaching in the home of Martha and Mary.

This picture presents the life of a young man in Bethlehem who receives from his father the portion of his inheritance. He goes into the far country of Damascus where he finally comes to be in want. He is found in the field tending swine. Here he comes to himself and takes his journey home. He is met by his father and welcomed. A feast is made. The elder brother returns from the field after his day's work and refuses to en-

ter in the feasting. Though the picture is taken from the life among the natives in Palestine, and though not dramatized, it gives a very clear presentation of the parable of the Prodigal Son, and with the Bible titles sets forth the lessons quite satisfactorily. Appropriate slides will add much to the showing of this picture.

**I**N ADDITION to the main office of Pictorial Clubs in New York City, and the Chicago office, the following branches have been established: George E. Francis, 2356 N. New Jersey St., Indianapolis, Ind.; (Mr. Francis is also the State representative of the picture, *The Man Nobody Knows*.) Mr. Henry D. Meyers, 20 Pickering Bldg., Cincinnati, Ohio; and Mr. Pinkney, 1028 Forbes St., Pittsburgh, Pa. Branches are being established in Omaha, Neb., Minneapolis, Minn., Philadelphia, Pa., and Boston, Mass. Mr. John F. Burhorn, the former manager of the Chicago office, has been promoted to District Manager with Chicago as his base.

# Among the Producers

(This department belongs to the commercial companies whose activities have a real and important bearing on progress in the visual field.

Within our space limitations we shall reprint each month, from data supplied by these companies, such material as seems to offer most informational and news value to our readers.

We invite all serious producers in this field to send us their literature regularly.—Editor.)

## Death of John J. Bausch Recalls The Career of a Pioneer in The Visual Field

**J**OHAN JACOB BAUSCH, founder and president of the Bausch and Lomb Optical Company of Rochester, New York, died on February 14th at the age of 95 years. Until about a month before his death, Mr. Bausch was active in the business he founded.

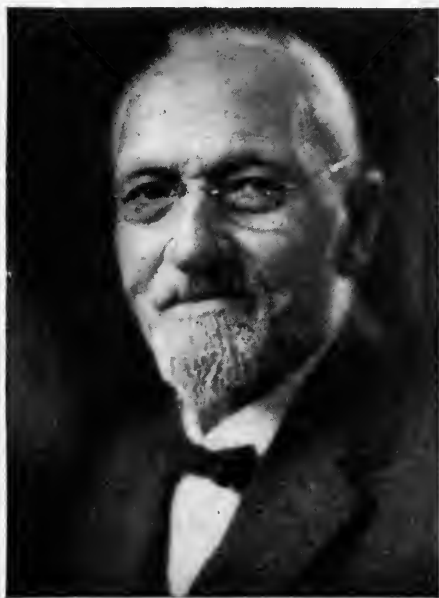
The story of Mr. Bausch's life is that of the triumph of an immigrant boy, who arrived in this country from Germany at the age of nineteen years, penniless, and with nothing but his trade of wood-working to help him earn a living. Employed for a time at that trade in Rochester, he met with an accident that resulted in the loss of two fingers on one hand and incapacitated him for further work of that kind.

During his youth in Germany he had worked for his brother, who made and dealt in optical instruments, and Mr. Bausch at that time served several years as an apprentice in that business. In 1853, therefore, he opened an optical business of his own in Rochester.

The lenses Mr. Bausch sold had been imported from Europe and did not meet with his ideas of quality; so he built a little hand grinding machine and began to grind for his own use the first lenses to be produced in America. They were so much better than any others available that other opticians soon sought to obtain his surplus.

It was about this time that Mr. Bausch borrowed \$60 from Henry Lomb, (who died on June 13, 1908) giving as security the promise that Mr. Lomb would be made a

partner if the business ever warranted such a move.



John J. Bausch

The partnership was soon organized but during Civil War times they prospered little. Mr. Lomb enlisted as a volunteer with the army of the Potomac and served until his regiment was mustered out.

In 1864 Mr. Bausch designed a power lens-grinding machine, and though the evolution of power machinery for optical purposes was very gradual, one improvement followed another until the lenses he ground were firmly established everywhere in the eastern part of the country.



The business later branched out into many lines. Microscopes, which could be sold at prices low enough to enable the poorer schools to buy them, were produced and first exhibited at the Centennial Exposition, Philadelphia, in 1876; high-grade photographic lenses came next, followed by such articles as projection and photomicrographic apparatus, stereo prism binoculars, engineering instruments, range finders, ophthalmic instruments, optical measuring instruments, searchlight mirrors and other high-grade optical products.

Many years before the outbreak of the World War, Mr. Bausch had expressed his concern over his firm's dependence on Germany for its basic raw material, optical glass. It was a common belief in America that only those countries which possessed certain sands could make the best optical glass, a belief which Germany did not discourage.

In 1912 William Bausch, a son of J. J. Bausch, hired a Belgian glass cutter, who had some knowledge of glass making, to do some experimenting in this work, but for some time little success was encountered. Oil burning furnaces were tried, as well as city gas, but with neither could a sufficiently even temperature be maintained. Then, in 1914, when the war in Europe made impossible further importation of optical glass, efforts were redoubled, and finally in the month of May, 1915, the first usable glass was produced. In 1916 a number of different types were being made, and they were shown at the conventions of the American Medical Association and the American Optical Association.

America's entry into the war in 1917, though not unexpected, caused a great flurry in the optical glass market. One of the first concerns of the government was to assure an ample supply of this valuable glass for the making of fire control instruments, without which our army and navy would have been practically helpless. As the Bausch & Lomb Optical Company at that time was the only firm in the country making usable optical

glass, the Council of National Defense sent a group of scientists from the Geophysical Laboratory of the Carnegie Institution in Washington to co-operate with the Bausch & Lomb scientists in the development of this essential product. Through the efforts of the government workers, purer raw materials were secured, and by December, 1917, the results obtained were announced as satisfactory. Several other concerns were then assisted in the making of optical glass.

In addition to developing the production of optical glass, Bausch & Lomb made many of the optical instruments needed by the army and navy. Practically every range finder used in the United States navy was made by the company founded by Mr. Bausch, while at the close of the war binoculars were being completed at the rate of 3,500 a week. Periscopes more perfect in design and rapid in operation than previous models were under construction, searchlight mirrors as large as sixty inches in diameter and ground and polished like a lens, gun sight telescope, altiscopes, torpedo tube sights, focusing cups—all were produced as rapidly as consistent with the high quality required. During the peak of war work 6,000 persons were employed at the plant; practically double the number of about 3,000 now employed.

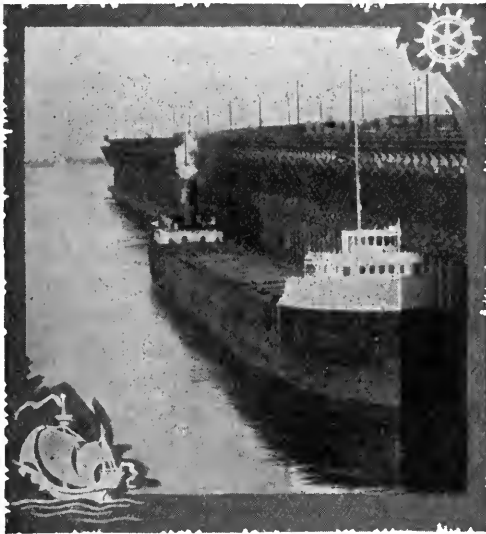
New optical products were from time to time added to the already expanded line. The manufacture of photographic lenses, projection apparatus as well as other optical instruments was begun. When the business of George N. Saegmuller, who has only just recently withdrawn from the firm and retired from business, was moved to Rochester from Washington, military and other high quality optical instruments, such as telescopes, etc., were produced.

In 1907 an affiliation with the Carl Zeiss works at Jena which held until the outbreak of the World War was effected. This alliance did much to build up the prestige of the company, and added to the quality of its products.

## International Harvester Company Produces Steel Pictures

**The Making of Steel** (2 reels)—International Harvester Co.—A most complete and an exceedingly well-organized film, distinguished by some of the best photography ever included in a subject of this character. The story of steel making begins in the ore mines of Northern Minnesota, where operations in open-pit mining are interestingly shown. Following the ore train to the docks, the film shows the Harvester boat entering the harbor at Superior, and tying up at the

Steel making by the Bessemer process is first illustrated in the best scenes of the sort the writer has ever witnessed, and the open-hearth process is shown in detail, from the



Ore boat at dock, Superior Harbor



Grab buckets unloading ore

charging to the tapping, with most unusual views, impossible to the naked eye, of the white hot interior of the furnace.

The steel ingots by train-loads go to the soaking pits, where they are reheated for the



Stripping the molds from the steel ingots

rolling mill. The film shows the conversion of the ingots there into long rods of steel, and later into bars reduced in size ready for manufacture into machinery parts.

Excellently adapted for teaching purposes. Produced by the Rothacker Film Manufacturing Company.

dock. Beautiful views, which tell their story most effectively without the aid of excessive titling, illustrate the loading of the ore and, when the boat arrives at the South Chicago steel works, the unloading by great grab buckets, each carrying five tons.

Every essential part of the steel making process is covered in the two reels, with an exact eye for the relevant details and with careful selection of just what is essential for the narrative. Coke-making is first touched upon, and then come the blast furnace operations. Molten iron is shown as it is drawn from the furnace into ladles and cooled into pigs.

## A New Studebaker Film

**A Horseless Carriage to a Horseless Age** (1 reel)—Studebaker Corp., South Bend, Ind.—A bit of interesting contrast—between a New York scene of 25 years ago, in which one of the first “horseless carriages” was ordered off the street, and a view of Fifth Avenue today—makes an attractive and strik-



A typical scene in a horseless age

ing introduction to facts which the film discloses as to the magnitude of the automobile industry in this country today, supplying as



Pouring the molten metal

it does most of the 20,000,000 cars now in use here, as well as shipping a considerable number to foreign markets.

The film traces the manufacture of the “One-Profit” car, built complete under the roofs of one factory. Pouring of the molten metal to form the engine block the drop forging and the machining of the rough crankshaft in the shops, the milling machines, and the multiple drills boring 63 holes at one time, lead finally to the engine assembly.

The fenders are pressed out—as shown in excellent closeups of the great presses—and the body constructed, metal panels applied



Presses stamp out frames and fenders

and finish baked on. Then all parts “ride” to the general assembly room, where every  $\frac{1}{4}$  of a minute, a new car rolls off under its own power, ready to pass the inspection tests. Cars are also seen boxed and ready for export to foreign countries.

The final scenes were filmed on Catalina Island, where the car performs on a hilly road, a three-mile stretch from sea level to summit 1500 feet high.

No advertising appears in the reel, and the subtitles are artistically and entertainingly



Climbing the hills on Catalina Island

done. The film will make an interesting addition to an evening's program, and is especially adapted for teaching purposes with trade classes and shop groups. It may be obtained free of charge upon application to the Studebaker Corporation.

**The World of Paper** (2 reels)—General Electric—Civilization began when man conceived the idea and practiced the art of recording thoughts and events. The various epochs of writing are illustrated, starting with the chiselling of hieroglyphics in stone, which procedure is clearly shown in exact detail. The Chinese adopted a modified cuneiform. The Phoenicians conceived the marvelous idea



Hieroglyphics in stone

of using signs for sounds, but slipped over the soft sounding vowels, which were added by the Greeks to their alphabet. The Romans introduced capitals, since which event our alphabet has remained practically unchanged,—that is, since about the fourth century B. C.



Preparing fiber for paper

A more flexible material was needed to replace the stone for writing. This was discovered by the Egyptians in the manufacture of papyrus. The formation of the sheets of papyri from the reed growing on the Nile is beautifully represented as the strips are laid crosswise. This will be highly appreciated by teachers of ancient history. This light golden paper now displaced the obelisks of Egypt and the clay tablets of Assyria.

Paper, as we know it, originated in China about 105 A. D. The bark of the mulberry tree was boiled and beaten to a pulp after which a bamboo sieve was used for pressing out the moisture from the sheets. In Europe, about 1250 A. D., Gutenberg invented a press, but it is not now known just how it was used. It was similar to the one used later in America by Franklin. The first book printed was the Bible in about 1500 A. D. Rittenhouse introduced the manufacture of paper into the United States in 1690. Linen rags are used for the manufacture of the paper on which are printed our gold certificates, and for bond paper and a high grade of letter paper.

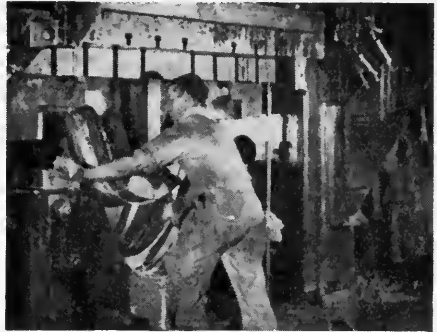


The early printing press

A revolutionary discovery was made in 1840 when a cheap paper, called straw board, was made from wood pulp. Seven electric driven motors now do the work which formerly required 25,000 Chinamen. The sulphite process produces longer fibers than when the pulp is ground. The paper is pressed by rollers taking sheets thirteen feet wide. Heated cylindrical driers evaporate the last of the moisture. Of our annual output of paper, 33% is devoted to books and periodicals, 9% to bags and building, 25% to furniture, rugs, dishes, etc., and 33% to wrapping paper. This film is packed full of information concerning both ancient and modern times, presented interestingly and entertainingly, calculated to inculcate a desirable spirit of appreciation of the world's work and art.

# Interesting New 1-Reel Film

## "A Horseless Carriage to a Horseless Age"



**FREE:** To Schools, Churches, Lodges, Brotherhood Orders, Clubs and Similar Organizations

**T**HE film is aptly described by its title, "A Horseless Carriage to a Horseless Age." It opens with a New York scene, taken twenty-five years ago, showing one of the early "horseless carriages" being ordered off the street by a policeman. This is contrasted with a scene on Fifth Avenue today with its endless stream of motor cars. Then the film illustrates some interesting facts about America's position in the automobile world.

### *Free from advertising*

The picture shifts to one of the largest and most modern automobile plants in the world. Despite the fact that the picture was taken in Studebaker factories, the name "Studebaker" does not appear in a single title of the film. Thus its entertainment value is not marred by obtrusive advertising.

Every step in the making of a modern motor car is graphically depicted — through the foundries, forges, stamping plants and machine shops to the final

assembly line and inspection. Pictures full of human interest and great educational value!

The close is thrilling with scenes taken in the picturesque mountains of Catalina Island, California, showing a car climbing tortuous mountain grades at a breathtaking clip.

The film is standard width and 1,000 feet long, requiring from 12 to 15 minutes to show. It may be projected by a portable machine or through a standard show house projector.

### *Lent without charge*

To schools, churches, lodges, clubs and other organizations, we will gladly lend a copy of "A Horseless Carriage to a Horseless Age" without charge. Send your request to the address below, stating how the film will be used and the dates on which it will be needed. It is advisable to give optional dates, as the demand for this film sometimes prevents our filling requests for exact dates.

**THE STUDEBAKER CORPORATION OF AMERICA**  
South Bend, Indiana

# School Department

Conducted by STELLA EVELYN MYERS

*Director of the Department of Visual Education*

*Forest Park Schools, Forest Park, Ill.*

**T**HE teacher's presentation for the subject of Wheat and Other Grains is given this month to accompany the Keystone stereograph and slide study of the various grains except rice, which justifies a separate treatment. This selection of material from the back of the views has been adapted for Seventh Grade work. Certain points may be simplified further for lower grade study, or points may be omitted altogether. In the selection of views for quite young children, it is usually best to omit those showing the more difficult industrial processes, or, if they are used, to

permit the children to form an idea of the complexity of the world's work for them without entering into a detailed study to the point of confusion. Such pictures may enlist a child's attention in just the same way that he would be interested in seeing farm machinery used, or in going through a factory. If facts are not forced upon a boy or girl in such circumstances, he will usually not be greatly worried by what he cannot understand. However, he may be sketching in a background for the detailed etching of machinery, later on.

## Wheat and Other Grains

### View 178 **Plowing in South Dakota.**

- I. Farm machinery most highly developed in Middle and Western States.
- II. In the East there were rocks to be removed, trees to be cleared or their stumps to be removed, rolling ground on hillsides; the ground washed in deep gullies.
- III. On the farm in the picture, 1 tractor does the work of 9 horses, 1 man runs 3 plows.
- IV. Most of the wheat in South Dakota is sown in the spring.

### View 179 **Harrowing in South Dakota.**

- I. In choosing a farm one needs, 1. proper drainage, 2. fertile soil.
- II. Deep plowing is essential for, 1. proper rooting of crops, 2. cultivation.
- III. If the field has been in sod
  1. Sod should be cut into bits.
    - A. For this purpose, the disc harrow is the best machine.
      - a. Has sharp steel wheels that cut the soil.
      - b. Leaves ridges.
      - c. Consequently, a leveler is required.
        - I. Drags where there is little rain. Heavy rains would pack the too level surface and it would be hard for young plants to break thru the crust.
        - II. Toothed harrow is the best leveler.
          1. It makes the surface both level and light.
          2. Sharp spikes are bolted to a frame. The length of the spikes may be regulated.

# A Visual Aid For Every Visual Need

**That's the Aim of the Keystone View Company**

**We can now offer the following carefully prepared equipment and materials —**

- KEYSTONE SPECIAL LANTERN**—Will make Clear Pictures in Daylight Conditions—Will Project Pictures on the Blackboard—Equipped with a Handle Making it Convenient to Carry from Room to Room — No Additional Accessories Necessary.
- "600 SET"**—600 Stereographs and 600 Lantern Slides—Complete Teachers' Guide with Comprehensive Index to Teaching Content of Pictures.
- PRIMARY SET**— 300 Stereographs and 300 Lantern Slides — Teachers' Guide with Index to Teaching Content of Pictures and Special Plans for the Use of the Pictures in Teaching Reading, by Miss Laura Zirbes of Teachers College, Columbia University.
- AMERICAN HISTORY SET**—300 Stereographs and 300 Lantern Slides— Teachers' Guide with Complete Index to Teaching Content of Pictures.
- SPECIAL LIST FOR THE LATIN TEACHER**—
- MAP SLIDES**—Political, Physiographical and Economic Maps on Slides. A Map for Every Need.
- GENERAL CATALOG**—Containing Special Lists on **Geography**, Industries, Transportation, People, etc.—**Science**, Physics, Geology, Biology, Nature Study, etc.—**History**, Ancient, Mediaeval and Modern—**Art**, Painting, Sculpture and Architecture—Many other **Miscellaneous Subjects**.

*Please Check Subjects On Which You Would Like Further Information and Mail This Page to Us.*

## **KEYSTONE VIEW COMPANY**

**MEADVILLE, PENNA.**

**View 199 Harvesting barley with combined harvester and thresher.—Near Fort Collins, Colorado.**

- I. Two men here are doing the work of 30 men and 20 horses.
- II. There is no need for binding or setting sheaves in shocks.
- III. Man in front takes care of the power,—a gasoline tractor. Built low and heavy so that the wheels will cling to the ground. It is child's play for the tractor to pull the cutter and thresher behind.
- IV. Rear man oversees the rear of machine.
  1. Revolving reel drives the upper parts of the stems of grain against a sharp sickle.
  2. Heads of grain fall on canvas.
    - A. This moves and carries the barley up into the thresher.
      - a. Grains are beaten from heads in the thresher.
      - b. Chaff and straw are blown out behind.
      - c. Grain falls down into sacks.
 

Sacks are weighed, tied, and dropped on a platform.

147



Stereograph from Keystone View Co.

**Loading oats in the field, Illinois**

- V. This machine can be used only in a dry climate. Would you know this scene was in a dry climate?

**View 177 Threshing wheat in North Dakota.**

- I. The great wheat producing states in our country are west of the Mississippi River.
 

Kansas, North Dakota, Minnesota, Nebraska, and Washington. These states produce almost half of the wheat grown in the U. S.
- II. Seed.
  1. Sown by drills.
- III. Harvest.
  1. Season—midsummer.



# Burton Holmes Snapshots of Travel

This wonderful Library of some 300 reels of Travel Pictures now available for rental or purchase.

Prints in good condition on many of the Burton Holmes subjects for sale outright while they last, at very reasonable prices.

Send for our list of subjects.

*Reduction prints of most of the Burton Holmes subjects on 16 mm. film may be secured on order only.*

*We do developing, printing, title work and reduction printing for the trade.*

## BURTON HOLMES LABORATORY

7510 N. Ashland Ave.

Chicago, Illinois

2. Grain looks like sea of gold waving in the wind.
  3. Cut by binders.
    - A. Tied in sheaves.
    - B. Set in shocks by workmen.
    - C. Straw is dried for 1 or 2 weeks.
    - D. Straw is (in the View) being blown into great piles after grains have been separated from stems.
  - IV. The wheat crop of the U. S. for 1 year if in 2 bu. sacks laid in rows, would make 8 rows around the world.
- View 218 **Combined reaper and threshing machine, Washington.**
- I. Work of machine.
    1. Cuts heads off the straw.
      - A. By the sickle.
      - B. Heads fall on a revolving canvas.
      - C. They drop from canvas into cylinder of thresher.
    2. Removes grains of wheat from heads.
      - A. Teeth of cylinder beat hulls from the grain.
      - B. Grains are separated from chaff and straw by sieves and fans.
      - C. Straw falls out at rear of machine.
 

Bunches are lying on wheat that has been topped.
    3. Sacks the grain and places it on platform of machine.
      - A. Sacks are loaded into wagons as machine moves along.
    4. Machine is pulled by 20 horses.

5. Conditions for using so large a machine as this.
  - A. Field must be very large so that frequent turning is not necessary.
  - B. Climate must dry out grains of wheat in the hulls. In most wheat farming
    - a. Bundles are set in shocks.
    - b. Then, they are allowed to "cure" for several days or weeks.
    - c. The grains are then dry enough to be separated.

View 233 **Harvester and Thresher combined.**

- I. Machine is run by a tractor, travelling along as it runs the machinery.
- II. Threshing machine is just behind the engine.
  1. Separates the grain from the straw.
- III. Sickle.
  1. Extends the full length of platform.
  2. Runs back and forth between iron guards, like fingers.
    - A. Guards separate the grain into small bunches.
    - B. Grain is pushed firmly against blade of sickle by a large reel, which cuts off heads of grain.
- IV. Grain falls on cloth platform, which moves it to the cylinder.
- V. Grain pours into sacks on the other side of the machine.
  1. Wagons move along with machine and collect sacks of grain.
- VI. Straw falls out in bunches at tail end of machine.

*(A list of suitable films on the subject of wheat and other grains will be published with the remainder of the outline, in the May issue.)*

## Posters and Charts

**F**ORTY hand lithographed and hand colored posters for schoolroom use may be obtained from the National Child Welfare Association, 70 Fifth Avenue, New York City, at the reduced rate of \$16.00. The standard price is \$22.30. This offer holds good until May 15, 1926.

These 40 posters are distributed as follows: 11 national holiday posters, 8 history and citizenship posters, 11 health and hygiene posters, and 10 geography (children from many lands) posters.

The size of the posters ranges from 11x14 inches to 17x28 inches. They afford an excellent opportunity to impress visually many important facts.

**T**HE Children's Bureau of the U. S. Department of Labor is issuing a set of six charts on posture standards for boys and girls,

intended for the use of physicians, nurses, physical-education teachers, and clinics.

The charts were planned on the basis of extensive observation and measurement of school children by Dr. Armin Klein of Boston, who is in charge of posture clinics for the Massachusetts General Hospital and the Department of Health of the city of Boston. They will be useful, it is believed, in affording visual illustrations of posture types and groups for purposes of classification and comparison. In devising the charts it has been recognized that there are certain distinct types of physique and that the standards of good and bad posture must be considered in relation to the physical type. Three types of figures are shown for both boys and girls—the thin, the intermediate, and the stocky. Each chart shows four silhouette figures illustrating excellent, good, poor, and bad posture for one type of girl or boy.

Model CRM



# Bausch & Lomb COMBINED BALOPTICONS

for  
Slides  
Opaque Objects  
and  
Strip Film  
*(When used with  
film attachment)*

MAPS, charts, photographs, magazine pages, old coins, regular glass slides and specially prepared strip film may be used in this Combined Balopticon for furthering class interest and for supplementing Text-Books. Further information concerning this instrument and attachments for projecting films will be sent upon request.

**Bausch & Lomb Optical Co.**  
629 St. Paul Street, Rochester, N.Y.



Bausch & Lomb Optical Co.  
629 St. Paul Street, Rochester, N.Y.

Gentlemen: Kindly send me descriptive literature on Combined Balopticons. Also information regarding film projectors.

Name.....

Street.....

City.....

# “1000 and One Films”

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Has your subscription expired? Secure your copy of “1000 and One Films” immediately by sending in your renewal, using the blank below.

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1 yr. THE EDUCATIONAL SCREEN } \$1.50  
 “1000 and One Films” }

2 yrs. THE EDUCATIONAL SCREEN } \$2.25  
 “1000 and One Films” }

Name .....

Address .....

City ..... State .....

Each chart is approximately 24 x 34 inches. A limited number of the charts are available for free distribution; others may be secured from the Government Printing Office at 50 cents for the set of six, or 25 cents for a set of three charts showing either girls' or boys' standards.

## A Posture Film

**T**HE United States Children's Bureau is completing a film on good posture for school children. The film has been produced primarily as a means of teaching the fundamentals of good posture to physicians, nurses, physical education teachers, athletic directors and public-school teachers. A number of the most important posture exercises are shown in the film and the influence of correct posture upon the bony framework of the body is pictured by animations. The film will be two reels in length but so arranged that either reel may be shown separately.

## Film Reviews

**Pillars of Salt** (1 reel)—General Electric—We go down about a fifth of a mile into a tunnel, one mile long. Rock Salt is like granite, but not so hard. It was formerly loaded by hand, but that method has been succeeded by an electric loader. The loaded cars are gathered from the various working places by mules, and are dumped at the shaft. The crusher room is one hundred feet farther down. The power is supplied thru an automatic station which is cut in the solid salt over one thousand feet below the earth's surface. The salt is dumped, when crushed, at the top of the breaker where it is put in small bags for domestic uses, and in large sacks for commercial purposes. The cars are loaded by machinery.

In preparing refined salt, a pipe is sunk to the shale above the salt vein and a second pipe is placed inside the first. We see one such, which is 1600 feet long. Water is forced down the outer tube after which a salt solu-

## For Twelve Years

Educational and Religious Institutions have placed their confidence in us. During these years the non-theatrical use of motion-pictures has grown tremendously. Our service has expanded with the march of time. We have endeavored to justify the confidence by fair dealing. Write your projection and visual problems to us.

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STEREOPTICONS  
SAFETY FILMS  
SCREENS**

## United Projector & Film Corp.

228 Franklin St., Buffalo, N. Y.

Also  
1112 Keenan Bldg.  
Pittsburgh, Pa.

And  
51-53 Chapel St.  
Albany, N. Y.

tion rises in the inner tube. Compressed air thru a third pipe forces the brine to the surface. Thousands of tons of brine are daily secured from this output. The brine is stored in large tanks and the impurities are removed. Crude salt results from the heating of the brine to the point of crystallization. The crystals settle to the bottom and are there gathered. The evaporation of the brine for refined salt takes place in huge vacuum pans, after which the fine grain crystals are placed in centrifugals where most of the remaining water is removed. The salt then passes thru heated driers, and is sacked. An excellent educational reel.

**Taken with a Grain of Salt** (1 reel)—Ford—Elevator cage to underground mine. Drilling and dynamiting in solid salt walls of tunnel. Filling sacks and cylindrical boxes. Sewing sacks and capping boxes. Some of the vocabulary is too difficult below the eighth grade.

**T-C, Your Sixth Sense** (1 reel)—Picture Service Corporation, 71 W. 23rd St., New York City—A film on the subject of temperature; the reasons why atmospheric temperature varies, and the devices for measuring it.

A summer scene and a winter one illustrate the variations in temperature from season to season, and some of the best footage in the reel is devoted to animation showing the relation of sun and earth and the atmospheric blanket around the earth which holds the sun's heat, making the contrast between earth's temperature and that of outer space.

The film goes on to make the point that body temperatures, however, vary little from

season to season or from tropics to polar latitudes in which man may live. Hence, presumably, the effort to measure and regulate temperature to conform to bodily comfort.

A bit of scientific history is recorded in the fact of Galileo's invention of the thermometer in 1621, and the large plant of the Taylor Instrument Company is pictured, where today a large number of different sorts of thermometers are made. The film shows very interestingly the method of blowing the thermometer bulb and determining the scale marked on the glass.

Various uses of thermometers are indicated, and their necessity for the control of artificial temperature stressed.

## A Plan for Bird Study Clubs

**T**HE National Association of Audubon Societies offers a splendid opportunity to teachers and pupils who are interested in the study of birds and their usefulness, for the formation of Junior Audubon Clubs. Through the generosity of the Association, materials

consisting of bird pictures and specially prepared leaflets are supplied at one half the actual cost of publication and distribution.

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The teacher who forms a club of twenty-five or more will receive free for one year the magazine *Bird-Lore*, the leading popular journal on birds published.

The plan has become very popular in the schools of the United States and Canada, about 300,000 children having been enrolled during the past year.



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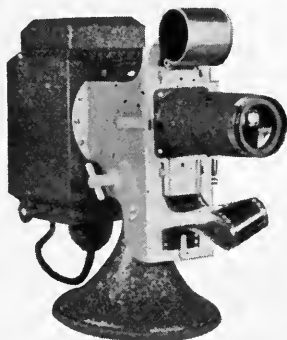
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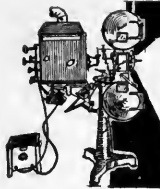
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## Book Reviews

### Burton Holmes Travel Stories

*Japan* and *Egypt*, each 416 pages with approximately 200 illustrations from photographs by Burton Holmes. Edited by Mr. Holmes and William H. Wheeler, Wheeler Publishing Co., Chicago.

These books are fascinating material for the visual instructionist, with their wealth of carefully chosen illustrations—most of them full-page reproductions of some of the most charming and artistic of the vast collection of Burton Holmes. One picking up the volumes for the first time will be struck by the contrast between these pictures and the ordinary illustrations of the average reader.

The books are designed "to furnish interesting silent reading material of informational value for the upper elementary grades"—"to give the reader a sympathetic understanding of the customs, thoughts and daily lives of the people of foreign lands,—not merely to see how they live, the food they eat, the clothes they wear,—but particularly to find out what they think and believe, and what their historical background is, in order to appreciate that which prompts them in what they are doing today."

*Japan* and *Egypt* were written by Eunice Tietjens, and Susan Wilbur, respectively, both staff editors of Compton's *Pictured Encyclopedia*, and their admirable fitness for their particular task is testified by the freshness in the point of view manifested in the volumes and the absolute freedom from the stereotyped and lifeless style which characterizes so much

so-called "children reading." The following paragraph from *Egypt* will illustrate:

"This red fez of which the Egyptian takes such good care is something more to him than just a hat. It is almost a state of mind. When he is feeling well and gay, he wears it jauntily. But when trouble comes to him, whether it is a death in the family, or the loss of a twenty-piaster note—the piaster is the Egyptian five-cent piece—he expresses his feeling by dashing his fez upon the ground. After doing this he picks it up, puts it back on his head and apparently begins life anew."

Each volume is accompanied by a pamphlet of Teachers Suggestions by Delia E. Kibbe, Department of Education, University of Chicago.

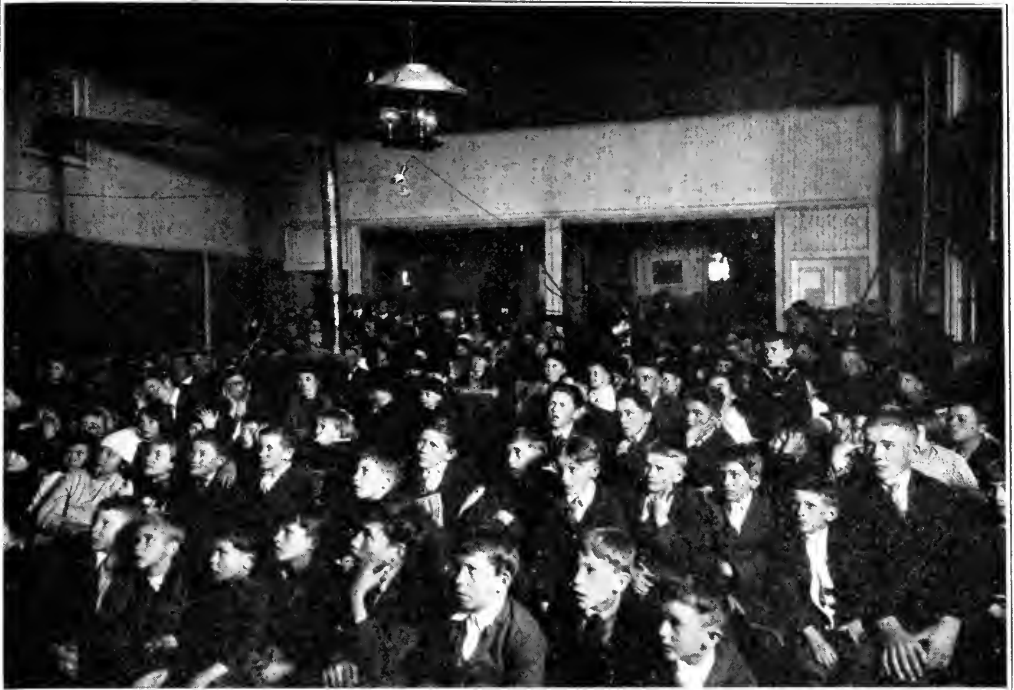
### Visual Education and the St. Louis School Museum

CARL G. RATHMANN

Bulletin No. 39, Bureau of Education, United States Department of the Interior. 36 pages.

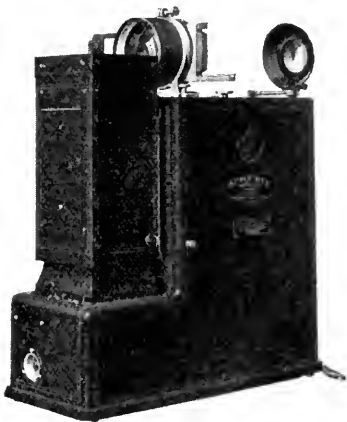
Written by the Assistant Superintendent of Schools of St. Louis, the booklet is interesting and instructive testimony to the value of visual instruction through museums, and could well be taken as a guide to other cities contemplating the establishment of such institutions to serve their respective school systems. Mr. Rathmann regards schoolrooms of today as "educational workshops," where rational methods of teaching lead children to do their own observing, thinking and discovering, and where visual instruction comes into its own.





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Next month, on this page we will show this same group of people viewing an *entertainment* film. Watch for this picture and compare the expressions in the two pictures. Motion pictures are really instructive and entertaining.

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# ACME MOTION PICTURE PROJECTORS

He discusses at some length the "why" of visual education, and calls to mind its exceedingly wide use in many fields outside the schoolroom. His comment on its place in modern pedagogy is worth quoting:

"Visual education must lead the child to think, to make his own discoveries, to draw his own conclusions, to apply what he has learned to related subjects by recalling the visual images that have been created, to desire to learn more, to understand, and to digest better what he learns. Only when this is accomplished is visual instruction entitled to a place in the curriculum of our schools."

Of the work of educational museums, the author declares,

"In the larger cities some of the best material for instruction through the eye is supplied by the large museums. These institutions have opened their great storehouses of information to the schools and welcome teachers to make extensive use of the wonderful things from all parts of the world in connection with their school work. Some of the museums send a number of typical collections of illustrative material to the schools. Others invite teachers to bring their classes to the museum and to give their lessons aided by a wealth of interesting articles placed at their command.

"Some of the larger museums have opened school branches which supply the schools with material for visual education. They are the National Museum in Washington, the Field Museum of Chicago, the Philadelphia Commercial Museums, the Cleveland Museum, and others. A number of children's museums, excellent institutions like those in Brooklyn and Boston, give valuable opportunities for visual education to school children. The Educational Museum of the St. Louis Public Schools supplies all the schools of the city with objects and pictures for the illustration of all features of school work."

In connection with the Museum's work of

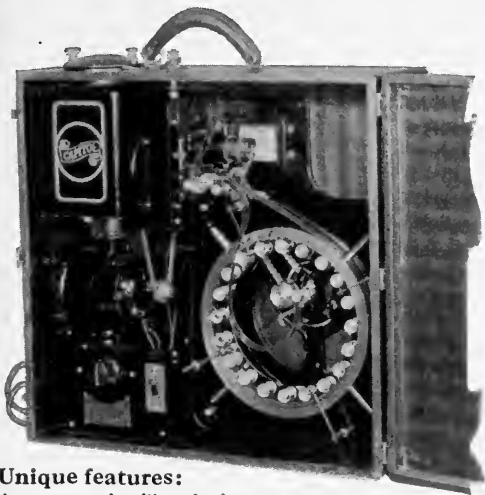
bringing the world to the child, Mr. Rathmann advises first—and as far as possible always, with the proper regard for economy—to take the child into the world about him. He says, "To every place in the neighborhood of the school where the child can properly be given concrete experiences as to the physical and human environment in which he lives, teacher and pupils should go." The value of the excursion in direct visual instruction has perhaps been too little appreciated.

"Visual education, through bringing the child into personal contact with things, conditions and processes of the environment of his school and home, and through giving him, by means of observation and study, opportunities to gather valuable experiences, is given too little attention in the schools of our country. The value of this first and most important step in visual education is not sufficiently recognized. Let us take the child into as much of the world as we can show him, and then bring the rest of the world to him through objects and pictorial representations."

The work of the St. Louis Museum, its materials and the methods of circulating its 12,000 groups and collections, is outlined in detail. "It is at work from morning to night every day of the school term, sending its material to the 3,000 schoolrooms to help make the work of teachers and pupils more intelligible, enjoyable, and profitable, thus bringing the world to the schools." It is rightly called "a traveling museum—a museum on wheels." May there be many more like it—and may they, as Mr. Rathmann predicts, encourage our boys and girls, when they have grown up, to make larger use of our great storehouses of knowledge which are at the present time too little used by the public which they seek to serve.

Ways and means for building up a school museum are suggested by the author.

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- Carlyle Ellis** 71 West 23rd St., New York City  
Producer of Social Service Films
- The Chronicles of America Photoplays**  
Yale University, New Haven, Conn.  
(See advertisement on page 196)
- DeVry Corporation** 1091 Center St., Chicago, Ill.  
(See advertisements on pages 224, 225)
- Eastman Kodak Co.** Rochester, N. Y.  
(See advertisement on Outside Back Cover)
- Famous Players-Lasky Corp.**  
331 W. 44th St., New York City
- Burton Holmes Laboratory**  
7510 N. Ashland Ave., Chicago, Ill.  
(See advertisement on page 245)
- International Harvester Co.**  
606 S. Michigan Ave., Chicago, Ill.  
(See advertisement on page 193)
- Motion Picture Producing Co.**  
Neville St. & Fifth Ave., Pittsburgh, Pa.
- Pathe Exchange** 35 W. 45th St., New York City  
(See advertisement on page 234)
- Pictorial Clubs, Inc.**  
350 Madison Ave., New York City  
(See advertisement on page 235)
- Pilgrim Photoplay and Book Exchange**  
736 S. Wabash Ave., Chicago, Ill.
- Ray-Bell Films Inc.**  
817 University Ave., St. Paul, Minn.
- Rothacker Film Mfg. Co.**  
1339 Diversey Parkway, Chicago, Ill.
- Rowland Rogers Productions**  
71 W. 23rd St., New York City
- Society for Visual Education**  
327 South La Salle St., Chicago, Ill.  
(See advertisement on page 251)
- Studebaker Corporation** South Bend, Ind.  
(See advertisement on page 241)
- United Cinema Co.**  
120 W. 41st St., New York City

**United Projector and Films Corporation**  
228 Franklin St., Buffalo, N. Y.  
*(See advertisement on page 249)*

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**DeVry Corporation** 1091 Center St., Chicago, Ill.  
*(See advertisements on pages 224, 225)*

**Exhibitors Supply Co.**  
825 S. Wabash Ave., Chicago, Ill.

**Movie Supply Co.** 844 S. Wabash Ave., Chicago, Ill.  
*(See advertisement on page 252)*

**Pilgrim Photoplay and Book Exchange**  
736 S. Wabash Ave., Chicago, Ill.

**Safety Projector Co.** Duluth, Minn.

**Chas. M. Stebbins Picture Supply Co.**  
1818 Wyandotte St., Kansas City, Mo.

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120 W. 41st St., New York City

**United Projector and Film Corp.**  
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*(See advertisement on page 249)*

**World Educational Film Co.**  
732 S. Wabash Ave., Chicago, Ill.

### PUBLICATIONS

**Educational Aid Society**  
(College and Private School Directory)  
110 N. Wabash Ave., Chicago, Ill.

**Journal of Geography**  
2249 Calumet Ave., Chicago, Ill.  
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### SCREENS

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MARIE E. GOODENOUGH, *Associate Editor*

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# “Daniel Boone”—A Film Lesson

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ERCEL C. McATEER

Department of Visual Education, Los Angeles City Schools

MARIAN EVANS

San Diego City Schools, California

## I. THE PROBLEM

**P**ROJECT study of the exploration, pioneer life and development of the Appalachian country.

## II. INTRODUCTORY STORY

### Daniel Boone's Daughter

**T**O THE settlers in the back country of the east in the years before the Revolution, the western mountains loomed like a magic curtain, hiding a rich, unknown, better land where fortune surely awaited those who dared seek her.

Chief of those who longed to seek the outpost, there was a man endowed by nature with the explorer's instinct, with a curious mixture of gentle soul and rugged body—Daniel Boone. He knew the woods as well as the Indians themselves; and he was never so happy as when he was wandering about in some wild region that no white man had ever seen before.

When far-sighted land promoters directed by Judge Richard Henderson of North Carolina planned to colonize the wilderness, Boone, the far-wandering woodsman, was chosen to blaze the way. No man could have better luck with Indians than Boone, and no man was better fitted to choose a site for the settlement.

He and his friends went to what is now Kentucky, and were so pleased with the country that they decided to bring their families and make a settlement. Perils lurked behind every shadow of that long unblazed trail to the beckoning west.

They selected a site on the banks of the Ken-

tucky River, built log cabins around a piece of land longer than it was wide, and drove into the ground between the cabins a fence or stockade of sharp-pointed logs. At each corner they made a two-story house of hewn logs with loopholes through which they could shoot. There were two gates of heavy timber with strong wooden hinges. This fort was called “Boonesboro.”



From “The Chronicles of America.”

### Boone sets out for the interior

Boone now went to North Carolina and brought his family back with him to their new home. His wife and daughters were, as he said, “the first white women who ever stood on the banks of the Kentucky River.” Soon other families came.

The men, of course, had to go outside the fort to fish and hunt and care for the garden; but the women were not timid. They had been in forests before. They knew that they were safe within the thick walls of the fort. The Indians made no attack, and as the days passed, they felt no fear, even when the men of the little settlement were away all day long.

One afternoon it occurred to Boone's daughter, Jemima, and the two Calloway girls, Betsey and Frances, to paddle across the river.



From "The Chronicles of America."

**Indian treachery robs the colony of one of its members**

Trees and shrubs came down to the edge of the water and leaned over the stream. These were very beautiful; and also very useful,—to hide five stout Indians. The moment that the girls' canoe came near the shore, one of the red men slipped down the bank and caught hold of a rope hanging from the bow. The



From "The Chronicles of America."

**The thick walls of the fort offered ample protection against the Indians**

girls screamed, but there was no other canoe to cross from the fort, and almost in a moment the prisoners had been dragged into the woods and were out of sight.

It was night and nothing could be done before day; but with the first ray of light the pursuit began. The Indians had done their best to hide their course, and sometimes they had walked a long distance apart through the thick canes. For the thirty miles the men pursued. They had to go very carefully, for they were afraid that if the Indians found that they were followed, they would kill the girls.

These girls had been careless, but they were bright enough to know how to help their friends find them, and wherever they could do it without being seen, one of them would break off a twig or tear off a bit of her dress. Boone's eyes were as keen as those of any Indian, and they were sure that he would see and understand the signals.

They were right. Before long the white men saw a thin trail of smoke rising and caught the glimpse of the girls, not harmed, but terribly frightened. Indians and white men fired at almost the same moment. The Indians ran for their lives and the girls were saved.

### III. TOPIC ASSIGNMENTS

*(To be developed before film is presented)*

1. The land beyond the Appalachian Mountains.
2. The beginning of the westward movement.
3. The western trade and hunter.
4. The passing of the French peril.
5. Daniel Boone, Kentucky pioneer.
6. Judge Richard Henderson of North Carolina.
7. Exploration and settlement of Kentucky.
8. Adventures with Indians.
9. Boonesboro.
10. Methods of Indian Warfare.
11. Methods of frontier defense.
12. Shawnee Indian Territory.
13. De Quindre.
14. The significance of King's mountain, the last battle of the Revolution.

15. The effect of the heroism of the frontiersmen on the development of the west.

**IV SUGGESTED WORD VOCABULARY**

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Bewitched		

**V. FILM CHARACTERS TO BE STUDIED**

Daniel Boone	Judge Henderson
Mrs. Boone	Chief Blackfish
Jemima	De Quindre
Flanders Calloway	Pompey

**VI. QUESTIONS TO FOLLOW FILM**

1. What led to the colonization of the western wilderness?
2. Why was Daniel Boone chosen to blaze the trail?
3. What was the location of Transylvania in relation to Cumberland Gap, Ohio and Mississippi Rivers?
4. What were some of the perils?
5. Describe the occupations and amusements of the settlers.
6. Describe the food, shelter, clothing of the people.
7. What did the arrival of the Virginia Gazette mean to the settlers?
8. List evidences which bring out bravery and other admirable traits in Boone's character.
9. Why did the Salt Lakes attract people and animals?
10. How was Boone made a captive by Chief Blackfish?
11. Why was he adopted by the tribe?
12. State two reasons why the Indians prolonged the fight.

**VII. PROJECTS**

1. Construct fort at Boonesboro. (Ref. Illustration—Mowry, *American Pioneers*)
2. Indian Village showing peculiar huts of Shawnee tribe.
3. Covered wagon.
4. Settler's hut in Shenandoah Valley.
5. Settlers fording Ohio in canoe.
6. Salt Lakes, showing gathering of animals of the hunter.
7. Show Boone as Indian.
8. Show Boone as a frontiersman.
9. Show Pompey.
10. Show De Quindre and Blackfish.
11. Collection of implements depicting warfare characteristic of that time.
12. Draw figure showing hunting shirt, coon-skin cap, long rifle, powder horn, parched corn.
13. Make map showing routes of Boone expeditions. (Ref. *Pioneers of the Old Southwest*, *Chronicles of American Series*. Locate Settlements.
14. Construct map showing Indian Shawnee territory. Art poster: 1. Gathering of animals at Salt Lake 2. Attack on Boonesboro.
15. Construct settler's cabin showing interior furnishings.

**VIII. SUGGESTED DRAMATIZATIONS**

1. Dramatize the scene depicting Boone's departure from home on his mission to blaze the new trail, characterizing Boone, Mrs. Boone and children and Judge Henderson.
2. Show settlers at work.
3. Depict arrival of the messenger with the Gazette.
4. Scene showing Boone, a captive in Chief Blackfish's camp, surrounded by De Quindre, Pompey and Indians.
5. The escape and homecoming of Boone.

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HARRIET HAWLEY LOCHER

*Director, Public Service and Educational Department, Crandall Theaters.*

THE novelty of our undertaking brought such wide publicity that we soon found ourselves established as a recognized bureau for information on everything pertaining to motion pictures. It was surprising to learn how eager the public is to know how the wheels of this great industry move.

The adult of today is the child of yesterday who wants to see the wheels of a watch go round. Motion pictures did not form a part of his childhood training; so as a rule, he has a very cloudy understanding of the fascinating intricacies of their making and running. While on the other hand, the average grammar school child of today, thanks to his inquiring mind and the available scientific magazines, derives much of his keen enjoyment of the pictures from knowing how and why things are done.

We have taken every opportunity to explain to our public the running of our regular programs. How music is correlated with the pictures; the use of the speedometer in the projection room, orchestra and the manager's office; the measuring of a program and the time required for the running of one reel; and many other routine but interesting facts relating to projection. We have found they not only enjoy knowing how the wheels go round, but they get an added interest from the pictures. They are unconsciously absorbing the technic of the film. The artistry of photography means something to them; mechanical devices, dramatic construction, continuity, subtitles, all come in for their share of consideration in the final analysis of a picture. In this way we are training a discriminating public to an appreciation of the so-called "better pictures."

When we have complaints of pictures we go into the subject very carefully, first trying to get the complainants' viewpoint. Then we endeavor to impress upon them the value of constructive criticism, because it gives something tangible to build on. Often we have found it necessary to discourage screening aspirants; young girls or mothers with promising children. There are would-be-scenario writers, who insist upon investing money in some misleading scenario school, just because a filled out questionnaire has brought a letter of praise and golden promise from the promoters of the school. If they spend their money in this way and realize later they have been defrauded, they will consider it one of the nefarious ways of the motion picture industry, when in truth such enterprises are often like the followers of a circus or street carnival, gaining their living from an overconfiding public. The number and variety of calls made upon us are unbelievable; but it is my purpose to tell only of the activities having a suggestive value for others interested in promoting the usefulness of the screen. Very early in our career we realized the advisability of having a definite policy upon which to build.

The *child* is the determining factor of our American citizenship, and the five recognized *public* agencies which supplement the training of the child in the home, are church, school, library, playgrounds and the *motion picture theatre*. It is the duty of the community to see to it that each of these agencies contributes its full share of usefulness. Our policy was set. Every effort should tend toward the study of the child in its relation to the motion picture, and a conscientious endeavor to find a solution to the problem.

An Advisory Board was formed, composed of official representatives of the Boy Scouts of America, Girl Scouts, Camp Fire Girls, Children of the American Revolution, The Boys' Club, Municipal Playgrounds, Girl Reserves of the Y. W. C. A. and junior members from each group. These organizations having direct contact with children do not work upon theory. They know the child and they have a broad-minded and practical understanding of his requirements for entertainment. The experience gained through association with them has been invaluable. We had a common interest and a definite goal. They were enthusiastic, and what is most helpful in *creative work*,—*there was never any time for criticising existing conditions*. Old methods had failed. We were trying to find a road that would lead to success.

From our junior members we learned the mental attitude of the child from eleven to thirteen toward motion pictures. In reviewing we found they took their work seriously and gave us enlightening and constructive criticism. Some of our adult members attended the Saturday afternoon shows in our neighborhood theatres for the purpose of studying the children's reaction to the pictures shown on these regular programs. I entertained the various organizations in my studio, carrying out in the entertainment offered the spirit of their own work. For instance, the Children of the American Revolution were given a picture with early American history for its theme. When the Camp Fire Girls were our guests, we found a picturized Indian drama, and to create the atmosphere of the occasion, we had an electric campfire in the center of the room, around which we sat on Indian blankets and listened to Frances La Flesche, of the Bureau of Ethnology, tell of his own people, the Omahas. In this way my contacts with the children became closer, and enabled me to learn what service would contribute most to each organization.

In making our plans for civic service, Mr.

Crandall installed a technical department fully equipped with motion picture cameras, including facilities for making slow motion scenes. This department has materially increased our opportunities for usefulness.

The Municipal Playgrounds were the first to enjoy its benefit. The hot days of July were with us and many mothers of large families and small homes, did not seem to realize their children would be better off on the well equipped playgrounds, where they would have supervised play under trained directors, than they could possibly be in their own backyards or in the open street within easy call. Many of the mothers had come from other lands and were not accustomed to such civic generosity. It was not easy to persuade them of the advantages of the playgrounds.

Nothing has a stronger appeal for children than an opportunity to see themselves on the screen. When Mrs. Susie Root Rhodes, Supervisor of the Municipal Playgrounds of the District of Columbia, announced through the medium of the press that motion pictures would be taken of the mothers and children of the neighborhood on all of the playgrounds, the response was overwhelming. Many of these mothers for the first time saw what the city offered their children in the way of wholesome recreation. The following week these pictures showing mothers eagerly holding babies up to the camera, children in swimming pools, on slides, in swings or engaged in a spirited game of baseball, were shown in all of our neighborhood theatres at the regular performances. It is true they increased the receipts of the box office and thus helped materially in the expense of the undertaking; *but, the information reached the public*. Every community saw with wonder and pride what it possessed in its Municipal Playgrounds. The results in attendance on the playgrounds were highly gratifying, and we had the added satisfaction of having demonstrated the efficacy of the neigh-

neighborhood theater screen as a community instructor. These pictures were subsequently shown in fourteen major cities of the country when Mrs. Rhodes crossed the continent in 1923 on a visiting tour of city playgrounds. The Children's Bureau of the U. S. Department of Labor sent them to Santiago, Chile, to the Fourth Pan-American Congress on Child Welfare in 1924. And recently they were sent by request to the headquarters of the Playground and Recreation Association of America in New York City. There is no charge for the use of these films except the cost of transportation.

Co-operating with the city Fire and Police Departments we made the "Safety First" campaign film, and one for "Save the Dogwood." High School Cadet Drills and historical pageants are made annually and presented to the schools as a nucleus for a screen library.

The Metropolitan Theatre's projection room is on the same floor with my studio. It is a miniature theatre with a comfortable seating capacity for ninety persons. Outside of the regular demands of the theatre it is set aside for our use. Without this projection room our service department could never have functioned for it enters into every one of our activities.

It is not possible to foresee to what results a service may eventually lead. There is something strange in the growth of this work; each new activity seems to be a stepping stone to the next. Out of a chaotic beginning has arisen a substantial foundation which prom-

ises unlimited possibilities for the future. I am convinced that *the solution to all the problems that now engross so much of the public's attention, will come through developing the fields of usefulness for motion pictures.*

Our most noteworthy accomplishment is indirectly the result of a call made upon us by a young girl who asked for help to increase the membership of an athletic club. I suggested they try the study of champion athletes in slow motion and offered them the use of the projection room for monthly meetings. It is needless to say the membership increased rapidly. We used one reel, following it with discussion and a repetition of the picture. New ideas thus gained were tried out in their own activities. Mrs. Elizabeth Dessez, Director of Pathe's Educational Department, spent three months collecting material from news reels to help us in this demonstration. To broaden the experiment we secured the United States Lawn Tennis Association film and invited the tennis clubs of the District to view it in the projection room. Over 400 availed themselves of the privilege and their reaction proved conclusively that health and slow motion athletic films are unquestionably of stimulative value for group study. We were pioneering in a new field and had everything to learn; yet we realized that through this latest experiment we had found the road which eventually would open our neighborhood theatres as community institutions.

*(The next article in this series will appear in the June issue)*

EDITOR'S NOTE—The above is the second of a series of articles written by Mrs. Locher describing the work of the Public Service and Educational Department of the Crandall theatres. The first installment of the series appeared in the April (1926) issue. In the next number, Mrs. Locher will discuss the work of her department in co-operating with the public schools of the district and with Americanization classes, and the actual teaching with films which has resulted.

# The Visualization of Form (VII)

## The Regular Polyhedrons

A. H. KENNEDY

**T**HERE are five regular polyhedrons. They are generally shown in the solid form and the elementary, regular polygons of which their surfaces are composed. No attempt has been made, that I have ever seen, to show the elementary, regular pyramids of which their volumes are composed. In this article we shall attempt to visualize this feature which, though so beautiful and useful, has been neglected on account of the mechanical skill required to make the forms. All that is necessary is heavy cardboard, factory cloth, a pot of paste, and a bit of patience. The teacher who does it will get a new and vital concept that leads up to the solution of the problems of the sphere.

lar hexahedron because it has six equal squares for its faces.

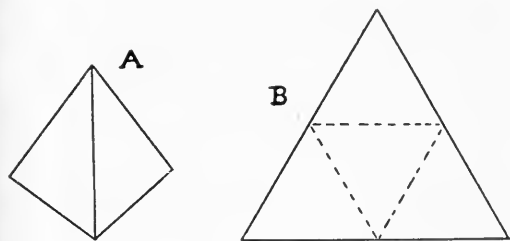


Fig. XX, The Tetrahedron

“A” in figure XX shows the tetrahedron as a solid and “B” shows the four equilateral triangles that make up its surface. It is called a regular tetrahedron because it has four equilateral triangles for its faces. The polyhedrons are named after the Greek numerals.

“A” in figure XXI shows the hexahedron as a solid cube, bounded by six equal square faces. “B” shows the six equal square faces that make up its surface. It is called a regu-

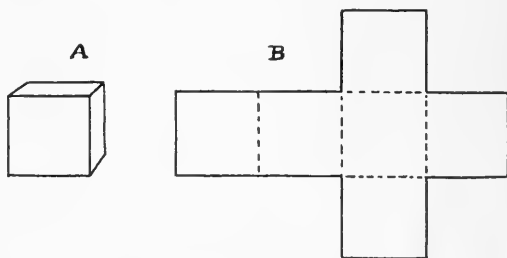


Fig. XXI, The Hexahedron

“A” in figure XXII shows the octahedron as a whole, bounded by eight equilateral triangles. “B” shows it divided into two equal pyramids with equal squares for bases and equilateral triangles for the other sides.

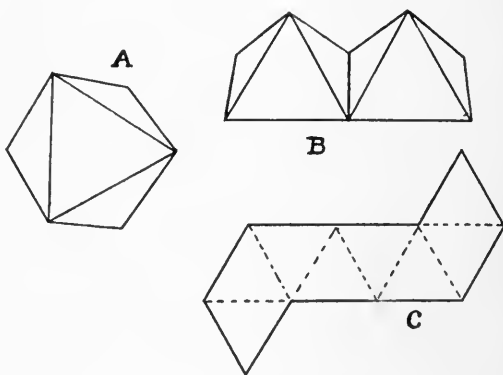


Fig. XXII, The Octahedron

“C” shows eight equilateral triangles that make up its surface. It should be noticed that the octahedron might be divided into eight triangular pyramids in the same manner as the next two polyhedrons.

"A" in figure XXIII shows the dodecahedron as a whole, bounded by twelve equilateral pentagons. "B" shows it divided into twelve

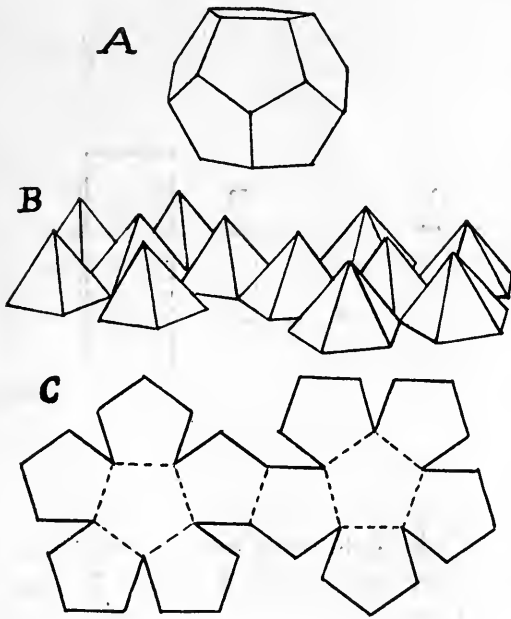


Fig. XXIII, The Dodecahedron

equal, regular pentagonal pyramids. "C" shows twelve, equal regular pentagons that make up its surface. It should be noted that the pyramids in "B" stand as if erected on "C" as a base pattern.

"A" in figure XXIV shows the icosahedron as a whole, bounded by twenty equal, equilateral triangles. "B" shows it divided into twenty equal, regular triangular pyramids.

"C" shows twenty equal, equilateral triangles that make up its surface. Note again that, if pyramids are erected on the triangles shown in "C," the result will be "B" exactly.

It will pay any teacher who is engaged in form study, to make up these forms which so beautifully show the elements of which the polyhedrons are composed. The child can acquire these concrete concepts without knowing any of their philosophy. When he comes to study the sphere, these concepts will make

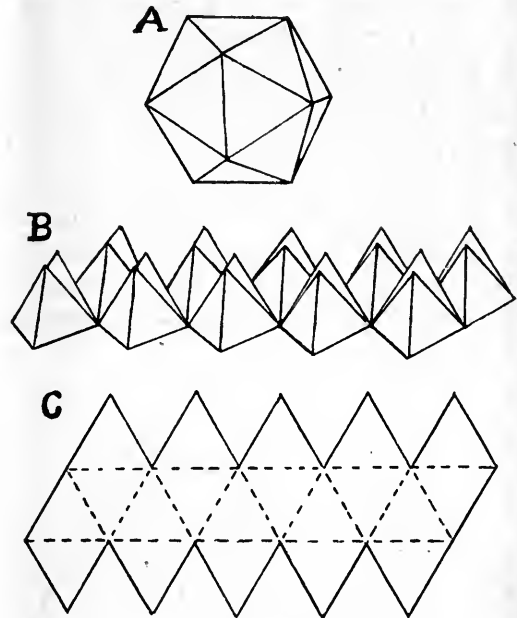


Fig. XXIV, The Icosahedron

its problems easy. The mind really knows a subject when its concepts harmonize with the elementary facts in the case.

EDITOR'S NOTE—The six preceding articles by Mr. Kennedy appeared as follows: The first two, on the "Visualization of Number," and the third, on the "Visualization of Form," were printed in the magazine *Visual Education* for August, October and December of 1924. (Requests for back numbers of *Visual Education* should be addressed to The Society for Visual Education, 327 South LaSalle St., Chicago, Ill.)

The remainder articles have appeared in THE EDUCATIONAL SCREEN as follows: articles numbered IV, on Triangle and Square, in February 1925; V, on Polygons, in March 1925; VI, on Circle and Cube, in February 1926. The present article, VII, on the Regular Polyhedrons, completes the series on "The Visualization of Form."



# Sources for the School Picture Collection

HELEN A. GANSER

Librarian, Millersville State Normal School, Pa.\*

THE Millersville picture collection comprises, at present, over 5,600 mounts. Inasmuch as two and three prints are sometimes grouped together it is probable that the total number of pictures approximates 6,000. The subjects illustrated bear upon nearly all the studies in the curriculum of the Training School and on a number of those taught in the Normal School.

Merely to look through the contents of the files—to see the illustrations of the classics, the reproductions of great works of art, historic scenes, portraits of authors, artists, musicians, scientists and statesmen, pictures of birds, flowers, life in foreign lands and many other subjects—is a stimulating experience and frequently a visiting teacher will express the opinion that she would consider it a great advantage to have access to such a collection. Any teacher may assemble a useful collection of prints with ease and with little or no expense.

Many of our most prized items have been acquired without cost. This free visual material is to be found all about us. Perhaps it is in the possession of friends who have no use for it and yet are reluctant to cast it away because they recognize in it the qualities that give it value in school work and they are glad to contribute it for educational purposes. Perhaps it is already in our own possession yet not valued at its true worth.

One of the most easily available and most useful forms of print is the picture post card. In almost every home will be found a pack of these preserved perhaps since the days when it was a fad to send and collect them, or brought home from trips as souvenirs of places visited. In the majority of cases interest in these cards wanes after a time and many owners find satisfaction in donating them for school service.

New cards may be purchased from the Detroit Publishing Co., Detroit, Mich. They come in small portfolios of forty selected views in color, each group devoted to one section of the United States. Some of the divisions are: Colonial Architecture, The Lake of the Iroquois (Lake Champlain), Quaint New Orleans, The Great Lakes (Buffalo to Duluth), Down the Mississippi (To the Land of Cotton), The Orange Belt (Of Southern California), The Quaker City, The Land of Ponce de Leon, and Historic and Literary New England.

Many of the most satisfactory pictures for all subjects are to be found in the rotogravure sections of the Sunday newspapers, in particular the *New York Times* and the *Public Ledger*. With this source, however, caution must be taken to distinguish between those pictures which will have a permanent relation to the curriculum and those which have only a current interest. The latter used on the bulletin board will be a great aid in current events work but if mounted for preservation would simply be the cause of expense and the choking of the files with material never used. In connection with these supplements it should be mentioned too that both the Book Review and the Magazine Section of the *New York Times* frequently contain useful pictures.

Magazines, of course, are veritable mines of visual material. And it is not only in the body of a periodical that we find our treasure. The majority of magazines at some time or other present covers well worth preserving. *Good Housekeeping*, *The Literary Digest*, *The Independent*, *The Christian Herald* and the *Youth's Companion* are a few that are to be especially noted in this respect. And we must not overlook the advertisements.

Probably no other magazine supplies so much in the body as does the *National Geo-*

\*EDITOR'S NOTE—Miss Ganser's article appears also in the *Pennsylvania School Journal* for March, 1926.

graphic. Second hand copies of that periodical may be bought at book-stores at a low price, if it is not to be procured by subscription or gift. *The Ladies' Home Journal* and *The Woman's Home Companion* have published many fine color plates with a definite relation to school work. And *The Pictorial Review* in the last year or two has had occasional full page pictures of the kind we seek.

The teacher or librarian who keeps her eyes open for additions to a picture collection finds much to reward her around the Christmas season when various firms distribute calendars to their patrons. Recent examples are the Pennsylvania Railroad calendar containing Harold Brett's painting of a train crossing the bridge at Rockville, and the one issued by the Lancaster Trust Co., copyrighted by the Gerlach-Barklow Co., Joliet, Ill., with the painting by Ferris of John Adams, Jefferson and Franklin in consultation over the Declaration of Independence, "The Birth of a Nation."

There are other forms of advertising material, too, that are helpful. The International Harvester Co., for instance, will send upon application a book of photographs illustrating the development of modern agricultural machinery, and the Beech Nut Packing Co. sends a poster containing several pictures of the peanut butter industry.

Publishers' circulars announcing new books often contain some of the best illustrations from the books advertised. Especially do the specimen pages from encyclopedias deserve careful attention. The jackets on new books are sometimes worth saving. And old books should never be discarded until the illustrations have been appraised and any desirable ones retained. Occasionally publishers will sell illustrations separate from the work to which they belong. Thus we obtained over seventy excellent colored pictures of fruits, grains and other foods from Artemas Ward, 50 Union Square, New York City, publisher of "The Grocer's Encyclopedia." The Milton Bradley Co. sells the Jessie Wilcox Smith "Mother Goose" pictures at twenty-five cents apiece.

Though it is possible for a school to build up a good working collection without any financial expenditure it happens from time to time that a need is felt for certain additional subjects. For that reason it is well for a teacher to have on hand the catalogs of a few publishers of inexpensive prints such as The Perry Picture Co., Malden, Mass., George P. Brown & Co., 38 Lovett St., Beverly, Mass. and The Elson Art Publication Co., School Street, Belmont, Mass.

## Among the Magazines and Books

Conducted by MARION F. LANPHIER

**CHILD WELFARE MAGAZINE** (April)—In **Motion Pictures and Our Ideals**, Dr. E. P. Pfatfeicher, Chairman of the Social Service Committee, United Lutheran Church, presents sound criticisms and equally sound conclusions.

My first indictment of the motion picture as it affects my ideals is that I am conscious of an attempt on the part of the picture to rob me of those ideals. Some time ago I saw Fenimore Cooper's "Last of the Mohicans." It was staged for—perhaps I should

have said screened for, but that would hardly be true—a group of persons whose endorsement was sought before showing it publicly in the community. Now, it so happens that Cooper was one of my boyhood idols and his stories appealed strongly to my imagination even before Scott entered my life. The heroes and heroines in Cooper took the places in my heart vacated by those of Andersen and the Grimm brothers, a natural transition from childhood to boyhood of a robust character.

My feeling as I saw one after the other of my real boyhood friends travestied upon the

screen was akin to that of nausea. How thankful I was that Cooper himself was spared seeing the picture—almost as thankful as I am that my good father was spared seeing the horrors of the World War. Again and again, having read a classic and then seeing it reproduced, I have come home a disillusioned movieite. I have come home agreeing with the quoted statement of Mr. DeMille before the Contemporary Club of Philadelphia, "I admit that 95 per cent of the pictures are inferior."

However, my first indictment is not as serious as is the second, for the first is my consciousness "of an attempt on the part of the picture to rob me of those ideals" which have become my possession through careful reading and thought. The second indictment is that the motion picture imparts wrong ideals to my children. I grew up under another regime, that of the printed page and the necessary exercise of grey matter to connect up with the printed page. Even yet I find myself checking up the picture in the light of the book, but it is different with the boys and girls of today. Study, if you please, the reactions of the boys and girls round about you. In doing so, you will note the extremely sensitive mechanism we call a boy or a girl.

There is a vast difference between reading a love story and seeing a love story, reading a story which awakens chivalry and devotion and the willingness to sacrifice, and seeing a love story with its emphasis upon prolonged osculation. And what is true of the perversion of love in the movie is equally true of the other phases of our complex life. Heroism is confounded with villainy, the sane exaggerations of childhood with the insane exaggerations of maturity, liberty with license, and the incentive to a simpler and more deliberate life with the incentive to a more complex and "quick on the trigger" life.

My third indictment is that what the movie is doing to my children and me it is doing to my neighbor and his children and to all those of us who form the great social complex. It is not simply perverting our thinking. It is distorting our vision. It makes us see the men and women who are walking slowly move at a great pace, and it makes us see those who are truly progressive in a retarded light. It oftentimes advertises things that are sordid and unworthy and discounts things that are noble and true.

The motion picture has come to stay. We are not here to drive or even to attempt to drive it out of business. There is a place for it and a function for it to fulfill in our century. Perhaps the following suggestions may help us to co-ordinate the motion picture and the ideals which need to be cherished if we are to anticipate a glorious morrow.

#### SOME OF OUR RIGHTS

1. We have a right to demand of the motion picture interests that programs be so arranged that a show which starts out clean will continue as a clean show throughout. I have repeatedly gone with others to see a certain play and then have had something thrust upon me, perhaps in the announcement of a play at another theatre or during the following week, that has left a bad taste in the mouth.

2. We have a right to expect a uniform program. Why do we have to have a bit of melodramatic tragedy thrust upon us when we have sought to get away from the blues by going to see Harold Lloyd?

3. We have a right to expect the submerging of the star in the role which is assumed rather than the submerging of the characters in a particular star. We return from a view of "Little Lord Fauntleroy," and we have not seen Little Lord Fauntleroy; we have seen Jackie Coogan. We return from a view of "Robin Hood," and we have not seen Robin Hood; we have seen Douglas Fairbanks.

4. We have a right to expect a greater degree of honesty in the titles chosen and in the portrayal of the original stories.

5. We have a right to expect that advertising shall not be camouflaged and that propaganda shall be eliminated.

6. We have a right to expect that Hollywood gossip be treated as gossip, and that Hollywood crime be treated as crime; on the other hand, that Hollywood wholesomeness be disseminated by advertising agencies rather than its opposite.

7. We have no right to put the blame for things as they are wholly upon the producers and distributors. It is because many of us who constitute the movie public have lost the finer things in life through our own choice that things are as they are. Consequently, the thing that will most certainly restore a sane idealism is an honest self-examination of the motivation of our own life, which will find expression in the kind of plays we see and the way we talk about them.

**NORMAL INSTRUCTOR AND PRIMARY PLANS** (March)—The effect of **Movies on the Mind** is discussed by Sanger Brown, 2d, Chairman of the Massachusetts State Commission of Mental Defectives. Moving pictures, says Mr. Brown, are undoubtedly the easiest conceivable manner of registering impressions upon the mind, although "the exercise that a mind gets in making its own associations—for instance, summing up its own visual images to illustrate stories read in books—is lost, and with this loss of exercise comes probably a lessening in the powers of the mind to make these associations."

I should say that continual attendance at the movies might make just the difference in a normal individual between a good mind and a very mediocre one, or an average mind and a poor one.

I believe children lose a great deal if they are permitted to form their early impressions from the screen, rather than from their own observations of the world and the people around them, or from their own powers of imagination. The type of screen dramas so much in vogue to-day, the "high life" stories, would seem to me a particularly bad influence in setting false standards. The high-powered cars, the luxurious homes, the costly clothes and jewels shown in the films, all tend to emphasize the importance of these things in the minds of those who haven't got them.

In considering the effect of continual attendance at the movies on the abnormal and subnormal minds, the consequences are of course far more serious.

It seems quite possible that some of the otherwise inexplicable crimes of the mentally weak have been committed as a result of things suggested on the screen. Slapstick comedies, as well as detective thrillers featuring the commission of crimes, may have their effect in suggesting similar deeds to the individual unable to discriminate between right and wrong. The comedian of the film knocks a man out with a length of lead pipe; the audience laughs, the weak-minded spectator among them. We could hardly wonder if he went out afterwards and felled his pal with a similar blow, just because he had a notion.

Suggestion is something that must be guarded against in the case of weak-minded citizens, and there can be no stronger suggestion than that of the actual photography of actions of humans shown on the screen.

**THE CHRISTIAN SCIENCE MONITOR** (April 5th)—An editorial on **The Mission of the Movies** says in part:

That is indeed a high and worthy mission, somewhat tardily it may be, ascribed to motion pictures by Mr. Will H. Hays, president of the Motion Picture Producers and Distributors of America. Heretofore regarded as an attractive and more or less inexpensive vehicle for conveying amusement to the masses, it is now declared to offer a potent and simple means for bringing about better understandings among men and nations.

Critics who have found much to be condemned in the motion pictures have had no difficulty in convincing the unprejudiced that harmful influences have been exerted by the exhibition of improper films. It should be as easy for those who see the larger opportunities offered to advance equally convincing arguments in support of their contention. And in this connection it should not be forgotten that an actual advance in this direction has already been made. Films of inestimable historic value have been produced and shown everywhere. Moral lessons have been taught by the same process. Literature has been ennobled, it may be said, by the illumination of its pages and the recreation, by actors upon the screen, of its outstanding characters.

The writer laments, however, that "this great opportunity" has been so little realized or acted upon.

What is to be the method of the new approach? Mr. Hays has not told us with satisfying particularity. It will not add greatly to the value of the films as an educator to be able to show the contrasting fashions of the different peoples of the world. Men and women are not judged, or even known, in the true sense of the word, by the pattern of their coats and hats. There must be devised, it would seem, some method of spreading this better acquaintance which is so greatly to be desired. The pictures must be of the actual, rather than of the imaginary activities of the people portrayed. The actor upon the stage

seldom represents anything outside the character he seeks to portray.

Thus it may be said that American films, which now are sent around the world, do not, in any true measure, represent America. They are not educational, or helpful in the undertaking outlined, unless they do represent the country of their origin or aid in carrying to the peoples of other lands a better understanding of the aims and desires of American people. Mr. Hays is said to have declared that the motion picture has gone beyond the field of entertainment and education, and has become a definite factor in the promotion of peace. It need not abandon either of those fields, it would seem. Surely by educational processes it can accomplish most as a promoter of peace, and if it can, in the meantime, amuse and please, the way will be made all the easier,

JOURNAL OF SOCIAL HYGIENE (March)—**Is Seeing Believing** is the heading for the following editorial:

Just what happened at a recent national motion picture conference in Chicago will probably be revealed in the full report of the proceedings of the meetings. The resolutions, however, indicate to some extent the diversified topics of discussion. Among other things the resolutions laid emphasis upon the alleged failure of the movies to perpetuate what was best in modern civilization, and recommended that universities and educational foundations launch a scientific research into this field; that psychiatrists and child specialists give consideration to the relation of movies to antisocial behavior in youth.

Negative teaching may produce "thrilling" movies, but when the Peking *Daily News* remarked that certain foreign (American) films then showing in that city were "debauching Chinese morals" one wonders to what degree these same movies are "debauching" American morals. Missionaries in Eastern lands are said to be having a most difficult time explaining to the natives that American men are *not* "barbaric savages" who gamble for a living, drink whisky like water, carry two guns, and kill their fellowmen as a pastime, and that American women are *not* dancehall girls, who smoke and drink continuously, and "sell themselves for a coin or a smile."

There seems to be a steadily growing disposition to discredit the old theory that it is wholesome to witness the struggle between

good and evil, and pictures which have as their purpose a moral uplift often degrade because their details result in morbidity and unwholesome stimulation. Adolescents, at certain periods, are especially susceptible to the portrayal of evil which tends to promote and popularize immorality and crime through imitation. Experience teaches that in the home and school and church the constant portrayal of right conduct and good example produces right habits of thought with a tendency toward right conduct under similar circumstances in the life of the observer. It is to be hoped that ultimately through co-operation of educational forces and producers and theatre managers, sound ways and means will be devised for utilizing the immense influence of the motion picture for the greatest good of the public.

THE NATION (March 3rd)—**An editorial** comments on the project sponsored by the International Film Arts Guild:

Whether or not any moving picture yet made has a right to be considered a work of art when judged by the standards applicable to books, pictures, or plays is perhaps an open question; but whether it can be answered in the affirmative or the negative two significant facts stand out: first, that some at least are infinitely superior to others and, second, that the superior films are all but lost in the vast quantity of trash which has submerged the country. It is, accordingly, an excellent plan which the International Film Arts Guild has formulated for giving a series of special performances of moving-picture "classics." It secured the Cameo Theater on Forty-second street and during the week of Jan 31 it revived seven pictures of especial note, including *The Last Laugh*, *Dr. Jekyll* and *Mr. Hyde*, and *A Woman of Paris*. Several new foreign films are also promised, but the week of March 7 is to be devoted to eleven productions all made by Ernst Lubitsch, perhaps the most original of all modern directors. The Guild's experiment will serve to demonstrate whether or not there is an audience sufficiently interested in superior films to make a special effort to see them and it will also provide a better opportunity than has yet been had of evaluating on their own merits the best achievements of the screen.

THE DEARBORN INDEPENDENT (April 10th) —**Life and Death Act on the Screen** is a fascinating account of A. C. Pillsbury's activities in filming bacteria and pollen grains in action. The thin glass slide is the stage on which the minute actors, too small to be seen by the naked eye, are subjected to the searching glance of the microscope and the all-seeing camera, under the direction of Mr. Pillsbury, a former newspaper photographer, who has been working for two years to perfect the process, and is now carrying on his endeavors in the botanical department of the University of California.

Men called him a dreamer, warned him that his time was being wasted, and declared the result he sought to be unattainable. Pillsbury doggedly held to the idea that the lens of the microscope, which never tires, and the eye of the motion picture camera, which never wearies, could be brought together to the aid of man in his battle with communicable disease. Now, he has arrived at the stage where, out of a line of high-powered microscopes, the lens of the camera under his direction picks the protoplasm of the pollen grain as it fertilizes the ovary of the flower—in other words, the beginning of life in the vegetable kingdom, an activity never before seen by man.

Through the same lenses, the same camera views and records the movements of the bacilli of typhoid, pneumonia, and other communicable diseases, slowing down their motions, raising their size to that of footballs or yardsticks, as their shapes may be, and it permits the bacteriologist to sit hours at a time watching these emissaries of death, just as you and I watch actors and actresses on the motion-picture screen.

Magnified 110,000 times, these bacteria go through their processes of reproduction, growth, destruction of tissues, contact with blood corpuscles, and, finally and most important, reveal the effect upon themselves of bacteriophages, or hostile bacteria introduced into the glass slide which makes the stage on which they perform.

In the making of these microscopic motion pictures it is possible to present the bacteria under any and all conditions, natural and unnatural, in cultures and in actual blood or

tissue, and to make lasting records of the effects upon them of all the disease-combating agencies known to man. Heretofore, it has been necessary to study the effect of these remedial agencies with the eye through the microscope, the resulting records being open to error. But the eyes of the microscope and the motion-picture camera, synchronized in this new process, never err. What the bacteria do, that the camera records, literally picking the picture out of the eyepiece of the double-microscope. The bacillus of typhoid fever, for example, moves so rapidly that the human eye, even when aided by the best of microscopes, is unable to endure the strain of watching it for more than a few minutes at a time, and it is claimed that accurate pictures of this germ in motion never have been made, even by the most expert of microscopists. But Pillsbury, slowly winding his film through the projector, shows this infinitesimal death-bringer in all the details of its activities under whatever conditions the bacteriologist may demand.

Mr. Pillsbury became interested in this phase of photography as a result of his work of making motion pictures of flowers in Yosemite Valley. Studying these, he became interested in the actual methods of fertilization in flowers—a process entirely invisible to the unaided eye. His first work to this end was to study through the microscope the passage of the pollen grain into the stigma of the sweet pea, then the extrusion of the tube of protoplasm from the grain and entry into the ovary.

Next he tried making motion pictures of this process through one microscope, using the entire flower in the process. As he worked, he found two microscopes necessary, and at length succeeded in synchronizing a pair of these instruments with a motion picture camera equipped with a special lens of his own devising.

When he had gone this far, he saw that the blossom did not furnish a suitable background for the moving pictures of the activity of the pollen grain. Then he placed the pollen grains, freshly gathered, in the little glass stage, and introduced to them an almost microscopic drop of the fluid found in the stigma of the sweet pea. The pollen grains in the slide performed exactly as others had

done in the stigma of the flower. First, the grain enlarged abnormally, racing about the glass slide as if endowed with life; then, suddenly, the tube of protoplasm shot out, wandering about in search of the ovary of the flower, and then the pollen grain died. When Pillsbury threw this picture on the screen, he had the first motion picture of the beginning of life in the vegetable kingdom. Later, he introduced the ovary of the flower into the tiny stage, with the pollen grains, and made pictures of the complete process.

Other flowers were similarly pictured, and the results led the experimenter to try his synchronized microscopes and camera on bacteria, with the result that it is now as easy to study cultures of the deadliest of bacteria on the screen as it had been difficult to follow them with the eye glued to the microscope before Pillsbury linked the lenses into a tremendous magnifying power. By injecting solutions of various kinds into the "stage" on which the bacteria are performing, Pillsbury has obtained some very interesting results, but these experiments are left to the bacteriologists and the physicians who may thus obtain a permanent record of the effect of each drug on the bacilli of the various diseases studied.

Incidental to the work with the pollen grains and the making visible of the beginnings of life in the vegetable world, was the appearance clearly to the eye of the nucleus of each grain. Botanists had known, of course, that, in every pollen grain, there is a nucleus, but it had not been seen before, owing to its identity of color with the remainder of the grain. When the Pillsbury motion pictures are enlarged, however, this nucleus becomes visible, and botanists have the opportunity to observe just what happens to it when the protoplasm is extended into the ovary of the flower, a step in the production of life which they had not previously been able to see. Development and motion of the fertilizing protoplasm also are plainly shown.

In the pictures as projected on the screen, the pollen grains appear about the size of silver dollars, and the tubes of protoplasm are from one-quarter to one-half inch wide.

**NORMAL INSTRUCTOR AND PRIMARY PLANS**  
(March)—**Use of Visual Materials in the Primary Grades**, by Dr. Frank N. Freeman, Professor of Educational Psychology, School

of Education, University of Chicago, is a practical discussion of the functions of visual instruction in the primary grades, the various kinds of materials, their value, and the sources from which each may be obtained.

"Especially in the early stages of his education," says Dr. Freeman, "the child's direct experience with the forces and objects of the physical world should be very rich." Hence, visual education, along with other methods that employ sensory experience, has an important function.

We may distinguish three major functions of visual education in the primary grades. The first is the extension of the child's knowledge about the world. A city child who visits the country or a country child who visits the city gains an enlargement of experience which makes his later thinking richer and more accurate. Pictures give a similar, though more limited, enlargement. The second function is the development of the appreciation of beauty. The young child is capable of definite development in the appreciation of color and color combinations, and to some extent of form. Finally, visual materials, as represented in dolls, puppets, and moving or still pictures, assist the child in dramatizing his experience and thus serve to develop his imagination.

First among all visual materials the writer names the object, for all the aspects of a thing are better seen in the object itself than in a representation of it; still pictures come next, having probably the widest use of any form of representation; other visual materials follow—the stereograph, the slide and the motion picture. Of the use of the latter in the primary grades, Dr. Freeman says:

The motion picture has not had as wide use in the lower as in the intermediate and upper grades, and it is commonly believed that it is not especially applicable to the lower grades. This is probably because most of the motion pictures which have been produced for school use are keyed to the comprehension of older children and because young children cannot read the captions readily. However, if the young child needs ample contact with the physical world and its repre-

sentations, it would seem that the very realistic representations which the motion picture affords should be a particularly good means of teaching him. The teacher may give the information necessary to supplement the picture, and thus overcome the difficulty with captions. This, of course, requires careful preparation, but experiment shows it to be effective.

The source of supply of each of these classes of visual aids is specifically covered in the article, and sound advice is included as to how such materials should be used.

It is always necessary to prepare carefully for the use of visual materials. This applies to the preparation of the teacher and of the pupils. The teacher should always go over films, slides, or stereographs beforehand in order to determine what things to call to the children's attention. The children's minds should be prepared by previous discussion so that they will know what to look for and will have questions to be answered. The presentation should then be followed by discussion in order to bring out and clinch the main points.

THE JOURNAL OF THE N. E. A. (March)—In an article entitled **The Child and the Movies**, Jason S. Joy assures his readers that the youngsters of Hollywood and other studios are well provided and cared for in matters of education and recreation. Of the 1992 permits issued to children last year, 1130 were given to those of school age. The answers to many questions about such a situation have been most satisfactorily given by Professor Raymond B. Dunlap, Head of the Child Welfare Division of the Los Angeles Board of Education. He explains that the boys and girls are on the sets about eight hours a day, the time well sectioned into work, supervised recreation, and study under competent, well-paid teachers, responsible to the Board and paid by that organization. They are on duty from eight to five o'clock, taking the children in logical age groups, never handling groups of more than ten children. This is surely an ideal inhibition to set upon the

teacher! These children, on test, average seventeen percent higher in academic accomplishment and skill than the average.

THE CHRISTIAN SCIENCE MONITOR (April 8th)—**Airplane an Important Factor in Making New Hampshire Maps** tells of the photography being done for the U. S. Geological Survey in the making of new topographic maps of the State.

Speed and accuracy in map making are both advanced by use of the airplane, which last summer made possible a rapidity of progress in New Hampshire that otherwise would have been out of the question.

In 10 days photographs were taken from the air that covered about 2600 square miles, and the field parties, with these to aid them, completed an amount of work in a few months that a decade ago would have taken a year and probably longer.

After the photographs had been taken from the air, the men in the field based all of their surveys upon them and related all their data to the physical facts as shown in the developed pictures.

New Hampshire is the first State in which aerial photographs have been used to any great extent in connection with the geological survey.

THE CHRISTIAN SCIENCE MONITOR (April 2nd)—The inauguration of the **Paris Repertory Cinema**—the Cinédie Française—to be to the cinema what the Comédie Française is to the theatre, is an interesting announcement. Its repertory of cinematographic masterpieces would in time be comparable to the repertory of dramatic masterpieces of the Comédie.

The creation of the Cinédie occurs at the time when Paris is celebrating the thirtieth year of the invention of the cinema. A commemorative plaque, affixed on the building where once stood the Grand Café, reminds the Parisians—and the visitors to the capital—of what they owe to the Lumière Brothers. Thirty years ago, in the underground room of the Grand Café, bands of no more than 17 yards were unrolled. For the modest fee of 50 centimes one could see a train entering a station, workmen coming out of the factory, a ship leaving port.



The proprietor of the Grand Café had no faith in the success of this curious exhibition, and rather than partake in the proceeds of the enterprise preferred to rent his basement for 30 francs a day. As the performances did not last more than a quarter of an hour the receipts reached between 2000 and 3000 francs a day. In less than a month the whole world was eager for the new invention. For the score of bands which composed the Lumière collection an army of manipulators had to be gathered. A year later the success of the cinema was in full swing and the short films that were presented satisfied the public curiosity.

Then the cinema passed through an era of peace until the day when it was decided to use, for the new art, all the resources of the theatre. Ill placed for the recruiting of artists, attracted by other researches, the Brother Lumière abandoned the exploitation and confined themselves to the furnishing of material.

In an interview Louis Lumière recalled his start. It was in March, 1894, that the first public projection took place at the Société d'Encouragement in the rue de Rennes, where it provoked wonder and enthusiasm. In the following July the International Congress of Photography was held at Lyons. During an excursion of the Congress M. Louis Lumière took views; another scene was filmed on the terrace of the hotel and the Congressists saw themselves on the screen at the closing banquet.

M. Lumière said that he was inspired by the kinoscope of Edison in 1893. Since then the progress of the cinematograph has been enormous. By its records of movement it gives to the spectator an image of real life. Today it is the mirror of progress, an agent of civilization. It leads to the desire for knowledge and to the practice of art and natural science by untrodden paths. Not only does it excite curiosity but it keeps it alive. At 30 years of age it has invaded all domains and has drawn from all the sections of human knowledge.

To eliminate the mediocre and keep only the best in films is why the Cinédie Française has been founded. Charles Gallo and Jean de Rovera, who are already responsible for the successful "Cinéma des Enfants," are the promoters of the idea. "In 1680," they say in their program, "a theater was created. Its aim was to revive for the future generations all the pieces which were thought worthy of

a long life. Thus it is that for three centuries the Comédie Française has given works which have become classical chefs-d'œuvre. The cinematographic art, though younger than the dramatic art, has made such marvelous progress that it deserves a regular home answering the same need as did the Comédie-Française."

Often has it been regretted that great productions of some months or some years ago could not be seen again. The cinematographers, too, regret that some of their works, which by their technique, their tendencies, their success, ought to constitute real classical spectacles, have fallen into oblivion. It is to remedy this state of things that the Cinédie Française has been realized. Taking the example of its elder sister in the theater, each week it revives foreign and French masterpieces of the screen. Documentary films, recalling exploits in the air, expeditions in Africa or the North Pole or India; reconstitutions of the most famous epochs in history in Egypt, Greece, Spain, France; laboratory and geographical discoveries will also appear on the programs.

THE CHRISTIAN SCIENCE MONITOR (March 16th)—**The Battle of Northampton** recounts a struggle which has finally been won in this Massachusetts city against a too complete invasion of the cinema to the exclusion of the legitimate theatre. The article traces in detail the experiment begun in 1912 of a resident professional company, through the various vicissitudes of the theatre in an attempt to keep alive in the face of movie competition, until the present season when it was revived. All favorable forces were consolidated and it appears that the battle has been won, since attendance has responded and recent performances of "Candida" and "Loyalties" turned away patrons.

Of more far-reaching importance is the value this campaign has had in enlightenment and extension of theater thought. The matter is a larger one than merely that of keeping a delightful and desirable class of entertainment in a special city. It is the struggle of the higher professional theater to make a stand against all that swamps it in the more spectacular pastime amusement of the smaller cities. There is no debate as to the value of such a theater.

**THEATRE MAGAZINE** (February)—**Those Terrible Movies**, by Ralph Block. Appearing, as it does, in a magazine of the legitimate stage, this is an interesting challenge, a reassuring statement after some of the month's harsh criticisms of the cinema.

When other amusements fail, people still indulge themselves in an elementary form of snobbery, which consists of saying that the movies are terrible. While it is often true, as a statement of fact, its periodic discovery by selected spirits confers no distinction upon them. In fact, almost everyone knows that the movies in America have become the output of a highly organized machinery, supplying a standard quality of cheer to the American public. He also knows that the producer is the victim of his Frankenstein public and that the movies are bound to be inferior to the theatre and the novel, in so far as their point of view is limited by their audience to an automatic optimism, never once betraying the fact that life may often be a harsh, accidental and ironic matter. It is only a platitude now to say that the movies are not an art, but a curious social phenomenon, and that their creed is summed up in the idea that all who begin in hovels will end in the Ritz.

What might be illuminating on the part of volunteer critics would be to point out that to this amazing conception of an almost perfect world, transcending anything invented since Plato, the movies are bringing a technique of expression surpassing the theatre and the novel in most of the every-day virtues of story telling.

Mr Block then abandons his comfortable tone of banter to comment at length upon the fact that cinema crudities are not in technique; that proportionately speaking, there are more poor plays sustained on Broadway than on the silver sheet; that, in dramatic story telling, the movie form has slowly molded itself into a classic mould. He defends the movies against the carpings of novelists and magazine story writers by pointing out that they snarl loudest when their stuff refuses to prove adaptable to the screen. "Words are often the accomplice of emptiness, ready to betray the author into believing

he has builded well. Many a famous storyteller is found wanting when his material is subjected to the classic test of moving picture form."

Mr. Block then launches into a compact and thrilling reminder of exactly what this surpassing technique involves, some of which may be quoted here without misrepresenting the effect of the completed article.

Now that the theatre has passed through that adolescence which deceived it into thinking that light and decors made a drama, it is possible to observe the movies quietly educating themselves in these elements of visual expression. Their problem is, of course, vastly more complicated than that of the three-sided box which is the speaking stage. Lighting and scenic background serve a double function on the screen. They are, first, an unescapable part of a tightly bound rhythmic plastic design which is in a constant process of change. They are, secondly, accompaniments to a pantomimic representation of ideas in which they must serve the causes of beauty and utility at the same time.

Mr. Block's point, that these two elements serve to delineate the actor's face and body ruthlessly for the best dramatic purpose, is further emphasized by his point that the stage may have rhythm but it is static rhythm. He then says:

Indeed the chief failure of the movies as they exist now is in the quality of ideas. An audience which rebels at ideas has set a standard, the limitations of which reach into the furthest imaginative corners of the screen. Despite the conventional approach of moving picture studios, which have become set in a practical alphabet of meaning, the modern theatre can seldom compete with the film for beauty of line, movement and composition. At its best, the physical theatre lacks the one element which gives magic to the poorest movie, the enchantment of motion.

Particularly promising is Mr. Block's closing assertion.

In the end, the movies lack a civilized point of view toward their material, unequal, at least, to the standards of an intelligent world. Were a theatre to be devised for them and an audience created, they would have no reason

for shame or timidity. They need only to look honestly at life; there is nothing in their instrument to forbid it.

THE INDEPENDENT (March)—In his **The Shadow Stage**, Perceval Reniers adds apt comment to quick criticism. *The Sea Beast*, *Mannequin*, and *Ben Hur* are the films that stimulate the comment. It would seem that Mr. Reniers finds little to recommend in the first production; in fact the critic becomes intellectually bitter over the matter. In reminding his readers of the oft-repeated tribute of genius offered to those who have grafted a love story into the tissues of *Moby Dick*, he says:

Perhaps it was genius. If the original application of the principle of the least common denominator was genius, so was this. The stock love story grafted with all its parasitic stencils to every shape, manner, and color of tale, is the least common denominator of the movies . . . This is precisely the process that bars moving pictures, as a whole, from the fields of creative art. The creative artist builds and shapes upward to his idea. The moving picture scenarist reduces what his betters have created until it fits the little compartments of the formula, leveling, splicing, labelling with the Fourteen Points recently broadcasted from the Cinema Capitol in California as necessary to a film's clean bill of health. The litmus paper and Wasserman tests of the movies may interest you: ambition, conflict, devotion, conspiracy, the eternal triangle, greed, intrigue, love, mother love, the quadrangle, retribution, reconciliation, sacrifice, and feminine appeal. It is comforting to know that each piece need not pass all of them!

To be fair-minded, the critic adds that very occasionally the film version surpasses the original medium of some creative work. *Stella Dallas* was such but *Moby Dick* was, most decidedly, not.

*Mannequin* he heralds as another badly done and "bottomless" film, remarkable only, his caustic humor adds, in that it manages to pass *thirteen* of the necessary fourteen points!

*Ben Hur*, likewise, offers no food for commendation. Mr. Reniers, in polite language, informs his readers that the huge production is what might be termed colored bunk! He admits wearily that he may be ungrateful in the face of such a production to wish again for Chaplin's *A Woman of Paris*.

If the criticism is just, and from a long perspective, we suspect it may be, it is a significant thought to recall that a Barrymore, some several thousands of dollars in a contest of many entrants, and stupendous production sums have gone into the making of three films that, however good they may be, are not good enough to be safe from intelligent and serious attack.

THE DEARBORN INDEPENDENT (February 27th)—In the midst of the month's somewhat cheerful accounts of filmland comes a startling accusation, **Are the Movies Cruel to Animals**, signed by Ellis Soper, who attended the rehearsals and final filming of the great chariot race in *Ben Hur*; he was there as Deputy Sheriff of Los Angeles County, and the Executive Vice-President of the American Animal Defense League. He states, with shrivelling simplicity, facts that, if authentic, should mar for any thinking and feeling human the thrill and beauty of this race.

Just before the race, in company with a nationally known newspaper woman, I made a brief inspection of the arena. I found a small, powerful camera, all but the lenses concealed in drapery, between the feet of the colossal statue at the end of the central arena. At that time I had reason to anticipate that the "accident" would occur directly in range of this camera for the "close up." I may say, incidentally, that there was no man behind the camera in the final race owing to the dangerous location, and that it was probably manipulated from the inside of the statue.

The first lap was made successfully, but as they came down the final stretch a horse in the lead team stumbled, which brought down three others with him. This was directly in range of the camera previously referred to, and not more than fifteen feet away. Came

the frightened, plunging horses and chariots at terrific speed, no efforts being made through the loud speaker to swerve them to the right and thereby avert the climax that was sure to come. It seemed highly probable that the drivers were obeying orders and that the oncoming teams were directed upon the one that was down, until four chariots and sixteen horses were piled up together in a ghastly spectacle of cruelty. Only a beneficent Providence saved the animals from a horrible death.

I was in the arena immediately after the "accident" and saw the trembling, lacerated bodies of the frightened animals extricated from the debris. It was a bloody "close up" in which the bodies of sentient animals and their sufferings were of no consideration whatever. I saw the body of an animal that had been killed the day before in the rehearsal; also the punctured breast, the torn, sensitive mouths and the bruised, bleeding bodies of others in the final race; also animals injured badly enough to be sent to the hospital.

Bearing on the same subject is the following affidavit:

"Emerson Hough stated that because he very much objected to the maiming and killing of animals during the filming of a picture, he was refused admittance to the lot."

Something should be done to legislate against this state of affairs. The probable proffered defense that the general public, the children especially, would never discover these facts in the edited reels, is but one step beyond the original cruelty in human characteristics. No one has as yet made any such retort, but it is surely the only possible one in a situation that can have but a single solution.

THE PENNSYLVANIA SCHOOL JOURNAL (February)—Mr. C. F. Hoban, Director of Visual Education for Pennsylvania, in his **School Journey**, gives his readers a brief, clearly divided account of the history of visual education, its psychological background, its advantages, together with definite suggestions in the departments of art, civics, geography, history, literature, music, mathemat-

ics, nature study and science, and vocational education.

COLLIER'S WEEKLY (January 9th)—**They Never Lived but Live Always** gives a word or commendatory comment upon the cinema in the form of a page of pictures. Below are the characters pictured of whom the author asserts, "They are your pals."

- Huckleberry Finn.....Lewis Sargent.
- Longfellow's Evangeline....Miriam Cooper.
- Dr. Holmes.....John Barrymore.
- Oliver Twist.....Jackie Coogan.
- Hamlet and Claudius

Basil Sydney and Charles Weldon (modern costume).

- Long John Silver.....Charles Ogle.
- Peter Pan and Wendy

Betty Bronson and Mary Brian.

- Trilby.....Andree Lafayette.

THE NATION (March 31st) — **Journalistic Jazz** is a further contribution to the comment on tabloid newspapers, under scrutiny in that journal. Says Silas Bent:

Only a small fraction of the news can be photographed. Nearly all news of real consequence is far beyond reach of the lens. It is impossible to photograph reparations, or tax reduction, or extra-territorial rights in China. This is why the illustrated tabloid can never be a newspaper, whatever it may call itself. It is based upon the falsity that news generally can be pictured, and pretends to report the day's happenings through the camera.

It is true that, although reparations cannot be photographed, it is possible to print a picture of the agent general of reparations. If tax reduction won't pose, President Coolidge may be snapped while he is discussing the glorious possibility of lower levies in the upper brackets. If extraterritoriality be too tenuous, our marines may be caught barracking in a university building from which Chinese students have been ejected. But these pictures are not news. They are personalities. They are "features." They bear at best somewhat the same relation to news as a Sunday supplement article to a story hot from the anvil of events.

# Notes and News

CONDUCTED BY THE STAFF

## **DeVry Summer School of Visual Education to be Held August 23rd-27th**

Last summer, the first session of the DeVry Summer School of Visual Education brought together an earnest group of teachers, ministers and welfare workers for the study of the mechanics and the pedagogy of the new visual aids that are so insistently demanding a place in the equipment and on the programs of up-to-date schools and churches.

A committee of the students at the close of the week's session drew up a series of resolutions heartily commending the school to all educators, and making constructive suggestions for the enlargement of the school.

This year the session will not be held at the DeVry Factory, but in a nearby building free from the noise and distractions of the machinery. However, all the processes of the factory will be open to observation and tours of inspection will be arranged to acquaint the students with every detail of the motion picture phase of visual education. All visual aids, however, will be discussed and demonstrated by leaders in their respective fields. These will include stereographs, glass slides, and film slides. The museum exhibits will be illustrated by specially conducted trips to the Natural History Museum in Lincoln Park, near the place of meeting, and a study of the special portable exhibits at the Field Museum in Chicago.

Two of the most interesting tours will be to a regular motion picture studio in the city where the actual production of motion pictures will be observed from the beginning of the action to the final printing and projection of the picture; and also a visit to the Department of Visual Education maintained by the Chicago Public Schools under the supervision of Dudley Grant Hays, where the inner

workings of one of the largest centers for distribution of visual education materials in the country will be open to observation.

The program is now being completed and will soon be ready for distribution to those who will send in their names to the DeVry Summer School, 1091 Center St., Chicago.

On account of the individual training methods employed, attendance will be limited this year to seventy. Students will be accepted in the order of their registration.

## **Program of Technical Films to be Presented**

The Motion Picture Chamber of Commerce (Non-Theatrical) announces the second annual exhibition of high spots from the best industrial and scientific films of the year to be given at the Town Hall in New York City on May 11th.

Last year's program in the Town Hall proved a noteworthy success, revealing to many in the industrial and scientific field the manifold possibilities that motion pictures offer in visualizing the wonders of invention, industry, biology, travel and commerce.

New and more remarkable pictures will be shown this year, according to the present outlook. Musical settings and sound effects will be prepared for every film that is screened, and, as before, representatives from leading American educational, religious, social, political, industrial and commercial organizations will be present.

The officers of the Motion Picture Chamber of Commerce elected at the annual meeting held February 23rd in New York City are:

President, Charles Barrell, Western Electric Company. Vice-Presidents, George A. Blair, Eastman Kodak Company. Otto Nelson, National Cash Register Company. Robert K. Leavitt, Association of National Ad-

vertisers. Secretary, George J. Zehring, National Council of Young Men's Christian Associations. Treasurer, J. H. Dreher, DeVry Corporation. Members of the Executive Committee, Willard B. Cook, Kodascope Libraries, Inc.; A. H. Loucks, Loucks and Norling Films; P. A. McGuire, International Projector Company; Douglas D. Rothacker, Rothacker Film Manufacturing Company; Wellstood White, United Cinema Company, Inc; Francis Lyle Goldman, Carpenter-Goldman Laboratories, Inc.

### Roosevelt Memorial Films

Official announcement has been made by the Roosevelt Memorial Association, of a series of motion pictures visualizing the life of Theodore Roosevelt. For several years past, under the supervision of Hermann Hagedorn, Secretary, and Miss Caroline Gentry, Director of Films, the Association has been gathering a large quantity of motion-picture negative and positive of Mr. Roosevelt—films made during his life-time, or relating to him. These films have been secured by purchase or gift and have been edited, titled and arranged with additional dramatic scenes for theatrical, general education and historical use. Five are now ready for release. Those completed or in the making are:

*T. R.—Himself!* (1 reel) The highlights of Colonel Roosevelt's career. The scenes show Roosevelt as President, hunting in Africa and South America, as a soldier in the Spanish-American War, as Great Scout Citizen of the Boy Scouts of America, at Sagamore Hill—pictures of tremendous national interest never before made available to the public in consecutive, dramatic form.

*Roosevelt, the Great Scout* (2 reels) The theme of this picture is the building of bodily vigor and character for national service. There are many scenes showing T. R.'s life in the great outdoors. The picture has been approved by the Boy Scouts of America.

(Similar to *T. R.—Himself* with Boy Scout feature added.)

*Roosevelt, Friend of the Birds* (2 reels) Romance and tragedy of bird life; how the birds were saved through the refuges set aside by President Roosevelt. Best and most expressive scenes ever taken of T. R. in the open—with members of the Audubon Society—among the birds on Pelican Island.

*The River of Doubt—Roosevelt, Scientist and Explorer* (1 reel) The Roosevelt expedition into the jungles of South America—the only motion pictures in existence taken of this region, in co-operation with the American Museum of Natural History and the Brazilian government.

*"Teddy" Roosevelt* (1 reel) This picture is to be in the form of an animated cartoon, with added scenes of the actual T. R. The picture will be based on Roosevelt's famous *Letters to His Children*, with reproductions of his own drawings of animals and things.

*Sagamore Hill—Colonel Roosevelt at Home* (1 reel) Roosevelt the home-maker, neighbor and foremost private citizen. Celebrations at Oyster Bay by the townspeople; the crowds who came to see him; the place where he voted; his Masonic lodge. To be issued also in two reels based on the theme, "The Home is the heart of the nation."

*Theodore Roosevelt, President of the United States* (To be announced later) Covering the official acts, proclamations, messages, etc. Incidents illustrating T. R.'s official and personal life in the White House and his influence upon national and international affairs during his seven years as President.

*T. R. and the Navy* (1 reel) Scenes of Roosevelt as Assistant Secretary of the Navy—"Fighting Bob" Evans and the trip around the world. The Navy during the Spanish War. Dewey on his flag-ship.

*Roosevelt, Big-Game Hunter*—The South African trip is the main theme of this picture. Scenes of T. R. hunting in Africa—all titled from his writings, with pages from his diary, drawings of animals, etc.; also his return through Europe.

*The Panama Canal*—Roosevelt's part in the events leading up to the building of the canal, an heroic achievement, one of the greatest feats of the kind in world history.

*Roosevelt in the Great War*—The activities of Colonel Roosevelt at Plattsburgh, in Liberty Loan drives, reviewing troops, making speeches in many places. The nation's greatest private citizen in action. This picture shows some of the most interesting phases of Colonel Roosevelt's later life.

*Memorializing Roosevelt* (2 reels) The activities of the Roosevelt Memorial Association. Roosevelt birthplace. Memorial Park. Site of national monument. Includes pictures of many of Roosevelt's old friends. Especially suitable for anniversaries.

The Roosevelt Memorial Association has the distinction of being the first to organize a distinctly historical and biographical film library—non-commercial and devoted only to historical subjects. The Association's address is Roosevelt House, 28 E. 20th St., New York City.

### Summer Session Course in Visual Education

A course in visual education is being offered during the Summer Session at Indiana University. It is recommended to school administrators and teachers as being helpful in obtaining a survey of the visual education field, an understanding of sources of materials and equipment, uses of materials, and the application of visual aids in school and community work. The course deals with the film, slide, graph, stereograph, model flat picture, excursion, and other aids. The class will have the opportunity of viewing various types of edu-

cational films, slides, and other aids. Two and one half hours of University credit are granted. The course is listed as Education 53 and meets daily at 8 o'clock in Kirkwood Hall.

### Films in Americanization Work

*The Americanization Bulletin* of March carries the following account, written by one of the students, of the work being done in Washington.

I am proud to say that the Americanization School of Washington, D. C., is doing pioneer work in the use of the Motion Picture as an aid in teaching the English Language. Miss M. E. Aiton, principal of the Americanization School and Mrs. H. C. Kiernan, teacher in charge of Motion Picture lessons, recognize the value of these lessons to foreign born students.

Two Demonstration lessons were given recently by the students of the Motion Picture Class. Mrs. Kiernan gave the lesson in her original way. The film showed us the methods of husking corn in olden and in modern times. I could have read a book about the kind of husking, but it would not have been as clear in my mind as it was by seeing these pictures. A fluent conversation in English made us quickly acquainted with new words. We learned about the topography of the Corn Belt, the great Corn Industry and correlated Industries of our new country. It was an interesting lesson.

The second demonstration lesson was given in the Motion Picture Laboratory of the Department of Agriculture for the National Academy of Visual Instruction. The film showed the inspections of imported food and drugs at the port of New York. I think, at the end of this lesson every one knew more about the Food Inspection in America than that of his native country. The Motion Picture led us to the chemical laboratories showing us experts at work and the Tea-Tasters. We became acquainted with the way in which the Pure Food Law is enforced.

Every one was interested when the words of the preamble of the Constitution of the United States were thrown on the screen and the clause "to promote the general welfare" was noted particularly. At the conclusion of this demonstration lesson, each student was given a Bulletin from the Bureau of Chemistry which treats of the Food and Drugs Act and the Tea Act.

A Visualized History Course has been given to the students of the Motion Picture Classes by means of

the Yale Photoplays. The accuracy of the presentation of important facts of the history of the United States makes these films a valuable medium in the teaching of history to Americanization School Students.

Six films were selected for this Short Course in United States History, *Columbus*, *The Pilgrims*, *The Eve of the Revolution*, *The Declaration of Independence*, *Alexander Hamilton* and *Dixie*.

At the conclusion of the lesson on *Columbus*, one of the class wrote:

To make an historical picture is a very difficult and responsible work. The professors who made the series of pictures of American history have studied very carefully the psychological background, the characters of the people and the social and political conditions of the time. The accuracy in the costumes is necessary in order to produce an illusion.

As a result of all this the motion picture *Columbus* made upon me, and I believe upon all students, a great impression. I forgot for two hours that I was in the beautiful capital of this great and strong country. My spirit was wandering during the time with the Dreamer. I went from one country to another to speak to the King and Queen. His pain was my pain, his disappointment made my heart beat. Together with him I slept on the turbulent ocean, and at last I was happy like a child when the new continent was reached.

After the lesson I left the theater and soon I found myself on the street. It was full of life, people, machines and electric cars. Before my eyes was the small group of pioneer dreamers and adventures. My thought was: "*Dreams*" are the foundation of all that we are used to call "*Realities*."

### Lecture Service

"G-E Lecture Service," issued as bulletin GEB-19 by the General Electric Company, Schenectady, N. Y., lists the illustrated lectures on the manufacture and application of electrical apparatus, which have been prepared for the use of schools, colleges and engineering societies. An illustrated page is devoted to each lecture with a brief description and an outline, giving the scope of the lecture. Most of these lectures are of a technical nature, but a few of the subjects have been treated in a popular style and are, therefore, available for non-technical audiences. Requests for lectures other than those listed will be given consideration.

### Art Films of the Metropolitan Museum

The production of films on Art subjects by the Metropolitan Museum, mentioned in the *Notes and News* of December, 1925, is commented upon in *The Christian Science Monitor* of March 1st, under the title "Museum's Authentic Properties Used in Film Production."

One often hears people of intelligence and cultivation deplore the fact that so little is done to develop and exploit the cultural possibilities of moving pictures. Such a movement has, however, been under way in certain non-commercial quarters, and will doubtless gain steadily in growth and influence.

One of the best instances of this is the lately launched project of the Metropolitan Museum of Art of New York to inaugurate a series of motion picture films relating to various phases and periods of art, made possible largely by the use of objects owned by the museum and on display in its own galleries.

It is obvious at a glance that such a method is at once a guarantee of authenticity and of beauty in the subjects portrayed. There is also a richer meaning and a truer impression for the student of applied arts.

The correspondent describes an exhibition at the museum of the photoplay *Vasantasena*:

This two-reel film is based upon a quaint old East Indian legend of the tenth century. The story indeed forms a basic part of the ancient play known as the *Little Clay Cart*, which was successfully presented for an extended run last year at the Neighborhood Playhouse. The present version was prepared and produced by the School of Fine Arts of the Pratt Institute of Brooklyn, N. Y. It successfully avoids some of the more sordid materialism in the play. We were reminded indeed of Hawthorne's comment upon the old Greek Tales, which he modernized for children, to the effect that the dross readily fell away, leaving the pure gold of the fascinating old stories behind.

In the production, use was made of scenes and costumes from Persian and Indian miniatures in the possession of the museum. In return for the courtesy the film has been presented by the Pratt Institute to the museum.

The museum itself has thus far produced five films, bearing the following titles:

1. A visit to the Armor Galleries. Two reels.
2. Firearms of Our Forefathers. One reel.
3. Egyptian Monuments and Native Life. Four reels.



4. The Spectre. A New England Legend. One reel.

5. The Gorgon's Head. Three reels.

The last named of course is the well-known story of Greek mythology, familiar to most children as well as their seniors in Hawthorne's *Twice-Told Tales*. The costumes and equipment in this picture were suggested by scenes from a Greek vase.

Another film recently presented to the museum is of peculiar interest to students of the plastic arts. This is called:

6. The Making of a Bronze Statue, and was produced by Allen Eaton.

It shows the entire process of construction, from the sculptor's first sketch to the finished bronze of A. Phimister Proctor's equestrian statue of Theodore Roosevelt now standing in Portland, Ore. No. 7 is the *Vasantasena* described above.

### Annual Award for Short Subjects

It has been announced by Hugo Riesenfeld that the gold medal award inaugurated by him last year for the short subject film which a committee composed of film exhibitors should determine to be the best produced during the year, is to be continued permanently.

The competition, open to all, will run from September to September each year. Comedies are not eligible for consideration by the governing committee, which will remain unchanged for the present year.

The first Riesenfeld medal, it will be recalled, was awarded to L. Starevitch, a Pole, for his production, *The Voice of the Nightingale*, released through Educational Film Exchanges in this country.

### Lubitsch Repertoire Weeks

The International Film Arts Guild, whose activities have been reported from time to time, has paid signal honor to the genius of Ernst Lubitsch, in four weeks of repertoire devoted exclusively to presentations of the masterpieces of this master director. At the Cameo theatre, New York City, from March 7th to 20th the Guild revived *Passion*, with Pola Negri; *The Marriage Circle*, with Adolphe Menjou, Marie Prevost, Florence Vi-

dor; *Forbidden Paradise*, with Adolphe Menjou and Pola Negri, and *Kiss Me Again*, with Marie Prevost and Monte Blue.

During its second week the Film Arts Guild will re-introduce *Three Women*, with May McAvoy, Pauline Frederick and Marie Prevost; *Rosita*, with Mary Pickford, Irene Rich and Holbrook Blinn; *Montmartre*, with Pola Negri, *The Marriage Circle* and *Forbidden Paradise*.

The third week includes some of these and introduces *One Arabian Night* with Emil Jannings and Pola Negri; *Loves of Pharaoh* with Emil Jannings and Werner Kraus. The fourth week is in the nature of a review and presents six of the Lubitsch pictures shown in the three preceding weeks with the addition of *Lady Windermere's Fan*.

Besides providing film-lovers with a veritable feast of great screen-plays by this master director, this will be the first effort ever made to present in a limited period the completed works of a single director in order that a concentrated estimate might be made of the definite contribution which Ernst Lubitsch has made to the advancement of the motion picture as an art.

### The Film Associates

In the *Film Bulletin* of March, an account is given of the projects being successfully undertaken in New York City by this newly organized group, fostering the "little theatre" idea for the movies.

The Film Associates have been incorporated to distribute in New York and in other cities new films, American or foreign, and to arrange for the revival of many pictures little appreciated when they were first shown here. The board for the selection of pictures includes: Christian Brinton, art critic; Sheldon Cheney, author of several books on the theatre; Jane Heap, editor of the *Little Review*; Friedrich Kiesler, organizer of the International Theatre Exposition; Lawrence Langner, author, and director of the Theatre Guild; Kenneth MacGowan of the Greenwich Village Theatre; and Gilbert Seldes, formerly editor of the *Dial*.

The manifesto of Montgomery Evans, 2nd, the director of the Film Associates, 66 Fifth Ave., says: "Our aim is to show in New York and in affiliated

little theatres throughout the country films less universal in their appeal than the popular Hollywood product. We feel that the time has come for a classification of movie theatres such as has developed on the legitimate stage through the growth of little theatres. By this we do not pretend that we plan reforming the movies, but we hope to so extend the audience for films that we may eventually guarantee to any producer, who expresses a new idea adequately and artistically, support sufficient to encourage him to experimental work.

"In this programme it is not our intention to compete with any existent distributors, or to exploit the films of any individual producers. And though we plan bringing to this country a number of fine experimental pictures made abroad, it will give us much greater satisfaction to encourage Americans to use their unequalled resources for producing new and less conventional films."

The first picture which was given showings at the Klaw Theatre, beginning March 14th, was Marcel L'Herbillier's *L'Inhumaine*, featuring Jacques Catelain and Georgette LeBlanc-Maeterlinck, with remarkable modernist settings by Fernand Leger, Mallet-Stevens, and others.

Following this, it was announced, would appear at least four other films, French, German, and Danish.

On April 5th, at the Klaw Theatre, on their second special program, the Film Associates were responsible for the American premier of *Cinderella*, a Ufa film directed by Ludwig Berger, and *Of What are the Young Films Dreaming?* an "abstract" film by Comte Etienne de Beaumont. The *Monitor* film reviewer says of these productions:

The German *Cinderella* for the most part moved engagingly through a series of rarely lovely pictures, and set forth the little Ella and her upstanding sisters as creatures of plausible mien and manner. They all lived in a lovely rococo villa, with peacocks parading through the courtyard and old mossy walls shutting in their well-ordered domain. As the picture advanced, however, phantasy crept slyly through the facts of the case and gave the piece the necessary elements of fairy-tale.

Thus the scene where Cinderella, dancing under the trees, suddenly finds herself under a shower of shining particles that finally becloak her in a golden gown for the Prince's ball; or the amus-

ing episodes where the old witch woman, working in her eerie laboratory, captures her foes and shuts them up in huge glass jars. The stepmother and the stepsisters are capitably played by an expert trio of German actresses, who give a fine tempo to all their scenes. Helga Thomas, the heroine of the picture, makes an attractive figure. The ball-room scenes are somewhat draggy, but the greater part of the picture moves easily and adroitly. The outdoor settings are in good taste, and the director has given his picture a multitude of clever touches.

The French film is frankly a sophisticated romancing among moving lights and shadows, rhythms fast and slow, patterns, designs, odds and ends of camera lore, cleverly managed, and ending up with the most speedy subway and river journey ever undertaken on the screen. It is all amusing and often highly stimulating, but it remains just a happy-go-lucky potpourri of photographic novelties, for all its so-called modernism.

### Color Photography

A highly interesting discourse on color moving picture photography was given by L. A. Jones of Rochester, N. Y., before the joint session of the Optical Society of America and the American Physical Society March 5th, at Montreal, Canada.

"Within 10 years the majority of pictures shown on the moving picture screen will be colored," declared Mr. Jones.

"We have the colored moving pictures now and the question is one of cost and future development of the process. The colored moving picture is somewhat more costly but the production is just as simple a matter as that of black and white. But we cannot at present produce all the colors in nature. The process in making colored movies is now a two-color subtraction process and we can produce all the colors in the spectrum from the red over to the blue-green. But we cannot reproduce the violets and the purples, therefore we cannot reproduce all the colors of nature. But by taking advantage of simultaneous contrast in the composing of pictures we can provide what looks like purple to the untechnical eye."

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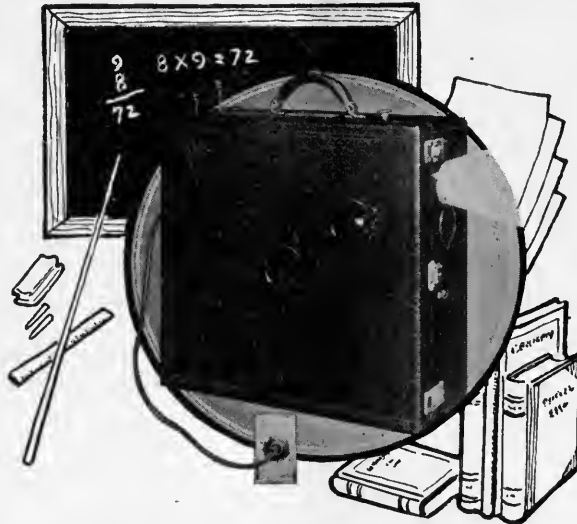
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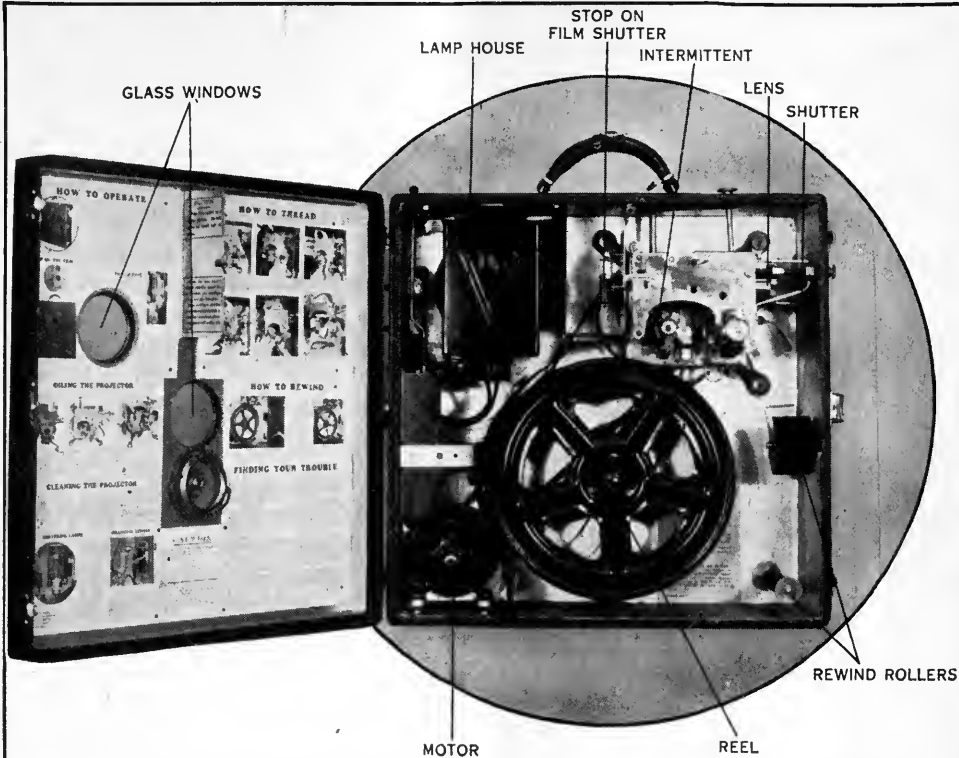
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# The Theatrical Field

Conducted by MARGUERITE ORNDORFF

## Theatrical Film Reviews for May

### *LADY WINDERMERE'S FAN* (Warner Brothers)

As often as I see a picture directed by Ernst Lubitsch, so often must I reiterate my belief that he is certainly a leader in that small group of producers who give their public credit for intelligence and some imagination. His version of Oscar Wilde's play



Irene Rich and May McAvoy in  
"Lady Windermere's Fan"

is a consummately artistic piece of work. He makes a successful motion picture of material which contains no action whatever, its interest depending wholly upon situation and brilliant dialogue. And he does it, miraculously, with a minimum of titles.

He seems to understand the psychology of the title—or rather the lack of it—as only a few others do. When, for example, Lady Windermere misses her fan, the screen does not give her exact words. It shows instead her startled gesture and a quick flash of the fan itself on the seat where she left it. Again, when Lord Windermere discovers the fan and recognizes it, his expression and the move-

ment of his lips are sufficient to tell the audience what he is thinking; there is no title. A child with a broom-stick is happier than with an elaborate toy. The real hobby horse is too concrete for his soaring imagination. So, too, with the printed title. Wherever possible, Lubitsch wisely lets us interpret or fill in for ourselves instead of limiting us with captions which might prove only too inadequate.

Of the carefully balanced cast, Irene Rich, as Mrs. Erlynne of the questionable social status, is emphatically the outstanding figure. Her performance ranks high among the year's best. May McAvoy's Lady Windermere is quietly effective in contrast. Ronald Colman as Lord Darlington, Bert Lytell as Windermere, and Edward Martindel as the susceptible Lord Augustus, offer impeccable performances. All of these people seem to be able to do with their eyes what most actors require overmuch gesture to accomplish. For instance, in the scene at the races, where all the members of Windermere's party are interested for varying reasons in observing Mrs. Erlynne, there is a wealth of quiet comedy in the glances that pass from one to another.

Settings are in excellent taste, particularly effective in their unobtrusive suggestion of English background.

### *THE SEA BEAST* (Warner Brothers)

The elegant John Barrymore for once forsakes his romantic trappings, and dashes through a roaring melodrama in a very bouncing manner—for him—appearing to enjoy himself immensely. He plays the part of Ahab Ceeley, a young mariner of New Bedford, Massachusetts, who harpoons whales for a living. In pursuance of his profession,

he spears one Moby Dick, a celebrated and experienced white whale, and gets his leg bitten off for his trouble. This dreadful loss, together with a little manoeuvring by his wicked half-brother, combine to separate Ahab and his sweetheart, Esther. Whereupon Ahab, embittered and half demented, sails up and down the seas, hunting Moby Dick, to wreak vengeance upon him.

The story is well enough told to hold your attention in your seat for minutes at a time, but there is little enough of comedy to relieve the terrific strain of such scenes as the one where the sailors cauterize the stump of Ahab's mangled leg, or the one where he deliberately tears his own arm with a hot iron, to erase the tattoo mark with Esther's name.

The little Barrymore tricks of expression and gesture are all in evidence, and the star manfully attunes his manner to the melodramatic character of the picture, which belongs to the chest-heaving period. His love scenes are ardent, and he certainly revels, during the later scenes, in the opportunity to present Ahab as a bitter, broken, and prematurely aged man.

Dolores Costello is lovely as Esther, and George O'Hara as Derek, the half-brother, was apparently chosen rather for his noticeable resemblance to Mr. Barrymore, than for his villainous tendencies. Mechanical effects are smoothly handled in general, though I own that I thought Moby Dick looked too much like a large baked potato to create a perfect illusion.

A good picture, nevertheless.

#### **JUST SUPPOSE** (First National)

Heirs to mythical kingdoms keep bobbing up on stage and screen, owing to the publicity given to the doings of that popular young man, the Prince of Wales. Richard Barthelme makes a satisfactory romantic episode of this story of a prince who visits America on a diplomatic errand and falls in love with an American girl. Being merely a second

son and not obliged to marry for policy's sake, he goes in to win, and the sailing is smooth until the crown prince dies unexpectedly and he is obliged to go home and



John Barrymore in "The Sea Beast"

go into training for the crown. And after all the agonies of separation and renunciation, the lovers are reunited without the formality of the prince's abdication. But it's a surprise, and I shan't tell how. Lois Moran has unusual freshness and charm as the girl, and the supporting cast is good. There is a somewhat jerky effect, due to sudden changes of scene, but suspense, particularly at the end, is well sustained.

#### **DANCING MOTHERS** (Paramount)

Illogical in its conclusions and therefore unsatisfactory, is this picture of a sit-by-the-fire mother who watches her husband and daughter enjoy themselves away from home. She is unhappy about it, but resigned, until the daughter becomes infatuated with an un-

desirable twice her age. Then she steps in—or out, as you please—with the virtuous design of diverting the man's attention from the girl, but spoils her heroics by basely falling in love with him herself. When the daughter, and the husband, who has been having his own little affairs, discover the truth, there is a terrific scene which ends when the mother leaves everybody flat—the husband and daughter because she says they are selfish, and the lover for some reason which she does not divulge,—and goes off by herself to Europe. Why a mother who would sacrifice herself for her daughter should desert her at a critical moment is not explained, and the ending consequently leaves you somewhat in the air. The production is excellent, with Alice Joyce, Conway Tearle, and Norman Trevor, and a particularly fine piece of work by Clara Bow, probably the best she has ever done.

**BEHIND THE FRONT** (Paramount)

Those incorrigible cut-ups, Wallace Beery and Raymond Hatton make their happy-go-lucky way through a hilarious burlesque of all the war stories with great success. There is a human quality to many of the comedy situations which makes them all the funnier, and the titles are apt and clever. Some of the gags are old, but the direction of Edward Sutherland invests them with novelty. For solid amusement I recommend this to you.

**THE FIRST YEAR** (Fox)

Matt Moore and Kathryn Perry do very well with Frank Craven's comedy of bride-and-groom troubles, which has been so long reaching the screen that much of its material has already been seen there in one form or another. It is well done, especially the dinner at which the newlyweds hope to impress the railroad man who is going to buy their land. The cast includes Margaret Livingston, J. Farrell McDonald, and John Patrick, but the funniest and most natural performance is by Carolynne Snowden as the colored maid.

**STEEL PREFERRED** (Producers Distributing Corporation)

A comedy-romance of the steel industry in which a young man with ideas is kept down by his jealous superior until he rescues the president's daughter from a river of hot steel and wins his promotion. Vera Reynolds and William Boyd are featured, with William V. Mong and Charles Murray supplying the comedy element. Rather amusing even though the material is old.

**DANCE MADNESS** (Metro-Goldwyn)

An improbable tale of an erstwhile faithful husband who allows Paris to go to his head, and has to be frightened back to the arms and charms of his loving wife. Conrad Nagel blossoms out as a sure-enough comedian, which is somewhat in the nature of a shock, because you keep saying to yourself "Is *this* the upright Conrad we used to know?" Claire Windsor is as lovely to look at as usual.

**THE BARRIER** (Metro-Goldwyn)

Rex Beach's novel of the Great North has been well produced, and offers opportunities for good work by a generally excellent cast. Henry Walthall's performance as Gale probably tops the list, with Lionel Barrymore a Stark Bennett second. Lionel, like brother John, appears to delight in being as hard-boiled as possible on the screen. Marcellin Day and Norman Kerry are quite satisfactory as the lovers, and George Cooper does a good comedy bit. The big "punch" of the picture is the ice jam, which catches the ship with all the important members of the cast on board. It is so unusually realistic that you will really be alarmed for the safety of the actors. I know the man who sat behind me was. His companion assured him that the hero would arrive in time and that the heroine would be saved, but as the ice squeezed closer and closer, his worried comment was, "Gosh! I don't believe she will!"



**SALLY, IRENE, AND MARY** (Metro-Goldwyn)

The history of three show girls. One actually came to a bad end, another barely escaped disaster, and the third somewhat tardily profited by their examples. Constance Bennett, Joan Crawford, and Sally O'Neil in the name parts. Not overly interesting, being a little aimless as to plot, a result, I suspect, of haphazard work in the cutting room.

**THE ONLY THING** (Metro-Goldwyn)

One of Elinor Glynn's highly improbable tales of royalty. Eleanor Boardman wears long blonde braids as a Nordic princess who is wedding a dreadful old king for her country's sake. Conrad Nagel pins his ears back and looks very sleek as an English duke who plots to snatch away the princess on the eve of the wedding and marry her himself. The rest of the cast runs greatly to false teeth and terrifying grins. For myself, I like people better with their own hair, and ears, and teeth, but I suppose this is all done in the cause of art. And, as to plot, I am inclined to believe that no Englishman would ever have dreamed of upsetting convention in so high-handed a manner. 'Tisn't done, Elinor.

**MADE FOR LOVE** (Producers Distributing Corp.)

Mummy-hunting in the Valley of the Kings was bound sooner or later to take its place among the major sports of the screen. Here it furnishes a most romantic background and a basis for the plot. The young Egyptologist neglects his sweetheart for his researches, and has to be taught a lesson. The climax comes when the lovers are trapped in the tomb by an explosion. There is an effective Egyptian sequence depicting the legend attached to one of the treasures found in the tomb. Leatrice Joy and Edmund Burns in the leads, are much inclined to conscious posing.

**WHEN THE DOOR OPENED** (Fox)

Here are all the elements of melodrama—the disillusioned husband seeking solace in

the great woods, the little French-Canadian girl who lives with her stern, man-hating grandpa, and the oily person who always shows up in the place where he can make the most trouble. The hero saves the heroine twice, and a flood conveniently knocks down a house all over the villain. There is also a noble dog who shows his intelligence by making faces at the villain. Jacqueline Logan, Walter McGrail, and Robert Cain.

**IRENE** (First National)

A sprightly and alluring little comedy concoction, based on the musical comedy of that name. Colleen Moore in the Cinderella type of part that made her famous, is quite at home, and has ample opportunity for comedy with a little leaven of pathos. The story tells of a tenement child who is cast out by her parents, and meets a wealthy young man who finds her a job as a dressmaker's model. Nothing new, but it is most attractively handled, and the gorgeous fashion show which is presented in delicate colors is a charming feature. Kate Price and Charles Murray score heavily as the Irish father and mother, Lloyd Hughes is pleasant as the rich young man, and George K. Arthur plays effectively the part of "Madame Lucy," the man-dressmaker, a character that might easily have been overdone.

**THE HUNTED WOMAN** (Fox)

A melodrama of the north which might have been very satisfactory fifteen or even ten years ago, but which at present is almost beyond endurance.

In the next issue will appear the usual summary of Theatrical Film Reviews for the past year.

## Production Notes—May

MOTION picture producers believe, evidently, that competition is good for business, for what one does, another does. Witness work in progress on at least four pictures of circus life: Paramount's *Greater Than Barnum*, with Wallace Beery; F. B. O's *Bigger Than Barnum*, with Viola Dana, George O'Hara, and Ralph Lewis; Universal's *Spangles*, and, not the least of these, Chaplin's *The Circus*.

War stories are still carrying on following the tremendous success of *The Big Parade*. Syd Chaplin is making *The Better 'Ole* for Warner Brothers, and Raoul Walsh is directing *What Price Glory* for William Fox.

Another popular development is the filming of the newspaper comic strip, started by Colleen Moore who has just finished *Ella Cinders*.

History is receiving due attention, the most important pictures of this type being probably Paramount's *Old Ironsides*, a title which tells its own tale, and *The Rough Riders*, which is the story of Theodore Roosevelt and his famous regiment during the Spanish-American war. John Ince plans to make a film based on the battle between the Monitor and the Merrimac. Universal is producing a serial, *The Great West That Was*, based on the autobiography of Buffalo Bill. Fox is planning production of *The Star Spangled Banner*, to be written around the life of Francis Scott Key.

THE season's schedule for the DeMille and Metropolitan studios for Producers Distributing Corporation calls for a \$10,000,000 program of 40 pictures. Chief among these will be *Sunny Ducrow* starring Vera Reynolds, *Risky Business* starring Jetta Goudal, *The American Sex* with Joseph Schildkraut, *The Clinging Vine* with Leatrice Joy, *Gigolo*, with Rod LaRocque, and *The Flame of the Yukon*, featuring Seena Owen.

UNITED Artists will release 15 productions next season. The program will be divided as follows: Mary Pickford, 2, Douglas Fairbanks, 1, Charlie Chaplin, 1, Rudolph Valentino, 2, Norma Talmadge, 2, Buster Keaton, 2, John Barrymore, 2, Sam Goldwyn Productions, 3.

June Mathis' First National production *The Viennese Medley* has been retitled *The Greater Glory*. Other First National productions are *Puppets* being made in New York, *The Winning of Barbara Worth* with Vilma Banky and Ronald Colman, *Miss Nobodaddy* with Anna Q. Nilson, *Ransom's Folly* starring Richard Barthelmess, *Pals First*, and *The Wise Guy*, a Frank Lloyd production.

John Barrymore is at work on *The Taverne Knight* for Warner Brothers, and Ernst Lubitsch has begun on *Reveillon* which will feature Patsy Ruth Miller. *The Passionate Queen* and *The Footloose Widow* are also in the making.

AT THE Metro-Goldwyn-Mayer studio the following pictures are in progress: all-star productions of Ibanez' *The Temptress*, *Money Talks*, *Lovey Mary*, *Paris*, *There You Are*, and *In Praise of James Carabine*; and *The Scarlet Letter* with Lillian Gish, *The Heart Breaker* with Ramon Novarro, and *Barcellys the Magnificent* with John Gilbert.

Within less than a month eleven pictures will be started at the Fox studio, among which are *The Return of Peter Grimm*, *The Family Upstairs*, *The Lily*, *Pigs*, all stage successes, and *The Devil's Master*, *Going Crooked*, *Faded Leaves*, *Dead Man's Gold*, *Dangers of the Great City*, and *Pals in Paradise*.

Paramount productions now making include *The Rainmaker*, an all-star, *Born to the West* with Jack Holt, *Wet Paint* with Raymond Griffith, *Good and Naughty* with Pola Negri, *The Old Army Game* with W. C. Fields, and *Fine Manners* with Gloria Swanson.

# The Church and Pictures

Conducted by REV. FRANK E. JENSEN

## Editorial

**T**HE Motion Picture, rightly used in the church, is a most valuable handmaid of religion. As such it is an important factor in the upbuilding of the church. To speak "in" pictures, or picture language, is as old as language itself. To speak "with" pictures is only a more effective way of speaking to elucidate and emphasize the truths presented in public speaking.

**I**T WAS an unfortunate circumstance that the great modern invention of the motion picture was capitalized for commercial amusement. When printing by movable type, or may we say "*motion* printing," was invented, it was used for religious and educational purposes. The first book printed was the Bible. And now since printing has been adapted to all possible uses, both good and bad, so let us adapt the motion picture for general use in the advancement of religion.

**M**OTION pictures for the church need not necessarily be taken from Bible material alone, but they should be taken from stories prepared from a religious point of view. Such stories should have all the variety of incident and true portrayal of character, without undue emphasis on the evil traits in such character; they should show the guiding hand of God throughout in the glorifying of the good and true and the shaming of the bad and false. The characters and titles in the pictures should be such as to show the working together for good of all things to those that love God, revealing the great truth, as in the Bible stories themselves, that God is behind and directing all that happens in the lives of His chosen ones.

**I**T HAS been said, and that truly, "The motion picture can and must be an instrument for Christ's teachings. Its power for good is just as great as its power for harm. That its first use was in exploitation of human weakness in thousands of movie dramas should not blind us to its use in the extension of the Kingdom. Guided and directed by Christian minds, the motion picture is destined to become a powerful influence in the cause of Christianity and Righteousness." An example of this is furnished in the experience of a church in Pittsburgh, Pa. Five years ago this church discontinued Sunday evening services. There was no attendance. Just recently, not more than two months ago, evening services, with motion pictures, were inaugurated. The initiative was taken by the young ladies' Bible class. Their purpose was to do something for their local church in the way of real and permanent advance. In studying the matter they determined upon the use of motion pictures. They got into touch with a reputable and reliable motion picture (non-theatrical) exchange in their own city. This exchange set about immediately to arrange for a religious motion-picture service. The picture selected was "Blind Bartimaeus." A fair amount of publicity was undertaken. The service was arranged with appropriate music and hymns, together with suitable Scripture readings and a sermon. An attendance of 250 persons resulted, and the evening service on Sunday in that church is another instance proving the benefit of the right use of motion pictures in the service of the church.

## Personally Conducted Church Film Reviews

The following are recent releases in the *Pilgrimage to Palestine* series. Pathe.

### Temple Hill—One reel

One is brought to review the accounts of the buildings of the temple as recorded in Chronicles I:28, and Chronicles II:3. The temple of Solomon has been long since laid in ruins upon Temple Hill rests Omar's Temple which was built in the 7th century of the Christian era. The place where Abraham



David's Tower, Jerusalem

prepared to sacrifice Isaac appears in this picture. An excellent model of Solomon's Temple is reproduced in connection with the view of Ornan's threshing floor. The photographer takes you from this to the Jewish quarter in the city, where the Jews since the middle ages have in all succeeding generations wept at the "wailing wall." A beggar, reminding us of Lazarus in the parable, appears to view; one of the numerous synagogues is visited before we are taken out to view the Hill Country of Solomon's time where he lodged the workmen who built the great temple. As the journey takes us over Temple Hill Solomon's Pool is passed, and the remnants of the ancient watering system are indicated together with the present day methods of carrying water in goat-skins, earthen jars, and, the latest, that of tin-cans. Here, as in the other pictures, is a queer combination of primitive

and modern methods in striking contrast, but not enough modern to take away impressions of how things were in the days of old.

### St. Paul, The Apostle—One reel

Here the scenes take one from Jerusalem to Damascus over the very streets and roads



Tiberius (St. Paul, the Apostle)

where traveled the persecutor Saul in his hatred toward the Christian before his conversion. Many queer sights are witnessed as one in imagination moves along the way. We pass St. Stephen's gate the place of the first Christian martyr. The very river that Paul crossed—River Alama—as Damascus



Joppa (St. Paul, the Apostle)

comes into view is stretched out before us as it was before Paul on that eventful journey. The place of Naaman the leper is pointed out,

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and the habitation of Paul while in Damascus is seen. The wall over which Paul was let down in a basket, still stands. We draw near to the shore of the Mediterranean as we move on toward Tyre and Sidon, and later come to Caesarea and view the old fort where Paul was held a prisoner later in his life. We pass the monument to Dorcas, and later come to the house of Simon the tanner. We mark the tradesmen streaming along the road in this ancient and modern mart of traffic. This picture like the others in this series brings home in a most interesting and striking manner all the historic lore of the great past, and all the places, with most of the incidents, are brought out in a way that will help to a better understanding of the Bible.

### **The Journey of the Israelites—(Pictorial Clubs)**

Three reels depicting the place of the sojourn of the children of Jacob or of Israel in Egypt, and the places through which they

passed in their forty years' wanderings through the wilderness to the Land of Promise. These reels, to be effective, should be used with appropriate slides.

The Land of Goshen shows Egyptian monuments and the primitive methods by which brick was made. The places identified with the life of Moses are illustrated and the way in which he could have easily been incensed to slay the overseer, which caused him to flee from Egypt. In the scenes of the Gulf of Akabah, that arm of the Red Sea, as well as the river Nile, one can easily visualize how Moses made his way across to the valley of Jethro. The valley is shown with the shepherds and their flocks just as it must have been in the days of Moses.

The desert of Shur with its dreary wastes; Marah, the oasis, where the waters were so bitter that the people murmured against Moses; and the wilderness of Sin in which the children of Israel were fed with manna that

came down from heaven are all included. The hill of Rephidim is brought to view recalling the scene of Joshua's great victory. An excellent panoramic view of Mount Sinai brings to mind memories of the rich historic past in sacred history. At this point is shown the monastery of Saint Katherine. Incidentally this might be taken as a talking point to show how much of the legalism of this period remains in certain religious systems today. The Plain of the Law comes to view as well as the hill where Aaron in his wicked weakness erected the golden calf. The places of the wanderings of the children of Israel as they neared the close of their journey are shown. The wilderness sections of the land, Tih and Paran, are presented, together with the rock-hewn temples of Betra. The valley of Eschol from whence the grapes were brought by the spies, and the land of Moab with the waters of the Dead Sea and the River Jordan bring this series to a very picturesque and historically correct close.

(These reels can be used by Christian or Jew. The titles are almost entirely made from the Old Testament verses bearing upon the journey.)

The remaining film subjects are distributed by Pictorial Clubs' exchanges.

**The Holy City**—One reel—An excellent picture of Jerusalem today replete with appropriate Scripture text titles that bring out the prophetic teachings concerning the city that is now under the control of the Gentiles. With this reel it is well to use certain lantern slides that will most appropriately connect Moses, the prophets and the Christ with the Holy City. Slides from the Geo. W. Bond & Co., Chicago, or other slide concerns will provide same at a nominal cost. Slides such as Moses holding the two tables of the Law, Jesus weeping over Jerusalem, Jesus cleansing the temple, Jesus in the home, etc., are very effective, and afford great possibilities. Appropriate hymn slides should also be used.

**All Hail The Power**—Two reels—Based on Psalm 19. This very effectively shows how too many in life, otherwise honorable, fritter away their time on mere aimless pleasure, never giving much thought, if any, to the glory of God to be found in nature, and not perceiving this, fail to seek God. A so-called religious fanatic becomes the instrument in drawing the attention of the careless, thoughtless ones to God through the consideration of God's wonders in creation. This film is made most effective by using appropriate lantern slides which lead the inquirer from the manifestation of God's existence, glory and power in nature to God's revelation of Himself in Jesus Christ and by the Holy Spirit in His book of revelation—the Bible.

**Shall We Forget?**—Three reels—A picture that takes one back to the World War in such a way that the lessons are brought home most effectively in showing the way to happiness by love rather than by hate. The mother of the hero is a woman secure in wealth and social position, and an earnest disciple of world peace. She, however, is hateful toward those who are not considered in her social station. This is touchingly and often times dramatically brought out in her attitude toward the fiancee of her son in the events that happen because of the World War. The young man is one of the first to enlist, but before going to the front is married, against his mother's wishes, to the girl of his choice, and married by the minister. This marriage is kept a secret until his return, unexpected, at the close of the War. The child that is born is the center of many a touching scene and ultimately becomes the pulling power that reconciles the proud mother to the wife of her son. It is a story of wholesome lessons throughout.

**The Great Authors Series**—One reel features—Are very pleasing, instructive and effective even for Sunday uses. Each picture

*(Continued on page 318)*

# Among the Producers

(This department belongs to the commercial companies whose activities have a real and important bearing on progress in the visual field.

Within our space limitations we shall reprint each month, from data supplied by these companies, such material as seems to offer most informational and news value to our readers.

We invite all serious producers in this field to send us their literature regularly.—Editor.)

## “Through Oil Lands of Europe and Africa”

W. J. ARCHER

**T**HE film entitled *Through Oil Lands of Europe and Africa* was prepared during the last six months of the year 1924.

It features not only the oil fields of Europe and Africa, but also scenes that illustrate the life of the people or that have historical or archaeological interest. In passing from one field to another, advantage was taken of the opportunity of studying the conditions under which the people live. Thus many scenes in the film show customs that have not changed for thousands of years. It is to be regretted that it was impossible to include the oil fields of Russia, and there were also difficulties that prevented the filming of the Gensah and Hurghada fields in Egypt. It may not be inappropriate to remind the people of the United States that the total production of oil in Europe, exclusive of Russia, does not exceed 22,000,000 barrels, or about one half of the production of a single large American oil company.

### Galicia (Poland)

The oil fields in Western Galicia are situated in hilly country. The four main areas are: Schodnica, Mraznica, Boryslaw and Tustanowice. Schodnica is separated from the other three by a lofty ridge. Here there are over three hundred producing wells, among which are many dug by hand. In the center of the field may be seen the ruins of

a refinery built fifty years ago, which enables one to realize the enormous strides made in refining during the last half century. One of the oldest wells at Schodnica is known as St. Jacob's, which was dug by hand to a depth of 328 meters. It yielded, when first brought in, 100 cisterns a day, which is the equivalent of 1000 metric tons. When cleaned, it still produces a little oil.

The winding road over the ridge between Schodnica and the remaining three fields is bounded by sweet-smelling pines, among which nestle neatly thatched cottages. The farmers have an interesting way of protecting their hay by means of a roof which can be moved up or down on four poles. After crossing the ridge, the first field seen is



A cottage in Poland

*Editor's Note*—The above article is a detailed description of the film named, produced by Rothacker for the Pan American Petroleum and Transport Company, New York, under the direction of Mr. Archer. The film is being distributed by the U. S. Bureau of Mines, Experiment Station, Pittsburgh, Pa. It is nine reels in length—divided into 3 parts of 3 reels each: (1) Germany, France, Spain, Morocco and Algeria; (2) Italy, Hungary, the Danube and Roumania; (3) Poland, Greece and Egypt. This description will be invaluable as a background for the use of the film for lecture or teaching purposes.

Mraznica, which runs close to the town of Boryslaw, and from which it is separated by a tiny stream. In and beyond the town are the fields of Boryslaw and Tustanowice. The latter is the largest field in Poland; the total yield from these four fields represents about 80% of the production of all Poland, which



Holiday costume of Hungarian woman

in 1924 amounted to about 5,000,000 barrels, or one-third of the peak production in 1919.

The method of drilling in Galicia is called the pole tool system. The drill poles are iron rods, iron tubes or round or hexagonal poles of ash. The rotary system has not yet proved satisfactory owing, it is said, to the peculiar formation. It takes, on an average, one and a half years to drill a well and the cost amounts to about \$50,000. The oil from the fields is conveyed to the refineries by pipe line. These refineries are located at Drohobycz and other neighboring towns. The refined products are transported in cans or in wooden tanks on carts.

The life of the Polish peasant, remote from the large industrial centers, is as simple as in the Middle Ages. Their method of handling flax illustrates this point. Water-retted flax requires two operations: first breaking and then scutching. These are usually performed in mills, but in part of Poland the work is done by hand, aided by the simplest implements.

#### Germany

Germany obtains from her petroleum wells under one half million barrels annually, and the chief fields are near Hanover. The two visited were Wietze and Celle, nestling within the shadow of tall pine trees and in the heart of a rich agricultural district. The drilling here takes place completely under cover; from sill to crown block everything is enclosed as a protection against inclement weather.

#### France

Since the conclusion of the Peace Treaty at Versailles, the Alsatian fields have been under the jurisdiction of France. They lie north of Strasbourg at Pechelbronn, and are particularly interesting because exhausted wells have been brought into production again, by mining.

#### Spain

One main route from the oil fields of France to those of Algeria lies through Spain—a land of checkered history and lofty attainments in the field of art. Before crossing the border we paused at Biarritz; a soft yet gently ebbing twilight brooded over this famed resort as we entered the station; there was not a breath of air, no leaf stirred. The trees stood still, kissed by the sensuous dying light of the evening hour. It was the hour beyond sundown, than which there is none more restful or solemn. The memory of Biarritz in the soft cool evening light, with its tall dark trees silhouetted against the sky was vivid on the following morning when we stepped into the blazing sunlight of Madrid.





KIND TO THE EYES

HAS NO FADE-OUT WHEN VIEWED FROM SEVERE ANGLES  
SUBDUES GLARE IN THE HIGHLIGHTS

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—a city set within a land of barrenness. Built on a plateau above this Sahara-like land, the city is swept in the summer by fiery dust-laden winds. Madrid, the capital of Spain, is a busy city and contains specimens of some of the world's most famous artists. Within its shady parks, one can find a welcome retreat from the glare and heat of the city.

Toledo, south of the capital, is built on a rugged promontory, watered on the east, west and south sides by the Tagus. The city with its ancient wall and old gates, is as distinctly medieval and Gothic as Granada is Moorish.

In the southern part of Spain one comes into contact with the remains of the Moorish civilization, and there is perhaps no place where this can be seen to better advantage than at Granada. This was the last refuge of the Moors, and in this mountainous fortress they maintained themselves for two centuries and built the most picturesque city in Spain. The Alhambra at Granada has been described as "the gem of the delicate fancy" of the Moor. Unimpressive from the outside, within, every column, niche and window contains carving of the most intricate and elaborate design. The Court of Lions is the center of interest of the Alhambra. The decorations here are of the most exquisite kind, and the pillars in full light of the southern sun are almost transparent, resembling carved ivory.

The Province of Granada has many rich

valleys, where there are hundreds of acres of olives; here the cork oak grows in great abundance. The outer layer of the cork oak, by annual additions from within, becomes a thick, soft, homogeneous mass. The first stripping of cork from young trees takes place when they are from fifteen to twenty years old, and thereafter every eight or ten years. When the bark is cut from the trees, it is carried to manufacturing centers on carts, donkeys or mules.

#### Morocco

The Moroccan seaport, Ceuta, lies fourteen miles from the Fortress of Gibraltar, across the Straits. In August 1924, it was an important Spanish base for military operations against the Berbers of the Riff district. Owing to the military operations south of Ceuta, it was impossible to reach the interior except via Tangier. Tangier has a distinctly oriental character. Picturesque Moors parade the streets, dressed in long, flowing robes made of every material from silk to sack cloth. The market place is full of color. Every conceivable object is offered for sale and most of the trading is done in the open square beneath the blue African sky. We travelled from Tangier to Oran via Fez, the capital of Morocco. Fez lies in a hot basin, surrounded by hills, on one of which are the ruins of an ancient fortress. There is something peculiarly fascinating about this walled city with its ancient gates and white roofed houses, broken here and there by the minarets of the mosques.

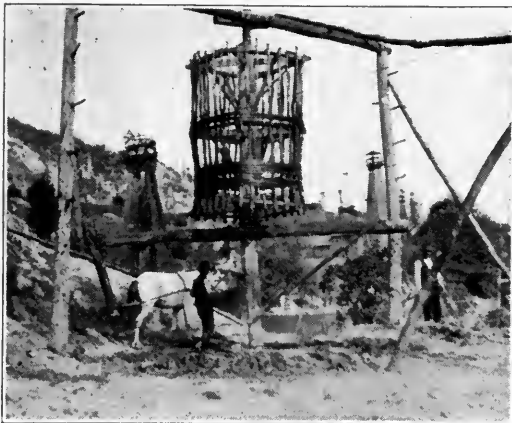
Many of the streets are narrow, dark and gloomy, and crowded from dawn to sunset.

### Algeria

About five hours by automobile from the Algerian seaport Oran, lie the Algerian oil-fields. They are situated in a hilly, barren, sun-baked, treeless desert. The best production is at Medjillah. The oil is transported by barrels which are filled direct from the well.

### Italy

We travelled by sea from Oran to Italy. The production of oil there is very small and the fields are scattered over areas widely separated. There are several small fields south of the Po. One of the largest lies in a valley near Villeja. There are about two hundred wells in this neighborhood, and between



A hand-dug well in Roumania

Villeja and Salsamaggiore lie the two fields known as Montechino and Cento Pozzi. One of the most interesting districts in the world from which any oil is produced is at Salsamaggiore. In the strict sense of the term, it is not an oilfield, but accompanying the mud, water and gas which are used in these famous baths, there is a thin film of oil. One of these wells is sixty years old and the other between four and five hundred years. The mud, gas, water, and oil as they come from the well are first separated in a small glass-enclosed reservoir.

There is no oil field of importance between Italy and those of Roumania, the route to which lies through Venice, Budapest and the Danube.

Venice, a city and seaport of Italy, occupies one of the most remarkable sites in the world. It is built on islands. Its principal streets are canals and the mode of travel, until quite recently, was by gondola. These peculiar boats are mentioned as far back as 1094. In the sixteenth century it was decreed that they should be black owing to rivalry and extravagance. The center of life and interest in Venice for centuries was the famous Rialto Bridge. The main artery of the city is the Grand Canal, which winding through the town in the shape of the letter S, divides it into two nearly equal parts. On this Canal, the wealthy merchants of Venice before the discovery of the Cape Route in 1486, built their palaces, one of the most famous of which is Ca'd'Oro, built in 1421. The Piazza San Marco is one of the most attractive squares in the world. Near it are the Doge's Palace, the Campanile, the Church of San Marco, and the Bridge of Sighs, over which the condemned marched to their dungeon and death. The Bridge of Sighs is built over one of the numerous small canals. Some of the buildings flanking these minor canals show that love for artistic effect which inspired the city's early builders.

### The Danube

The Danube, formerly the frontier of the Roumanian Empire, is rich in historical and political lore. Many large cities are built on the banks of the river. Traveling downstream, one of the first cities to show the influence of the East is Budapest. Not far from Budapest is Mezokovesa, the market place of which is typical of scenes in Eastern Europe. The costumes worn by the peasants here on fete days and Sundays are elaborate in design and strikingly rich in vivid colors. Probably in no part of Europe is the "bride adorned for

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her husband" in a dress of such varied color and wealth of design. Mills for grinding grain are anchored in the Danube, the current of which drives the machinery. They are set so as to aid mariners and are compelled to carry lights after sundown. At the eastern end of the Kazan Pass are the Iron Gates,—a rapid so named by the Turks from the submerged rocks in the waterway. A canal has been built to aid navigation in this formerly dangerous whirlpool, and on the right bank of the river is Trajan's Road, built for military purposes in the early part of the second century. One of the most interesting spots on the Danube is the Island of Ada Kaleh, until recently left in the possession of the Turks, because it was forgotten in treaties. At Versailles it was ceded to Roumania. Boats of shallow draft ply on the river, and oil from the Roumanian fields is carried on barges and delivered to different ports along the river.

### Roumania

There are two main ports in Roumania from which oil is shipped: Constanza, on the Black Sea, and Giurgiu, on the left bank of the Danube.

Roumania, by the peace treaty, has almost doubled in area and one of the most valuable tracts obtained after the war is Transylvania. Near the borders of Hungary may be seen small army encampments, some of which are mounds of earth where the main features of the life seem to be more civil than military, consisting of irrigation and cultivating the land.

Despite the somewhat strained relationships between Hungary and Roumania, owing to the possession of Transylvania, the domestic life of the people is the same. They marry and are given in marriage, and the peasants in their spare moments cultivate the simple dances for which this part of Eastern Europe is noted.

Near Bucharest are the Danubian swamps where tall reeds grow, and these the peasants collect and make into mats and baskets.

The villagers in Prindiu, near the Danubian swamps, live in pristine simplicity, apparently uninfluenced by modern industries. The material for the clothes of both men and women is spun by hand, and woven in hand-looms. The land near the Danube is marshy and in some places there are large lakes where the fisherfolk live like gypsies, catch fish, mend their nets, cook their food, sleep and barter, and spend all their life at the edge of the water.

There are four districts in Roumania where oil is produced, namely: Prahova; Dambovita, Buzeu and Bacau. Of these, Prahova is incomparably the most important, and 50% of all the oil produced in Roumania is obtained from the Moreni field in the Prahova District. The oil fields of Moreni are in a hilly region and the roads through the fields are typical of those in most oil districts of the world. Bullocks are used for transporting material to and from the fields, and along those mud paths are to be found the usual vendors of drinks, fruit, etc.

Gypsies, a wandering people of unknown origin, are numerous in Roumania. Many are nomads who live in tents or rude huts in the summer and in dug-outs during the winter. They are uncouth, dirty and take life easily. As recently as 1845, there were two hundred families of gypsies sold by auction in Bucharest. Today they are treated as an integral part of the Kingdom. Outside the Moreni fields may be seen how these gypsies live and conduct their domestic affairs.

Modern development of oil began in Roumania in 1866 and for fifteen years all wells were dug by hand, though some oil was obtained in Roumania as early as 1857. There are still many hand-dug wells to be seen, surrounded by modern derricks, chiefly in the fields of Bustenari, and some of these are several hundred feet deep. At the surface,

the wells are about a yard square and lined on the four sides with wood. At one side of the well, there is a large trough inclined from the well. It is about six feet wide nearest to the well, tapering to about 1½ feet. The oil is brought to the surface by two buckets run on a pulley, which are raised and lowered by a horse or mule traveling in a circle. The oil is tilted from the bucket into the trough, down which it flows to a wooden barrel, from which it is conveyed by pipe to the storage tanks.

Sand accompanies the oil found in Roumania and bailing is the only satisfactory method of obtaining the oil after the well has stopped flowing. Five-hundred to six-hundred barrels a day are taken from many wells by this means. To increase the output, swabbing is utilized, especially after the initial flow has ceased. The swab is lowered with a cable on a regular string of tools. When lowered, a check valve opens which permits the fluid to pass through. When the swab is raised, the valve closes and the oil above is caught and lifted to the surface. By this means as much as 2000 barrels may be swabbed from a well in a day.

The Roumanian fields were the last visited in Europe, and from these we traveled to Egypt. Five days were spent in Greece awaiting a steamer. There are no oil fields in Greece, but advantage was taken of the opportunity of filming scenes that have had a supreme influence on the development of political and philosophical thought in the modern world.

*(To be concluded in the June issue)*

## Historical Charts of the Literatures

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### **Eastman Introduces Model "C" of the Kodascope**

**A** SMALLER, less expensive Kodascope; compact, easily portable, and motor driven has been put on the market by the Eastman Kodak Co.

The weight (just over nine pounds), small size and compactness are interesting features of this new Eastman-made projector, so constructed that the reel arms fold and the removable lens barrel can be fastened to the base of the Kodascope when the outfit is not in use. By this means, the dimensions are reduced to 8 x 5½ x 7 inches, a convenient size for carrying when one wishes to show pictures away from home.

Compactness is partially accomplished by a new lamphouse which is placed at the side of the projector. With this construction the light reaching the screen is first thrown on a tiny mirror which reflects it at a right angle to pass through the film.

An ingenious device in the way of an automatically-operated, perforated disc arranged in front of the light rays protects the motionless film from heat blisters when one wishes to shut off the motor for viewing on the screen a "still" of the motion picture. Thus when a "still" picture is desired it is only necessary to disengage the motor, and a lever does that.

Other mechanisms are equally simplified; threading is easy in every sense, for Model C requires only one sprocket, nor does the operator need to engage the film to the pull-down claws. The film is held in the gate by spring tension so that the teeth of the pull-down mechanism automatically enter the perforations. "Framing" is controlled by a lever, and pictures are brought into sharp focus by a turn of the lens barrel.

Kodascope C projects a picture 30 in. x 40 in. with the machine 18 feet from the screen.

# School Department

Conducted by STELLA EVELYN MYERS

*Director of the Department of Visual Education*

*Forest Park Schools, Forest Park, Ill.*

THE study of "Wheat and Other Grains" begun in the April issue is completed below. This subject excludes "Rice," which constitutes an extensive study in itself. We trust that all readers of this department have understood that the abstracts of descriptions on the reverse side of the Keystone views, given during the past year, do not purport to be a logical development of the subjects under consideration. The purpose of these outlines, therefore, is to throw into a typographical form for easy visual reference by the instructor the narrative framework of her presentation. The printed studies are the teacher's material placed in relief, and are not designed for pupil use. Our experience has been that this form of introduction to a new field for class study has the following advantages:

1. When the views are presented to the students, they know what to look for, both in the picture and in the descriptive matter since the content has been placed in perspective by the teacher.
2. Time is saved as pupils do not spend

energy on what is ill-adapted to the grade.

3. Having a definite objective when reading the descriptions, the reading rate is accelerated,—an advantage both in geography and other branches.
4. The interest is far greater than when pupils flounder about trying to get a foothold independently. They have been absorbed in the narrative presented, are in a congenial atmosphere for research, and feel at home with the subject treated.
5. Being led into a strange field through the form of the story, there is continuity in the child's thought which does not always result from the choppiness of the Socratic method.

The complete technique for the use of the stereographs and slides to follow these introductory talks is described in the issue of this magazine for November, 1924. If the study of still pictures could be enriched by the representation of activity in the subject under consideration, a film may well follow the study of the stereographs and slides.

## Wheat and Other Grains (Continued)

### View 147 Oats, Illinois.

- I. Oats will grow where climate is
  1. Too cold for corn
  2. Not rich enough for corn, wheat, or barley.
- II. Leading states in the production of oats:
  1. Iowa, 2. Illinois, 3. Wisconsin, 4. Minnesota.
- III. The United States raises about  $\frac{1}{4}$  of the world crop, and leads all other countries.
- IV. Mostly grown in the countries of:
 

1. Sweden	3. Denmark	5. Germany	7. Scotland
2. Norway	4. Russia	6. France	
- V. Nearly all our oats is grown in fields where corn was raised the preceding year.
  1. Corn-stalks are dragged down with poles or cut down by disc harrows.

# Your Budget This Spring

Should Provide For

## Visual Education Material

Plan Now For *Your* Equipment

Stereographs and lantern slides arranged for all departments of school work

Lanterns that give maximum results and are easy to operate

A large list of map slides

*Write for further information*

# Keystone View Company

Meadville, Pa.

2. Sowing
  - A. With grain drill.
  - B. No cultivation needed as with other grains.
- VI. Harvesting and threshing of grain.
  1. Cut with binder.
  2. Bundles made by machine,—then set in shocks.
  3. Left to dry in shocks for 2 or 3 weeks.
  4. Grain is threshed from the straw.
- VII. One of the most valuable of stock-foods, especially for cattle and horses.
- VIII. Uses made of the straw
  1. Fed to cattle.
  2. Used for bedding in barns.

View 3847 **Cutting millet near Yokohama.**

- I. Millet is an important crop in Japan, but not so popular as rice.
- II. Farmhouses
  1. Partitions of sliding screens made of (A) Tough paper, (B) Bamboo frames.
  2. Cheaply constructed.
    - A. No chimneys.
      - a. Cooking is done on movable pots of charcoal.
      - b. In winter people hover over pans of charcoal in the middle of the living-room.



Stereograph from Keystone View Co.

Japanese threshing machine in full swing, near Shizuoka, Japan

- III. Commodore Perry landed a few miles to the south of this spot in 1854.
  1. Japan was then opened to the trade of the world.
  2. There is a telegraph pole in the distance. Many such are to be seen.
  3. The Japanese have taken up with ideas of the western world very quickly.
- View 357 **Harvesting Wheat in England.**
  1. Among the hills in Great Britain, grain is still cut with hooks or with scythes.



## Burton Holmes Snapshots of Travel

This wonderful Library of some 300 reels of Travel Films available for rental or purchase.

Used prints in good condition on many of the Burton Holmes subjects for sale outright while they last, at very reasonable prices. Send for list of subjects.

Approximately 900 ft. per reel.

*Reduction prints of most of the Burton Holmes subjects on 16 mm. film may be secured on order only.*

*We do developing, printing, title work and reduction to 16 mm. printing for the trade.*

*We also enlarge from 16 mm. positives to standard size negatives. Where original is good in quality and steady very good results are obtainable.*

## Burton Holmes Laboratory

7510 N. Ashland Ave.

Chicago, Illinois

II. In England, Wales, and Scotland, harvesters from America are used.

III. England is a land of:

1. Well-tended fields.

A. Farms are more beautiful than in America because of

a. Heavy rains, b. light winters.

B. Fences are hedges.

C. Oaks stand like sentinels along quiet lakes and beside streams.

2. Neat villages.

3. Many farms belonging to large estates. These farms are leased, and not well taken care of.

4. Not all people can engage in farming.

A. Factories employ many workmen.

B. Many work in coal and iron mines.

IV. England imports much wheat from Canada and the United States.

V. Cattle and sheep formerly abounded on the farms; now beef and mutton come from Australasia, Argentina.

View 479 **In the Land of Greece.**

I. Land is mostly owned by small farmers.

II. Threshing of grain.

1. Patch of ground in a field is leveled for a threshing floor.

2. Grain when cut and bound by hand is hauled to this field

A. Sheaves are stored in the distance in this view.

- B. A few loads of grain are scattered on the threshing floor.
- C. Mules and horses are driven back and forth, around and around, over the grain.
- D. When the straw is trodden down, it is lifted for more crushing by the animals.
- E. When the grains are separated from the stems, the straw is piled in bunches.
- F. The covering of the grains (chaff) and the grains are then thrown against the wind. The chaff being light is blown away, leaving the grain.
- G. Crude, wooden pitchforks are used.

Views 14, 712 **Japanese Threshing Machine.**

- I. In Japan, there are very few farming implements or farm animals.
  - 1. The whole family work together, and perform all the labor on their tiny farm.
    - A. The men and the women dress much alike.
- II. The threshers are beating the heads of wheat across a row of rods.
  - 1. The straw is used for
    - A. Hats, shoes, ropes, roods, matting, and boxes.
    - B. Some of it is chopped fine and mixed with grain and water to make a mush for the horses and cattle.

View 14, 713 **Winnowing Wheat in Japan.**

After being threshed

- 1. Grain is taken up in a scoop basket of bamboo.
- 2. One woman holds it as high as her head.
  - A. She shakes the basket, so that the grain slowly falls.
- 3. Another woman waves rapidly through the air a large fan.
  - A. The light chaff is blown away from the heavier grain.
- 4. Sometimes the grain is poured upon a fan, 3 or 4 feet wide, upon which it is tossed up and down.

View 3933 **Chief Island of Japan.**

The barley is

- I. Grown on a farm behind us.
  - A. Twenty bushels are raised to the acre.
- II. Men cut the stalks with sickles.
- III. The women pull the stalks through iron combs.
  - A. This takes the heads off the stalks.
    - 1. The straw is saved to mend thatched roofs, and is also used for matting, hats and baskets.
- IV. The barley kernels are separated from the chaff by beating the heads with flails.
  - A. The flail has a club tied to a handle with a piece of rope.
- V. Much of the barley is boiled and eaten like rice.
- VI. Some of the grain is pounded into meal. This is a long tiresome process.
- VII. The woman at the right wears a gay striped sash such as city women wear. It is tied behind with cushion-like loops.

View 498 **Grinding Wheat in Palestine.**

- I. Such a scene is common in the streets of Palestine,—women sitting on the ground grinding grain.

Model CRM  
\$100.00



# Combined Balopticons

For Projecting  
Both Slides and Opaque Objects

THESE two lanterns represent the type of equipment that has been found by experience as very practical for classroom use, where both opaque objects and lantern slides are to be used.

Model CRM with its horizontal object holder for opaque objects is admirably adapted for all serious educational work in large class and lecture rooms. Micro and film attachments can be easily added, thus converting this lantern into a micro or film projector. This

model with its 1000-Watt Mazda lamp can be operated close to the screen and thus be used in subdued light. Send for our Balopticon Catalog today.

## BAUSCH & LOMB OPTICAL CO.

629 St. Paul Street, Rochester, N.Y.

*Branch Offices and Display Rooms in the following cities:*

- |           |               |         |
|-----------|---------------|---------|
| New York  | Boston        | Chicago |
| Frankfurt | San Francisco | London  |



Model  
JCRM  
\$90.00

Bausch & Lomb  
Optical Co.  
629 St. Paul St.  
Rochester, N.Y.

Gentlemen:

Kindly send us  
Balopticon Catalog as ad-  
vertised in Educational  
Screen.

Name.....

Street .....

City.....

- I. There are two stones.
  - A. Bottom stone has ends hollowed out to catch the falling flour.
  - B. Upper stone has (a) center hole where grain is placed, (b) hole for a handle.
  - C. The upper stone turns and crushes the grain as it feeds down.
- II. Women will sit and grind nearly all day long.
  - A. In 1 hour 2 women can grind flour for 1 person for 1 day.
- III. Buildings in Palestine are often of clay.

## Films on Wheat

### REVIEWED AND RECOMMENDED

**America's Granary** (1 reel) Pathe—Scythe and cradle in contrast to self-binder and the huge "combine" of today. Also deals with corn and rice.

**First Families of America** (1 reel) Burton Holmes—Winnowing by the use of a basket is splendidly shown along with many other customs of the American Indians, such as weaving.

**Our Daily Bread** (1 reel) General Electric—Use of cradle, then McCormick Binder in cutting and binding. Tractors pulling harvester-threshers. Flail, and animals treading out the grain on the threshing floor. The tread-mill thresher. Water power mills and modern methods of milling.

**The Power Farmer** (1 reel) International Harvester Co.—Use of tractors in plowing, harrowing, harvesting, binding, and threshing. Corn harvesting also is pictured. A wooded lot is cleared of trees by machinery.

**The Staff of Life** (1 reel) Urban—Harrowing the ground. Tractor-drawn reaper and binder. Harvesting by hand on small farms. Cutting and binding wheat with a "four binder." Threshing 1,600 sacks of grain per day by means of the combined harvester and thresher drawn by twenty-four horses. Production of fine, white flour at the mill tested chemically for its proportion of nitrogen, ash, and gluten.

## Film Reviews

**Eccentricities of Wasps and Bees** (1 reel) Urban-Kineto Corporation—Treats of some of the strange actions of these industrious little workers, and experiments conducted to test their intelligence—as for example, the arranging of pipes in which wasps built their nests, later re-arranged in a new order. The wasps were found to fly into the pipes, but immediately came out again, seemingly discovering that they were not in their customary places.

The building by bees of partitions in pipes is also cited as an example, as well as the making of homes by wasps in fig fruit, where the young are reared.

**Japan** (1 reel)—World Educational Film Co.—Here scenic views are obtained by the Kelley color process in the Land of the Rising Sun. A life-boat drill is given on board ship. Crossing the Pacific in stormy weather reveals the fact that this ocean is not always

what its name implies. Nearing Japan, a fishing fleet is in sight presenting the effect of a rich oil painting. Workmen in the logging industry are carrying logs to roll down a hill to the water's edge. Log rafts, three to four hundred feet long are floated down the Hodzu River. We are in time to witness the Annual Boys' Festival. Fish are cut out of paper and then painted to float high in the air from tall poles. A water wheel, high as a small building and a herd of deer bring to a conclusion the sights of the day.

**Great Guns on the Western Front** (1 reel)—Navy Recruiting Bureau—During the World War, the navy sent five 14-inch guns to France to form the basis of a railroad battery. They are seen in action on the field of Verdun. Canvas camouflage conceals the batteries from the enemy. A fourteen-inch shell, weighing 1400 pounds, is elevated into place.

## Coming in the **PATHE NEWS**

1. The Wilkins expedition to North Pole by airplane from Alaska.
2. Byrd Expedition to North Pole by airplane from Spitzbergen.
3. Smithsonian Expedition to Africa to secure new species of wild animals.
4. Callizo airplane flight over Mt. Everest.
5. American Museum of Natural History Expedition to Greenland.
6. Lieut. Wells' attempt to break all time record for a trip around the world.
7. Soviet Russia revealed; the first and only motion pictures of Russia since 1917.

***EACH OF THE ABOVE IS EXCLUSIVE WITH THE PATHE NEWS***

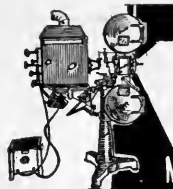
For these and other suitable pictures address E. S. Educational Department

**Pathe Exchange Inc.**  
35 W. 45th St. New York

**Iron and Steel** (1 reel)—Ford—Rather a technical treatment of this subject, but children as low as the Sixth Grade can get much out of it if the subject is studied beforehand, and the reel is run twice. Animated maps indicate the ore fields and the transportation along the Great Lakes route to the steel mills, from docks half a mile long, from which are loaded cargoes of 10,000 tons within an hour. Production of pig iron and steel is pictured. The blast furnace is amply illustrated both with pictures and animated diagrams, furnishing an excellent educational treatment, as is rapid production of steel by means of the Bessemer converter. Why the Great Lakes cities have the large steel mills is explained. Finally, all localities with ample water power will become steel making centers. A truly educational reel, but the excessive number of facts given in the titling requires time devoted to the reading. All film should be devoted as far as possible to the representation of activity, since the verbal material can be gotten

more easily, more fully, and often more economically when an operator's time is not required. The Ford films have practically no advertising, appearing wholly as an educational project. The syllabi are very complete, giving suggestions for study.

**Jack and the Beanstalk** (1 reel)—Pilgrim—Not a new subject, but a most excellent reproduction of the old tale. The meeting with the butcher, the exchange of the cow for the five shining beans, the ascent on the vine to the aerial castle, the protection of Jack by the giant's wife, and the exploits of the nimble visitor at the heels of the frightful ogre are delineated in a manner to delight old or young. The implication appears to be that Jack is acting the part of a thief upon the advice of the fairy. Some versions of the old English story doctor up the ethics for righteous children. If the pedagogue wishes, that interpolation may be made without interfering with the development of the film account.



### THEATRE EQUIPMENT—NEW AND USED

Moving Picture Machines, Screens, Portable Projectors, Stereopticons, Spot Lights, Booths, Film Cabinets, M. P. Cameras, Slides, Carbons, Mazda Lamps, Gelatine, Etc. Send for list of films.

MOVIE SUPPLY CO. 844 SO. WABASH AVE. CHICAGO ILLS.

## Brayco Film Stereopticons

Use Standard Size Film  
Price and Booklet on Request

Write for Catalogue

**Fresh from the Deep** (1 reel)—Y. M. C. A.—In halibut fishing, a line four miles long is anchored and moored at each end. Four skates or handles of gear are attached to this long line. The handling of tons of fish is witnessed by means of excellent photography. The "Fish Express" of fifteen cars carries food to the world. An excellent educational picture, and likewise entertaining to any group.

**Under the Stars** (2 reels)—American Motion Pictures—One of the Lincoln Cycle, called *The Son of Democracy*, in which Benjamin Chapin acts the part of the president. The legislators in Kentucky debate the action to be taken when Fort Sumter has been fired upon and Lincoln has issued a call for 75,000 militia. There is considerable sympathy with the South, but also a desire to be loyal to Lincoln, a native of their own state. Governor Magoffin, a man of southern affiliation, sends word that Kentucky will not send one man to fight her sister states. The story then reverts to the hardships undergone by Lincoln's grandfather, after whom the president was named. His attempts to subdue the Kentucky wilderness, and the loss of his life from a dart shot by an Indian, while he was chopping wood, are realistic. The lurking Indians then advance, but the oldest son fires the gun kept above the door, killing the slayer of his father. Daniel Boone and other soldiers stationed near-by, drive back the Red Men and rescue the body of Abraham. The legislature finally decides that Kentucky can be trusted in the present crisis to the grandson of him who gave his life to save a star for the flag, and votes to support Lincoln's policy in resisting the South. A slight footage is de-

voted to Indian war dances. Some may object to the scenes of fighting and human suffering, but others will think it fitting for the youth to see the hardships borne by our western pioneers.

## Parent-Teacher Cooperation

The *Bulletin of the Illinois Council of the Parent-Teacher Association* for December 1925, carries the following suggestion for assisting schools to make a beginning in visual instruction:

High school parent-teacher associations can do a fine piece of constructive work by making it possible for the students to see slides and films which will benefit them in their class work.

Mrs. J. H. Schacht, of Moline, a member of the Better Films committee, sent in a report concerning this work in the Moline high school.

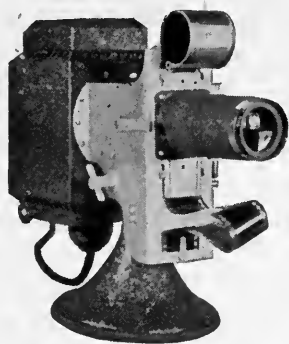
She says: "There will be fifty films and 1,200 slides shown this semester. They are used every day in the classroom, correlating with the work of the class. As supplementary to the text they are of value, but they do not in any sense take the place of the text-books."

They are one, two and three reels, which take about fifteen minutes. The rest of the class period is given over to discussion.

The school owns two portable moving picture machines and two lantern slide projectors, which are operated by boys trained for this purpose.

In this instance the school board appropriates \$400.00 to help defray expenses. In places where the school board gives no financial aid it would be a splendid objective for an association.

A report on an investigation conducted by F. Dean McClusky, for the University of Illinois, shows that visual work has a very definite place in a child's education. That it is now in its infancy, but there seems to be a great future for this method of instruction.



The S. V. E. Film Stereopticon  
Weight 4 1-4 lbs. Price, \$55.00

FilmSlide Pictures  
Teach!

A PICTUROL weighs only half an ounce, but contains as many pictures as a whole set of glass stereopticon slides, and costs about one-tenth as much.

The pictures are printed on standard gauge non-inflammable film.

# USE PICTUROLS!

*The Most Convenient Visual Aid Ever Invented*

THE SOCIETY FOR VISUAL EDUCATION, INC., *the pioneer film producer in the strictly educational field*, created and produces PICTUROLS — the original “film slides” — for Schools and Churches. PICTUROLS are revolutionizing the stereopticon field. A very wide selection of views now available.

*If you are using ANY make of standard gauge Film Stereopticon Lantern in a school or church, send at once for the FREE PICTUROLS distributed by the undersigned.*

**YOUR MONEY GOES TEN TIMES AS FAR WITH PICTUROLS**

*Send for Catalogs — Many New Subjects Available  
Special Picturols Made to Your Order. Price List on Request.*

We Also Rent and Sell Motion Picture Schoolfilms

**SOCIETY FOR VISUAL EDUCATION, Inc.**  
327 South La Salle Street Chicago, Illinois

## The New York Times in Film

**I**N *The Making of a Great Newspaper*, a three-reel picture just completed by Picture Service Corporation for the New York Times, the complete machinery of news-gathering and publication is entertainingly told, in a manner which will be a revelation to those not intimately acquainted with all that goes into the printing of our huge metropolitan dailies.

Captions and animation are cleverly done, and the continuity of scenes managed so that a rather complex subject appears clearly and logically presented. The answer to the question, "How is news gathered?" occupies a portion of the first reel and the gathering of foreign, national and local news, each illustrated by some special example, is shown. It comes in by cable, radio and telegraph to the newsroom, "the heart of the newspaper." Preparing the news copy, editorial and advertisements—from rough copy to finished pages—and a glimpse of the classified ad department conclude the first reel.

Reel 2 takes up the mechanical processes of "making" the newspaper, and shows in a particularly interesting succession of scenes, the four-fold changes which take place, (1) from page of copy to metal type, (2) from metal to paper, (3) from paper to metal plates and (4) from metal plates to the finished newspaper. Copy is sent to the composing room where news, editorials and ads are put into type. Casting a line of type is shown in interesting closeups; proofs of the type are "pulled" and proof-reading follows; makeup of the pages is done as a next step; each page is clamped firmly in a form, and a mat or matrix of paper mache is made, from which the metal plates are molded from molten metal pumped under pressure against the mats. The finished plates are shown clamped to the press cylinder.

The print paper, 80,000 tons of it a year, has an interesting story all its own, and the

great rolls of it are pictured feeding the huge presses which transform the impressions of the metal type to the printed page. Automatic cutting and folding are shown, as well as the process of wrapping and mailing.

Reel 3 deals with the making of the Sunday magazine and news feature sections. The rotogravure process is pictured in detail. The "human" side of a great newspaper is also represented, as glimpses are given of the medical department, the roof garden rest and recreational centers, the club rooms and restaurants. The work of the business department and the various methods of distributing the paper are suggested.

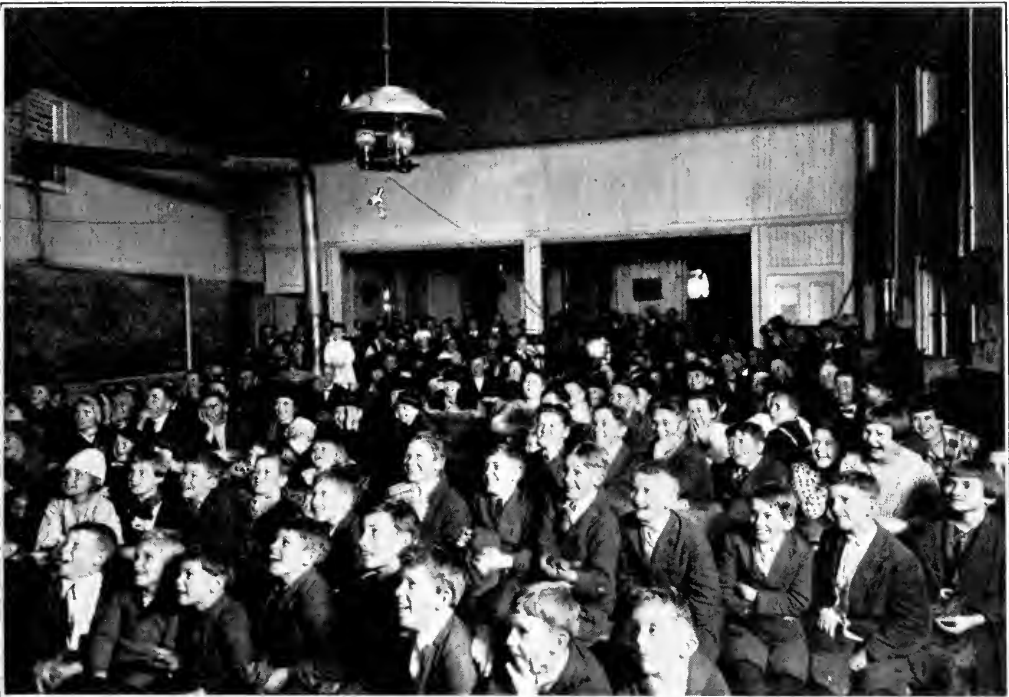
Altogether a most impressive insight into the myriad details that go into the making of one of our greatest institutions—the daily paper. The picture will furnish forty five minutes' worth of instructive entertainment for any audience, and could well serve as teaching material for classes in civics and journalism.

### Survey Shows Gain in Visual Instruction Service

Recently a questionnaire was sent to the organizations using Indiana University films and slides. Two questions were asked inquiring the number of different groups, communities or localities touched, and the number of different persons reached. One hundred and sixty-two organizations replying reported a total of 649 different communities touched and a total of 217,697 different persons reached.

This report indicates a decided increase in the use of films, slides and other visual aids by schools and organizations in Indiana. It indicates the need of a central distributing center such as the State University where material on a wide range of subjects may be obtained at nominal cost. The use of visualization in school and community work is rapidly





VIEWING ENTERTAINMENT MOTION PICTURES AT A COMMUNITY MEETING. AURELIAN SPRINGS HIGH SCHOOL, LITTLETON, N. CAR. TYPICAL OF THOUSANDS OF MEETINGS HELD THRUOUT THE COUNTRY.

## MOTION PICTURES ARE ENTERTAINING AND INSTRUCTIVE



The Acme S. V. E. Type G

**T**HIS picture is an actual flash light photograph taken at Aurelian Springs High School while an *entertaining* film was being projected by an *Acme S. V. E. Motion Picture Projector*. Study the people in this picture. They show their natural reaction to motion pictures.

Last month, on this page, we showed this same group viewing an *educational* film. Compare the expressions in the two pictures. Motion pictures are really as instructive as they are entertaining.

The Acme S. V. E. Motion Picture Projector is the best projector for non-theatrical use. Users' preference, based on its performance, is the Acme's strongest testimonial. Write for full information.

International Projector Corp.  
*Acme Division*

1134 West Austin Ave.

Chicago, Ill.

# ACME MOTION PICTURE PROJECTORS

idly increasing throughout the country. Indiana compares favorably with other states in visual education progress.

## Church Film Reviews

(Continued from page 298)

has much that is religious. Each offers splendid material for illustrated Bible talks in connection with each showing. The use of these films is especially helpful in making the best in American literature popular to young and old, but especially to the young, in this day of so much that is undesirable, not to say harmful. To show the effect on one boy ten years of age of showing the picture of Emerson. He brought a clipping from his Sunday School paper, as follows:

"Emerson says: 'Good manners are made up of small sacrifices.' The truly well-bred person is the one who has learned to make such sacrifices so easily and naturally that they become second nature.—Boy's-Life." Asked how he came to cut that out of his paper, he said, "Well, you know we had the picture of Emerson last Sunday, and so what he said caught my eye, and I cut it out to show it to you, and I wanted you to tell me just what all this means." Well, of course he was told. So it is with the others. Any pastor using the reels in the The Great Authors Series will find excellent material for sermon illustrations and sermon lessons of fine, Scriptural application, while at the same time giving the children, young people and others a desire to become acquainted with these great writings.

The series comprises the following: Washington Irving; Ralph Waldo Emerson; John Greenleaf Whittier; James Russell Lowell; Oliver Wendell Holmes; Nathaniel Hawthorne; William Cullen Bryant; James Fennimore Cooper; Edgar Allen Poe; Mark Twain; Walt Whitman; Henry Wadsworth Longfellow.

## Screen Advertisers Film Circulated

The "On to Philadelphia" film, made by the Screen Advertisers Association and donated to the Associated Advertising Clubs, is being widely used in publicity campaigns to the world convention of the Associated Advertising Clubs to be held in Philadelphia June 19th to 24th as a part of the Sesqui-Centennial Celebration.

The film shows Philadelphia's spots of historic and civic interest, as well as the preparations that are being made by the city to entertain its guests during the Sesqui-Centennial Exposition. The film is being loaned to advertising clubs free of charge.

It was produced under the direction of Douglas D. Rothacker of Rothacker Industrial Films who is president of The Screen Advertisers Association.

## Visual Education Directory Published

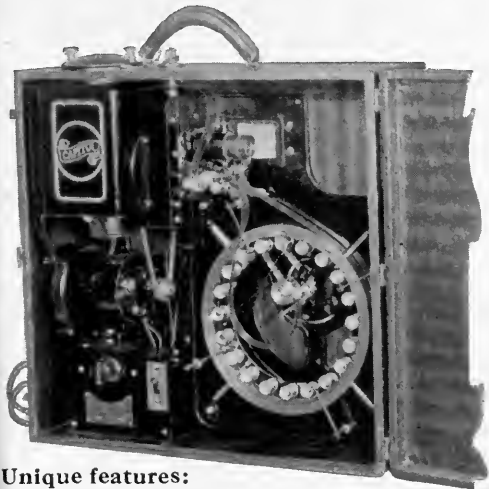
The National Academy of Visual Instruction has issued its "Visual Education Directory for 1926," listing:

1. Officials in Charge of State Visual Education Service, 1925
2. Officials in Charge City Visual Education Service, 1925
3. Officials in Charge Museum Visual Education Service, 1925
4. Officials in Charge County Visual Education Service, 1925
5. Officials in Charge of State Association, 1925
6. Committee on Visual Education N. A., 1925-26
7. Institutions which Gave Courses in Visual Method, 1925-26

Copies at 10 cents apiece may be secured from J. V. Ankeney, 303 Oglebay Hall, Morgantown, W. Va.

*At Last!!!*

*A practical, portable, self-operating continuous motion picture projector—*



## The Capitol

Projects continuously, without the aid of an operator, from five feet to one thousand feet of motion pictures on 16 mm. film.

*For further information address*

### CAPITOL PROJECTOR AND FILM COMPANY

133 W. Washington St. Chicago, Ill.  
*Distributors for: Illinois—Michigan—Indiana*

**Unique features:**

- An automatic oiling device.
- A wonderful new intermittent movement, that prolongs the life of the film.
- An infallible automatic stop.
- Rear or front projection without changing film.

## Here It Is!

( A Trade Directory for the Visual Field )

**FILMS**

- Atlas Educational Film Co.**  
1111 South Blvd., Oak Park, Ill.  
*(See advertisement on page 303)*
- Bosworth, DeFrenes & Felton**  
Distributors of "A Trip Through Filmland"  
60 N. State St., Wilkes-Barre, Pa.
- Carlyle Ellis** 71 West 23rd St., New York City  
Producer of Social Service Films
- The Chronicles of America Photoplays**  
Yale University, New Haven, Conn.  
*(See advertisement on page 260)*
- DeVry Corporation** 1091 Center St., Chicago, Ill.  
*(See advertisements on pages 288, 289)*
- Eastman Kodak Co.** Rochester, N. Y.  
*(See advertisement on Outside Back Cover)*
- Famous Players-Lasky Corp.**  
331 W. 44th St., New York City
- Burton Holmes Laboratory**  
7510 N. Ashland Ave., Chicago, Ill.  
*(See advertisement on page 309)*
- International Harvester Co.**  
606 S. Michigan Ave., Chicago, Ill.  
*(See advertisement on page 257)*
- Motion Picture Producing Co.**  
Neville St. & Fifth Ave., Pittsburgh, Pa.
- Neighborhood Motion Picture Service Inc.**  
131 W. 42nd St., New York City  
*(See advertisement on page 305)*
- Pathe Exchange** 35 W. 45th St., New York City  
*(See advertisement on page 313)*
- Pictorial Clubs, Inc.**  
350 Madison Ave., New York City  
*(See advertisement on page 297)*
- Pilgrim Photoplay and Book Exchange**  
736 S. Wabash Ave., Chicago, Ill.
- Ray-Bell Films Inc.**  
817 University Ave., St. Paul, Minn.
- Rothacker Industrial Films, Inc.**  
1339 Diversey Parkway, Chicago, Ill.
- Rowland Rogers Productions**  
71 W. 23rd St., New York City
- Society for Visual Education**  
327 South La Salle St., Chicago, Ill.  
*(See advertisement on page 315)*
- United Cinema Co.**  
120 W. 41st St., New York City

**United Projector and Films Corporation**  
228 Franklin St., Buffalo, N. Y.

**World Educational Film Co.**  
732 S. Wabash Ave., Chicago, Ill.

**Y. M. C. A. Free Film Service**  
120 W. 41st St., New York  
1111 Center St., Chicago

### MOTION PICTURE CAMERAS

**DeVry Corporation** 1091 Center St., Chicago, Ill.  
(See advertisements on pages 288, 289)

### MOTION PICTURE MACHINES and SUPPLIES

**Acme Motion Picture Projector Co.**  
1132 West Austin Ave., Chicago, Ill.  
(See advertisement on page 317)

**Capitol Projector Co.**  
133 W. Washington St., Chicago, Ill.  
(See advertisement on page 319)

**DeVry Corporation** 1091 Center St., Chicago, Ill.  
(See advertisements on pages 288, 289)

**Exhibitors Supply Co.**  
825 S. Wabash Ave., Chicago, Ill.

**Movie Supply Co.** 844 S. Wabash Ave., Chicago, Ill.  
(See advertisement on page 314)

**Pilgrim Photoplay and Book Exchange**  
736 S. Wabash Ave., Chicago, Ill.

**Safety Projector Co.** Duluth, Minn.

**Chas. M. Stebbins Picture Supply Co.**  
1818 Wyandotte St., Kansas City, Mo.

**United Cinema Co.**  
120 W. 41st St., New York City

**United Projector and Film Corp.**  
228 Franklin St., Buffalo, N. Y.

**World Educational Film Co.**  
732 S. Wabash Ave., Chicago, Ill.

### PUBLICATIONS

**Educational Aid Society**  
(College and Private School Directory)  
110 N. Wabash Ave., Chicago, Ill.

**Journal of Geography**  
2249 Calumet Ave., Chicago, Ill.  
(See advertisement on Inside Back Cover)

### SCREENS

**Acme Metallic Screen Co.** New Washington, Ohio

**Exhibitors Supply Co.**  
825 S. Wabash Ave., Chicago, Ill.

**Pannill Screen Co.** Petersburg, Va.

**Raven Screen Corporation**  
1476 Broadway, New York City  
(See advertisement on page 301)

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# Use of Motion Pictures in the Teaching of Junior High School Science

J. T. SHRINER

*Latimer Junior High School, Pittsburgh*

**I**T IS pertinent to ask, "*Why use visual aids in the teaching process of Junior High School Science?*"

Our education has become one of many words. We do not wish to reduce the use of reading or language but the omission of experiences which involve touch, taste, and sight are neglected in our modern education. We interpret life situations by the means of our five senses. From those senses we know what to do and what not to do. "The rate and quality of learning are improved by an increase in the number of senses used," says Caldwell. Then why should we fall into a conventional education of words. The textbooks are written by standardized word methods, the teacher teaches by standardized word methods, and the pupils are expected to learn by those methods or fail in the subject. Many pupils are eye-minded. They must see the process by picture or in actuality. The slide, film, or chart will help these pupils to keep pace with ear-minded ones.

*Why and how should a motion picture schedule be carefully chosen for class use?*

We have found it is necessary for the teacher to know a film and prepare the lesson just as carefully as he would from a textbook. We would not expect a teacher in science to read a text book through to a class. Neither would we expect a teacher to turn the picture machine over to the janitor with the order to run three reels on "Coal" while he visited the office on important business. The film should be adjusted to the course of study and made to correlate with the aims of the subjects being taught. The film should be taken to the class room. The real mind developing study is done there.

Concentration and attention does not lend itself well to the auditorium presentation.

The assembly may well be used as a censor of new films. However another method of selecting a film program was tried at Latimer Junior High School, which is as follows:— In the fall of 1923 an extra-curricular activities club was organized to review films. Any of the so-called educational films were shown before that body. The club membership consisted of two classes of pupils, "Once Overs" and the "Spotters." A group of teachers served as a third class in the club for arriving at a decision on the films.

After the film was shown, the writer asked the club of about 100 members the following questions:—1. Do you like this reel? 2. What do you like about it? 3. Would you like to see it in class? 4. What subject would you like to see it placed under? 5. What did you learn that you did not already know? 6. Would you like to see it again? Certain pupils, about two in number, recorded the answers. This information concerning the film was known as the "Once Over."

A second group of pupils, about six in number, were recording the answers to the following questions: 1. What percentage of the picture is subtitles, still pictures, motion pictures and length of the reel? 2. Why do you think this would be a good motion picture for class use? What objections have you to it for class use? 4. What subject would it supplement? What makes you think so? 5. Is it simple enough for class use and why? 6. Is it suitable for class use and why? 7. How many days would you take to show it and why? The answers to these questions were recorded by each of the six pupils on a "Spotters Card." Many

films were eliminated by this censoring.

The accepted films were reviewed by a third class which comprised teachers of the subjects in which the films were assigned. Tests were worked out on the basis of the information contained in the film. The tests were as follows:—True and False, Completion, Multiple Choice and a Review of a Review.

If the film was satisfactory to all three classes of the club membership, it was shown for the first time in the regular class room. In this manner the first motion picture schedule was set up for the following semester. This method is still used to enrich the program. That is, if a new film is found better suited on the course of study than one already adopted, a substitution is made. The motion picture schedule is as follows:—

*Second Semester 1925-26*

	First day wanted	Last day wanted
<b>7B Science</b>		
1—Earth and its Neighbors "Birth of the Earth," etc. . . . .	2-5-26	2-12-26
2—Continuation of Nature Study "Babies of Wild Animals," etc. . . . .	4-2-26	4-9-26
<b>7A Science</b>		
1—Forestry "Transplanting Big Trees," etc. . . . .	2-5-26	2-12-26
2—Farming "Scientific Stock Farm- ing," etc. . . . .	3-12-26	3-19-26
<b>8B Science</b>		
1—Foods "Our Daily Bread," etc. . . . .	2-5-26	2-12-26
2—How Animals Live and Work "Inside Out," etc. . . . .	4-9-26	4-16-26
3—How Plants Live and Work "Luther Burbank" . . . . .	5-7-26	5-14-26
<b>8A Science</b>		
1—Construction of the Eye "How We See," etc. . . . .	2-5-26	2-12-26
2—Construction of the Ear "How We Hear," etc. . . . .	2-19-26	2-26-26
3—Breathing. Heart, Teeth, First Aid		

*Second Semester 1925-26—continued*

	First day wanted	Last day wanted
<b>9B Science</b>		
1—Building our Home "The Story of Concrete," etc. . . . .	2-5-26	2-12-26
2—Lighting Our Home "The Benefactor," etc. . . . .	3-5-26	3-12-26
3—Heating Our Home "The Story of Coal," etc. . . . .	4-16-26	4-23-26
4—Pittsburgh Water Supply "The Water Supply of a Great City," etc. . . . .	5-28-26	6-4-26
<b>9A Science</b>		
1—Transportation "The Story of the Gaso- line Engine," etc. . . . .	2-5-26	2-12-26
2—Communication "The Wizardry of Wire- less," etc. . . . .	3-12-26	3-19-26
3—Man's Place in Nature "How Life Begins," etc. . . . .	5-7-26	5-21-26

*How Should a Film be Presented to a Class?*

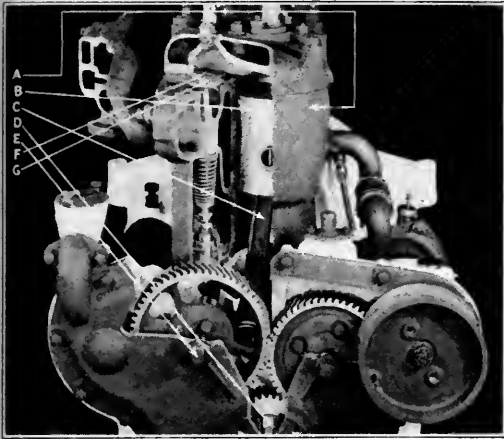
The use of the motion picture in the public school today has been retarded by the type of pictures selected and the use to which they have been put. Some definite method in presenting this visual material should be as carefully followed as in oral presentation. If the film does not merit a place in the class activities it should not be used. The film deserves more recognition than it gets in most schools but it does not justify the time and money demanded for it by some teachers. A poor film lesson is worse than a lesson without a film.

Another element which enters into the method is the showing only one reel or part of it in a recitation period. In this manner a teacher should be able to conduct an illustrated recitation effectively. It should arouse the pupil's curiosity, hold his interest, and guide his observation into the working out of life situations so that the process may not be merely entertaining and time-killing.

The following will illustrate one type-study. Assuming the project is No. 94, "The Story of the Gasoline Engine," the Problem is "How does the gas engine work?" (Two

hundred feet of the first reel was used). This part was used as an introductory lesson. The titles in the film used are as follows:—

“Looking inside of one of the cylinders it will be seen that seven fundamental parts in the motor control the development of power.” *a. Cylinder, b. Piston, c. Connecting Rod, d. Crankshaft, e. Camshaft, f. Exhaust Valve, and g. Intake Valve.*



The “Seven Fundamental Parts”

“The piston moves up and down four times to every explosion of gas. Each full movement is called a ‘stroke’.”

“The opening and closing of the valves is controlled by the camshaft. During the suction stroke, the inlet valve opens and gas is drawn into the cylinder.”

“During the compression stroke both valves are closed—the gas is compressed in the upper part of the cylinder.”

“A spark occurs between the points of the spark plug. The compressed gas burns and expands forcing the piston downward, during the ignition stroke.”

“During the exhaust stroke the exhaust valve opens—the burned gas is expelled from the cylinder.”

“These four strokes are termed cycles.”

After the showing of the reel a Multiple Choice Test followed, based on the above

titles. The purpose of this test was to arrange the information from easy to hard. Also to eliminate the material which needs no formal class room instruction. The test was as follows:—

#### Multiple Choice Test

- 1—The gas is compressed in the upper part of the piston, cycle, cylinder, camshaft.
- 2—The valves are both closed during the compression, suction, exhaust, ignition stroke.
- 3—The compressed gas burns and expands forcing downward the cylinder spark-plug, exhaust valve, piston.
- 4—Each movement of the piston is called cycle, stroke, bore.
- 5—The four strokes of the piston are called camshaft, cylinder, motor, cycle.
- 6—The opening and closing of the valves is controlled by the piston, camshaft, cylinder, crankshaft.
- 7—During the exhaust stroke the intake valve, exhaust valve, piston, cylinder, opens.
- 8—The burned gas is expelled from the piston, cylinder, cam.
- 9—The piston moves up and down to every explosion of gas two, four, six, eight times.
- 10—The inlet valve is open during the compression, suction, exhaust, ignition stroke.

#### SCORE

Question—Total pupils missing each question.	Total pupils	% missing each question.	Percentile Score
1.	00.00	00.00	00.00
2.	1	3.84	20
3.	1	3.84	20
4.	2	7.69	26
5.	2	7.69	26
6.	3	11.53	300
7.	4	15.34	33
8.	4	15.34	33
9.	7	26.92	39
10.	10	38.46	45

Total pupils 30. Questions No. 1, 2, 3, 4, 5, 6 need no formal class instruction.

*What are the Limitations on the Use of Motion Pictures in the Class Room?*

Visual education lays the foundation for thinking but to carry on the thinking process itself language must follow. The film should be followed by recitation, demonstration, notebook work and reference material, as in questions No. 7, 8, 9, 10. A film is not a substitute for good teaching and never can be. The film enriches the class activities.

*Certain pupils will be inspired to continue these studies into life situations beyond the junior high school science class.* An example is the following project on the gasoline engine. (Continuing the above study).

- a. The Problem—To determine the traits which are conspicuously possessed by automobile mechanics and absent in unsuccessful ones and to determine the relative importance of those traits.
- b. Procedure consists of four steps: 1. Interviewing seven classes of people all working in the automobile business: Manager, superintendent, shop-foreman, best mechanic, poorest mechanic, office man, employment manager and a technical engineer. 2. Translating the information acquired in the interviews into terms of abstract traits. Such as, accuracy, cleanliness, speed, courtesy, carefulness, etc. 3. Defining those traits in terms of trait actions. The trait actions of the trait "cleanliness" are: He is clean in the way he works. He wears clean overalls. He needs no one to tell him to wear clean overalls. He does not climb into a sedan with dirty overalls. He does not leave a dirty steering wheel. At quitting time he leaves the tools and floor clean. He goes in and out of the car with seats covered. He keeps the record cards clean so they can be read in the office. A poor mechanic wears a dirty shirt, sloppy

dress, has soiled teeth, everything dirty. A clean man will do clean work. He is clean personally, this will carry over into his work.

Obtain a composite picture of seven classes of people by ranking the traits according to the frequency of mention. As,—

Traits	Number	Rank
1. Accuracy . . . . .	8	1
2. Technical Knowledge . . .	8	1
3. Thoroughness . . . . .	8	1
4. Cleanliness . . . . .	6	2
5. Speed . . . . .	5	3
6. Ambition . . . . .	4	4
7. Interest in work . . . . .	4	4

- c. Evaluation of Method. This analysis may be used by four classes of persons. 1. The public may know what constitutes the trait actions of a good automobile mechanic. 2. Automobile mechanics may know what is expected of them to be successful. 3. Employment managers may know what traits to look for in hiring automobile mechanics.
- d. Results: 1. The public will co-operate better with the Motor Company. They will not take the wrong trait action of a poor mechanic as the policy of the company. 2. The automobile mechanic will strive to do those things which he knows will make him do better work. 3. Employment managers will be aided in hiring better men. 4. Administrators will know what is expected of good mechanics.

*The conclusion is as follows:*—Visual aids should be used in the teaching of junior high school science, within their limitations. Carefully chosen films should enrich the regular class-room activities, and many pupils will be inspired to continue these projects into life situations.

# Suggested Specifications for School Films

LILLIAN F. CONROY

*High School, Lexington, Massachusetts\**

ONE interesting topic in the field of visual education concerns the improvement of films for classroom use. Heretofore, educators have tried to secure better films by selecting groups of the so-called "best films" from pictures already on the market. A careful study of these groups shows that the films listed are not ideally suitable for school use, for they do not meet educational requirements to more than an approximate degree.

It might be helpful for educators to go back into the field of educational research to discuss and to formulate a set of practical and definite specifications for school films, in order to co-operate with producers and scenario writers in developing from these specifications, actual plans for the films. The seven specifications suggested here are based on educational research and offer a means of obtaining a higher standard for the preparation and the production of school films. Obviously, educators and producers will observe the following specifications, if films of high effectiveness are to be achieved:

*Films must be correct-to-scale.* This specification is of extreme importance. Pictures that are correct-to-scale will prove a great help to those groups of children whose surroundings lead to that which is more deadly than ignorance,—misinformation. An experience related by Professor A. F. Payne of Teachers College, Columbia University, illustrates this point. Some small boys from the slums were enjoying their first visit to a Park. One lad began to search frantically in the closely cut grass. When asked if he had lost something, he replied that he was hunting for an elephant—an animal which he

had never seen! An investigation revealed that the lad's inaccurate idea of the size of an elephant was due to two adjacent illustrations on a page in his text-book. One of these was a six inch picture of a chicken. The other was a two inch picture of an elephant. The lad, knowing the size of a chicken, used it as a standard for determining what the size of an elephant would be.

*Films must be artistic.* This specification makes provision for the cultivation of the pupil's aesthetic tastes. The artistic designing of films and presentation of pictures can develop high standards of appreciation.

*Films must be worth while.* This specification urges that only pictures whose content and message are of vital significance are worth the labor and expense of a careful production. All films unquestionably should have a constructive moral, social, and civic influence.

*Films must be true to life.* This specification refers particularly to the filming of historical pictures as well as to realistic portrayal of social life and customs of the present day. It means that all scenes and situations must conform to facts and realities. Any form of deceit must be avoided. Pictures must be free from all anachronisms.

*Films must be of immediate appeal.* This specification involves the principles of educational psychology. Pupils must be taught the new through their past experiences. While the arrangement, style, diction, titles, and subtitles are important, often they should be omitted and put on the picture itself. In many cases important features in the picture should be pointed by moving diagrams.

\* Editor's Note—Miss Conroy's article was written as a part of her graduate work in the School of Education at Harvard University, in an attempt to determine the principles of pedagogy and psychology which should govern the making of films for use in schools.

*Films must secure favorable emotional reactions.* This specification directly aids the learning process. Since pictures are known to be so effective in emotional appeal, films made for the purpose of training in right ideals and ambitions should be devised. It is only through such training of the emotions that the right form of character can be developed. Films should make no needless reference to creed, political affiliation, or racial distinction. If a pupil is embarrassed by references of this nature, he often loses the full import of the message.

*Films must stimulate pupils to correct responses.* This specification refers especially to films for guidance purposes. The true effectiveness of guidance instruction may be measured by the self guidance or personal behavior of the pupil. Films must combine such force and art as will warrant correct application of the guidance points given.

Numerous investigations have demonstrated that the film has important educational values and that it can be of definite use in the school curriculum. The film can aid the pupil in three definite ways. In the first place, it is a powerful agency to widen his horizon. Secondly, it is an attractive and pleasing method by which ideals may be presented. Thirdly, by pointing out the significance of inventions and by making contrasts and comparisons of manners and customs, it can develop in the student an appreciation of the progress of civilization.

The film can be of great value to the educator for it aids in the solving of many school problems. It can be used to vitalize teaching, to enrich the school curriculum, to correlate the different subjects offered, and to develop the group spirit. The film aids directly in helping to solve an important problem in the learning process—by offering illustrative material that is clear-cut and correct to scale. Nor is this all. The use of motion pictures in certain forms of instruction is of economic value in saving considerable time of in-

struction without loss of efficiency in result.

Because of its unlimited scope, the film can be used to supplement instruction by showing whatever illustrative material is needed in any and all classes.

The following suggestions are offered concerning this supplementary use of the film in the study of science, of English, and of foreign languages. In the science classes, there are unlimited opportunities for this use of the film in the illustration of practical applications of certain truths and formulas in the pupil's everyday life. For example, pictures showing the method of steering vessels and ships will impress upon the mathematics student the practical worth of the laws pertaining to sun observation. Emphasis on this practical side is equally important in the study of physics and chemistry.

In the English classes, a study of the masterpieces is far more interesting when supplemented by film pictures. A few examples will make this clear. When a class is reading *Idylls of the King*, film pictures can secure for the pupils a clearer understanding of a very important element, namely, the ideals of chivalry and knighthood. These ideals can be portrayed correctly and attractively. How eagerly a class studying the *DeCoverley Papers* will welcome pictures of a real coffee house and illustrations of the manners, dress, and customs of Sir Roger's time! Surely a study of *Ivanhoe* will be found more attractive when the pupils see film productions of tournaments and jousts, of the life at castles and manor houses, and of buildings showing the architecture of that period. Educators cannot afford to disregard the power of the film to widen the pupil's horizon by offering views of the birth-places, the haunts, and associations of the famous authors whose works are studied.

Equally valuable is this supplementary use of the film in the teaching of foreign languages. Probably the most interesting approach to the study of Spanish, French, or

German is made by showing carefully prepared pictures of the nature scenes, famous buildings and palaces, renowned works of art, and the industries of countries which use these languages. The film will lighten the drudgery of translation by giving definite information and by eliminating hazy and incorrect impressions. So much of the pupil's time and effort is given to the mechanics of translation that he is unable to appreciate the beauties of the masterpieces on account of his incomplete visualization. In a film production of *Pecheur d'Islande*, all the charm and quaintness of life on the picturesque coast of Brittany can be shown to the pupil. The text book, *Espana Pintoresca*,

offers a splendid collection of material for filming purposes. Although there are many stories that could be treated in this same way for the study of German, particular mention is made here to a screen production of *Immensee*.

When educators take the film seriously, and go back into the field of educational research to study and to formulate a set of practical and definite specifications for school films, there will be found to be very few subjects in the entire curriculum that cannot benefit decidedly by the use of film. The right use of right film will mark a distinct and positive step forward in educational progress.

## Making the Neighborhood Motion Picture Theater a Community Institution (III)

HARRIET HAWLEY LOCHER

*Director, Public Service and Educational Department,  
Crandall Theaters, Washington, D. C.*

**I**N THE District of Columbia is a wealth of film available for educational use without charge, except for transportation, which was made for the specific purpose of sending out information valuable to the citizens of the United States. Through its various departments our government is producing films covering the nation's resources, their development and protection, as well as those films scientifically relating to public health and welfare.

One of the problems is to educate the public to a realization of its obligations to see and promote the showing of these films in every community. A taste for visual information can be cultivated just as a taste for good reading is cultivated. If thinking people are bored with educational pictures, what can be expected from those whose opportunities in life have been limited? The late war disclosed an appalling percentage of illiteracy in our land; the universal use of these films

would make a well informed people on all subjects most vital to good citizenship (whether they can write their names or not), and in addition these films would stimulate a thirst for further information. We have within our hands the medium with which to solve many of our problems. It remains with the thinking public to learn to use it. In addition to the government films, we have interesting and instructive material from the Pan-American countries and from the foreign legations.

Our first effort with pupils from the public schools was made in behalf of the American Red Cross Society with their own film demonstrating America's share in establishing the Bakule School for the Crippled Children of Prague. In conjunction with this we used a film from the Czechoslovak Legation, *The Sokol Society*, picturing the activities of a group which meets once in five years in the city of Prague. It is a remarkable picture of 12,000 men and 12,000 women in mass calis-

thenic exercises. This showing was given in the projection room of our largest downtown theatre with two classes from the Force School under their teacher, Helen Hayden Gibbs; and two classes from the John Eaton School who were brought to the theatre in busses by their Mothers' Club. Schools in the vicinity of our six neighborhood theatres attended the showing of this same program during school hours, and for several weeks after, subjects of equal interest were shown at intervals until all participating in the experiment were convinced of the educative and stimulative value of such subjects for school use.

There is no appropriation for visual instruction for the schools of the District of Columbia and only a small number of their assembly rooms are provided with projection machines, hence the free use of our neighborhood theatres with all equipment and the free use of the above mentioned films were the only means to employ if the children of Washington were to be kept abreast of the times in the use of this new medium for education. The entrance of the motion picture theatre into the educational field is truly an innovation, but the sincerity of our purpose carried us over all obstacles. The credit is however entirely due to our broad-minded and fearless Superintendent of Schools, Dr. Frank W. Ballou, who, in considering the project, saw only the benefit the children of Washington would reap from the experiment. Because this work will inevitably hold its place in the history of the development of the educational use of the screen, the names of all who were directly concerned in its establishment are given.

Representatives of the Board of Education and Departmental Heads of the United States Government met in the writer's studio over the Metropolitan Theatre, May 25, 1923, for the purpose of making final arrangements for accepting Mr. Crandall's offer of the free use of his neighborhood theatres as class rooms

for visual instruction for the Public Schools of Washington. Those present were Assistant Superintendent of Schools Stephen E. Kramer; Supervising Principals, Robert L. Haycock, H. M. Johnson, Ephraim G. Kimball, and Flora E. Hendley; Principal of the Americanization School, Maude E. Aiton; Teacher, Helen C. Kiernan; Helen Hayden Gibbs and Julia W. Shaw, Force School; Professor F. Dean McClusky of the University of Illinois representing the committee on visual education of the National Education Association and co-operating with the Will H. Hays Committee on Public Relations; U. S. Department of Agriculture, Publications Divisions, Motion Picture Department, F. W. Perkins, Raymond Evans, Myrtle Brown; and representing the Forestry Division, H. R. Kylie.

There were many things to be considered in the acceptance of this offer, the most important of which were the difficulties that would necessarily arise in the correlation of these films with the regular school curriculum; but with the hearty co-operation of all it was hoped that the plan might be successfully carried through. It was decided that the Board of Education would assign a special teacher whose entire time should be given to this work and that the regular classes would begin with the fall term.

Our theatres were not idle during the summer months. The drawing power of films was recognized as a valuable asset for the Daily Vacation Bible Schools opening soon after the close of the regular school term. Under the direction of their organizing Supervisor, Mrs. H. Moffatt Bradley, the government films were used to carry on the same line of instruction which had been given for the public schools. To increase the attendance, motion pictures were made of the classes at the doors of the various churches engaged in the work. These pictures were shown in their own local communities as had been done for the Municipal Play Grounds.



Probably the most interesting and far-reaching of all our activities are those associated with the Americanization Public School for the adult foreign-born seeking to qualify for citizenship. Maude E. Aiton, principal of the school, with Helen C. Kiernan, teacher, were the first to try out this new agency in a practical way and along definite lines. They established in our projection room an intensive summer course of evening classes to accommodate the students employed during the day. I had planned to tell of this development later, because it seems the pinnacle of our efforts to contribute to the civic needs of Washington; but to follow what has been accomplished chronologically and give the Americanization School full credit and the place it deserves as the pioneer in adapting the use of government films for school instruction, it must come at this time, as their work was in operation two months before the public schools began their regular course under a teacher's direction.

The projection room seating 90 persons was taxed to its capacity through the entire summer course with students representing 17 to 20 nationalities. A wall map and blackboard were added to our equipment which included a piano, and the work room of our theatre assumed the atmosphere of any other classroom. It was quickly seen there could be no success in using the films as an aid to the mastery of English and the full understanding of citizenship unless the teachers interested carefully worked out a methodology based upon the immediate needs of the foreign group. A report was published the following year embodying the underlying principles, psychological and pedagogical, and also the methods used. In this report a complete outline of each lesson is given with the title of the film, subject matter included, vocabulary appearing on screen, books for reference and the lists of questions and points for discussion. The co-authors, Miss Aiton and Mrs. Kiernan, have made a valuable contribution to the field

of visual instruction which will be found useful to all interested in this work.

Further tests as to the real value of the film have been made and are to be published by the Bureau of Education. Public demonstrations with the classes have been given for the National Education Association Convention in Washington in July, 1924; for the New York Visual Education Association in New York City, April, 1925; and for the Adult Educational Section, N. E. A.—a special conference called by Dr. Tigert at the Interior Department, February, 1926; and for the National Academy of Visual Instruction in the Department of Agriculture Laboratory, in February, 1926.

The use of the government films for the instruction of the foreign-born answers a dual purpose. They not only learn to speak English from the simple and direct vocabulary used in the titles of pictures showing occupations with which they are familiar in their own country, but at the same time they are learning citizenship, and all in one-third of the time heretofore employed. American songs are a part of the lessons and it is not unusual when subjects showing the natural wonders of our land are given for them to ask to sing *America the Beautiful*. It is easy to envision a great field of usefulness opening for the screen in connection with our foreign-born element, in the mining and industrial centers where they are segregated in large groups in their employment; in the congested tenement house districts of large cities where they have entered into the life of our nation without any knowledge of the vastness of our country, its resources and the opportunities it offers outside of the large cities. This is a work that has no limitations and that can and should be extended from coast to coast through the interest of patriotic citizens and organizations. Wherever there are groups of the foreign-born, these government films should be brought to them in such form that they can gain a clear understanding and appreciation

of what America confers upon them with her gift of citizenship.

The use of the motion picture theatre for educational purposes depends upon local conditions. The Crandall Theatres in their locations cover nearly all sections of the city. In October 1923, when, with the regular term, the public school visual instruction classes opened under the direction of Elizabeth Dyer, the teacher assigned to this work by the Board of Education, we had six neighborhood theatres and one downtown house in which to operate. The latter was used to accommodate the schools of the southwest section where there was no Crandall Theatre. In order to do this the regular morning show was delayed one half hour allowing the classes to come in at nine-thirty.

It is impossible to say what can be done in another community. There are hours in the day when every neighborhood theatre is not in use for its legitimate business. In all my past years of experience with women's clubs and motion picture committees, I have always found the exhibitors generous and willing to co-operate in every way with the public interests, and I am forced to confess that in almost every instance the so-called co-operation came from the exhibitor alone. In my present position I have learned this was due to the public's lack of understanding of the motion picture as a business.

For the purpose of giving Miss Dyer a practical and working knowledge of the general routine incident to the booking, reviewing, transporting and showing films in the theatres, her headquarters during the first year were in our studio. Here the films were carefully studied in order to correlate them with the school curriculum. The magnitude of what has been accomplished by Miss Dyer in this alone is almost unbelievable. She sends out weekly preparatory lesson

sheets on all films for use of the teachers of the 5th, 6th, 7th, and 8th grades. Mr. Edison once stated that films would eventually "take the place of" textbooks. I believe that most educators agree their value lies in supplementing the work of the textbook. The teacher and the textbook cannot be supplanted by visual material but may with proper use be valuably supplemented.

The hours chosen for these classes are before the closing of the morning and afternoon sessions so that the pupils could be dismissed directly from the theatres. They are marched from the school to the theatre, regular places being assigned. Absolute order and concentration in the lesson prevails. One and two-reel films are used, preferably one-reel, so that the time may allow for a repeat of the subject. One reel consumes from twelve to fifteen minutes in running. In the time allotted, fifty minutes, there is discussion and participation in the lesson by the pupils in addition to the viewing of the motion picture. Opportunity for pupils to give short impromptu talks before a larger group than the home group provides training which is invaluable.

After the first year, Miss Dyer was given one assistant so that the visual instruction work might be amplified along other lines in the class room with special lessons with slides and other visual aids.

Since the inaugurating of this work we have added two new theatres to our neighborhood list. The three years of this educational work have not alone proven the neighborhood theatre to be a contributive factor in the community life, but we have won the entire confidence of the citizens of Washington, and it has given every man connected with our theatre a broader vision and clearer understanding of his own responsibilities to the public he serves.

*(The next article in this series will appear in the September issue.)*

EDITOR'S NOTE: Sokol Society Film, 1440 Broadway, New York City, N. Y., in care of the Consulate General, Czechoslovak Legation; the Americanization textbook may be secured for \$1.00 from Miss Maude E. Aiton, Americanization School, Webster School Bldg., Washington, D. C.

# The Sleeping Giant in Education

C. E. MAHAFFEY

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**T**HERE is a sleeping giant in education that is just beginning to awaken. When this giant is fully aroused and his tremendous power is put into action there will be the greatest revolution in educational procedure that the world has yet known.

Here and there over this country a few pioneers have caught the spirit of this mighty force and a glimpse of the unlimited possibilities which it holds for education—an education that will train boys and girls for a real, not a pseudo citizenship. An education that will teach boys and girls to think, not make machines of them. An education that will build character, not destroy it. An education that will be pulsating with life, not the dead, antiquated thing which we are at present pleased to call education. An education that will be a cross-section of life as it is really lived, not a thing almost entirely remote from life as education is today.

Outside the educational world this force is like a roaring lion seeking whom he may devour. There is not a town of any size in the world where his influence is not felt. There are indeed comparatively few people in this country at least, who do not come under his influence daily. He spreads evil as well as good, perhaps more evil than good. His principal aim is material wealth and all scruples are cast aside in order that his ends may be gained. The characters of boys and girls, men and women mean little to him. Too often those things are portrayed that appeal to the baser instincts in man. Anything that will draw the crowds is legitimate. In every civilized community in the land he entertains a large percentage of the children of that community at least once each week, moulding their characters for good or bad. His influence in too many instances is sinister and demoraliz-

ing to youth. His influence is reflected in the actions and customs of our young people of today. Their ideas of morality and conduct toward those of the opposite sex are formed more by his influence than most people know, or realize.

It is perhaps not wise to continue this discussion in allegorical fashion but rather to speak directly on a subject that should be the concern of every thinking person who pretends to be doing educational work. In connection with this discussion there are a few facts that are axiomatic. Every informed person knows that commercially the motion picture industry is one of the marvels of the modern world. This industry is not yet thirty years old, yet at present it ranks fourth among all our industries. Movie theater audiences outnumber the combined audiences of churches, sports, and other assemblies. There is a significance in this fact alone which cannot be ignored; namely, that the motion picture has a fascination for human beings, young and old, that is greater than any other one thing now existing. It is not necessary to analyze the reasons for this situation since the truth of the matter is evident to everyone.

Now let us go a step further. This thing, the motion picture, has appealed to mankind and aroused his interest as nothing else in the world has done up to the present time. Is there any sane reason for supposing that the motion picture would lose its effectiveness if used for educational purposes? It must be apparent that it would not. The time is most assuredly coming when the motion picture, combined with other visual aids, will revolutionize education.

In educational circles everywhere there is a barrier of conservatism that is not conducive to progress. There have been so many fads in

education that school men everywhere have entrenched themselves in traditionalism. Time and again they have sallied forth driven on by the enthusiasm of a "new movement" only to be later repulsed and driven back to the fortifications of the "cross question and silly answer." And to-day perhaps 90% of our teachers are firmly entrenched behind these fortifications. Is it little wonder that the statements of any text book, however absurd they might be, are accepted by teachers and pupils without question. It is almost criminal to train boys and girls in such a situation.

Visual education has demonstrated, however, that it is not a fad. It does not rest on a theoretical foundation such as some of our educational fulminations of the past have done, for it is already in successful operation in thousands of schools.

There are some phases of visual education that are little understood by school people as a whole. This situation has led to many false ideas in regard to its use. Some have the idea that visual aids are used because they arouse interest by their power to entertain. This is an entirely erroneous conception for the reason that visual aids are to be used and studied as intensively as any text book ever was. Unless they are used in this way it is better to leave them alone.

In the production of educational films we have, at present, a problem of considerable proportions. When the theatrical producer makes a film it is done from his viewpoint. He is likely to feel that unless he mixes in entertainment with his subject matter his film will be a failure. Unfortunately we have a

large number of films of this class. On the other hand more films than ever before are being produced from the educator's point of view and are being supervised by men who understand that the film is to be used as a text to be studied and not as entertainment. The films being produced by Yale University illustrate this newer point of view.

Another false conception of visual aids and especially motion pictures is that they leave nothing for the student to do, and that there is therefore no incentive for further study. *This is the greatest error of all.* Every good educational film leaves an intense, inner desire on the part of the student to find out more about that subject. It leads to study and research that means something. More and more thinking educators are coming to agree with Kilpatrick of Columbia University that education through or by means of coercion is a failure. Textbook teaching as it is done in almost every classroom in the land is based upon the principle of coercion. Furthermore, there is not an administrator anywhere, in whose schools text books alone are used, who can deny this assertion truthfully. The time is not far distant when educators will know that visual education is the key that will unlock the door to a child's inner interest.

Visual education is indeed a sleeping giant waiting to be awakened. It will probably be many years before he is fully aroused and conscious of his power. Just now he is beginning to stir and with his full awakening will come a new era in education that will be more far reaching in its effect on civilization than is now conceivable.

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# Among the Magazines and Books

Conducted by MARION F. LANPHER

NATIONAL BOARD OF REVIEW MAGAZINE (March-April)—"The School—The University and the Motion Picture" is an address delivered by Professor Irving N. Countryman of Yale University before the National Better Films Conference in New York City recently. Professor Countryman cites the rapidly increasing use of the motion picture in education as one significant feature of the enriched curriculum in practice in the present-day school. He says:

Motion picture apparatus is an essential and necessary part of all modern school equipment. The use of motion pictures as an aid in teaching science, history, English, thrift, fire-prevention, safety-first and other subjects is increasing tremendously. Not only does the student thus obtain a breadth and scope of knowledge not otherwise easily and economically imparted, but he also acquires a ready facility in interpreting a motion picture in the same manner that he secures the ability to read appreciatively by reading.

The function of the university, college and normal school in the movement he defines as follows:

These departments of visual education, by conducting extensive research in the use of visual aids for teaching to determine how to use motion pictures and other visual helps in a scientifically correct pedagogical manner, are making a contribution to the cause of education.

The number of universities which offer courses in visual education is constantly increasing. Such courses stress the study of the historical development of the employment of all kinds of visual aids and of the psychological principles underlying their use; class room and auditorium methods of using such material; the care and use of the tools of visual aids; the administration and supervision of this type of teaching and the physical distribution of such aids. In fact evidence has already begun to appear that in special fields such as history, geography, biology, forestry, and engineering, teacher training

includes the use of visual instruction.

Other growing functions of the university are the production of educational motion pictures and the maintenance of film and slide distributing centers. Since universities exist not for commercial profit but for public service, other institutions and organizations thus can secure at a nominal cost the use of such material.

The university is really the logical type of institution to play a leading part in the development of the film as an educational aid. Such an institution is permanent; it is independent and unbiased in thought; it has funds; and it has already developed the technique of research in related fields.

Hence a university is in a unique position to play a leading part in determining what films are most teachable and to develop a proper technique or method. Just as these institutions aim to put only the best literature in the hands of their pupils, so only the best motion pictures are being used and will be used for instruction. Thus not only the imparting of knowledge is added, but a taste for good films is cultivated.

And yet it is obvious that no university or college can make the maximum contribution toward visual instruction "behind closed doors" but must conduct the study of what films are suitable and teachable, and how they may best be used, in close co-operation with the elementary and secondary schools.

The use of film material and the type of film material may be quite different in the twelfth grade from what it is in the third grade. The university with its own great resources, with close co-operation with schools can help to determine suitable films for a particular grade and how to use them in that grade.

The effect of the film upon the emotional life of the child is also a question calling for careful consideration.

Films which show how animals co-operate cannot do otherwise than stimulate co-operation. A motion picture showing how life begins helps eradicate foolish ideas. Fire

prevention films lessen carelessness. Thrift films stimulate thrift. Historical motion pictures can bring out in clear definition the perseverance and enthusiasm of Columbus, the ideals of the Pilgrims, the privations of the early settler and frontiersmen, the patriotism of Washington, or the devotion of southern women to the cause of the Confederacy. This emotional effect of the film is far reaching. Hence there is need of the greatest care in providing that the student sees only films adapted to his age and needs.

ILLUSTRIRTE ZEITUNG (April 22nd)—“Bonsels' *Maya the Bee in Film*” is the title of an illustrated page from this Leipzig publication which speaks of the production as “without doubt one of the most interesting film projects of the year 1926.” *Maya the Bee and Her Adventure* is drawn from Waldemar Bonsels' book of the same name, and four years of intensive work have been spent on its making.

“Here for the first time,” says the writer, “is an attempt made to bring into film a picture true to life from the insect world—a nature story in a very vivid dramatic form. The little bee, Maya, in her long flight into the wide strange world makes her acquaintance with all the forest creatures.

“The adventures that little Maya experiences when she leaves her home in the old castle garden are literally portrayed; we see how she earns the gratitude of Kurt, the rough beetle who has fallen on his back and is helpless until Maya draws down a twig for him to cling to, and how he rescues her in return when she is entangled in the meshes of the spider Thekla, whom we also incidentally see making her ominous web. The opening of a rosebud to the full rich flower which serves as a resting place for little Maya, the development of the butterfly Fritz from the caterpillar to the white winged wonder and the evolution of a dragonfly are also minutely shown.

“The capture of Maya by the hornets follows; then is shown how she overhears in her dungeon the plot to storm the castle

of her people, how she escapes and finds her way back to warn them in the nick of time, and, finally, the great battle of the bees and the hornets, terminating in the victory of the latter, are among the greatest triumphs of film art.”

THE NATION (April 28th)—A book review on “The Pageant of America: A Pictorial History of the United States” (Yale University Press: 15 volumes), edited by Ralph Henry Gabriel and a distinguished staff of associates, gives a comprehensive account of the first few volumes so far released.

“The volumes,” says Mark Van Doren, the author of the review, “speak in pictures of the visible changes which have come over the North American continent since the first white men came from the East, and even—if a certain introductory section be considered—since the first red men came from the Northwest.”

As projected and as so far published it promises to become the richest of available documents illuminating for the layman's eye that American past concerning which he grows more intelligently curious every year.

The first and third volumes, already come to hand, reveal the method of the work as a whole and make it clear that the audience kept in mind by the editors was a wide one—so wide indeed as to take in historians at the one end and children at the other. No human being, I am sure, can have seen all of these pictures before, and no human being can fail to find most of them interesting. As a description of the first volume, “Adventures in the Wilderness,” will show, the pictures derive from a vast variety of sources; and it should be remarked that together with the competent captions which accompany them they constitute the entire body of the work—there being no “text” as such. After a brief but expert statement by Mr. Gabriel concerning the ground which is to be covered in this volume come sections, edited and introduced respectively by Clark Wissler, Constance Lindsay Skinner, and William Wood, dealing with the American Indian, with the first explorers and the later settlers of the Thirteen

Colonies and the West Indies, and with the struggle in the forests of Canada and the Middle West between Britain and France. The illustrations, which average perhaps three to a page, run all the way from obscure woodcuts dug out of old treatises and travel books, or maps reproduced from sixteenth-century atlases, to twentieth-century photographs, museum exhibits, magazine drawings, mural decorations in State capitols and public libraries, and paintings by Frederic Remington, Edwin Blashfield, Winslow Homer, or another.

The third volume, called "Toilers by Land and Sea," is substantially an account of American agriculture. We begin on a medieval English manor among medieval horses and plows and end up on an Iowa farm among great sloping barns and in the hearing of complicated machinery. The experience is hardly one to be forgotten; and in this particular kind of contribution, I suspect, will the "Pageant" chiefly excel. For I note that volumes are to come on American commerce, industry, letters, art, architecture, drama, and sports. Then there will be one volume devoted to the frontier, two to our wars, two to our politicians, and one to our "idealism." I await the last with some trepidation, and somewhat at a loss for an image. If I feel at all secure, it is because I have been entertained and informed by these other two volumes as seldom before in my life as a reader or as a porer over pictures.

THE CHRISTIAN SCIENCE MONITOR (May 15th)—"Movies in the Arctic" is the heading for a book review of Earl Rossman's *Black Sunlight*, published by the American branch of the Oxford University Press. Several of the incidents here noted, were mentioned in an account published in THE EDUCATIONAL SCREEN of January, 1926.

It would be surprising if there were not at present a widespread interest in the Arctic, and a receptive audience for anybody who has been there and can entertainingly report his observations. Earl Rossman, author of *Black Sunlight*, has been there—and has gone there again to attend the present Polar convention—spending a year at and in the neighborhood of Wainwright, with the purpose of

taking motion pictures of Eskimo life. As says Vilhjalmur Stefansson, writing the preface: "There are a good many people who want to know what any strange land seems like to a new-comer. That is exactly what Rossman tells you. His Arctic is the kind of Arctic that the intelligent traveler will meet who has the sympathetic and open eyes that go with a tolerant but distinctly foreign point of view. . . . *Black Sunlight* is the impressions of a first visit, in that respect something like Borup's *A Tenderfoot with Peary*. It is the new-comer's truth about the Arctic."

Wainwright village, where the author settled with his camera, is about 90 miles from Point Barrow and within 1300 miles of the Pole, a trading post with a shack in which the motion picture photographer set up his Arctic housekeeping, and a score of igloos, hardly distinguishable from the flat, barren, snow-covered land on which they stood. Photographing the Aurora, getting acquainted with the natives, planning his film and engaging his "company" and entertaining the village on one occasion by the first motion picture these Eskimos had ever seen, filled the author's time during the winter. The return of the sun enabled him to "shoot" his neighbors, and assemble the scenes necessary to make his film picture.

He found a leading lady in Kivalina: "There was one Eskimo woman . . . who stood out above the others because of her native beauty and activities . . . Her dark eyes danced and her hair was beautifully black, although it possessed the usual Eskimo coarseness. Her hands were deft and with a certain rude grace which was apparent enough despite her clumsy garments and her short stature." But the star was temperamental, and determined to be pictured, if at all, according to her own ideas of the business. "I would fix the braids on her head a certain way. My leading woman promptly switched about and arranged the braids to suit herself. I posed her full face in front of the camera. 'But no, we artists must have our way,' insisted the heroine, and at the crucial moment ducked her head. I argued, stormed, protested. . . . Would Kivalina be reasonable? Of course she wouldn't . . . Gum-drops and calico finally overcame a proud spirit."

One would go far in life or literature to find odder contrast than Mr. Rossman achieved with his outdoor motion picture theater. He had brought with him a portable projector and some films taken in Africa. A screen was made by building up blocks of snow, and the audience squatted on the frozen tundra. "The high spot of the African film was a Kaffir dance. . . . As the first feet of the dance-picture unwound before the startled eyes of the natives they broke into laughter! The idea of people being so foolish as to go naked was too much for the Eskimo sense of humor. . . . The motion picture continued. The African natives glided and dipped and posed on the snow-screen. The Eskimos now had ceased laughing and were watching intently. Suddenly they realized that the magic men were dancing. . . . Imagine my momentary astonishment when the Eskimos, without a word, rose en masse and did their own dance!

"The situation was grotesque. On the screen the African natives danced naked under the sun. . . . Here, opposite to them, on this bare coast of the Polar Sea, Eskimos began dancing under the Aurora Borealis."

The comfortable reader may well be grateful to Mr. Rossman for an interesting and informative book, photographically illustrated.

AMERICAN CINEMATOGRAPHER (April)—Herbert S. Marshutz discusses the question "Do Motion Pictures Injure the Eyes?", advancing the opinion that the effect of movies on the eyes has been misunderstood for years, the first impressions dating back to a time when motion picture projection was not at all like it is today.

At the present time several millions of people of all ages visit motion picture houses every day. Ninety per cent of them will suffer no inconvenience to their eyes. But there is nevertheless an undercurrent of belief firmly imbedded in the public mind in the United States and wherever pictures are shown, that movies hurt the eyes. Now why is this the case?

Every condition that is somewhat unusual, and any circumstance under which the eye must work differently than in any other visual effort, are a hundred times less objectionable than 15 or 20 years ago. During that

early period, there were many flaws both in picture making and picture showing.

Today the owners of picture theaters are doing a great deal to make the eyes of their audiences more comfortable. To begin with, better films are being made—better and more gentle lighting effects, less harsh contrasts, fewer glaring white surfaces. Then, theaters are not the terrible black holes they used to be. Faint house-lights are on continually—the theater is partly illuminated. There are special acts in various colors. We have "non-flickering" projection, and film without flaws and scratches.

The author analyzes the unusual conditions under which the eye must function in a picture house, but declares that the normal eye should have no difficulty, particularly if the audience will make use of the "rest periods" provided by the musical numbers or vaudeville acts which form a part of the program. He says:

For years I have made a practice of looking around the theatre, studying the decorative effects, noting the ornamentations—anything to get the eyes on different light and at different angles. This has proven very restful. Nothing will tire eyes more than looking too steadily at one point or at one kind of object. Even gazing for just a minute at one color, one letter, produces what we know as retinal fatigue. This is involved in most discomforts experienced from prolonged use of the eyes at theaters, or any steady observation at any distance, near or far.

Some good advice is included for the habitual picture-goer.

Those persons who sit very far down in front are apt to feel quite some eye-strain—due to the increased brilliancy of the screen at this point, the undesirable angle at which the head must be held, and the close position itself. If movies do give you uncomfortable eye sensations, by no means sit closer than half-way down. It is better to wait for a good seat than to take a bad one. If you can't see clearly or comfortably three-fourths of the way back, it is quite likely that it is not the picture at all and your eyes should be examined.



Persons whose eyes suffer at the movies owe it to themselves to do everything possible to prevent such an undesirable aftermath to an evening's entertainment. Complete relief is nearly always within their reach with the proper optical help.

THE WORLD REVIEW (May 17th)—"The Wonders of the Water World" by Marjorie Capron runs a sub-head, "Motion Pictures Now Tell the Mysterious Story of Life Amid the Dim Phosphorescent Lights and Tangled Forests at Ocean Bottom," an article which seems to be inspired by an item concerning Ira J. Ingraham, who made the photographic record of the world tour of the yacht *Spee-jacks* and who was camera man for Burton Holmes in his globe travels. Mr. Ingraham is now making a film on the life history of the eel.

The article is largely devoted to an account of man's growing knowledge about the sea and its life.

CHICAGO SCHOOLS JOURNAL (April, 1926)—"Reproducing and Enlarging Outline Maps" by Ira N. Van Hise, Department of Geography, Chicago Normal College, contains directions for duplicating desk outline maps, or making a map enlargement for the wall or blackboard. Practical methods of using stencils are also outlined. Professor Van Hise concludes his article by saying:

There is a likelihood that too much time may be spent on the making of maps. All of us are not born artists or cartographers and it is too much to expect accurate work of all pupils. It is, therefore, better to have maps copied from the work of good map makers than to try to develop a skill in free hand sketching, which in many cases will result in a distortion of shapes and a failure to produce proper proportions. There is an advantage gained in placing details within an outline map to represent conditions within the area. But when the map is completed it should be used and reviewed by the one who made it so that the placement of the features established on the map may be thoroughly understood and remembered. Only then is the map really one's own, and only

then can satisfaction be felt in the project which has been completed.

THE CHRISTIAN SCIENCE MONITOR (April 12th)—"Geography Enlivened by Film" is an account of the value of the film as an adjunct to the geography lesson, as brought out at a London education conference by the showing of some unusual films of various countries.

British Industrial Films has started an interesting line of film lessons covering those parts of the world that are often the outposts of civilization, and in any case apt to remain as mere names in the memory of children.

The lesson upon Nigeria, which may be given by the individual teacher with a small apparatus available to most schools serves to illustrate what can be done to enlarge the scope of the geography lesson. The old-time pupil would probably have memorized the fact that Nigeria is on the west coast of Africa with an export trade of palm oil, ivory, and india rubber, and a moist and undesirable climate, all of which though useful information would make but small impression upon a child, it would often be confused with other countries possessing the same characteristics, and which, like Nigeria, are "a long way away."

Before a film lesson the children have already learned on the map where Nigeria is. They know what the climate is like and all about the rivers and the general formation of the country, but it is through the industries and the daily life of the people that Nigeria will become to them a definite conception, a "real live place" as a child describes it. The film in question takes the ever-developing cotton growing in Nigeria as the focusing point. Cotton growing is one of the great industries of this vast tract of West Africa. The children see a cotton plantation on the film. The cotton plants are set out on regular ridges in flat and open country. Here are the women picking the cotton in the plantation. The boll of soft downy stuff, the raw cotton, is illustrated. The Nigerian porters are carrying away the sacks on their heads to the market where European merchants buy it to send to Europe, and they can walk all day in this manner. Down the government road the cotton is being taken on mules and

camels to the "ginnyery." Here are the natives sorting and grading the cotton ready for the cleaning. But there is plenty of cotton clearing still done by hand in the native way. The pictures are full of movement with the natives cleaning the cotton with wires, and the native girls are preparing what is cleaned for spinning, putting it into the large native baskets as they sit against the clay wall. In Nigeria both the men and the women spin and here are the weavers making a thick, strong cloth which will take years to wear out. The natives dye it in indigo pits a deep blue color, and prefer it to anything from Europe. The Nigerian cotton weavers have been work-

ing their looms for centuries and are famous throughout Northern Africa for their skill. These men shown in the film are the "Hausas" of Northern Nigeria, the dominant race, and their farming methods are age-long. The cotton growing is a native industry and is not carried out by natives working under white owners.

Gradually as the film moves slowly enough to allow us to see the details of the picture the interest in Nigeria grows. There is no time to hear about the oil palms and the great timber forests, but they form part of the Nigerian industries which belong to another story.

## Book Reviews

*The Cinema in Education*, by Sir James Marchant, K.B.E., L.L.D. George Allen & Unwin Ltd., London, 1925.

This book is "a report of the psychological investigation conducted by special sub-committees appointed by The Cinema Commission of Enquiry established by The National Council of Public Morals." Of the relatively few intelligent efforts as yet being made to get at the correct and impartial facts concerning the value of the cinema in education, this seems to bear all the ear marks of reliability. The author merely relates in the simplest expositional manner, the problems of research, the methods of experimentation and testing, the amounts learned, the scheme of analysis, the analyses themselves, a summary of the conclusions made, together with four appendices of tables and statistics, followed by the Committee's formal report. It is not practical to attempt any resume, here, of the experiment, its methods and analyses; the book itself is the answer. But, some of the conclusions might be enumerated, for they are interesting and valuable, drawn as they were, by persons thoroughly trained and of varying educational and professional standings and interests.

Under "*General Remarks*," we find that "the history of the research is one of a strenuous attempt to defeat the cinema on its own

ground. This proved, however, to be impossible, for, as clearly shown in the Report the cinema has, from every point of view, a well marked advantage for educational purposes. Each film was well studied, and many sometimes a hundred or more slides, were made from it. These were finally weeded down to the requisite number, and there can be no doubt that in the end all essential details of the subject matter were dealt with as adequately as may be with stationary pictures. . . . The teacher, before giving the commentary and oral lessons, had had so much experience with the films used that he knew exactly where the slides were defective. He was therefore well equipped for an attempt to wear down the film advantage as much as possible. Conditions were thus against film lessons in every way, and the fact that they gained at all is certainly a tribute to the cinema."

The summary then points out that there was further obstacle against the cinema essay in that no person, child or adult, can set down all his knowledge in writing, for fatigue sets in too quickly. Under various specific headings, the author points out that "film essays are much more given to reports in 'particular' terms than any other essays, that the percentages in film essays run very much higher for both boys and girls." He further

emphasizes the significant fact that the films themselves could be immeasurably improved, thereby giving better, clearer and more accurately organized visual stimulation. Certainly the author gives to his readers a keen, swift appraisal that leaves nothing to be said against the motion picture as a valuable and reliable vehicle of educational information.

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*The Industrial Museum.* By Charles R. Richards, Director, The American Association of Museums. 117 pages; The MacMillan Company, 1925.

No better statement can be made of the purpose of the book than that which is printed on the jacket: "This book makes a plea for the establishment of industrial museums in America. The author first discusses a typical plan for an industrial museum which shall have the maximum educational value. He then describes the four great European industrial museums, in Paris, London, Munich and Vienna. Finally, he urges the need of such museums in this country and discusses costs and methods. The volume is illustrated with photographs which give an interesting and vivid idea of the work which is being done by the industrial museums in other countries."

The volume is published as a result of a survey undertaken by the author on behalf of the American Association of Museums in 1923-24, at which time he visited eleven European countries and made an extensive study of industrial museums abroad. The purpose and scope of the industrial museum are discussed, and the need for making known to our western industrial civilization the processes of production that supply our needs. "The industrial museum in its highest development endeavors to accomplish this purpose by displays of materials that clearly and succinctly illustrate industrial processes in ways that may be readily understood by both young and old."

To define the scope of the collections of such a museum, to set up standards for its displays and to specify its secondary activities,

are named as important considerations, and the author discusses the principles involved, describes some of the famous industrial museums of the continent and points out the need for more of such in the United States. The volume is plentifully illustrated.

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*How to Describe and Narrate Visually.* By L. A. Sherman, Ph.D., L.L.D. George H. Doran & Co. 1925.

Dr. Sherman, Professor of English, University of Nebraska, presents a thorough, practical, and scholarly account of the use of visual appeal. He states in his foreword that "the public is subconsciously beginning to expect, in its books and other reading, much of the clearness, directness, and visual quality that it enjoys in the intercourse, through letters and face-to-face converse, of outside life." The author might well have included, in fact, it would seem that *he should have included*, the new and fruitful visual training as represented by visual education in the schools and visual entertainment in our theatres. Pictures, moving and still, are influencing, subconsciously, the public's visual sense perceptions. Always to some extent visual minded, we are becoming more so. Dr. Sherman's book is one of the many interesting results of that development, and although he makes no mention of the greatest factors behind this visual "expansion," it is proper that our readers' attention should be called to this text. Even for the grade teacher who can intelligently adapt material intended for the higher levels of education, the book contains many usable and fresh exercises in composition, resting upon the visual appeal.

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*The Art of Seeing,* by Charles Herbert Woodbury and Elizabeth Ward Perkins. Charles Scribner's Sons, 1925.

Another contribution to the general understanding of "mental training through drawing." The content is designed for the par-

ticular use of the teacher in the kindergarten and elementary levels, with specific programs and their probable results carefully outlined. This follows a thorough and popularly technical discussion of the purpose and practice of a course in observation, the outline and means used in such a course, the methods of presentation, together with illustrative projects. The book even includes a chapter "For Adults" and the usual analysis of composition, design and color.

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*How To See Modern Pictures*, by Ralph M. Pearson. The Dial Press, 1925.

Mr. Pearson presents, as stated in his introduction, an accurate account of the new approach to pictures for the layman particularly one group, that of the art departments of women's clubs. The text is a pleasant excursion into the technique of pictures. Mr. Pearson adds, in the appendix, suggestions about book and magazine reading of value, the buying of pictures, the interior decorator, and other practical discussions for his specifically indicated audience.

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*When the Movies Were Young*, by Mrs. D. W. Griffith. E. P. Dutton & Co., 1925.

Such writing as has been done so far on "the history of the movies" has been the result of enthusiasm rather than talent on the part of the writer. Movie history is largely an account of the struggles of mediocrity to attain prominence, and such a story is apt to be dull reading unless the telling is in expert hands. Sooner or later the movies will find their adequate historian. They will deserve to, by their sheer importance in the world, and his touch of genius will go far to redeem the general absence of that quality in the early decades of the motion picture's development.

In the meantime, however, we have the most interesting and readable account yet published on the early days of the movies in *When the Movies Were Young* by Mrs. David

Wark Griffith. Though it is chiefly biographical and keeps her well known husband in the limelight most of the time, the book abounds in details and references which portray with a considerable degree of completeness the humble beginnings and meteoric rise of the whole industry which has attained such colossal proportions today.

The book opens with the story of the old brownstone house at 11 East Fourteenth St. New York City—its career as a home of the old aristocracy—then, headquarters of a piano company—and finally, in its old age, the first humble home of the movies that were to overspread the world. The handicaps, the disappointments, the problems, the modest triumphs are told affectionately and effectively.

Prosperity succeeds the early struggles and the narrative runs on most readably, giving numberless details and episodes on many of the well known people who made motion picture history in the beginning—and thus made possible the vast enterprise of today. The book will rouse occasional smiles which were not intended by the author, to be sure, but many other smiles that were. The narrative is a bit too complete, relative values were not greatly considered in the writing. But on the whole, it is the best story of the "early days" that has yet been achieved.

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*Picture Study in the Grades—A Manual for Students and Teachers*. By Oscar W. Neale. State Normal School, Stevens Point, Wis. 44 pages: O. W. Neale Publishing Company Stevens Point, Wis., 1925.

The book is published as a result of requests from students and co-workers that the author put into convenient form the substance of many talks which he has given to teachers and others, leading them to an appreciation of the great pictures of the masters. "To give children," says the introduction by M. H. Jackson, Supervisor of School Libraries in Wisconsin, "this splendid selection of reprint

from the great masters and at the same time to guide them in their study, is the aim of this book."

The power of the great masterpieces of art to stimulate the joy of appreciation and to convey ideals of patriotism, sympathy, courage, piety and beauty, is recognized as being comparable to the lessons to be gained from literature or the social studies—therefore, it becomes important that the school curriculum be shaped to allow for the teaching of the great masterpieces of art "for their own sake." Obviously, one who teaches the picture must first appreciate it himself—hence *Picture Study in the Grades* is designed for the teacher who could get the most out of the masterpiece.

The pictures include the masterpieces familiar in most collections and are classified according to their suitability for the various grades, from the first to the eighth. There are also included photographs of the Minute Man statue, St. Gaudens' Lincoln and the Capitol at Washington.

The author has written in charming conversational style, giving for each picture an "appreciation study" such as a teacher might give her class, leading them into the story and the spirit of the picture, then follows a brief word about the artist; questions on the picture for children's discussion and suggestions for language lessons are outlined. Full-page reproductions of the pictures accompany the text.

Teachers will find the book an inspiration to art study with their classes.

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*Nations as Neighbors.* By Leonard O. Packard, Teachers College of City of Boston, and Charles P. Sinnott, State Normal School, Bridgewater, Mass. 579 pages: The Macmillan Company, 1925.

Designated as "a textbook in Geography for Junior High Schools and for classes of corresponding grades," the book merits attention because of its effort to meet the needs of the particular transition period in the school life of the child by presenting the subject of ge-

ography from the "human interest" standpoint, and because of its intent to prepare the young citizens of our country for an intelligent participation in world affairs.

It has for some time been recognized that "to understand and appreciate the contributions which each nation makes to the world's welfare is one of the surest ways of developing good-will among all peoples"—and this text makes valuable contribution to the instruction necessary if pupils are to have an intelligent understanding of world affairs.

Geographic facts are presented from the standpoint of "resources," the basis of prosperity, man's life as a result of natural conditions, and nations as influenced by many factors of location, resources, environment and possibility for trade. Always the emphasis rests upon the interdependence of all and the contribution which each makes to the welfare of the world.

Geography and history are interestingly correlated, and the book has been plentifully supplied with maps, graphs and diagrams as well as carefully chosen photographs.

The book is a valuable contribution to the literature of the "new geography" and should be indispensable to the most effective teaching of the subject.

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*Story-Friends* (Third Year) and *Story-Adventures* (Fourth Year). Two books from the six-book series of Individual Progress Readers, by Dr. Ambrose L. Suhrie, Professor of Normal School Education in New York University, and Mrs. Myrtle Garrison Gee, also of New York University. Illustrated in colors by Mabel Betsy Hill. Hinds, Hayden and Eldredge, Inc., 1925.

The stories in both volumes are adapted from John Martin's *Book House for Children* which is enough to say concerning their material. This has been carefully adapted by the authors and grouped within each volume so that several stories on related subjects are found together. The result is that the child finds several "little books in the big

book," each with its own special introduction, which is calculated to guide the child's thinking.

In the first book are seven "little books": Friends Learning Something New; Wishing and Working; Keeping Secrets; Enjoying Music; Learning to Obey; and Growing Wiser. The music stories were written by Dr. George H. Gartlin, Director of Music of the Greater New York Public Schools.

The volumes are delightfully illustrated with pictures that children will like, and every part of the book, even to the copyright note, the dedication and the acknowledgements, has been made for the little readers.

On a delightfully illustrated page the author "introduces" the book to its readers, and before the stories begin, a plan for the child himself to follow in his reading is simply outlined. At the end of each story there are directions for the child, that he may "share the story with his classmates and other friends."

*School Posters and Poster Work*—Two portfolios, by John T. Lemos, The School Arts Magazine, 1924.

The former is a collection of lessons on poster making, each lesson on a separate plate, and there are included as well a number of examples of well-designed posters in various styles, done by grade children.

The author says in his introduction:

"There is no doubt that the making of posters is and always will be a popular subject. Posters are a type of art work that lend themselves to practically every school grade. The smallest youngster in school can be taught to make posters from magazine clippings, or cut paper; and the most advanced artist in the professional field can always find in poster work problems that will test his ability.

"It is the aim in this series of School Posters to give the teacher or student of poster work, definite progressive lessons that can be used

in practically any classroom. While it is impossible to print a series to cover problems for the very young artists, and those quite advanced, the principles given apply to all grades from primary to art school.

"In the illustrations, subjects have been chosen that cover both beginning and advanced work so that the reader can obtain a fair idea of what should be expected from children of different ages.

"This series is the result of some twenty years of careful study both in classroom work and professional studios, and can be relied upon as a group of lessons that will produce exceptional results if carefully followed."

*Poster Work*, the second portfolio, is devoted to illustrations of the basic rules of good design, and the principles of balance, rhythm, unity and radiation as used by good artists. There are problems in poster work outlined as suggested by the plates in the portfolio.

*Teaching American History Successfully in Elementary and High Schools*—A booklet of maps and their value in the best history teaching. Published by Denoyer-Geppert Company, 1925.

"Through text and story book," says the introduction, "the facts of this fascinating story may be learned, but it is through the wonderful story of the *map* that the full significance of the causes, the movements and the tendencies of American history can be *visualized* and appreciated. The map makes clear the dynamic forces which have made our country great and which, properly harnessed, will make it greater.

"The young American, almost as soon as he can read intelligently, should be introduced to the map and taught to read it just as he is taught to read the textbook. Map study is essential in all history, particularly American history for the children of our country."

The Denoyer-Geppert Company are the publishers, also, of other material of like character.

(Continued on page 380)

# Notes and News

CONDUCTED BY THE STAFF

## World Film Congress

An International Motion Picture Congress will be held in Paris, September 27th to October 3rd, 1926, under the auspices of the League of Nations, and under the direct supervision of the French National Committee on Intellectual Co-operation.

The Congress grew out of the suggestions which were made by French film experts to a committee of the League of Nations. It was pointed out to this committee that the film being in its essence an international factor and most suitable as a means of making records of international history, the League of Nations ought to take cognizance of it and lay the foundations for international co-operation.

The purpose of the Congress is to gather data on the industry in all its phases, social, political, educational, economic, artistic, and technical. The program will include discussion of legal and corporation problems, film technique, production and distribution, education and the motion picture and the organization of a central world body for film study and development.

One of the most interesting points on the program of the Congress is a system of substantially rewarding films of great international value. Productions which are calculated to raise the prestige of the film as not only a useful but also a fine art are to be recommended to the League of Nations, which may in its discretion and within the limits of its power issue an order relieving such films of the payment of any custom duties within the jurisdiction of the countries which are members of the League.

On the other hand, the Congress wants to exercise a power of prevention and punishment in the case of films that are notoriously

calculated to hurt the prestige of the industry and are obviously intended as an appeal to a vicious and depraved taste involving, however, more and graver questions than a mere problem of taste.

The preliminary announcements carry the following outline of the comprehensive program laid out for the Congress.

### *Production and Distribution*

1—Study of means of improvement in production, from the intellectual point of view.

2—Study of means for moral improvement.

3—The question of "historic" production, and the respecting of national facts of history, on the screen. The question of the respect due to literary works and authors.

4—International cinema problems, in respect to special cinematograph works not specially destined for public entertainment.

5—The cinema in the country. Rural instruction and entertainment.

### *Instruction and Education by Films*

1—Instructional films.

2—Scientific films.

3—Films for professional instruction.

4—Films of social education and health problems.

5—Study of the means to favor the wide diffusion of these instructional films, and suppression of customs duties on films for spreading universal knowledge.

### *Trade Problems and Legal Points*

1—The status of the cinema in point of law.

2—Recruitment to the film and cinema industry. Selection of artistes and technicians. Study of the practices, and the value or otherwise, of "cinema schools."

3—Federations, syndicates, associations, societies in the film and cinema trade.

4—Benevolent societies, mutual aid and home for aged workers.

5—Study of conditions of work, factory hygiene, etc.

6—Authors' rights. Artistic property and film scenario ownership.

#### *Relationship Between Cinema and Other Arts*

1—Music and the cinema.

2—Plastic arts.

3—Decorative arts.

#### *Creation of a Central International Organization*

1—Study of the organization of an International Cinema Bureau, related to the Society of Nations.

#### *Preparation for a Further Congress*

1—Outlining of a program for another International Cinema Congress, destined to further the work already accomplished.

The secretary for the Congress may be addressed: Secretariat du Congres du Cinema, 2, rue de Montpensier, Paris.

### **Radio Flashes Trans-Atlantic Pictures**

The first commercial photographs to be sent across the ocean by radio were published in three New York newspapers on the morning of May 1st—thus inaugurating a picture service to be maintained by the Radio Corporation of America and the Marconi Wireless Company of England.

The first picture was sent from London to New York in one hour and forty-five minutes—a considerably longer time than the trials established, since storm and static considerably delayed the transmission.

The *New York Times* published the first picture received, which was taken at the Pilgrims' Day dinner in London. The photograph was clear and recognizable.

A dot and dash system perfected by Capt. R. H. Ranger of the Radio Corporation was used. The delicate photoelectric method of transmitting over wires cannot withstand

trans-atlantic static and interference. The slightest change in the amount of light on the cell causes a corresponding change in the output current.

The current is fed through a series of vacuums into a modulating device. The electrical interpretation of the picture then is fed over land wires from the Marconi laboratory to the Marconi transmitting station at Carnarvon, Wales.

The operator at Riverhead, Long Island, received each picture as a series of dots and dashes, like a radiogram, but unintelligible. They were transmitted through vacuum tube amplifiers to land wires and thence to the Radio Corporation laboratory in Broad Street. There, on a rotating cylinder and with the use of a specially constructed fountain pen, they were decoded into black and white.

### **Movies Celebrate Thirtieth Birthday**

Thirty years have passed since the night of April 27th, 1896, when the movies made their debut as a theatre-shown form of amusement. The following story of their introduction, supplied by the Motion Picture Producers and Distributors of America, serves to call to mind the amazing strides made by the screen in the short space of three decades since they were first shown before "an almost unbelieving assemblage of New Yorkers in Koster and Bial's Music Hall at Broadway and 34th Street—some jumpy, flickering images thrown on a canvas sheet at the end of a program of 'variety' acts. The politer word 'vaudeville' had not yet reached the American vocabulary."

A lot of things with which we are all familiar today were at that time either entirely unknown or like the movies themselves, in the most elementary stage.

There were few automobiles, almost all of them foreign-made. Henry Ford was an obscure mechanic in Detroit. The safety bicycle was still rather a new thing, and pedaling on this—single or tandem—was the chief diversion of Americans. We were singing "Daisy Bell," and there was no



such word as jazz. There was no such thing as practical wireless telegraphy, much less the radio. A "new game called golf" was played by a handful and laughed at by everyone else. Women's hair and skirts were long. Cigars and cigarettes cost a nickel and a snappy suit of clothes might be had for \$15. The safety-razor was unheard-of and whiskers were familiar. Grover Cleveland was President and the Spanish-American War was two years in the future. Such was "the American scene," as the intelligentsia would put it, when the "vitascope" appeared.

The spectators first gasped in astonishment, and then burst into applause and cheers as a pencil of light pierced the pitch-black theatre, struck the screen, and there was revealed the familiar and popular figure of Annabelle Moore, a serpentine dancer.

"Why, it's Annabelle herself!" they exclaimed.

There was a flash of the last act of Charley Hoyt's farce, "A Milk White Flag," then popular on Broadway, another dance by Mae Lucas from "The Gaiety Girls," and some bits of scenery. The last picture shown, however, was the knockout of the evening. It depicted some waves rolling in against the rocks at Manhattan Beach. The seat-holders in the first couple of rows actually ducked their heads and prepared to flee from the deluge that seemed to threaten them.

Thus, then, the movies came into being as a public amusement. The next step was the display of them in temporarily-vacated store properties, abandoned shooting galleries and the like. All the early films, such as those shown at Koster & Bial's, were about 40 feet in length, which meant that they ran for a little over half a minute each. Ten or a dozen of them made up a "program" as shown in the stores and shooting-galleries. A nickel was the admission cost.

There were no picture-plays or photodramas as they later came to be called. It was several years after the vitascope's debut before a daring producer made "The Great Train Robbery," which was 800 feet long, had a real story to it, and ran about ten minutes.

Today there are in the United States 20,233 theatres in which motion pictures are shown. They have a seating capacity of 18,554,859. One hundred and thirty million persons patronize them each week. Three hundred thousand men and women are regularly employed in the production, distribution and exhibition of the movies; \$1,500,000,000 is invested in the industry; it ranks fourth among the nation's great business enterprises.

There are luxurious theatres seating as many as 5,000 and bigger ones building. Feature pictures run as long as 12,000 feet and provide a whole evening's entertainment. There will be some 700-odd photodramas, and twice as many "short subjects" made this year. It is estimated that 1,250,000,000 feet of raw film will be manufactured during that same period.

One of that long-ago audience in the Koster and Bial Music Hall was the late Charles Frohman. He made an odd prediction, when interviewed next day: "The vitascope means the end of stage scenery. Some day before long the scenery will be thrown upon the stage with this device and the actors will appear in front of it. The dead things of the stage must go."

Even so astute a showman as Mr. Frohman did not foresee drama itself being thrown upon the screen, and this drama becoming the chief amusement—sometimes, indeed the only amusement—of thousands of times the number of persons who patronized his sort of theatre. Nor could he, of course, envision the almost complete abolition of the "road show," the traveling troupe which carried to towns and villages away from the centre of population the sole dramatic entertainment their inhabitants ever received. There are few road-shows now—but the tiniest hamlets get the movies, and see exactly the same thing that Broadway sees.

The movie people are pointing with perhaps justifiable pride to the fact that spoken drama was known a good many hundred years before the Christian era began, while only three short decades have passed since the first images were thrown upon a theatre screen.

In commenting on the anniversary, *The Christian Science Monitor* publishes an editorial, "Three Decades of Screen Achievement," which remarks:

The swift and sweeping development of the motion picture is probably without precedent in human history. Its tremendous growth in the United States is being paralleled in varying degrees all over the globe. Surely there is being echoed in this form of artistic entertainment, which for the first time can be spread for the many and not just a fortunate few, something of the democratic trend of the twentieth century. One of the most heartening aspects of the motion picture is the fact that the tiniest hamlet in the land may enjoy the same screen spectacles as Broadway and Hollywood, and in precisely the same form. Because of this the theatrical "road show" is practically a thing of the past. Already the world aspects of the screen have

reached such proportions that the first International Motion Picture Congress, duly authorized by the League of Nations in 1924, is to be held in Paris this autumn. When the facts of screen history are fairly faced and its tremendous artistic advances in the last few years are duly considered, imagination must pause before attempting to outline the course of the motion picture in the next quarter century. But the arguments are in favor of a new art form in the making, and of world-wide dimensions.

### **New Invention Promises Musical Accompaniment for Films**

Scientific developments which may revolutionize the presentation of films in the largest as well as the smallest theaters have recently been announced by the Western Electric Company and Warner Brothers. They are the result of years of research in the Bell Telephone, American Telephone and Telegraph Co., and Western Electric laboratories.

They involve a system for the synchronization of pictures with reproduced sound having a degree of naturalness never before attained, it is said.

The invention is in no sense a "talking picture," but a method whereby a film can be accompanied by the music cue and other musical and vocal numbers given by means of what is now known as the recording machine, for want of a better name.

The invention is expected to bring to audiences in every corner of the world music of the symphony orchestra and the vocal entertainment of the operatic, vaudeville and theatrical fields. The system is available to all producers, its use is not confined to presentation and it can be used in the educational, commercial and religious fields as well.

The system is reported to represent successful combination and conversion to film use of three major research developments, the electrical system of recording, the electrical reproducer which converts the movements of a needle in the grooves of a sound record into electrical vibrations, the electrical currents passing into an amplifier and operating a

loud speaker and the link between the reproducer and the audience which is an adaptation of the public address system.

Both film and sound device are set in their respective machines with a given marker in the proper place and the two machines are then speeded up from rest, together, by the simple method of having them coupled to opposite ends of the same motor. Two motors, however, are used for faking pictures. In developing the system it was necessary to perfect a method of making sound records which would run at least fifteen minutes without distortion of either the high or the low notes. Through the use of two reproducing machines alternately there will be no interruption just as the reels of film are changed at the present time.

### **A Film Survey**

The Indiana Indorsers of Photoplays, a better films organization, has issued a questionnaire to theaters for distribution among their patrons, in an effort to decide the progress of good pictures in the various communities throughout the state. The questions asked are as follows:

1. Is the popularity of the motion picture increasing in your community?
2. What is the criticism of the motion picture most often made?
3. What type of pictures gives the most entertainment at the movies?
4. Are your theaters combining vaudeville with pictures?
5. Are pictures shown in your schools and church?
6. Name a few pictures you think suitable for church use.
7. Can you name a picture in which church, school or state is ridiculed?
8. What is your community doing for the children?
9. Is there any effort being made in your community to create an interest in good, wholesome pictures?

### N. E. A. Sessions on Visual Instruction

At the Philadelphia convention of the National Education Association, during the week of June 27th, the Department of Visual Instruction will hold three afternoon meetings—Monday, Tuesday, and Thursday. The first hour of the Monday session will be devoted to ten or more class demonstrations in specially prepared classrooms on the floor on the Commercial Museum. The second hour will be given over to a debate on the relative merits of the film strip and the glass lantern slide; discussion of the advantages and disadvantages of narrow gauge and standard width films for classroom work; an address on the power of the picture page; and a showing of educational motion pictures.

At the Tuesday session there will be class demonstrations illustrating the use of objective material in instruction and papers by heads of various museums.

School journeys will be made under the direction of C. F. Hoban, director of visual instruction, state department of public instruction, Harrisburg, Pa. Thursday afternoon after the business meeting there will be an address on the administration of visual instruction and a showing of educational motion pictures.

### New Visual Instruction Handbook Announced

The Visual Instruction Association of America will shortly issue the the third annual Handbook on Visual Instruction. The two previous issues of this book have been so well received and have been of such a highly informing character, that educators everywhere will welcome the appearance of the third volume. The table of contents would seem to indicate a real advance both in the conception of the subject as a whole and in the treatment of its various phases which the 1926 Handbook reveals.

The place of the Museum in the visual instruction program of the city school systems is being emphasized. This is natural, in view

of the place given to the Museum at the N. E. A. meeting in Philadelphia.

The titles of the articles are suggestive of the wide scope of the volume:

1. The materials of visual instruction and their utilization.
2. A Children's Museum in your community.
3. The "Realia" in visual instruction.
4. The use of standard gauge and narrow gauge film in instruction.
5. The contribution of the film-slide to visual instruction equipment.
6. Correlating pictorial art with the grade curriculum.
7. Illumination and projector technique.
8. Organization and administrative problems.

Requests for previous issues of the Handbook have been received from practically every state of the Union as well as a number of foreign countries and the Association feels convinced that in issuing these Handbooks a very genuine contribution is made to the literature of this special field in education.

### Summer School Faculty Announced

Since our account last month of The DeVry Summer School of Visual Education, a large proportion of the personnel of the faculty has been announced. The partial list is noteworthy for the number of men and women of achievement in the Visual Education Field. Here are some of them:

Professor W. H. Dudley, University of Wisconsin, regarded universally as "The Father of Visual Education," in the modern sense.

F. W. Perkins, Head of Office of Motion Pictures, U. S. Department of Agriculture, Washington, D. C.

Dr. J. J. Weber, Author of "Comparative Effectiveness of Some Visual Aids"—published by THE EDUCATIONAL SCREEN.

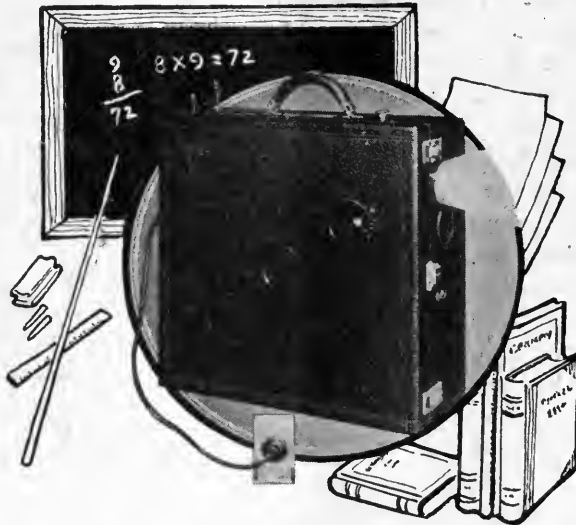
Professor E. R. Enlow, Director Visual Education, Atlanta, Georgia.

Miss Amelia Meissner, Director, Educational Museum, St. Louis, Missouri.

Miss Marie E. Goodenough, formerly Director of

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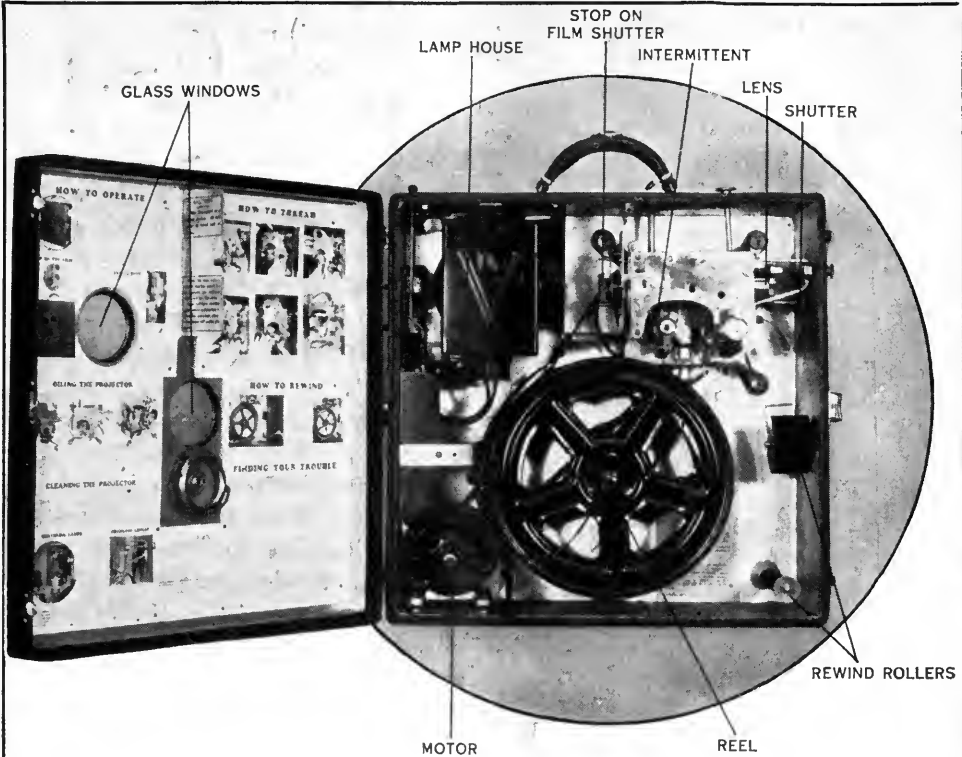
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**DeVry Stereopticons, Type T**—Case is part of machine, lightest in weight and smallest in space, unexcelled for traveling lecturer.  
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**DeVry Corporation**

**1091 Center St., Chicago**

Visual Instruction, Shaker Heights Schools, Cleveland, Ohio.

G. J. Zehring, Director, Motion Picture Bureau, International Committee Y. M. C. A., New York.

Nelson L. Greene, Editor, THE EDUCATIONAL SCREEN, Chicago.

Professor Harold Ingham, Director of Extension, University of Kansas, Lawrence, Kansas.

Professor J. J. Zmrhal, Ass't Superintendent of Schools, Chicago, Illinois.

The school is held this year, Aug. 23 to 27 inclusive.

### **The Neighborhood Motion Picture Service, Inc.**

Has this new organization turned the trick that will make educational moving pictures in the school curriculum, a reality? It looks like it. F. C. Wythe, author and producer of the Citizenship Series of Motion Pictures, has perfected a plan which seems to have solved the difficulties of installing a complete system of motion picture visual instruction in large and small school systems alike.

The plan was tried out in a number of school systems in New York State and New Jersey. It operated so perfectly that every contract has been renewed for the second year, which is a remarkable enough record to warrant investigation by school authorities everywhere.

The plan in brief calls for the furnishing of educational films, projectors, operators and teachers' manuals to any school system, at a cost that many cities have been paying for the films alone. The scheme was made possible by The DeVry Corporation, which agreed to assume the financial risks of the enterprise, advancing the motion picture machines and accessories necessary for a regular and organized schedule of service within a school system.

As perfected, the Neighborhood Motion Picture Service assumes all the burden of mechanical operation and distribution of the films in a regular schedule, without the school having to invest any money in purchasing machines or films, although films only will

be furnished to schools already equipped with projectors.

Every film is pedagogically edited and accompanied with practical lesson plans. No advertising films are used, and no old theatrical prints left over from a previous era. Each film is made by an educator, for the use of an educator. Mr. Wythe has been assisted by a staff of experienced educators—both in production and editing.

The series include definite bi-weekly "courses" in Nature Study, Citizenship, Current Events, and American History—the wonderful Yale Chronicles of America Photoplays being the latest additions to the list.

Representatives of the Neighborhood Motion Picture Service are now being established in key cities from which the whole country can be served. Headquarters are at 131 W. 42nd St., New York City. The DeVry Corporation can supply information in territory tributary to Chicago.

### **Prague Museum Collection**

In connection with the opening of the new cinematograph section of the Technical Museum in Prague, the world's first film has recently been put on exhibition.

This old film was the invention of M. Raynaud and consists of a series of 1500 hand-drawn pictures on bands of celluloid three inches wide. It is said to have taken the artist several months to make, but the result must have been satisfactory as the picture was shown in Paris some 10,000 times. A presentation required from 20 to 25 minutes. This film was the only one remaining in the possession of members of M. Raynaud's family, by whom it was presented to the Technical Museum in Prague.

Other curiosities in this section of the museum include M. Demény's film and projecting apparatus, dating from 1896. This was brought out about the same time as M. Lemièr's cinematograph machine, which was

capable of both taking and projecting pictures. There is also to be seen M. Marey's first chrone-photographical camera, a relic of 1882. Of special interest to the Czechs is the first film made by a countryman, Pan Krizenecky, produced in 1898, and the strange cinematograph contrivances made by the Czech legions in Russia of whatever materials could be found.

### Roosevelt Picture for Special Showing

In addition to the films released by the Roosevelt Memorial Association which were mentioned in THE EDUCATIONAL SCREEN for May, announcement has been made of another two-reel subject, *Cuba Remembers T. R.*, which pictures the unveiling of the Roosevelt monument near Santiago (1924). "Mrs. Roosevelt, Major General Harbord, ex-Governor Allen of Kansas, and President Alfredo Zayas of Cuba. Daiquiri, Siboney, Las Guasimas, Kettle Hill, San Juan Hill and Santiago—the Rough Riders' trail of 1898, a quarter century later."

The films of the Roosevelt Memorial Association library are being distributed by the Y. M. C. A. Motion Picture Bureau, through their New York and Chicago branches:

### Sesqui-Centennial Film Heralds Philadelphia Celebration

The Executive Committee of the Sesqui-Centennial International Exposition has produced *Lest We Forget*, a dramatic portrayal in one reel of many of the most stirring episodes in America's struggle for independence, which is being offered to theater exhibitors free of charge.

Educational Film Exchanges are distributing this subject, which is issued to inform theatre-goers of the purpose and details of the great exposition to be held in Philadelphia from June 1 to December 1, 1926, in celebration of 150 years of American independence.

In the presentation of this stirring little feature, reviving those thrilling memories of

the fight for independence that are so dear to the heart of every true American, the Sesqui-Centennial Executive Committee enjoyed the patriotic co-operation of Mr. D. W. Griffith, to whom is credited the excellent dramatic portrayal of the great historical events pictured in *Lest We Forget*.

### Society of Motion Picture Engineers

The tenth annual convention of the Society of Motion Picture Engineers held in Washington, D. C., May 3rd to 6th, brought together a group of technical experts from the various branches of the field. Among a number of papers on strictly scientific subjects relating to the principles of photography, projection technique, lighting, laboratory methods and the relation of motion pictures to the public both here and abroad, there were presented several which were concerned with the educational aspect of films. "Early History and Growth of the Motion Picture Industry" was the title of a film demonstration program presented by Otto Nelson of the National Cash Register Co., Dayton, Ohio; F. W. Perkins, Director of the Motion Picture Division of the United States Department of Agriculture, discussed "A Twelve Year Trial of Educational Films," and a paper on "The Use of Motion Pictures for Governmental Purposes" was read by Raymond S. Peck, Department of Trade and Commerce, Motion Picture Bureau, Ottawa, Canada.

A new speed camera, invented by C. Francis Jenkins, founder of the Society of Motion Picture Engineers, and capable of shooting 3,200 pictures per second, was demonstrated before the convention. The average camera now in use can take a maximum of about 240 pictures per second.

### Acoustic Films in Berlin

What may develop into a new species of films is said to have been fairly well developed by the radio broadcasting station in Berlin, when a more or less successful attempt was made to convey "sound pictures."

Much the same as motion pictures appeal to the imagination and stir it by means of the eye, so this "acoustic film" makes its appeal to the ear.

*Der Tonende Stein*, ("The Resounding Stone"), was the acoustic film tried in Berlin. The tempo was a lively one and the mob scenes, it is said, made themselves forcibly felt, this being especially true of a horse race, scenes on shipboard, on a magic island and in a bar-room. The departure of a train was another example of the innovation.

It is said the new film is adapted so closely to the very nature of the radio that the effects it produces could not possibly be duplicated either on the stage or on the screen.

### Films Donated to Leper Colony

Trade journals recently carried the following interesting bit of commentary on the mission of films in the lives of an isolated people.

Approximately 200 reels of motion picture films, including feature pictures, comedies and short subjects, ride high on the Atlantic Ocean bound for an isolated port in Balboa, Canal Zone, where a band of lepers, who have been sent to eke out the remainder of their existence beyond the pale of civilization, eagerly await their coming.

The pictures were donated by three of the larger distributing companies. They were delivered to the chief officer of the Medical Supply Department of the United States through the Motion Picture Producers and Distributors of America, Inc., and were addressed to Colonel W. P. Chamberlin, chief of the Sanitary Corps in Balboa.

The prints sent to the lepers, upon reaching their destination, will automatically sever all connection with the outside world and will never be used outside the leper colony again. The gift, therefore, is complete and outright.

### Accident Prevention Successfully Taught in Film

The United States Bureau of Mines has found that its pictures on "Safety First" practices have resulted in driving home to industrial workers the necessity of being cautious in their daily labors. The Bureau has also discovered that safety pictures with a "story" interest command better attention than will

a lecture on safety practices unaccompanied by films.

The first pictures produced by the bureau were crude both in photography and plot as compared with present standards. The Government photographers kept pace with developments, so that today their product compares favorably with that of commercial organizations. More than 100 features have been produced in which educational material is skillfully woven into "story" plots.

### Combining Publications

The National Board of Review of Motion Pictures and the National Committee for Better Films are combining their publications—*Exceptional Photoplays*, *Film Progress* and *Photoplay Guide*—and will issue *The National Board of Review Magazine* monthly.

*The National Board of Review Magazine* will include departments carrying all the material in the former publications with additional information regarding the National Board's work and feature articles on various phases of the motion picture which will be of interest to the public generally.

There will be a department devoted to reviews of the *Exceptional Photoplays*. The Better Films Committee and Motion Picture Study Clubs will have a department and there will be information regarding Junior matinees, motion pictures for church use and pictures for special occasions.

### Report on "King Basketball"

How a state university may make use of a film in reaching the educational public has been interestingly demonstrated in the experience of Indiana University with its one reel film *King Basketball* (reviewed in *THE EDUCATIONAL SCREEN* for November 1924).

During the summer of 1924 the Bureau of Visual Instruction of the Extension Division co-operating with the Department of Athletics produced the film, which presents some of the fundamentals of the game. The film was designed to be of special aid to



*The Third Annual Issue of the*  
**VISUAL INSTRUCTION HANDBOOK**  
**- 1926 -**

*is now in preparation for distribution at the*

Philadelphia Convention of the National Education Association

This Handbook has been, in its previous issues, a very valuable contribution to the literature of education, particularly as it records the historical progress being made in a pioneer field.

Alert educators should not miss securing a copy of this new issue, particularly as it will be **Distributed Gratuitously to Delegates at the Philadelphia Convention of the N. E. A.** All others may secure copies at the nominal price of only 25c which pays merely the actual printing costs and postage.

**Contents**

Emphasis in this issue is given to the "Realia" in Visual Instruction—i. e. to the objective reality which is under discussion by the class, such as wool, cotton, rubber, metal ores and other commodities in their natural state and in the various stages of their production and manufacture. The place of the museum in a program of visual instruction and practical suggestions for a wider use of museum material are given. Certain special problems, such as visualization in the elementary grades with special reference to the motion picture, organizing the visual schedule and administrative measures are also presented. Many teachers and supervisors in Visual Education will find this issue rich in suggestion and practical aids.

*Published By*

**The Visual Instruction Association of America**  
 71 West Twenty-Third Street, New York City

high school basketball coaches and players.

Six duplicate prints have been circulated by Indiana University. *King Basketball* has been exhibited one or more times in over two hundred cities and towns and it has gone into eighteen different states.

Prints of film *King Basketball* were sold to other Universities and city school systems for distribution, as follows: University of Wisconsin (one), University of Oklahoma (two), University of Utah (one), University of Missouri (one), Newark, N. J. Public Schools (one), Chicago Public Schools (one).

No report is available on the distribution that the above prints have received during the past two years. A conservative estimate would be that the four universities combined have reached perhaps ninety different cities and towns, and that the two city school systems have reached many schools in their respective cities.

All costs of the film have been more than covered by sale of prints and nominal rental

charges. The total cost, including production and the purchase of 13 duplicate prints, amounted to \$789.61. Receipts from the film to date including \$445 for sale of 7 prints, and \$397 from film rentals amount to \$842. The six prints that the Extension Division still has are in first class condition and will be good for additional bookings next year.

Results from this film indicate how the University may reach very large numbers of citizens and present specially prepared information at small cost. Films and slide sets on phases of history, botany, zoology, astronomy, geography, art, home economics, hygiene, physics, and other subjects are in demand by the schools and civic organizations of the State. Indiana University thru its various departments is in a position to render a distinct service to the State in supplying visual aids prepared by specialists on many subjects.

## The Roosevelt Memorial Association Film Library

announces the release of fourteen subjects dealing with

### The Life and Work of Theodore Roosevelt

Produced under the direction of Caroline Gentry  
28 E. 20th St., New York City

Distributors

**Y. M. C. A. Motion Picture Bureau**  
120 W. 41st St., New York City; 1111 Center St., Chicago, Ill.

### New Book Announced

*Motion Pictures for the Curriculum* is the title of a book by A. P. Hollis, film editor of the DeVry Corporation, formerly director of a college department of visual education, and recently managing editor of THE EDUCATIONAL SCREEN. It is to be published in the fall of 1926 by the Century Company as the most recent contribution to the literature of motion picture in relation to education.

*Motion Pictures for the Curriculum* is the first book which attempts to accomplish the twofold task of supplying the textbook needs of the new courses in teacher-training institutions and providing superintendents, principals, and teachers in service with an up-to-date manual of film pedagogy and a useful list of the best educational films.

The first part of the book sketches the development of visual education, tells how motion pictures are being used successfully in the classroom, presents in detail several different courses of study, offers a series of actual film lessons showing the methods of presentation and follow-up used by different educators, discusses the pedagogy of instruction by means of motion pictures with a view towards distinguishing the valid claims for visual education from the exaggerated claims, and points out the future possibilities of this new educational instrument. The second part lists and describes over 1500 educational films particularly well-suited to classroom use, classifies these films, and lists the organizations

from which they can be obtained. The volume concludes with a bibliography of all the important literature dealing with the subject.

### A School Play Filmed

What one school has done in the successful filming of a school play is recounted in the *Pennsylvania School Journal* for May. At the Bloomsburg (Pa.) State Normal School, one of the annual art projects is the writing, costuming, advertising and producing of a play. This year's production, *Cinderella*, was also filmed, scenes of the Normal School, the students and school buildings forming the introduction for the play itself.

The completed film is 6000 feet long and cost approximately \$2,000. The necessary funds for the production were obtained from proceeds of former Art Club plays.

The film is being loaned to all educational institutions free of charge.

### Lantern Slides for Home Economics Classes

*What Shall I Wear?* is the title of a new set of lantern slides prepared in the U. S. Department of Agriculture by the Division of Textiles and Clothing of the Bureau of Home Economics in co-operation with the Office of Co-operative Extension Work. The pictures illustrate the fundamentals of good costume design and include photographs of garments made under the direction of the Massachusetts Extension Staff. With them goes a set of notes prepared in the Bureau. Application for borrowing the slides should be made to the Office of Co-operative Extension Work, U. S. Department of Agriculture, Washington, D. C.

### Amateur Movies Featured

The May number of *Kodakery*, published by the Eastman Kodak Company, devotes its entire issue to various phases of amateur cinematography. An entire section of the magazine is given over to hints on the taking of ama-

(Continued on page 382)

# The Theatrical Field

Conducted by MARGUERITE ORNDORFF

## Theatrical Film Reviews for June

### **STELLA DALLAS** (United Artists)

The motion picture at last demonstrates convincingly the fact that it can offer something else besides the everlasting "action" story, and present it in a manner to charm the beholder. There are here no popping guns or wild melodramatics, but a very simple, human story of mother love and sacrifice—sentimental, it is true, but for that very reason, perhaps, holding a greater appeal to the majority of people. It is taken from Olive Higgins Prouty's splendid novel, and deviates only in the slightest degree from the original, credit for which may in all probability be equally divided between the author and the scenarist, Frances Marion.

The cast is beyond criticism, and under the direction of Henry King, makes a living chronicle of this story. To Belle Bennett, who plays the name part, goes the greatest opportunity, and so magnificently does she rise to it, that the other players, fine as they are, become merely a moving background for her memorable portrait of Stella—ignorant, crude, blatant, yet with a strain of something so fine in her coarse nature that she could willingly and deliberately destroy her own daughter's love and respect for her in her hope for her child's happiness. The character might easily have been overdone, but Miss Bennett draws the line fine between truth and caricature. Some exaggeration there is, there must be, at times, but it is legitimate exaggeration that never mars the portrait.

Ronald Coleman and Alice Joyce are perfectly cast, as is Lois Moran, who plays beautifully the wistful child, Laurel; and particularly fine is the performance of Jean Hersholt as the boorish Ed Munn. Douglas Fairbanks, Jr. makes a brief but wholly satisfactory appearance as the young lover. Real-

ly, one of the most pleasing things about the selection of the players is that it was apparently based on their appropriateness for the parts rather than their reputations. That they are appropriate is evident in the feeling one has that these situations, far from



Ronald Coleman, Belle Bennett and Lois Moran, in "Stella Dallas."

being the usual make-believe, might actually have occurred within the four walls of any home, and that one is in fact taking an unwarranted peep through the window at a tragically muddled family affair. •

It is difficult for the layman to know, in a production with so many basic excellences, how much of the credit should go to the director, but it is certain that a large share of it belongs in this instance to Henry King.

### **THE TORRENT** (Metro-Goldwyn)

A film version of one of Blasco Ibanez' involved and lengthy tales of Spanish life, which brings to the screen a gifted Swedish actress, Greta Garbo. It is directed by Monta Bell, who managed to sift out the essentials of the story and put them into intelligible sequence. It tells of a peasant girl's love for

a young man of good family who sacrifices his personal desires in deference to his mother's wishes. The girl, who has a voice, goes to Paris and becomes a great singer. The man marries his mother's choice for him and settles down to a hum-drum existence. Ricardo Cortez is effective as the lover, and something of a surprise in the final scenes as the stout, elderly man of business who recalls his first love affair with a faint regret.

**SATAN IN SABLES** (Warner Brothers)

Featuring Lowell Sherman as a wicked Russian nobleman who has a past filled with many ladies. He has also a young brother whom he adores. One lady too many, and the plot thickens. The brother is killed, and the wicked nobleman is so shocked that he reforms and marries the good little girl who has been hovering in the background all the time. Gertrude Astor, Pauline Garon, and Bobby Harron are included in the cast. Definitely artificial.

**THE DANCER OF PARIS** (Paramount)

Michael Arlen's idea of screen entertainment for the great American public—in which Dorothy Mackaill, with stickily rouged lips, observes: "I detest all men, curse them!" and devotes herself to making miserable for the rest of his life, a mere man who had insulted her. An apparently important part of her revenge is to wear as few clothes as possible. Robert Cain villains in traditional manner, and Conway Tearle stands ready as the noble lover, to snatch the dancer from her evil life. Interesting only as an example of what movie audiences will accept from an author whose name is established.

**THE WINDING STAIR** (Fox)

A story of the French Foreign Legion, in which an officer makes a choice between his regiment and his sweetheart. Alma Rubens makes such a wishy-washy heroine that the hero's terrific mental and physical struggles

in her behalf become a little ridiculous. Edmund Lowe does his best with the part.

**THREE FACES EAST** (Producers Distributing Corporation)

An intriguing tale concerning the activities of three spies during the World War, with action so nicely balanced that not until the very last moment can you decide whether the principal person is English or German. A good cast includes Jetta Goudal, Clive Brook, who gives a notably fine performance, Robert Ames, the always admirable Henry Walthall, and Edythe Chapman. Rupert Julian, who directed, also contributed a brief but accurate glimpse of the German emperor.

**WHAT HAPPENED TO JONES** (Universal)

Reginald Denny makes a roaring success of the farcical adventures of a young man who, on the night before his wedding, is innocently involved in a poker game, a police raid, and a mad chase, during most of which he wears women's clothes most effectively. Otis Harlan is chief aid to the general hilarity. Emily Fitzroy also contributes, Marion Nixon is the pretty girl, and Zasu Pitts plays a stupid maid delightfully.

**THE WANDERER** (Paramount)

A highly spectacular version of the story of the prodigal son who, after wasting his substance in riotous living, repented and returned to his father. There are about eight reels of riotous living to two of repentance, Greta Nissen figuring as a particularly seductive pagan, and William Collier, Jr. as an extremely impressionable young prodigal. Ernest Torrence with his hat over one eye attempts to be half villain and half comic relief, and is not conspicuously successful as either. There are some scenes of considerable beauty and dramatic force, but for the most part there is a confused effect of too many people and too much massive scenery. The moral, if you can locate it, seems to be

that the prodigal had a pretty good time while he lasted.

**HANDS UP** (Paramount)

How this sample of Raymond Griffith's type of comedy strikes you will probably depend on your mood. I thought it very funny, myself. The activity centers around the Civil War, and what plot there is concerns itself with the endeavors of a Confederate spy to beat a Yankee to a gold shipment which will save the day for the Union. Mr. Griffith proceeds nonchalantly through experiences that might easily daunt the most hardened spy. He is shot, he is hanged, he is captured by Indians, and he falls in love with two beautiful young ladies at once. Marion Nixon, Virginia Lee Corbin, Mack Swain, and others are quite at home in comedy, but I never expected to catch the dignified Montagu Love at it.

**MIKE** (Metro-Goldwyn)

The Pollyanniad of the family of a railroad section foreman. They live in a freight

car that goes on tour during the week and is parked inside their own picket fence on Sundays. The chronicle includes the loves of Mike, the oldest daughter and housekeeper, and a very nice young section hand, an attempted train robbery, a thrilling rescue from a runaway car, and sundry others of the good old situations that we all know so well. Sally O'Neill, William Haines, Ford Sterling and Charles Murray furnish the main interest. This masterpiece was written, directed, and produced by Marshall Neilan.

**MISS BREWSTER'S MILLIONS** (Paramount)

Bebe Daniels zips through the mazes of a foolish concoction based on the old novel, *Brewster's Millions*. Given the idea of a million dollars to be spent in thirty days, the scenario writer evidently stored his judgment, and let his imagination run wild. The resulting story resists the best efforts of Miss Daniels and a competent cast to make anything out of it.

## The Ten Best For 1925 - 26

OF THE ten pictures I have selected as the best of those reviewed in this department since September 1925, there appears an interesting division. The first five were written directly for the screen. The next three were originally written as novels or short stories. The final two were in their original form designed for the stage. You may be able to construct of this and the proportion of comedy and drama exhibited by the list, some indication of the present trend of the movies as far as material is concerned, but I honestly doubt if your conclusions will be worth anything by the time you have arrived at them. For the movies move so fast that often what may be a clearly defined tendency one evening may be just so much junk the next morning, the producers having executed a right-about-face under cover of

darkness. Personally; I don't worry much about "trends" and "tendencies" in the movies, even my limited experience having convinced me that a really good picture is appreciated nine times out of ten, that a picture which is appreciated is usually popular, and that no one, producers least of all, knows exactly what is going to be popular next. But before I forget it, here is the list:

The Big Parade  
 The Last Laugh  
 The Gold Rush  
 Isn't Life Wonderful?  
 Behind the Front  
 Don Q, Son of Zorro  
 Welcome Home  
 Stella Dallas  
 The Grand Duchess and the Waiter  
 Lady Windermere's Fan

## Reviewed Previously

### SEPTEMBER (1925)

**Adventure** (Paramount)—Thrills, romance, and comedy in the South Seas. Well done and worth seeing. Tom Moore, Wallace Beery, Raymond Hatton, and Pauline Starke.

**The Last Laugh** (Universal)—Character sketch of an old doorman of a great hotel. A powerful performance by Emil Jannings, with production notable for simplicity and imaginative quality. A German production.

**Dangerous Innocence** (Universal)—Film version of *Anne's an Idiot*, a love story of English people in India. Well done with Laura La Plante and Eugene O'Brien.

**Not One To Spare** (Hodkinson)—Not a world beater, but a quiet, pleasant little interlude with Ethel Wales fine in a mother part.

**The Devil's Cargo** (Paramount)—Sacramento at the height of the gold and gambling fever. Plenty of action.

**A Cafe in Cairo** (Prod. Dist. Corp.)—A whirlwind plot with Priscilla Dean in a characteristic part.

**Kiss Me Again** (Warner Brothers)—Score one for Ernst Lubitsch again!

**The Lost World** (First National)—A thrilling dip into prehistoric animal life. Worth seeing because of the technical work.

**Old Home Week** (Paramount)—Thomas Meighan not especially interesting in a typical George Ade story.

**The Boomerang** (B. P. Schulberg)—Muddled plot and aimless acting.

**The Monster** (Metro-Goldwyn)—Lon Chaney featured as a madman in a thoroughly unpleasant picture.

**Isn't Life Wonderful?** (United Artists)—D. W. Griffith at his best with a story of Germany after the war.

**Pretty Ladies** (Metro-Goldwyn)—A slightly different slant at stage life. Zasu Pitts and Tom Moore good.

**Dick Turpin** (Fox)—Tom Mix takes a header into the costume drama, with fair results.

**A Man Must Live** (Paramount)—A not overly interesting newspaper story for Richard Dix.

**Proud Flesh** (Metro-Goldwyn)—Unusually pleasing comedy performances by Eleanor Boardman, Pat O'Malley, and Harrison Ford. Directed by King Vidor, who doesn't take it too seriously.

**My Son** (First National)—Nazimova approximates some of her best work in this well directed picture of mother love.

**The Little French Girl** (Paramount)—Alice Joyce is outstanding in a picture notable for smooth continuity and quietness of action.

**Declassee** (First National)—The top crust of British society with Corinne Griffith as its lovely center.

**Soul Fire** (First National)—Dramatic story of a composer, with a highly emotional role for Richard Barthelmess.

**His Supreme Moment** (First National)—Fair entertainment, its merit lying in the good work of the cast rather than in the story. Ronald Colman and Blanche Sweet.

**The Night Club** (Paramount)—Raymond Griffith at his funniest.

**Too Many Kisses** (Paramount)—Richard Dix finds romance in Spain. Very light, but good enough of its kind.

**The Way of a Girl** (Metro-Goldwyn)—A bright little satire on the routine movie plot. Eleanor Boardman and Matt Moore.

**The Fighting American** (Universal)—The young hero with more pep than good sense has a string of impossible adventures in China.

**Friendly Enemies** (Prod. Dist. Corp.)—Weber and Fields in an enjoyable story dealing with the German-American and his divided allegiance during the war.

### OCTOBER (1925)

**Beggar on Horseback** (Paramount)—Adroit mixture of comedy and satire in the troubles of a struggling composer.

**The Re-Creation of Brian Kent** (Principal Pictures)—Harold Bell Wright story, well screened.

**The Bridge of Sighs** (Warner Brothers)—Not unusual in any way.

**The Midnight Express** (Columbia Pictures)—Routine railroad thriller.

**The Crowded Hour** (Paramount)—Bebe Daniels in an emotional role which she fills rather well.

**So This is Marriage** (Metro-Goldwyn)—The triangle again.

**The Man Without a Heart** (Principal Pictures)—Not well handled.

**Just a Woman** (First National)—Not entirely convincing.

**The Shock Punch** (Paramount)—Thrills and fun without much plot to worry you. Richard Dix as a structural steel worker.

**I Want My Man** (First National)—A wartime romance with Milton Sills.

**How Baxter Butted In** (Warner Brothers)—Well directed story of a would-be hero. Matt Moore very good.

**Welcome Home** (Paramount)—A simple tale told with sincerity and understanding. A fine cast includes Lois Wilson, Luke Cosgrave, and Warner Baxter.

**Sun-Up** (Metro-Goldwyn)—Unconvincing story of Kentucky mountaineers, not forgetting the feud.

**Are Parents People?** (Paramount)—The divorce problem viewed from the standpoint of the daughter in the case. Good comedy.

**Drusilla With a Million** (F. B. O.)—Well done in spite of age and obvious hokum.

**Paths to Paradise** (Paramount)—A joyous adventure into Crookland, personally conducted, by Raymond Griffith.

**The Wizard of Oz** (Chadwick Pictures)—How not to screen a story.

**Cornered** (Warner Brothers)—Crook story based on the resemblance of two girls. Madge Kennedy in a double role.

**The Painted Flapper** (Chadwick Pictures)—Routine stuff.

#### NOVEMBER (1925)

**Don Q, Son of Zorro** (United Artists)—The rollicking Spanish adventures of the son of Zorro. The usual Fairbanks excellence in all details.

**Wild Horse Mesa** (Paramount)—A good western picture with Jack Holt and Billie Dove.

**The Knockout** (First National)—Slim story for Milton Sills.

**The Unholy Three** (Metro-Goldwyn)—An extraordinary crook story distinguished by the fine character work of Lon Chaney, Victor McLaglen, and Harry Earles.

**Graustark** (First National)—Norma Talmadge and Eugene O'Brien in an old favorite.

**The Trouble With Wives** (Paramount)—Routine comedy brightened up by the good work of Florence Vidor, Tom Moore, and Ford Sterling.

**The Mystic** (Metro-Goldwyn)—Conway Tearle as a crook who uses a gypsy fortune teller and her family as tools in a blackmailing scheme.

**Shore Leave** (First National)—Richard Barthelmess satisfactory in a comedy of sailor life. Dorothy Mackaill in support.

**Never The Twain Shall Meet** (Metro-Goldwyn)—Dull version of the "East is East" plot. Anita Stewart and Bert Lytell.

#### DECEMBER (1925)

**The Freshman** (Pathe)—Harold Lloyd gets some of his most uproarious comedy out of college life and gives you a thrill or two in addition.

**Her Husband's Secret** (First National)—Purely a waste of time on the part of everybody concerned.

**Lovers in Quarantine** (Paramount)—Bebe Daniels in an ugly-duckling sort of part. She and Harrison Ford make the most of the comedy situations.

**The Iron Horse** (Fox)—The story of the beginning of the transcontinental railways, well filmed, and valuable as an historical record.

**In The Name of Love** (Paramount)—Greta Nissen and Ricardo Cortez in one of those romances in which the wealthy lady loves an impostor who turns out to be the real thing.

**Zander the Great** (Metro-Goldwyn)—Marion Davies as a waif whose adventures in the west include falling in love with a bootlegger.

**The Coast of Folly** (Paramount)—Gloria Swanson in an indifferent story has the opportunity to do some fine character work, quite distinct from her usual roles.

**Hell's Highroad** (Prod. Dist. Corp.)—Mediocre story of a money-mad husband who is ruined by his wife's whim. Leatrice Joy and Edmund Burns.

**A Son of His Father** (Paramount)—A Harold Bell Wright western nicely done, but never surprisingly so.

**Classified** (First National)—Amusing and entertaining comedy with Corinne Griffith doing her best work to date.

**Chalk Marks** (Prod. Dist. Corp.)—A tribute to the devoted and faithful school teacher. Well told.

**Seven Keys to Baldpate** (Paramount)—Farical adventures of an author who retires to a deserted summer hotel to write a novel. Douglas MacLean.

**The Beautiful City** (First National)—An Italian boy in New York. Fairly interesting, with Richard Barthelmess and Dorothy Gish.

**The Pony Express** (Paramount)—The historical drama again, made interesting as well as instructive by good casting and direction.

**The Dark Angel** (First National)—A wartime story of somewhat routine pattern ranking high chiefly because of Ronald Colman's fine portrayal of a blinded soldier.

*(To be concluded in September issue)*

# The Church and Pictures

Conducted by REV. FRANK E. JENSEN

## Editorial

WE DO not advocate the use of the usual motion picture in the program of the church; nor do we sympathize with the practice of merely using motion pictures for entertainment purposes in the church. There is a place in the church for the really wholesome motion picture for entertainment in the week-day or week-night program in the social life of the church. But primarily the church's purpose in using motion pictures is to make more attractive and more effective the religious appeal to the masses who would not otherwise go to church, and also to the regular attendants at church. The organ and other accessories, which one time were considered unnecessary, are used in the church because these do make the church's services more attractive and more effective. So it is with motion pictures. The organ is used in purely motion picture houses, but this does not stop the use of the organ in the churches. In each instance the organ has an entirely different use, so should it also be with the motion picture. There is an appeal that is popular in the movie which should be rightly appropriated to the use and benefit of the church. The motion picture need not and should not be segregated to a mere secular use. The motion picture like the radio is one of the outstanding challenges to the church to try to outstrip the amusement use by a universal and appropriate religious use. The church must cease to consider the motion picture a menace, but use it rightly as a great boon to the church. The church's problems are many. Among these are (1) how to get the people to attend the services; (2) how to hold them when they do attend; (3) how to instill true worship and impart the faith and life of the Bible; (4) how to properly direct its people in true Christian living amidst the complex conditions of this modern life. We maintain that the right use of the right kind of motion pictures will afford material help in solving these and other problems in the program of the church. The motion picture has taken the world of amusement; it can also be made to take the world of religion as a most valuable help in the weekly program of the church to the increase and to the glory of the Kingdom of God.

## Religious Films

THE Church of Christ has a definite and worthwhile message for the entire world. The Church's message needs the help of every re-enforcement that modern invention can provide. The motion picture is such a re-enforcement that helps in a silent, but none the less effectual way. Not only does it do this to the regular attendants at church, but it also draws many to the church who would otherwise never be found there. The Saviour Himself used word-pictures in making his message attractive and clear. He even used the dramatic story—the Good Samaritan and others,—for His purpose. These stories were not taken from the Scriptures, but from the occurrences of every-day life. Even though such stories criticized the servants of the church and the corruptions in the church, still He made use of them most effectively. But He understood what He had to teach, the need of the people to be taught, and what constituted the substance of the truth to be taught. He applied the old truth to the new conditions, and drew on the things familiar to the people to apply and drive home to their hearts the lessons so hard to learn and yet so nec-



essary to be known. If word pictures of oratory or simple teaching are good, how much more the animated picture visibly presented on the picture screen, when such pictures are in perfect harmony with the principles underlying the parables and other word pictures of the Great Teacher Himself!

We need religious films for the church. These need not be Bible films, but they must teach the truths of the Bible by the illustration of human life, and of all events that touch human life. People love stories. Illustrated stories they love still more. Many of the religious services can be made to tell the Bible truths through acted stories that will adequately and reverently illustrate and enforce them. The day of the motion picture sermon has just begun to dawn. The perfect day is slow in dawning because of the great lack of suitable religious pictures.

The editor of this department has been for a long time working out a plan to give the church its own religious films. It is a plan that calls for no selling of stock and no private profit. It is a plan as simple as the conducting of the church itself. It involves no investment of large sums by the few but the contribution of small sums by the many. The plan contemplates the associating together of one thousand churches each contributing \$100, either as a church, an individual or group of individuals for the church. This money is to be a revolving fund for the securing of religious films for the use of those churches at the minimum of cost. This religious film library would be secured for the churches either by purchase, production, rental or otherwise, and rented to the churches in the association at a discount from the regular rental charge. Such discount would be a dividend on the \$100 investment. Gifts and bequests would help to increase this revolving fund. The rentals would maintain the running expenses of the association. Twelve stories are now in preparation. Are you interested? Then write to the Editor of this Department.

## Personally Conducted Church Film Reviews

**The Life of Our Saviour** (Six reels)—  
World Educational Film Co.

This is a life of Christ that has been compiled from various sources and when ready for September showings will prove a most worth-while picture. The prologue is made up of fine scenics of the Holy City and surroundings as they are to-day, and makes a good preparation for the dramatization of the life of Christ that comprises the great body of the picture. With the second reel the story begins in representing Joseph accompanying Mary, his betrothed wife, on the journey from Nazareth to Bethlehem, following the decree of Caesar Augustus which had been broadcast by the couriers of the Emperor. In the fields of Bethlehem the angel chorus is shown in the skies and the amazed shepherds in their fields with their flocks of sheep. The shep-

herds and the three Princes from the East with their caravans are depicted coming to worship the Infant King at Bethlehem. Later is shown the flight into Egypt, the life in Nazareth, and the visit of the Boy Jesus at 12 years of age to the temple, where He is found in the midst of the doctors both hearing them and asking them questions. Mary comes seeking Him, and when she sees Him the shadow of the cross appears with startling effect upon her. The active life of Jesus is closely followed from His baptism to His crucifixion, resurrection and ascension. The picture as it is being newly edited presents excellent possibilities for fine showing with reverence, giving to all who see it a deeper sense of the life of Him Who came into the world to save sinners.

## SPECIAL NOTE

With these films should be shown certain slides such as Christ in the home, Christ at the home of Martha and Mary, the anointing of Jesus with the precious cruse of spikenard, and also appropriate hymn slides. The editor will be pleased to give suggestions along this line to those who address him by letter in care of THE EDUCATIONAL SCREEN.

**All Hail The Power** (Two reels)—Pictorial Clubs, Inc.

This picture is based on Psalm 19. A group of men are shown in a social gathering at their club. Into this group of the regular run of prosperous men there comes a missionary who is looked upon as a fanatic. The company makes him the butt of their jesting, but he pursues the tenor of his way and finally interests one of the worst among the skeptical group, and drawing him away takes him to view the glories of nature. Amidst the glories of night and the wonders of the day this skeptic comes to know that

it is only the fool who hath "said in his heart, 'There is no God.'"

**Nanook of the North** (Six reels)—Pathe Exchange, Inc.

Presenting scenes in the country and life of the Esquimaux which are both thrilling and instructive, the picture offers many interesting lessons to be emphasized at an evening service of the church. It also opens the way for teaching the adaptability of man to his environment. You will enjoy the sight of travel over snow and ice, the open spaces of the unfrozen sea; the harpooning of seal, walrus and fish; the simple method of life on the snow mountains, and the easy way in which a house is built, for the night; you will be made to feel the dread of the terrible blizzard that comes suddenly and rushes on like a deadly sandstorm in the desert of ice and snow. You will want to both laugh and cry at the simple frolic and the sudden dangers of Nanook and his family of humans and of dogs.

## Work of the Religious Motion Picture Foundation Analyzed

**REV. GEORGE REID ANDREWS**, Vice-President and General Manager of the Religious Motion Picture Foundation, in an address on "The Church and the Motion Picture" before the National Better Films Conference, held recently in New York (printed in the National Board of Review Magazine for March-April, 1926) answers the questions, "What is the Religious Motion Picture Foundation?"; "What does it propose to do to supply the churches with pictures?" and "How is the Religious Motion Picture Foundation related to the Federal Council?"

The Foundation, he declared, is first of all concerned with the question as to a supply of suitable pictures for church use and is studying the problem of the churches' use of motion pictures from three angles—production and distribution of films, and the equipment in the local church which permits dis-

play of films when produced and distributed.

The attitude still prevalent among many, that the picture has no place in the church, is an additional problem to face in the production of religious films, as is also the question of producing pictures which will prove acceptable to many different creeds and faiths.

Rev. Andrew concludes:

"For the convenience of my own thinking, I have divided religious pictures into six classes: (1) Bible; (2) Religious Biography; (3) Church History; (4) World Friendship or Missionary; (5) Religious Pedagogical Pictures for use in the Sunday School; and finally, (6) a large class of wholesome pictures that present a story especially suitable for Sunday night services.

"It seems to me these six classes hold vast possibilities for the church if properly produced, distributed and exhibited."

# Among the Producers

(This department belongs to the commercial companies whose activities have a real and important bearing on progress in the visual field.

Within our space limitations we shall reprint each month, from data supplied by these companies, such material as seems to offer most informational and news value to our readers.

We invite all serious producers in this field to send us their literature regularly.—Editor.)

## “Through Oil Lands of Europe and Africa”\*

W. J. ARCHER

### Greece

The glory that was Greece revealed itself in art and literature and on the battlefields where the Greeks saved the West from oriental invasion. Marathon, where the Persians were defeated in 490 B. C., is one of the sacred spots of the world. On this plain, the Athenians lost 192 and the Persians over 6000. Where the battle was fiercest, a mound was erected to commemorate this victory. The spirit of the Greeks at this period may be epitomized in a saying attributed to Dienekes; when someone informed him that the Persian host was so numerous that their arrows hid the sun, Dienekes replied: “So much the better, we shall fight in the shade.”

Greece was the culmination of old world culture; the heart of Greece was Athens, and the innermost shrine of the city, the Acropolis. During the Persian wars, Athens was besieged, the Acropolis taken, the Greek defenders slain and the temples plundered and burned, but on its ashes, Pericles caused to be built those temples whose ruins today are the wonder and despair of man. The Acropolis is a roughly oval hill, 512 feet high. Near its summit, and to the right of the steps, rises, on a ledge of rock, the Temple of Wingless Victory, from which the sea is visible where the Persian fleet was destroyed, and the history of all western civilization, in its main and important features, determined. The entrance to the flat crown of the hill is through the Propylaea, beyond which, and to the left, is the Erechtheion with its famous portico of Caryatides or Maidens. To the right, rises the noblest

and grandest building in the world, the Parthenon, whose scarred and weathered pillars and broken columns tell us something of the unrivalled art of Greece. It recalls a speech of Pericles in which he says: “We Greeks are lovers of the beautiful without extravagance.” The Parthenon is the world’s most impressive and most majestic ruin.



Ruins of the Temple of Olympian Zeus,  
in Athens.

There is something about the Temple of Olympian Zeus, built at the base of the Acropolis, that speaks of departed glory as few ruins do. The forces of destruction have left two lonely columns that seem to thunder their message of desolation.

The Theatre of Dionysius was once the center of dramatic arts in Greece. In this open-air theatre were first produced the imperishable plays of Aeschylus, Sophocles, Euripides and Aristophanes, who rank with Shakespeare, Dante, and Goethe as amongst

\* A description of the film named, produced by Rothacker for the Pan-American Petroleum and Transport Company. Concluded from the May issue.

the greatest civilizing agents of all time. The first rows in the theatre were reserved for the Priests and State Officials, and in the center of this row was the seat for the Priest of Dionysius.



Looking towards the Nile from the Temple of Rameseum—the Colossi of Memnon in the background.

The Odeion of Herodes Atticus was erected for dramatic purposes and seated 5000 spectators. The whole edifice was covered with a superb roof of cedar wood.

The Areopagus, known popularly as Mars' Hill, is a low, rocky plateau which recalls the sermon delivered by St. Paul to a circle of Athenians who sought some new thing, and which is recorded in the Acts of the Apostles. This is one of the most momentous incidents in history,—the meeting place of Greece and Judea.

The Theseion is the best preserved of all Greek temples. Little is known of its origin or purpose. It is perhaps the sanctuary of Hephaistos and may have been built in the Fifth Century B. C.

About fourteen miles from Athens are the ruins of Eleusis. The way thither is the Via Sacra, where one today may see fishermen engaged in their craft—the successors of the men who are referred to in classic Greek literature. The widespread celebrity of the name Eleusis is derived from the worship of Demeter, and the Mysteries about which little or nothing is known; the details of what happened in the Hall of Initiation are lost beyond

recall. Cicero, who was one of the initiated, states that the Mysteries taught men not only to live happily, but to die with a fairer hope.

The olive and the grape grow in profusion in Greece. In the valleys where the vines grow, many farms have simple winepresses, by means of which the juice is extracted from the grape and afterwards allowed to ferment. It is interesting to note that on the Plain of Marathon, where Athens and Persia fought for dominance, the vine now flourishes.

### Egypt

Egypt has been described as “a land of sand ruins and gold,” and Cairo is its capital. From a spur of the Mokattam Hills in Cairo, a panorama unfolds itself, which epitomizes Egypt. There lies at your feet the city with ancient walls and towers, its palaces and mosques, with their delicately carved minarets, towering silently above the noisy bazaars. Through it have marched the conquerors of many nations, and Cairo is still the home of intrigue and violent passions.

Flowing through the city is the Nile, without which there would be no fertile Egypt, and, in the dim distance from the Mokattam Hills, one sees, set in a sea of sand, the great pyramids. Cairo is divided into many quarters which were formerly closed at night by massive gates. The Babzuwela is the only surviving part of the southern fortifications. The design of this massive gate is simple, the decoration being confined to ornamental discs; these discs have tied to them, pieces of wool or rags which are touched by the devout during prayer. Those who come to this gate for devotional purposes do so to implore the help of Allah for their sick.

Scattered through the bazaars, one sees huge stone mortars in which are placed cinnamon and varied spices which are pounded into powder by heavy iron pestles. It is said this is fat-producing, as the Arabs admire maidens who have lost their slimness.

As is well-known, the majority of women in Egypt are veiled. Some of these veils are

heavy and others are obviously not designed to conceal the features. Many peasant women wear rings in their noses, and many veiled women have a wooden bar decorated with gold to support the veil.

The principle lying behind the veiling of women in Egypt is carried a step further at the time of their wedding. From the bridegroom's house, a closed carriage resembling a palanquin is borne by two camels to the house of the bride, accompanied by dancers with rifles, which they fire off at intervals, the music being supplied by drummers mounted on the backs of camels. When the home of the bride is reached, secretly she is placed in the covered carriage and the procession starts for the bridegroom's house with numerous halts for dancing.

A wedding in the village near the Pyramids marches round a lucky tree near the Mohammedan graveyard and then proceeds to the house of the bridegroom for the festivities that accompany such occasions.

Between Cairo and the Pyramids is one of the chief camel markets and the purchase and sale of a camel is not only a question of prolonged barter; sometimes the purchaser, if he is the stronger, uses, in addition to argument, physical force.

The camel is the animal best suited to carrying burdens across the desert. Not only the shape of their feet, but their capacity to store water and their endurance fit them for journeys where pathways are quickly obliterated and where wells are rare and often difficult to find.

In the oriental quarters of the city, the curious shops, the markets of different trades, the merchant lolling before his shop, or sitting crosslegged on a low counter, the quaint street cries of the picturesque venders of fruit, syrup, sherbet and water, with the ever-changing and colorful throng, give the visitor an opportunity of studying Arab life as perhaps nowhere else in the world. But one, after a time, wearies of Cairo with its mosques, minarets, bazaars, befezzed and beturbaned beg-

gars, syrup-sellers, touts, venders of cigarettes, post cards, walking sticks, postage stamps, rugs, and the ubiquitous shoeblacks, guides and baksheesh fiends; the desert and the pyramids, as seen from the Mokattam Hills, call, and on the way thither, we cross the Nile, which bears on its muddy, brown waters lateen sailboats, dahabeahs and other craft.

The road, flanked with palms, fields of corn, vegetables and fruit, is crowded with camels and donkeys, laden with merchandise. Suddenly, after crossing the railway that runs to Luxor, there come into view the pyramids. They seem near, but after driving for miles, you realize how deceptive the first view was.



The Sphinx and Pyramid of Cheops.

Before reaching the pyramids, there is a great avenue of lebek trees, and at the end of this avenue are offensive bar signs and restaurant advertisements. But this is speedily left behind, and you take the winding road to the Pyramid of Cheops, which, as one approaches, blots out the other pyramids. Beneath its huge mass, the car stops and you mount a camel or donkey or walk, according to taste. The supercilious who choose to walk, no doubt regret their choice. Walking through sand may be a pleasure to a camel; it is not to man.

The Great Pyramid is the oldest of the Seven Wonders of the Ancient World, and now alone of them survives. King Cheops

built it for his tomb. The lasting impression made upon one by the pyramids is that of vastness. They are not beautiful, and, given time, workers, money and ambition, they could be reproduced. Standing near the pyramids, one asks: "Where is the Sphinx?" Skirt two sides of Cheops and the other pyramids come into view, but no Sphinx.

The road, after you pass the Pyramid of Cheops, bends to the left and slopes downward towards the Nile. Suddenly, out of a great sandpit rises the head of this imperturbable figure; one feels held in some unaccountable way by this mysterious, fatalistic message in stone. It is the one great aloof figure amongst human monuments that is unforgettable.

By virtue of sheer nobility, the Sphinx dominates everything. It is set at the edge of desolation, on the shore of a frozen sea of sand. Behind it, and beyond the horizon, stretch thousands of miles of barrenness, scorching sunlight, thirst and death; yellow sand, ribbed by the wind, huge rocks, boulders, rolling hills devoid of vegetation, characterize the desert, where man is crushed by the sense of his own insignificance, and where the pathless unknown, by its vastness and loneliness, fills him with terror. The Sphinx with its back to this scene of scorching desolation faces eastward, gazing with a haunting, changeless immobility beyond the rich, green valley of the Nile, beyond the land of Egypt, beyond the world of things seen. It casts a spell over the mind, whether seen amid the glaring noon-day light, or when the full moon casts its pale mysterious shadows over this sublime figure. Hacked and riven by the gouging chisel of time, whipped by violent sandstorms, broken by the desecrating hands of heedless Philistines, it defies either description or comparison and awakens a spirit of reverence. We can only vaguely imagine its first glory millenniums ago, when the unknown master artist laid aside his chisel and brush to contemplate his finished work. Yet its features, though broken, have preserved the

spirit that invests it with a singular power. The eyes seem to see through and beyond "the beyond." Everything of human interest appears to be weighed, measured and estimated. The face has a terrible expression of superhuman indifference to whatever befalls. It rivets the spectator to the spot and subdues all save those to whom the most solemn scene appeals in vain, for thousands of visitors to Egypt are no more conscious of the arresting mystery of the Sphinx than the supercilious camels on which they ride, or the bakshesh-seeking dragomans. The dead are all around the living gaze, laugh or wonder. For countless ages, men and women have come from Cairo to the Sphinx and returned again to the wine and song of the city, but the Sphinx heeds them not. Above the stillness of the tombs and the laughter of the thoughtless rises its message of stoic calm and undisturbable repose. We are swept by strange and varied emotions as we look up into its face: its aloofness from us, its isolation, its tragic indifference, its insoluble mystery, humiliates, chills, and leaves us with a haunting conviction of the utter worthlessness of most of our ambitions. In presence of the Sphinx, no one is of any account. Amid Arctic snows or the waveless seas of the Doldrums, in cheerless hours when we skirt the dark land of melancholy gloom, or in moments when we forge the basic facts of life in excesses, one may remember with profit the picture of its sublime peace. It has remained through millenniums an imperishable monument of a genius perhaps as great as Plato or Shakespeare. Those intent and listening ears, those penetrating eyes, those sealed lips, speak of the great mind who immortalized in stone a message "more lasting than brass, more imperishable than marble." Its majesty awes; its silence appalls.

The Nile is Egypt, for without it the country would be a vast Sahara. The irrigated land on either bank is one of the richest gardens in the world. On the river, ply

boats of ancient and modern design. Near Cairo, boats with tall masts assemble to wait for the opening of a bridge, and after passing through, sails are again hoisted to be wafted by the breezes that carry the boats up or down the river.

Several industries besides farming have grown up near the banks of the river. One of the commonest is the making of pots which are moulded, dried and burnt near the river, transferred to boats and shipped. The fellahs use bullocks and camels in a plough similar to those that were employed in the days of the Pharaohs. Great dams have been constructed to preserve the water and to regulate the irrigation of the land; but the most common sight on the river is the shadoofs and the sakiehs, the former being the simpler. It consists of a pole with a bucket suspended from one end of a crossbeam and a counterpoise at the other. Brown-skinned, half-naked peasants work these shadoofs, sometimes tier above tier, so as to raise the water 15 or 16 feet on to their lands. By this means, about four acres can be kept watered. A step higher than the shadoof is the rude water-wheel with earthen pots on an endless chain worked by one or two bullocks or camels. This is called the sakieh and water can be raised this way 18 feet, and from 5 to 12 acres kept watered through an Egyptian summer.

On the river, "one is never away from the song of the shadoof-man or the creaking lay of the water wheel which pervades the whole of upper Egypt like an atmosphere and which is as much a part of the river as its annual overflow."

A night by train from Cairo brings the visitor to Luxor and Karnak, both built on the right bank of the Nile. This is Homer's Hundred-Gated Thebes, and one may doubt if there is any more glorious sunrise in all the world than is seen from Thebes, or any more solemn sunset than that behind the Sphinx. With a suddenness unknown in temperate climes, from out the darkness, beyond

the Nubian Hills, the dawn comes, and as one gazes while the light grows more intense, the eastern sky is bathed in a golden, blinding glory. Not only the sun, but the encircling sky shares in the blazing birth of a new day. This is veiled from our eyes by a brilliance so intense, that we cannot see it. A joyous uplifting feeling pervades the witness of this transformation, just as a pleasing sadness fills the mind, when one watches the dying colors and the fading light, which gives a new aspect to the Sphinx, ever so provocative of thought.



Ploughing on the right bank of the Nile.

Luxor and Karnak, which lie about two miles apart, are famous for their ruined temples. Those at Karnak covered over a square mile. Some of the pillars are eighty feet high and thirty-three feet in circumference. The Valley of the Tombs of the Kings lies on the left bank of the river opposite Luxor. There is no spot in the world more universally known than this valley. Here was discovered Tutankhamen's tomb, perhaps the richest find in the whole history of archaeology. The tombs are in a wild, lonely, desolate valley. The rugged pathway thither is flanked by boulders, rocks and flame-colored hills; no restful green meets the eye, nothing but shadeless sterility; everything is scorched by the sun, and the rocks and hills reflect the furnace-like heat. As the road ascends, it narrows until you reach a vast amphitheatre of hills, within which are the tombs where rest the

ancient dead. One mountain rising against the azure sky dominates the scene and the summit of it forms what fancy might picture as the roof of a Titan's home. The kings lived in unrivalled pomp in Thebes, and with patience and at enormous cost, prepared for their entombment and accumulated the wealth and splendor which they believed necessary for the other world. Nearer the Nile is the Temple called the Rameseum with its lotus columns and its colossal figure of Rameses himself flung to the ground. When standing, it was 57 feet high and weighed 800 tons. This is supposed to be the Rameses who oppressed the children of Israel. Near this Temple, and looking eastward beyond the line between the barren sand of the Valley of the Tombs and the valley enriched by the Nile's inundation, two giant figures tower above the

plain—the Colossi of Memnon. They wait “in infinite patience and ineffable calm, while the Nile rises and subsides, and the rich harvests grow and are gathered about their feet. Scarred by time's destructive forces, they stand in Egypt's inscrutable past and are woven into its song and story.

Egypt's one great need is fuel, for along the Nile Valley there is practically neither wood nor coal. A little oil has been found near the Red Sea, and at Suez a large refinery has been built. Through the Canal, tankers pass almost daily, and tank cars convey the oil to the interior where it is used in driving the machinery connected with the huge reservoirs that have been built to conserve the waters of the Nile. The methods of transportation on the river and in the cities are primitive.

## Rothacker Industrial Films Organized

**A**NNOUNCEMENT has recently been made of the formation of Rothacker Industrial Films, Inc., organized to specialize entirely

Rothacker quality and service in the planning, production and merchandising of advertising film.

The new organization is an outgrowth of the Rothacker Film Mfg. Co., the “senior specialists” in the industrial advertising field, organized in 1910 by Watterson R. Rothacker with Douglas D. Rothacker as Vice-President and General Manager of the Industrial Division. From a small beginning, the organization grew to considerable size, and the industrial department became probably the largest producer of specialized film subjects in the country.

Rothacker Industrial Films has taken over the personnel, equipment, negative, and goodwill of the old Rothacker Film Mfg. Co., and will for the present remain in the same location at 1339 Diversey Parkway, Chicago.

Douglas D. Rothacker is President and General Manager of the new Company. Mr. Rothacker has had many years of experience in the industrial field; he is serving his sixth term as president of the Screen Advertising Association, and is a member of the Executive Committee of the Motion Picture Chamber of Commerce Non-Theatrical.

Mr. S. J. Stoughton is Vice-President, located in the New York office at 542 Fifth Avenue.



Douglas D. Rothacker, President of  
Rothacker Industrial Films

in the production of industrial-educational subjects, and to maintain the well-known



# School Department

Conducted by STELLA EVELYN MYERS

*Director of the Department of Visual Education*

*Forest Park Schools, Forest Park, Ill.*

## Training School Operators

**B**OYS of grade school age can be of very valuable assistance in motion picture projection under careful leadership. Methods of procedure should be made very definite for them, and should be presented in small portions at one time with constant application of all that has been learned from the beginning. They like to have a set goal and to persevere until it is reached. Hence, in the schools of Forest Park, a course has been followed with certain, fixed goals, each having an assigned point value.

At the beginning of the school year, boys were chosen by their teachers with the approval of the principal as applicants for the course. The course was not open to those below the Sixth Grade, nor to pupils of the upper Eighth, as they would soon be leaving school. Initial requirements were excellent scholarship, thorough reliability, and deportment marked A, or certainly not below B+. An added suggestion was that boys be selected who had not had in all their scholastic career a "Complaint Blank" sent home. Of course, those chosen were from a band of volunteers.

One building would only vouch for one boy who could come up to these standards, but his record has been so exceptional that he has been worth more than a dozen more carelessly selected. The first semester he rendered able assistance for all projection in his building. The second semester, he has been aided by two others who are promising well.

Twelve boys have covered a large part of the course, and to those who have finished,

a button will be presented, at a meeting of the Parent-Teacher Association. This insignia will show to any teacher when these boys are out of their classes, that they are trustworthy and are engaged in school duties.

No boy is permitted to run a machine until he has practically covered the ground outlined, and then only under the eye of the teacher if possible. One rule which saves much tangling of film in case of breaks is that the left hand must be always on the motor control while a picture is being projected.

It is not necessary that the points be won in the order listed. The third requirement (see outline following) is learned by practice with old film secured for study purposes, and also by practical efforts after a program. This is the next to the most difficult requirement, the last being the most difficult of all.

A sense of responsibility and absolute dependability, plus a bearing with real dignity, we feel are perhaps the most valuable results for our boys of the training in motion picture projection.

The course is really a series of problems which are self-checking. After a very few preliminaries in the way of handling film to be spliced, the methods of oiling and threading the machine, and of using the rewind, the boys should work out their own problems with practice film, not turning on the power. The chief ends to be attained would be defeated if formal instruction were given. No one unable to think out all of the situations outlined is able, in our opinion, to run a projector with safety to himself or the film.

### Boys' Course in Motion Picture Mechanics.

<i>Units of Work</i>	<i>Point Value</i>
I. Splicing film.	5
II. Responsibility for:	
Setting up of machine.	
Arranging darkening of room and ventilation.	
Providing proper light when machine is stopped for repairs or at close of program.	
Placing scissors and clips near machine.	
Replacing machine and other equipment after program.	
Locking supply cases.	5
III. Rewinding film under following conditions:	
1. After a run if dull side is up.	
2. After a run if shiny side is up.	
3. Shiny side is up and the beginning of the story is out.	
4. Shiny side is up and the end of the story is out.	
5. When the captions or scenes are inverted on the screen.	
6. When mirror print is projected.	
7. When the first part of film properly projected is followed by:	
A. Inverted scenes or captions.	
B. Mirror print.	
8. When film on take-up reel bags and	
A. Time must be carefully conserved.	
B. Time is not an important item.	25
IV. Oiling machine; dusting and polishing.	5
V. Threading machine.	10
Time not more than one and a half to two minutes.	
VI. Ten to twenty-five runs.	10
Ten successive runs should be made with no error.	
VII. Promptness and accuracy in receiving and executing all orders.	15
Total number of points to be made.....	75

### Film Reviews

**East is East** (1 reel) Pathe—One of the *Historical Scenics*. The East and the West mingle in northern Africa, but do not blend. In modern Tunis, the town life is such as it was in the days of Mohammed. Brackish water is conveyed in goat skins; rugs and garments are made on an ancient loom. Pottery is decorated with oriental richness of tone. These and the other scenes are delineated in beautiful color and with remarkable clarity.

A well-born Mohomedan woman remains veiled to masculine eyes except those of her

own family as long as she lives. We witness serving maids unveiled, however, as they perform their domestic duties in the court of a palatial home where a fountain is playing in the center of a mosaic floor. Street musicians entertain in a picturesque manner. A school on the sidewalk reveals boys all intent on their one text-book, the Koran. A desert game, the ancestor of our game of checkers, is operated on a large stone with small hollows for the stations of the men. The camel market is a resting place for caravans from the oases of the Sahara desert.

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- KEYSTONE SPECIAL LANTERN—Will make Clear Pictures in Daylight Conditions—Will Project Pictures on the Blackboard—Equipped with a Handle Making it Convenient to Carry from Room to Room — No Additional Accessories Necessary.
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- PRIMARY SET— 300 Stereographs and 300 Lantern Slides — Teachers' Guide with Index to Teaching Content of Pictures and Special Plans for the Use of the Pictures in Teaching Reading, by Miss Laura Zirbes of Teachers College, Columbia University.
- AMERICAN HISTORY SET—300 Stereographs and 300 Lantern Slides— Teachers' Guide with Complete Index to Teaching Content of Pictures.
- SPECIAL LIST FOR THE LATIN TEACHER—
- MAP SLIDES—Political, Physiographical and Economic Maps on Slides. A Map for Every Need.
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*Please Check Subjects On Which You Would Like Further Information and Mail This Page to Us.*

**KEYSTONE VIEW COMPANY**  
MEADVILLE, PENNA.

Laborers pick olives with great rapidity from branches heavily laden. There is no need for bank boxes as the family gold adorns the lady of the house.

This series of scenes reaches the acme of success in the selection of travel material for cultural study, in refined presentation, in the element of human interest and in colorful artistry.

**The Silvery Art** (1 reel) Red Seal—Soaring over the snow is the next thing to flying. Two sturdy sticks are requisite with discs that move freely in every direction. One takes three running steps, then pushes against the sticks by turn. A zig-zag line is made on the slopes. The prints of the herring-bone in going up the slopes are true as mother's handiwork. Waxing skis prevents a back-slip. Seal-skin attached at the ends also helps as the short, stiff hair grips the snow. Later on, one may skate if careful to lift the idle leg to clear the snow. This gives control of the legs separately. One leg is used to steer and push, one leg to check the speed. To stop, one turns the legs in. Various emergency curves, the jerked slide, and the telemarken are thrilling. One foot is kept ahead and the knees bent. In deep, soft snow a turn is made by jumping. In landing, the knees are bent and the legs kept close together. Long jumps require special skis, longer and heavier than others.

The picture is full of thrills without spills, and is an excellent exhibition of a masterful art. The hints are so well illustrated that the would-be sportsman feels that his greatest obstacle in being able to ski is to find a snow-bank when observing the exhibition on a summer evening.

**The Boston Bean, Animal Instincts, and A Miniature Monster** (1 reel)—One of the Urban *Searchlight* Series. Stop motion photography shows two days' growth of the bean in a few seconds. This little drama of the bean's performances as it develops seems

like a personification of the various structures, in so understanding a manner are the various movements enacted. The root is observed always growing downward, altho forced to start upward. Hair roots soon develop. The stalk, on the other hand, soon finds its way to the sunlight.

*Animal Instincts.* The chimpanzee has more human traits than any other animal such as, curiosity, sympathy, maternal instinct, desire for companionship, and vanity. Altho these attributes are possessed, the chimpanzee is not human because it has no soul. At least, so says the terse titling.

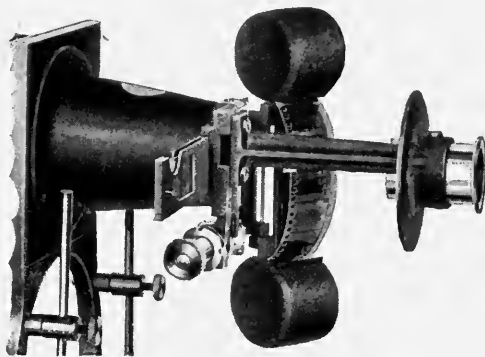
*A Miniature Monster.* His tongue is not visible usually to the naked eye. In proportion to his size, he is the Hercules of insects. He balances on his feet weights many times larger than his own bulk. The fly hatches 150 maggots at a time. The grubs stuff themselves full of food when the flies soon develop. A simple fly-trap is made by placing a cone of wire-netting on four spools surrounded by a glass globe. Food is used for bait, then ammonia ends the career of the entrapped multitude. Photographs taken through the lenses of a fly's eye with vast difficulty show that a fly can see in all directions.

The first and last studies of the reel are highly scientific and the second one is entertaining and instructive. The usual objection of educators would be the miscellany of the treatment. We prefer to dine with various options on the menu, rather than to be served to a "plate luncheon."

**Animal Celebrities** (1 reel) Pathe—A Grantland Rice *Sportlight*. Carl Morrison is the trainer of a horse which does everything but talk, and that doesn't count anyway in the "movies." Slow motion reveals the grace of hurdling over gates. Dogs are more easily handled than horses. Rin-tin-tin, the Wonder Dog, is a beauty in the retarded motion of jumping. Henry East is the trainer of canines at Hollywood. In his open championship,

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breed, blood, and pedigree do not count for he has established a democracy in dogdom and has won a Cromwellian respect from the members thereof. Pat weighs one hundred fifty pounds and is very graceful in hurdling under the eye of the slow camera. Hank is a mongrel collie with a "gripping tail." Danny is a Freshman among coach dogs. Mickey is an Airedale pup. A bull-dog reveals brains as well as brawn in balancing a stone on the end of the nose and jumping with it in equipoise. The trainer finds a scrimmage with his dogs worse than one in football. Nixie, the Pomeranian, has an ear for music. Pinkey-Wooly, a white poodle, does some fancy stepping, and slow-walking on the toes. Mut of the Badger clan is at the head of the class in "jumpology." He indulges in a flat tire toddle and in an "ins-and-outs" trick, turning toes in and out alternately.

The dogs duck for apples, play ball, and have a pan parade. All of these feats are quite sufficient to convince any unprejudiced spectator that the Hollywood canines score in the neighborhood of 100 in I. Q.'s and rank high in acquisition; so, it is quite proper that they stand in a dignified line for the presentation of their diplomas, coming out as their names are called and walking proudly away with their hard-won sheepskins.

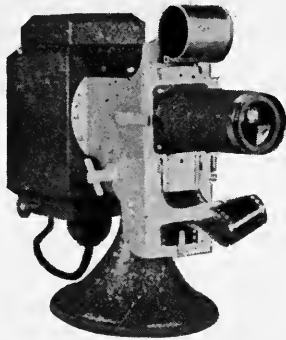
**The Cats** (1 reel) Red Seal—One of the *Out-of-the Inkwell* Series. A real theater for cats has been established. They enter through a revolving gate and take their place in theater seats of requisite feline size. We are permitted to see into the "Dogs' Undressing Room" at the side of the stage where masques and costumes are donned, where powder-puff and lip-sticks are manipulated. As the first scenes are enacted on the stage, we fear that the price of admission was hardly worth while, judging from the expressions of ennui on the part of the audience. A heavy stage rain-storm, however, causes the audience to leave their seats and seek protection. As Atlas supports the whole world on his head, and a

chariot race lends excitement, a spirit of approval is in evidence. The picture is one affording entertainment for all ages, and the opportunity for a study of animal expression and antics is perhaps mildly educational although probably not intended for that purpose. The cats are presented in photography and the stage actors by means of animated drawings.

**Reelview** (One of a series of single-reel subjects) Red Seal—An Urban-Kineto production. Peasants of Turkey plow with oxen and sow grain by hand. Mats are woven from rushes grown in the back-yard. Primitive spinning of goats' hair is undertaken to hold the reeds together. Bread is baked in an outside oven. Travelling quilt-makers beat cotton into fluff, singing as they work. The quilt is put around the stuffing with a rapid and deft movement, after which the design is stitched into place. A Turk then performs a dance . . . The Little Giant is a young baby swinging by his arms when suspended from the hands of the trainer and from a trapeze.

The first subject of the reel is developed in a manner that permits it to be used for educational purposes, but the combination of subjects is fatal as it appears impossible by any stretch of the imagination to unite the two with any continuity of thought. Consequently, the picture has to be classified as "Entertainment," unless the option is chosen of renting the reel and using only the section adapted to one's problem.

**KoKo Song Car-tune** (1 reel) Red Seal—A Max Fleischer development for the worthy purpose of inducing Community Singing. Pen and ink drawings introduce the orchestra, after which the words of several old-time songs appear with a dancing ball marking the rhythm and the accompanying words. Some comical variations are effected by a brownie performing the jumping stunts. An able or-



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*at Philadelphia, June 28 - July 3, 1926*

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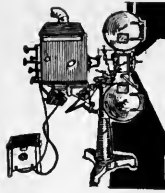
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ganist with such a picture can only with difficulty prevent an audience from singing.

**The Cowboy of the West** (1 reel) Red Seal—One of the *Reelviews* produced by Urban-Kineto. The cowboy in fiction is quite different from the cowboy in real life. At home, where he is to be found for the most part, he gives the cattle a disinfecting bath and performs other thrilling deeds of like nature. No cowboy pants or silver spurs adorn his person on the ranch.

A prize Brahman bull is imported for breeding, making the young herd immune to disease. Even the branding of the cattle has had the excitement largely eliminated for that is done with harmless paint. In the sheep-fold, after shearing by machinery, eighteen pounds of wool is found to have been clipped from each sheep, of which there may be 4,000 on a single ranch. Bringing in the flocks, each led by a trained goat, is a part of the job. The picture is equally adapted for healthful entertainment or occupational instruction.

---

How far sighted was Comenius, who, in the 17th century wrote his *Orbis Pictus* and who said, "If the objects themselves cannot be procured, representations of them may be had.—For every branch of knowledge similar constructions should be kept in schools ready for use." And then a bit of consolation, for even in those far off times there were problems similar to ours. "True that expense and labor will be necessary, but the results will amply reward the effort." And there are doubtless still some who think that the visual phase of education is something new.

## Book Reviews

(Continued from page 346)

ter including a large number of models, charts, specimens and slides for biology, botany, nature study, physiology, zoology and general science; as well as maps, globes, pictures and charts for geography and history teaching.

These publishers are to be particularly congratulated upon the adoption of the new phrase used on the covers of their recent booklets—"Appliances for Visual Instruction." It is not only a significant term in the minds of progressive educators; it also serves splendidly to emphasize the fact that maps, models, globes and charts are a fundamental and all-important part of the "visual movement." Indeed, they were the first visual aids to win a recognized place in teaching procedure. The addition of pictures, slides and films to the growing list of visual materials can in no way affect the priority and importance of the diagrammatic and three-dimension materials. There is no substitute—and all products of the map companies will find increased demand as the visual movement grows. Again, we are glad to see the phrase "Appliances for Visual Instruction" in the literature of a leading company. It will be a wholesome slogan to those educators who still think that "visual education means films."

---

*The Use of Maps and the Use of Globes—Two Teachers' Manuals*, by Frederick K. Brannon, Department of Geography, Chicago





## The Finest Motion Picture Projector

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**T**HE new Acme S. V. E. Type G portable motion picture projector and stereopticon is an outstanding achievement in the manufacture of projection equipment. It offers to the non-theatrical user of motion pictures, either in the school or church, a machine that really gives good results—a projector that is dependable—and renders the service you expect.

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# ACME MOTION PICTURE PROJECTORS

Normal College. A. J. Nystrom and Company, 1925.

Each volume contains innumerable practical suggestions on how to use these most necessary aids to the successful geography lesson, and should go far toward assisting teachers to get the maximum value out of the excellent examples of cartography that are available to schools nowadays. The titles of some of the chapters will serve to show the scope of the subject: "How young children may first be introduced to the map;" "How to use a large commercial map of the world and the world trade desk maps;" "How to use the blackboard outline maps;"—"How to teach time;" "How to teach the revolution of the earth;" "How to study the winds on a globe;" "How does the globe aid in studying commerce?"

The manuals are a decided contribution to the teacher. They will encourage the use of maps and globes more frequently and more effectively in her classes.

## News and Notes

(Continued from page 358)

teur movies, and the beginner is offered points on back lighting, positions for taking pictures and the best angle for exposures. Various types of action pictures are also analyzed, and the concluding article deals with the various accessories that are available for the amateur cinematographer.

### New Mine-Safety Films Produced

Three new mine-safety motion picture films, of one reel each, produced by the Bureau of Mines in co-operation with one of the larger coal mining companies, are now available for distribution.

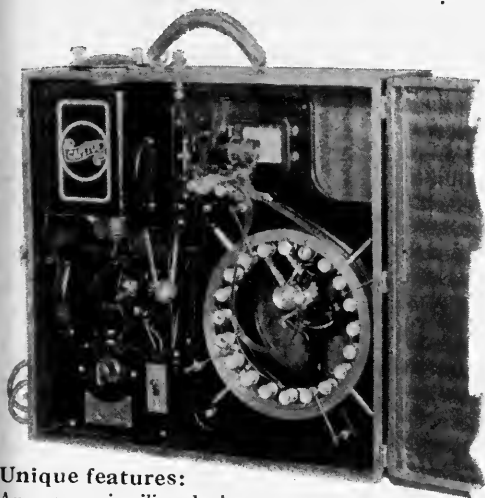
*Twelve Points of Safety* is the title of a film designed to impress upon mine officials and miners a few of the most important safety measures to be taken in connection with the daily operation of coal mines.

*First-Aid to the Injured* (1 reel) illustrates the proper methods of emergency treatment to be used in case of some of the mishaps encountered in the work of mining. Methods of giving artificial respiration to victims of electric shock, apparent drowning, and carbon monoxide poisoning, are depicted, and the administration of oxygen in appropriate cases is shown. The dry, sterile dressing of open wounds is illustrated. An ingeniously devised scene illustrates the three types of bleeding from wounds—from capillaries, from veins, and from arteries. Methods of controlling these different types of bleeding are illustrated. The making of tourniquets and their applications are shown. First-aid experts of the Bureau of Mines are photographed as they demonstrate the application of splints and bandages for use in cases of dislocation and fractures of bones. The treatment of burns is depicted. The proper way of carrying an injured man so that no further injury may result is demonstrated. Means for improvising stretchers out of jackets, coats, etc. are illustrated.

*The Use and Care of Mine Rescue Apparatus* is a one-reel film depicting the use and care of self-contained oxygen breathing apparatus employed in mines and other places. An interesting series of views shows a mine rescue crew equipped with oxygen apparatus exploring a mine. The methods employed by the crew in testing the mine atmosphere with flame safety lamps and carbon monoxide detectors are illustrated. The use of the common canary for detection of carbon monoxide is shown, the bird being seen as it is overcome by the gas, then afterwards treated and revived.

These films may be obtained free of charge for exhibition by schools, churches, clubs, civic organizations and other bodies by applying to the experiment station of the U. S. Bureau of Mines, Pittsburgh, Pa. Transportation charges both ways are paid by the exhibitor.

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Projects continuously, without the aid of an operator, from five feet to one thousand feet of motion pictures on 16 mm. film.

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- Rear or front projection without changing film.

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(A Trade Directory for the Visual Field)

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60 N. State St., Wilkes-Barre, Pa.
- Early Ellis** 71 West 23rd St., New York City  
Producer of Social Service Films
- The Chronicles of America Photoplays**  
Yale University, New Haven, Conn.  
*(See advertisement on page 324)*
- Every Corporation** 1091 Center St., Chicago, Ill.  
*(See advertisements on pages 352, 353)*
- Kodak Co.** Rochester, N. Y.  
*(See advertisement on Outside Back Cover)*
- Famous Players-Lasky Corp.**  
331 W. 44th St., New York City
- Holmes Laboratory**  
7510 N. Ashland Ave., Chicago, Ill.
- International Harvester Co.**  
606 S. Michigan Ave., Chicago, Ill.  
*(See advertisement on page 321)*
- Motion Picture Producing Co.**  
Neville St. & Fifth Ave., Pittsburgh, Pa.
- Pathe Exchange** 35 W. 45th St., New York City
- Pictorial Clubs, Inc.**  
350 Madison Ave., New York City
- Pilgrim Photoplay and Book Exchange**  
1150 S. Michigan Ave., Chicago, Ill.
- Ray-Bell Films Inc.**  
817 University Ave., St. Paul, Minn.
- Roosevelt Memorial Association Film Library**  
28 E. 20th St., New York City  
*(See advertisement on page 358)*
- Rothacker Industrial Films, Inc.**  
1339 Diversey Parkway, Chicago, Ill.
- Rowland Rogers Productions**  
71 W. 23rd St., New York City

**Society for Visual Education**

327 South La Salle St., Chicago, Ill.

*(See advertisement on page 379)***United Cinema Co.**

120 W. 41st St., New York City

**Elbert H. York** 424 Clay Ave., Scranton, Pa.*(2 reel comedies for the non-theatrical exhibitor)***United Projector and Films Corporation**

228 Franklin St., Buffalo, N. Y.

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732 S. Wabash Ave., Chicago, Ill.

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**MOTION PICTURE CAMERAS****DeVry Corporation** 1091 Center St., Chicago, Ill.*(See advertisements on pages 352, 353)***MOTION PICTURE MACHINES and  
SUPPLIES****Acme Motion Picture Projector Co.**

1132 West Austin Ave., Chicago, Ill.

*(See advertisement on page 381)***Capitol Projector Co.**

133 W. Washington St., Chicago, Ill.

*(See advertisement on page 383)***DeVry Corporation** 1091 Center St., Chicago, Ill.*(See advertisements on pages 352, 353)***Exhibitors Supply Co.**

825 S. Wabash Ave., Chicago, Ill.

**Movie Supply Co.** 844 S. Wabash Ave., Chicago, Ill.*(See advertisement on page 380)***Pilgrim Photoplay and Book Exchange**

1150 S. Michigan Ave., Chicago, Ill.

**Safety Projector Co.**

Duluth, Minn.

**Chas. M. Stebbins Picture Supply Co.**

1818 Wyandotte St., Kansas City, Mo.

**United Cinema Co.**

120 W. 41st St., New York City

**United Projector and Film Corp.**

228 Franklin St., Buffalo, N. Y.

**World Educational Film Co.**

732 S. Wabash Ave., Chicago, Ill.

**PUBLICATIONS****Educational Aid Society***(College and Private School Directory)*

110 N. Wabash Ave., Chicago, Ill.

**Journal of Geography**

2249 Calumet Ave., Chicago, Ill.

*(See advertisement on Inside Back Cover)***Visual Instruction Association of America**

71 W. 23rd St., New York City

*(See advertisement on page 357)***SCREENS****Acme Metallic Screen Co.** New Washington, Ohio**Exhibitors Supply Co.**

825 S. Wabash Ave., Chicago, Ill.

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**Raven Screen Corporation**

1476 Broadway, New York City

**SLIDES and FILM SLIDES****Geography Supply Bureau**

314 College Ave., Ithaca, N. Y.

**Keystone View Co.**

Meadville, Pa.

*(See advertisement on page 375)***Pilgrim Photoplay and Book Exchange**

1150 S. Michigan Ave., Chicago, Ill.

**Society for Visual Education**

327 South La Salle St., Chicago, Ill.

*(See advertisement on page 379)***Spencer Lens Co.,** 442 Niagara St., Buffalo, N. Y.*(See advertisement on page 322)***STEREOGRAPHS and STEREOSCOPIES****Keystone View Co.**

Meadville, Pa.

*(See advertisement on page 375)***STEREOPTICONS and OPAQUE  
PROJECTORS****Bausch and Lomb Optical Co.,** Rochester, N. Y.*(See advertisement on page 377)***DeVry Corporation** 1091 Center St., Chicago, Ill.*(See advertisements on pages 352, 353)***Society For Visual Education**

327 S. LaSalle St., Chicago, Ill.

*(See advertisement on page 379)***Pilgrim Photoplay and Book Exchange**

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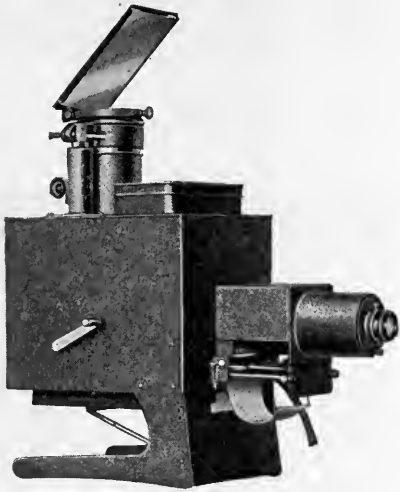
International Harvester Company of America  
(Incorporated)

606 So. Michigan Ave.

Chicago, Ill.



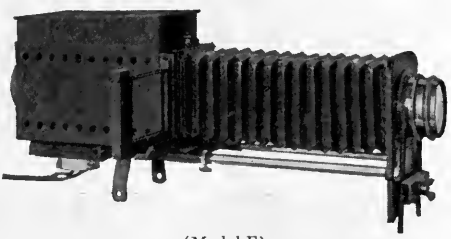
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(Including MOVING PICTURE AGE and VISUAL EDUCATION)

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THE NEW INFLUENCE IN NATIONAL EDUCATION

NELSON L. GREENE, *Editor*

HERBERT E. SLAUGHT, *President*

MARIE E. GOODENOUGH, *Associate Editor*

FREDERICK J. LANE, *Treasurer*

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No. 7

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"THEY GET IT;—THEY LIVE IT. My boys and girls climbed to the Plains of Abraham with Wolfe; they fought at Lexington and Concord with the 'embattled farmers'; they sat in the old hall at Philadelphia and helped adopt the Declaration of Independence. They are going to remember those scenes as long as they live. The results of this visual instruction are far more satisfying than those obtained from textbook instruction without the pictures."

—B. A. Thaxter, Principal, Couch School; Portland, Ore., Public Schools.

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# THE EDUCATIONAL SCREEN

(Including MOVING PICTURE AGE and VISUAL EDUCATION)

Vol. V, No. 7

Editorial Section

September, 1926

**T**HE visual movement moves. Every year marks progress. The educational field will capitalize the power of the picture—as the journalistic and commercial fields have long since done—for not to do so would mean to fall hopelessly behind the march of things. A goodly part of the field is already hard at work along visual lines. The whole field is following and will inevitably arrive, but with slow and solemn stride. Education among all the professions, is the stronghold of strongholds for conservatism and tradition.

As we go to press, there comes to our desk the new "Course of Study in Visual Education" from the Detroit Public Schools. It is an impressive piece of work containing 246 of the meatiest pages we have yet seen put out in the visual field. To judge from the brief glance we are able to give it now, it is an outstanding contribution. Not only will this book make possible and encourage consistent and effective use of visual materials by every teacher in every school in the Detroit system, but it should serve as a model of achievement to any other city that has not yet attained a systematic basis for this all-important phase of modern teaching.

We shall review this book at length in the next issue. For the present we can only extend our heartiest congratulations to Superintendent Cody and his able co-workers on making the book possible; to the Detroit Public Schools which are going to benefit enormously by it; and to the educational field at large that will inevitably draw stimulus and inspiration from the fine example.

**N**EW YORK CITY has long been a shining example of the serious use of visual aids in its schools. Recent announcements for the coming year give further and emphatic evidence of the advance of the visual teaching practice.

It has been decided to abolish all but 10 of the "lecture centers" which have functioned for many years as an important part of New York's word-of-mouth instruction. These 10 centers will give preference on their programs to speakers who can furnish pictures with their lectures.

As the "lecture" work contracts, the work in visual instruction expands. The visual appropriation of \$25,000 for the past year will be increased to \$40,000 for the coming year. The increase will be used largely for additional projector equipment and film rentals.

This development in New York has taken place principally under the regime of our good friend, Dr. Ernest L. Crandall, Director of Lectures and Visual Instruction. To his energy and devotion is due largely the progress in visual work, not only in New York City but throughout the country. We take pleasure in quoting here his recent utterance at Philadelphia as a forceful and accurate resumé of what the motion picture has already done for the world.

"I do not think it can be gainsaid that nothing in modern times, perhaps nothing since the beginning of history, not even the invention of printing, has done so much as the motion picture to broaden the horizon of the average man. Thanks to the motion

picture, just as it is presented in our theatres today, and without conscious or organized effort to attain ideal results, millions of men, women and children of every rank and station and in almost every land under the sky, are obtaining what might be called a speaking acquaintance with other parts of the world; with the scenery, flora and fauna of other climes, with the manners and customs of other people, with the living conditions and institutions of other eras, with phases of art, history, science, and literature that would have remained a closed book for them, except for this marvelous agency. In short the untutored, and those too weary or too busy to give themselves over to learning, are afforded stimulating, inspiring, and appetite-provoking glimpses of nature, of life, of the world, and even of the universe, that heretofore only the student acquired and that at the cost of laborious application."

**A** GAIN, in press publicity regarding one of our leading cities, we note the phrase "visual instruction, or the use of motion pictures in the classroom." We hope to live long enough to see the end of such absurd expressions as that. They still recur with painful regularity, and often from sources that should know better.

Visual instruction no more means films than it means actual objects, models, maps, charts, graphs, diagrams, posters, cartoons; prints, cuts, photographs, stereographs or slides. It means them all—properly adapted to and articulated with the particular teaching job in hand. Subjects best taught by motion should use films; other subjects—and they are legion, should not. We do not use steam-rollers to crack nuts, nor teaspoons to dig canals. In general, for a particular thing to be taught, one particular visual aid is best. The accurate selection of the best aid for a particular purpose is a large part of the art of visual instruction. The proper use of the aid selected is the rest of that art.

**M**OST of the world can never meet the rest of the world personally. Ineluctable economic law has always made this true. It always will, in spite of the tremendous growth in transportation power. World travel must always be limited to the small minority of the race that can afford it.

For the great majority, then, the picture must serve for the reality. It serves well. A single slide in the hands of a good teacher for five minutes can give a whole class a more perfect idea of a Norwegian fjord than can possibly be given by unaided words from that same teacher, however long or frequently she talks. Millions of people now have an exceedingly clear and complete conception of what it means to be an Eskimo merely because of a film called "Nanook of the North." That achievement was impossible till the film came.

The present day importance of pictures in the social, economic and intellectual life of the world cannot be measured. The picture now demands consideration as a world-product of supreme importance. It comes in many forms—reproductions by the printing process, photographic prints, slides, films. Huge as is the world-circulation of the last named, it should be remembered that production of all the other forms of picture is increasing steadily and enormously. Practically every country of the globe sends pictures of itself to every other country. They are the quickest and surest means to acquaintance-ship, to understanding, to international sympathy and affection (if they are the right pictures). This world-wide interchange of national identities between eye and eye, and thus between mind and mind, is a vital factor in the ultimate results of the civilization process.

What other countries are doing to turn to serious account the values latent in these world pictures should be interesting and worth knowing for us in America. The visual in-

struction idea is not at all peculiar to the United States. Indeed certain accomplishments of foreign countries in this field quite surpass our own.

We are beginning, therefore, in this issue a new department which will seek to keep our readers in touch with the more significant activities around the world in the field of visual education. We are fortunate in secur-

ing as editor of this department Mr. Otto Maurice Forkert, a man of long experience in the work abroad, with a wide personal acquaintance among the leaders of visual instruction in Europe, and in active contact with various European sources of exact information on this field. We look for comment and suggestion from our readers at any time regarding this department and its contents.

## A New Service—“Film Estimates”

THE “problem of the motion picture” is a favorite phrase, and its meaning varies mightily with the writer who happens to be using it. There is the man who airily denies that there is any problem at all and denounces as a “reformer” anyone who ventures to believe that this vast world-industry has necessarily created a need for serious study of its effects. There is the ardent reformer of extreme type who thinks he thinks that the whole movie industry should be wiped off the face of the earth. Between the two there is endless gradation of opinion as to just what constitutes the “problem of the motion picture.”

Certainly one part of the problem is this: The industry is producing yearly from 10 to 20 times more pictures than the public can possibly see (a strange practice, from an economic standpoint, since half the present output would probably bring in the same receipts); the average intelligent adult would like to see a score or more of these pictures in a year, if he could possibly know which ones out of the mass are worth his while; but publicity, advertising, and most of the reviewing sound alike for all the films; hence, thousands of intelligent people have given up movie-going as hopeless. They know there is wheat there, but they cannot stand the chaff.

Again, an aspect of the problem that is of vast, if not supreme, importance is what the

children and youth of America—and of the world—should be seeing on the theatrical screens. No one argues that they should see all the films. Yet control of this attendance has been most difficult for those in advisory positions over children and young people—parents, teachers, ministers, social workers, etc.—because of the lack of consistent and uncolored information on the films with the child especially in mind. Thousands of serious people have given it up as impossible.

In this issue THE EDUCATIONAL SCREEN begins an earnest attempt to aid in the solution of this all-important phase of the movie problem by supplying intelligent and unprejudiced information on the content and quality of current films which may serve as a trustworthy guide for motion picture attendance by serious people and especially by the children within reach of their influence.

The film review service to be offered in our monthly department entitled “Film Estimates” differs in many important ways from any other service available in this country:

1. The service is planned for the intelligent public only. The rest of the public will not be greatly interested, as yet. They are content to follow the ads and “movie literature.”

2. The service will not attempt to review the entire movie output of 1000 films a year,

more or less, but merely the most important fourth of that number. This means approximately the same 250 leading productions now reviewed at a rate of less than one a day in the newspapers, four or five a week in the weeklies, 20 or 25 a month in the monthlies; which reviews, by the way, are remarkable for their diametric disagreements, as is inevitable in individual opinions.

3. The Film Estimates will not be the opinion of an individual,—*nor of this magazine*—but the average or consensus of opinions from a National Committee of educated and intelligent men and women located in various cities and towns of the United States. The churches, the professions, the commercial world, the universities, the schools, and various national organizations are represented on this Committee. Three fourths of the Committee are themselves parents and deeply interested in the problem which faces every thinking parent in the country. Such a cross-section of national opinion from the intelligent public ought to prove more reliable and consistent than anything hitherto obtainable.

4. The National Committee works independently. It views the films as they appear in the theatres, does no pre-viewing, uses no theatre "passes," and reports its individual judgments on a special Score Card developed expressly for use on these Film Estimates. The Committee will see first-run pictures, and in centres of early release. The resulting estimates will be out in ample time, for probably 95% of the country has to wait from two to twenty months for pictures to reach them after first release. Indeed, in the vast majority of cases, our readers will have to hold their lists from month to month for reference when the films finally arrive in their vicinity.

5. The names of the Committee will not be printed for obvious reasons. Many of the members are of such prominence that such printing would mean added prestige immedi-

ately for the service. But they are all busy people and the work of judging is a quite sufficient added burden without subjecting them to the correspondence which would flow in their direction once their names were known.

6. The service can be had only through subscription to THE EDUCATIONAL SCREEN. We cannot offer reprint service as our staff and facilities are already overtaxed, and even could we do so such service would have to cost as much or more than subscription.

Regular subscription price to THE EDUCATIONAL SCREEN is \$1.50 a year. A special price of \$1.00 is allowed to any member of a national organization co-operating on the Film Estimates. These members are fully informed of this fact by their own organizations, hence we make no specific announcement in the pages of THE EDUCATIONAL SCREEN.

Our readers will appreciate the magnitude of the task we have undertaken. The organization of such a system, bringing it to a point where it works smoothly and efficiently, achieving accurate and consistent estimates which can be trusted—these are difficult things to do. Months of effort have already gone into the work and much more effort will be needed. We need the best co-operation and support from our readers, and from all others who are sincerely interested in the great questions involved. Send us your opinions of the new service, test its workings in practical use, correct mistakes that may creep in from time to time, give us constructive criticisms and suggestions toward improvement, and, above all, exercise such patience as is due to an enterprise never tried in this form before. *The Film Estimates were established for you. Help us make them invaluable to the country at large.*

# The Development of a Visual Department In a School System

ORREN L. PEASE

*Director of Visual Instruction, Buffalo Public Schools*

ALL cities are confronted with an illiterate population of varying growth, and they find that the physical development of many of their inhabitants is much below the standard, and that life's duties are becoming more complicated. Such facts have compelled Boards of Education to find ways and means of doing more for the children, and of doing it better, in order to fit them adequately for good citizenship in modern life.

Since it is not feasible to extend the years devoted to formal education, the school must improve the methods of doing its work. Common sense experience and careful experimentation have proved that a larger use of visual instruction would eliminate waste and improve the efficiency of the school work. Consequently, in June 1923, the Buffalo School System organized a Visual Instruction Division. The personnel of this organization consisted of eight grammar school principals and a director. The director finally was given full authority to proceed with the necessary details of outlining the visual work, based upon the local course of study.

Having no library of films, slides, stereographs, mounted photographs, or pictures, we had to depend entirely upon the use of borrowed materials. The closest co-operation was established with the Visual Instruction Division of the State of New York, and the Buffalo Society of Natural Sciences, both of whom have large collections of slides for loan. The former also has many mounted pictures and several hundred wall pictures that may be borrowed by any school under the jurisdiction of the State of New York. The latter's slides cover a great variety of subjects, especially nature study and the work

of the first four grades of the elementary school.

From the State Visual Instruction Division, slides may be borrowed under several conditions which meet the different types and classes of borrowers. First: On the one-week plan, which is open to all borrowers, at any time, for any slides available, with no registration period required. Second: The quarter-year period. This period is applicable to a special collection of 237 slides on South America assigned to schools under certain conditions. This plan involves the systematic use of the visual method in presenting this subject. Third: The one-month period, which requires that the particular school be registered for the use of slides in a particular class or classes. An official blank is provided for registration. Many of the schools now make up their schedule for a year in advance. The director supplies each teacher with mimeographed sheets which set forth the topic, the page in the local course of study, the time given to the presentation, and when; also the list of slides, stereographs and films that may be used to visualize the topic.

The only cost of this service from the State is the return transportation charges, the loss and breakage. This expense is handled through the visual division budget and entails absolutely no expense to the individual school. This plan and method is very satisfactory and practicable. The Chief of the New York State Visual Division receives and passes upon our applications for the approval of projection apparatus, and of standard works of art. Inspections of visual aids are made yearly or oftener if necessary by the Chief, in order to check up on their proper use. This

co-operation has enabled us to prepare a list of approved visual aids and apparatus, and to determine the minimum visual equipment needed for each school.

Employing visual instruction is not, of course, a separate method in the teaching process. It is only a means used to aid in the more effective operation of the total procedure in the essential method in use in any particular situation. Consequently this division is chiefly concerned with the methods of procedure.

In September 1923, our Superintendent designated eight schools in which visual instruction was to be used systematically, in order to determine the effectiveness of instruction by this method, and to obtain a record of each teacher. Mimeographed forms were used. Information was desired as to how the visual aids were used—in what subject—the number used in a recitation—in what grade, and whether they were used as an outline to introduce a lesson—in a supervised study period—in a socialized recitation—as a review, or—in a development lesson, and the instructional results.

Mimeographed forms of a questionnaire on the comparative effectiveness of visual aids were sent to the principals. We wished to determine (1) to what extent the teacher must be trained; (2) the future of visual aids in the schoolroom; (3) if the elementary school was the most promising field for the growth of visual instruction; (4) if the value of visual aids increases with the lack of experience on the part of the learners; (5) if the correlation of one or more visual aids was necessary for the best results, and (6) if correlated visual aids increased the effectiveness of the lesson, and in what order, i. e., stereograph, slide, film.

Tabulated results show that visual instruction not only improved our efficiency but actually saved time. It made the learning process more interesting and more appealing.

The subject matter was more readily attained by all of the various types of minds. We insisted that all visual equipment be kept reasonably busy. The mere presence of visual aids in a school does not insure either the use, or more important still, the proper use of them.

Direction sheets giving detailed information regarding the care and maintenance of mounted photographs, stereographs, stereoscopes, slides, and projection apparatus were placed in the hands of the principals and teachers. Teachers were asked to file their visual instruction schedule each week in the principal's office. This afforded the demonstrator or director an opportunity when visiting that school to select the particular visual work that he might wish to supervise at that time.

The local course of study determines the length of time to be given to the development of each topic, and the order in which they are to be taken up. To assist the teachers in the selection of visual material, the director issues mimeographed sheets to each teacher, listing the topic, the page in the course of study and the suggested slides, stereographs, or films for its visualization.

Electrical outlets (either base or wall plugs) were installed in the classrooms as rapidly as possible by the Electrical Trade School, at first, and later by the Building Bureau of the Board of Education. We believe absolutely that no school can make systematic use of the visual method when attempting to move classes to an auditorium or to a special lantern room.

In visualizing the geography courses we had in mind that any pupil should gain from his geography, more than from any other subject, the power of thinking accurately and quickly and testing the accuracy of his own and other people's thinking. How man responds to his environment in providing himself with the necessities of life,—food, clothing, and shelter—and what he contributes to the world as the

result of his labors, were the vital factors considered.

The project method and the departmental plan of teaching are used. This offers many advantages for visualization over any other methods of treatment, and prevents the loss of time and the constant repetition of unimportant details.

The importance of map slides cannot be overestimated, and they are used incidentally even in the third grade. From this grade on, the map slides are an important part of the lesson development. Map drawing is emphasized, particularly by means of blackboard projection. Drill is necessary at all times, and to make it snappy and to the point, games and contests are improvised. Pupil activities are made use of in connection with the sand table, flour and salt maps, posters, hand work, plasticine, etc. The teachers of such special subjects as drawing and manual training cooperate in giving assistance.

This division, in recommending the use of visual aids for the development of important countries, suggests that the teachers use an outline similar to the following.

(1) Situation (latitude; location) (2) Comparative size, shape and population (3) Climate (4) Surface Features (5) Coast, waters,

rivers, lakes (6) Natural Resources (7) Chief Industries (8) Transportation Facilities (9) People, government, religion, language, education (10) Cities (11) Foreign Trade (12) Miscellaneous matters.

Lantern stands are made of oak by the manual training classes in the various schools from working drawings furnished by the director. The stand consists of a table 45 inches high, with a top 16 x 32 inches, supported by four legs of 1 $\frac{3}{4}$  inch finished stock (equipped with silent domes.) The table is made rigid by the addition of a shelf placed about midway of its height. The stand is high enough to eliminate the elevation of the front of the projection lantern, and narrow enough to be placed in almost any position between the seats.

Our teachers have improved their own efficiency; they have saved time; failures, tardiness and repeaters have been reduced; lessons are made more appealing; contact is made with all types of children; language is no longer a handicap and individual weaknesses are overcome; the learning process is more interesting; visual instruction is solving the problem of the socialized recitation; oral expression has greatly improved; and, it is providing a stimulus to go to text books and library sources of information.

## United We Stand

BURTON A. BARNS

*Supervisor of Visual Education, Detroit Schools*

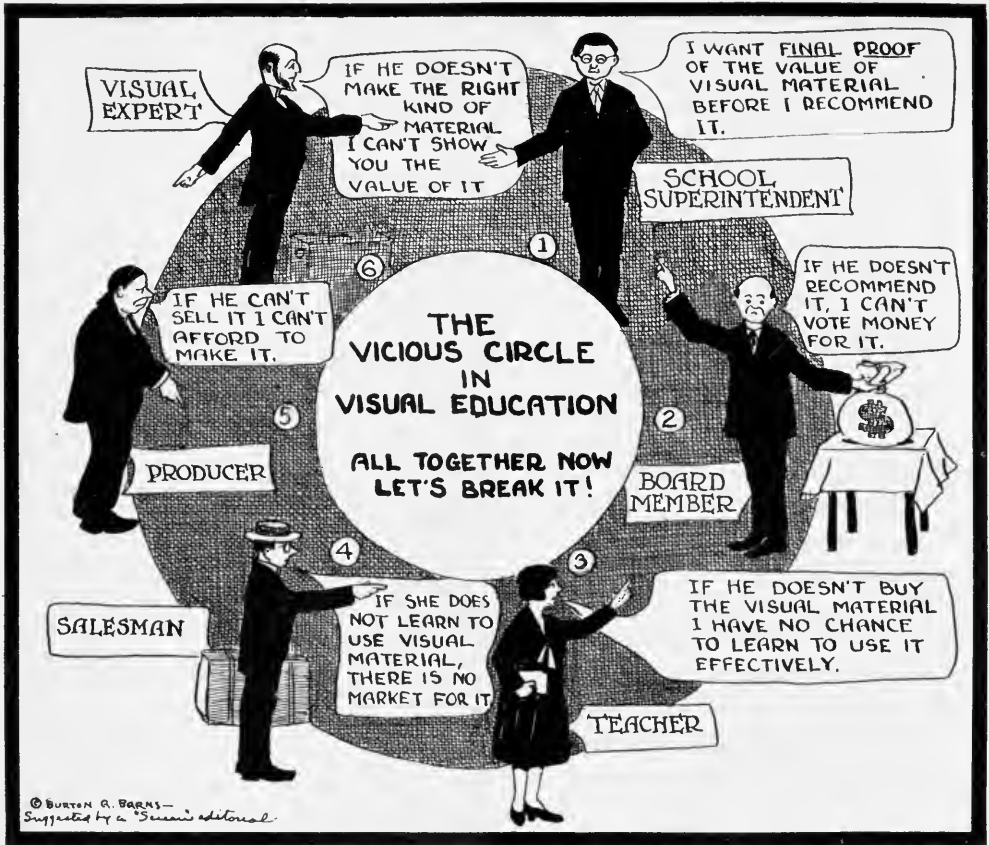
**T**HIS circle is not so vicious as it looks. All together now let's break it.

The wise superintendent is stretching a point and buying material a bit beyond the limit of positive statistical proof of value. He does not have to wait until University research has said its final word. He depends on his judgment and years of experience to determine the probable value in Visual Aids, and, besides, he is frequently recommending

the purchase of new material and devices to try out experimentally in his schools.

The wise board member is not waiting to be nudged by the superintendent. He is constantly on the alert, keeping in touch with the great visual movement; aiding his superintendent by co-operating through constructive suggestions.

The wise teacher does not wait for the Board to purchase everything. She is gathering



Mr. Barnes' Own Idea of the Circle

pictures and objects, and having the children do so, and doing everything in her power to agitate tactfully and educate for more. She can do really effective "visual instruction" with modest materials ready at hand—without waiting for formal appropriations by the Board for finer and more elaborate materials.

The wise salesman is showing teachers, board members, and superintendents just how the material he is selling can be used in classroom work. If his visual aid stands this test, he knows that the natural interest in the educational welfare of the children will sell it, and then sell more.

The wise producer is keeping in close touch with his salesman as he works in close touch with the educational folks, so that he may know that he is putting his money into

something which the schools really need.

And the wise expert on Visual Education is reaching out in all directions studying the work already being done by manufacturers, advising with them as to better aids, and recommending to the superintendent the best he can find in the field. He is not prejudiced in favor of any one type of material, or any one test of its value, but is broad and open-minded in his recommendations and attempts to make them on the basis of how the material will aid the teacher in attaining the highest aims of modern education.

All together now! United we stand, but we will never fall, because more and more we are learning how to co-operate in this great, growing, inspiring movement toward more visual education.



# Making the Neighborhood Motion Picture Theater a Community Institution (IV)

HARRIET HAWLEY LOCHER

*Director, Public Service and Educational Department,  
Crandall Theaters, Washington, D. C.*

THE permanent establishment of selected programs for juvenile audiences is the best evidence that the neighborhood motion picture theater is in truth a community institution. We open our third season of Saturday Morning Selected Programs for Children, October 30, 1926. These programs are the result of a carefully worked out policy and have been built up by degrees as we have won the confidence of our public and learned the requirements of the child.

It is to be deplored that after thirty years' growth of the motion picture, programs for children are still in the experimental stage. From the experience of twelve years of motion picture work with women's clubs, and four years' creative development of the usefulness of the neighborhood theater, the writer is convinced if children's programs are ever to become a distinctive feature of the Motion Picture Industry's service to the public the field must be developed through the general acceptance and use of *selected programs*. And these must be run not as benefits nor at reduced prices, but strictly in line with the business policy of the theater.

There are many reasons why the neighborhood theater is the logical solution to the problem. Congested traffic conditions in the commercial districts of a large city; the temptation for the unattended child to wander after the close of the performance; the desirability of encouraging him to seek his amusements in his own neighborhood, thus fostering home and community ties; all must be considered. The church, school, library, and playground all bend their efforts to this end; so why should not the neighborhood motion picture theater contribute its share of wholesome

entertainment for the child? It can be made to reflect and direct his taste for amusement. It is an easy matter for parents to know the pictures shown in their neighborhood theater and select the entertainment for the entire family. A friendly, co-operative relationship established with the manager of the theater will not only open many opportunities to the citizen who recognizes his own civic responsibilities, but will have a marked influence on the general class of entertainment offered to the community of which he is a part and in-sure to his own and his neighbor's children the standard of entertainment to be found in the library and in the directed activities on the playground.

There are obstacles outside the motion picture industry that are largely responsible for the undeveloped field of special programs for children, the most conspicuous of which is the diversity of opinion as to what is suitable for the child to see. The average adult who finds nothing suitable for children in the films, forgets that the change in world conditions has extended its influence even to the children, and insists on reverting to memories of his or her own childhood as a standard for pictures suitable for the child of today. The child mind today matures more rapidly than in the earlier days, the inevitable result of the increasing complexity of life experience. Satisfactory pictures for such a mind must necessarily be different.

Personal prejudice against motion pictures in general is another block to progress in this field of endeavor. Those who assume this attitude, although having perhaps the best intentions, have overlooked the fact that this generation of children is going to motion pic-

tures either with or without the consent of the parents. Perhaps your children do not attend, but there are millions of other folks' children who are attending regularly the adult motion picture because *nothing worthy of their somewhat sophisticated consideration has ever been provided to take its place*. For this reason alone the subject of the universal establishment of selected programs for juvenile audiences ceases to be a matter for personal opinion and resolves itself into a civic obligation.

There are many angles from which such programs must be considered. The pictures selected must have the entertainment value that will insure the child's patronage *from his own free will*. They must have the loyal and liberal support of the community in order to secure the best material on the market and what is more important, the public must encourage and stabilize conditions for production of pictures that will be available for continuous circulation *at prices within the limit of this new field of service*. Producers have never envisioned the field that lies before them in the production of pictures that shall furnish a continuous revenue through their desirability for re-issue. The time is coming, however, when the producer *will* realize that the preparation of selected programs for juvenile audiences affords an opportunity worth considering. When that time arrives, the directors will add the study of child psychology to their equipment, or call in someone qualified to assist them in the portrayal of the child on the screen. They will realize that mischief and maliciousness are not one and the same thing, and that the basic principles governing such juvenile organizations as the Boy Scouts and Girl Scouts demand correct portrayal. In that day they will realize that pictures made for family appeal often lose their re-issue value by the introduction of some trivial, unnecessary and objectionable element. The universal establishment of selected programs for juvenile audiences will

have a decided influence on future production.

Association with the members of my Advisory Board, composed of executives and junior members of the Boy Scouts of America, Girl Scouts, Camp Fire Girls, Children of the American Revolution and Municipal Playgrounds, has been of immeasurable value. They have all shared in the delightful task of building our selected programs for children. The first effort was in May, 1924. Three trial programs were submitted to the public with the announcement that if the patronage warranted, a regular season would open in the Fall. The response was most gratifying. For three consecutive Saturday mornings the Tivoli, our largest and most beautiful neighborhood theater, was a veritable land of childhood. Mothers, fathers, grandparents brought their own and their neighbor's children. They flocked in from the littlest up to big brothers and sisters. And the best part of all was that from the very first the children seemed to sense the fact that *the theater belonged to them*. The adults caught the spirit and realized they were allowed to share in the fun only through the generosity of Their Gracious Majesties—the children. I was fortunate in having the assistance of Peggy Albion, whose bedtime stories over radio station WRC had been leading the children of Washington into the realm of delightful literature. Marietta Stockard Albion, author of *Children's Stories and How To Tell Them* is a recognized child psychologist and educator, having been head of the children's literature department of the University of Virginia, George Washington University, Wilson Normal School and the kindergartens of Washington. The addition of her stories told from the stage, completed a delightful combination for the little folks.

It was at this time that we inaugurated the patriotic opening which has since become a regular feature of our Saturday Morning Programs and used wherever we put on Children's Programs for organization benefits. Miriam

B. Hilton, prominent in the musical activities of the city, led the singing of one verse of *America*, followed by a neighborhood troop of Boy Scouts of America in the pledge to the flag in which the audience joined. Girl Scouts, Camp Fire Girls and Children of the American Revolution alternated weekly as Attendant Ushers. The children show a decided preference for these young guardians and while our patronesses have always hospitably received the audience in the foyer of the theatre, the spirit of youth predominates and the children's reaction to the responsibility of self government has in every way been satisfactory.

Our first season opened October 11th, 1924. We had worked for weeks searching for the type of picture that should satisfy the most critical adult and at the same time meet the requirements of the children. Among those selected as especially adapted for our purpose were the well-known child classics, *Alice in Wonderland*, *The Wizard of Oz*, *The Magic Cloak*, *Alice Through the Looking Glass*, *Little Lord Fauntleroy*, *The Prince and The Pauper*, *Pollyanna*, and *Jack and the Beanstalk*. We soon learned that we had a most difficult task.

The life of pictures is comparatively short. The cost of re-issue is so great and the returns so doubtful that the Industry has never considered the project favorably. Some of these pictures are to be had from non-theatrical sources. Sometimes by special concession we are allowed the use of the producer's library prints. The difficulty of securing these special pictures for general use and those selected from the industry for continuous booking is a serious problem. It was to meet this exigency that the Hays programs were assembled and made available to the public under conditions that insure continuous service of pictures that do not require reviewing. Many of the pictures we have shown are included among these programs, but our experiment was well under way before they were on the market.

Everyone knows a child will read a favorite story again and again. It is the same with pictures, so we had no hesitancy in continuing our plan of selecting from the year-old, or six months-old, prints to be had from the various exchanges. Sometimes the programs were made up entirely of short subjects. These were very popular. For the purpose of studying the reactions of our audiences the subjects were varied as widely in interest as possible. Among those with an older appeal were Rintin-tin in *Where the North Begins*; Douglas MacLean in *The Hottentot*; *The King of Wild Horses* and *Nanook of the North*, all of which won vociferous applause and materially increased attendance.

We select pictures suitable for a juvenile audience. We review carefully and edit where necessary. The blue pencil is as efficacious for pictures as for the press. We set certain standards and cut where these are disregarded. The type of pictures selected requires very little elimination. Everything that goes on our screen is reviewed, even to an Aesop's Fable. One experience is responsible for this hard and fast rule. Once when the projectionist started to thread up our morning show, he found that an old print of the Fable had been sent. We had twenty minutes to rush a messenger downtown for a new print. When it appeared on the screen it was not the subject selected. It was the usual animated drawing: a cat, a mouse, a chase and capture of the villain with his plunder, which turned out to be a bottle labeled, "The real old stuff." The next day I received a letter from a member of the W. C. T. U. saying she had been bringing a group of children regularly but could not do so anymore because of the showing of that picture. It was to be regretted that the accident had deprived the children of the Saturday morning fun, but accidents will creep in sometimes even with the most scrupulously selected programs.

The children always have the privilege of suggesting pictures they would like to see.

As a rule they make excellent selections, but one day a boy of eleven asked to have one of Lon Chaney's pictures. I suggested it might be rather old for the younger children. "What do you think?" I asked, putting the responsibility up to him. He at once agreed that it wouldn't do for *our* program.

Saturday morning is another of our problems. Some mothers felt the early hour interfered with household arrangements; dancing school, music lessons, etc., are given as an excuse for children not attending. If Children's Programs are a necessity, then concessions must come from the parents as well as from the exhibitor. In all fairness you cannot ask the latter to disarrange his legitimate business because he is willing to do more than his share to promote the best interests of the community life.

The only solution is the recognition of Saturday morning as the child's legitimate playtime. Many mothers find that these hours from 10:15 to 12:15 are a convenient time to leave their children while they go to market. Many adults attend regularly because they prefer the selected pictures for their own entertainment.

Music is another important feature. Our organist is instructed to use the greatest care in correlating music with the picture and is particularly careful to avoid accentuating exciting scenes. For example, with *Jack and the Beanstalk*, which is essentially a picture for the little folks, in spite of our cutting out a reel and a half, and toning down the music for the Giant until he scarcely roared at all, several little tots too young for pictures were taken out crying. We find the child particularly sensitive and responsive to music. From 10:15 to 10:30 the organist's selected program of light, bright, but good music, holds their undivided attention. Many of them climb on the orchestra rail and watch the manipulation of the stops that bring forth such marvelous results. They often ask for some favorite, which the organist willingly weaves into the

morning's music. Jazz is only used where a picture demands it. We find that these programs offer an opportunity for cultivating the child's taste for good music.

Many women prominent socially and in various organizations, have been active and faithful in their efforts to promote the success and continuance of these programs. They personally attend, bringing groups of children and acting as hostesses in the foyer of the theatre. But no group working as an organization has had any part in the work. Children's Programs must succeed for what they are—a community proposition. Their box office value must be measured the same as any other program. If a community does not recognize the importance of supporting them as a feature of the service of their neighborhood theater, then selected programs for children—or juvenile audiences, if we consider the psychology of the child of the school age who objects to being called a child—will never be universally established.

We closed our first season the last Saturday in March. The organizations represented on our Advisory Board all believe in the "big out-doors." The play-grounds, hikes, camps, games, all call to the children to be out in the sunshine. Why try to coax them inside to see pictures? The enthusiasm of the trial programs had never been equalled in the season's running. Sometimes we had good audiences, thanks to the selling value of a picture, but holiday seasons, bad weather and the flu each in turn took its toll. Then too, features and special advertising all contributed to make these "one show" programs cost more than we could afford to pay if they were to be permanently continued. To this discouraging report Mr. Crandall only said, "Try again."

October 31st, 1925, will always be remembered as a red-letter day in the history of our Saturday Morning Programs; not only because it marked the opening of the second season, which in itself was a guarantee of

permanence but for the distinguished recognition accorded the event. The First Lady of the Land accepted an invitation to be the children's guest of honor because she thoroughly approved of selected programs for children and was willing to lend her presence to encourage their support.

Official, diplomatic and social life were represented in the ladies receiving in the foyer on that occasion. Mrs. Cuno H. Rudolph, wife of the District Commissioner; Mrs. Harry Atwood Colman, National President of the League of American Pen Women; Mme. Ekgengren; Mrs. Virginia White Speel, President of the District of Columbia Federated Women's Clubs; Mrs. Harvey W. Wiley; Mrs. Thomas W. Sidwell, President of the Friends School; Mrs. Gerrit S. Miller, Jr. of the Girl Scouts; Mrs. Theodore Tiller and Mrs. Edouard Albion.

Naturally *Peter Pan* was selected for the occasion. This as everyone knows is not essentially for children, and its length deprives them of the regular comedy on the program, without which no child is completely satisfied; but the picture is in every way so lovely that every child should see it more than once. We gave them an additional feature in a charming impersonation of Peter Pan himself in the Shadow Dance cleverly executed by Frances Lehman, a pupil of the Friends School; and the "Patriotic Opening" led by Troop 25, Boy Scouts of America, who also had the honor of escorting Mrs. Coolidge from her car into the theatre.

From the opening day of this second season we could have said, "Every day, in every way, conditions are growing better and better." Famous Players-Lasky made it possible for us to show a number of "special pictures" among them Marguerite Clark's *The Seven Swans*; Mrs. Wiggs of the *Cabbage Patch* and *Come Out of the Kitchen, Mary*; Mary Roberts Rinehardt's *Twenty-Three and A Half Hours' Leave* and Robert Louis Stevenson's *Treasure Island*. This brought

so many children and there was such a buzz of conversation throughout the showing that we were puzzled until we discovered the story had been running as a picture strip in one of the daily papers, which goes to show the press can be a wonderful factor in the establishment of these programs if they will share the public's responsibility in promoting them. Interspersed with these special pictures were live, bright, up-to-date feature comedies selected from the exchanges. Douglas MacLean, Harold Lloyd, Richard Dix, Raymond Griffith, Buster Keaton, Jackie Coogan and Baby Peggy all contributed their share. We do not use slap-stick and we depend largely upon the Our Gang Comedies for our short stuff. The children seem never to tire of these screen play-fellows.

Experience has taught us the necessity of centering our efforts upon the child himself, making his reactions our guide; it has demonstrated that the attention of the little folk cannot be held for the length of a feature film; that, while story telling pleases them, the older children restlessly evince their impatience for the pictures to start; that the requirements of the child from eight to fourteen must be the basis for the selection of these programs, and that, while we are ostensibly providing entertainment for children whose parents demand selected programs, it is of the greatest importance to make the programs so interesting they will win the voluntary patronage of the children who attend regularly the pictures made for adults.

We have experienced all the vicissitudes attendant upon the building of programs for children, but our second season developed so many encouraging phases in securing suitable pictures, increasing patronage and winning the children's personal expressions of appreciation and satisfaction, that our season opening October 30th, 1926, will have two theaters instead of one running Saturday Morning Programs. As rapidly as conditions warrant this service will be extended to other theaters

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# Report of the N. E. A. Committee on Visual Education

THOMAS E. FINEGAN, *Chairman, Harrisburg, Pa.*

At the meeting of the Department of Superintendence of the National Education Association held in Washington in February, this committee announced informally that the Eastman Kodak Company had decided to enter upon an experiment in the production of moving pictures to be used for illustrative and instructional purposes in the regular classroom work of the schools. The proposed experiment is one of such promise and encouragement in the scientific development of this phase of visual instruction that the committee regards the movement to be one of such importance to the teachers and school authorities of the nation that it should make a complete report of the general scope of the plan and the methods of procedure under which this company has announced the experiment will be conducted.

When the company had decided definitely to enter upon this experiment last March, George Eastman, chairman of its board of directors, invited a number of educators to meet at his offices in Rochester, N. Y., for a general conference on the subject. The following were present:

Howard Burdge, Principal of the Fredonia, N. Y., State Normal School.

Otis Caldwell, Principal, Lincoln School, Teachers College, Columbia University, New York City.

Charles E. Finch, Director of Vocational Schools, Rochester, N. Y.

John H. Finley, *New York Times*.

William A. McAndrew, Superintendent of Schools, Chicago, Ill.

Mary Pennell, Butler Hall, New York City.

Mabel Simpson, Supervisor, Primary Grades, Rochester, N. Y.

Payson Smith, Commissioner of Education of Massachusetts.

Herbert S. Weet, Superintendent of Schools, Rochester, N. Y.

Thomas E. Finegan, Harrisburg, Pa., Chairman, Visual Education Committee, National Education Association.

Mr. Eastman, his business associates and members of the administrative and scientific staff of the company explained in much detail to this group of educators the plans and procedure under which the company proposed to conduct this experiment. These plans revealed a careful, scientific consideration of every aspect of the enterprise and were cordially approved. Mr. Eastman requested information upon the particular portions of the curriculum best adapted to the use of moving pictures for teaching purposes and the divisions of school work where the introduction appeared most desirable and feasible. Much time was given to the discussion of this feature of the work and all present participated in it. It was the unanimous opinion that in the experimental stages of the enterprise it was essential to concentrate upon the most vital subjects of the fourth, fifth, and sixth grades and the junior high school. The company announces that it proposes to limit its first experiments to these divisions of the public schools and to the following subjects:

1. Geography
2. Health and Hygiene
3. Civics
4. Fine and Practical Arts
5. General Science

The company has on its staff some of the ablest scientific men to be found, who will devote their talents to this experiment. It proposes to associate with them, in the employment of the company, trained experts in the field of public education and teachers of wide experience and successful achievement in each of the subjects and fields for which pictures will be produced. The pictures will

be adapted to the needs of modern, scientifically constructed curriculums. It is not intended to make these pictures for entertainment purposes but solely to illustrate, to amplify, to make clear, to give a lasting impression of the very heart of the lesson to be taught. There will be frequent conferences with leading teachers and students of education so that the broadest professional judgment possible may be obtained.

In order to give the experiment the benefit of varied interests and viewpoints in education and to make it expressive of national interests and conditions, leading centers in various sections of the country will be invited to co-operate in the movement. Ten cities have been selected. The school authorities of some of these have already been approached and have cordially availed themselves of this opportunity. The proposal will be presented to the others promptly. The following cities have been chosen: Rochester; Detroit; Chicago; Kansas City; Denver; Los Angeles; New York; Newton, Mass.; Atlanta; Winston-Salem.

The company announces that it will devote about two years to these experiments and that during the experimental stages no sales whatever will be made to schools. The company will loan to the selected school systems sets of films as they are produced and the necessary projection apparatus, screens, etc., without charge or obligation on the part of the school authorities. It is understood, of course, that the schools will make reasonable use of these films and co-operate with education committees to determine their value, their defects, and how they may be improved. The use and tests of these films will be under a plan which will not interfere with the regular work and program of the school. The interests and conveniences of teachers and the schools will be given every necessary consideration. The whole plan has been worked out on a basis compatible with the interests

and purposes of the schools and the ethics of the profession of teaching.

To make the moving picture a really effective educational agency a film library should be established in every school so that films may be available for daily use as occasion arises in the regular processes of instruction for service similar to that now afforded by maps, charts, textbooks, reference works, scientific apparatus, etc. The cost of production and distribution of films and necessary apparatus at the present time makes this type of moving picture service prohibitive.

The development of moving pictures, therefore, as an aid to visual instruction involves economic as well as educational or professional problems. This experiment is approached with a vision and spirit which should render it possible to determine whether either or both of these aspects of the general proposition may be solved. Is it possible to produce the character of teaching films which will yield a measurable result in classroom work of sufficient value to make their use of real service? If such films can be used and this result can be achieved, is it possible to produce and distribute or to sell these films to the schools at a price which will make it practical and feasible for the schools to provide them? The development of moving pictures for general public school use is dependent upon the solution of these two problems. The fact that a corporation of the commercial standing of the Eastman Company is willing to invest the large amount of funds essential to this experiment must be regarded as evidence that the company believes these results are attainable.

Teachers and school officers should understand that the films made by the Eastman Company will be the narrow width safety film and will be projected by a machine of the company's own manufacture called the Kodascope Projector. There are several other projecting machines using this type of film now on the market.

Since its organization in 1922 this committee has expressed a desire to co-operate with any organization financially competent to undertake the production of moving pictures on an adequate scale and under scientific and pedagogical principles for the definite purpose of aiding in the teaching of the public school curriculum. The proposed experiment of the Eastman Company is the first movement instituted of sufficient importance and stability to warrant the serious consideration of the committee. The action of the company was upon its own initiative after surveying the possibilities of the field and a consideration of the expense involved in the experiment. The company has the capital to make the required expenditure, the necessary organization and plant and the prestige and public confidence to give the experiment a thorough trial. In undertaking such experiment the company is rendering an invaluable service to the educational interests of the nation.

The general business in which the Eastman Company is engaged may be said to be akin to the business of making moving pictures available to the schools of the country. This committee was created by the National Education Association for the promotion of the very ends sought by this experiment. The committee is gratified, therefore, to be able to present a detailed report of an experiment so full of promise to the interests represented by our committee as the proposed Eastman experiment. The committee will cordially co-operate with the company in this undertaking and it recommends that teachers and school officers throughout the country extend every assistance and co-operation possible in the movement.

Similar assistance and co-operation should be extended to any other organization entering upon similar experiments in the development of an educational agency capable of

such service in the sound education of children of the nation as in the possibilities of moving pictures.

At a session of the committee held in Washington last February at the time of the meeting of the Department of Superintendence the appointment of a subcommittee was authorized for the purpose of formulating from available data a pronouncement as to what the motion picture should be expected to do in education and also as to the ideal content of teaching films of various types and that such pronouncement be made available to any producing organization proposing to make educational motion pictures.

The chairman of this committee appointed the following subcommittee:

- Ernest L. Crandall, New York City, *Chairman*
- J. V. Ankeny, University of West Virginia, Morgantown, W. Va.
- Susan M. Dorsey, Superintendent of Schools, Los Angeles, Calif.
- Elizabeth Hall, Minneapolis, Minn.
- David Gibbs, Superintendent of Schools, Meriden, Conn.
- Edwin H. Reeder, Teachers College, Columbia University, New York City
- Arthur G. Watkins, Washington, D. C.

A report of this character to be serviceable should be prepared with much deliberation and careful research. It did not appear wise to attempt to prepare such a report within the short period of time between the Washington midwinter meeting and this annual meeting. The chairman of the Visual Education Committee, therefore, instructed the subcommittee to take a full year, or more if necessary, and to present its report to the chairman of the Visual Education Committee for the ensuing year in time so that it may be presented to the annual meeting of this Association in 1927.



## Visual Instruction Sessions at the N. E. A.

**T**HE Department of Visual Instruction of the National Education Association met in a three-day session of programs and demonstrations at the Philadelphia Commercial Museum on Monday, Tuesday and Thursday, June 28th, 29th and July 1st. A



A lesson on Butterflies and Moths conducted by Murray A. Dalman

the film strip, by Dr. Orren L. Pease of Buffalo, and the glass slide, by Miss Davis of the Metropolitan Museum. Standard-width film was discussed by Miss Rita Hochheimer of the New York City schools, and narrow-gauge film by Nathaniel G. West of Rochester.

Addresses were given by Miss Louise Connelley of the Newark Museum and Dr. Walsh of Fordham University. "The School Journey" was defined by Dr. C. F. Hoban, State Director of Visual Instruction of Pennsylvania, and Dr. E. A. Adams of the Philadelphia Normal School. Those present were invited to participate in demonstration journeys conducted by student teachers from the Philadelphia Normal.

Dr. Thomas E. Finegan spoke on the subject of "The School Board and Visual Instruction" in which he said, "This program is right; visual instruction should show actual class work. Museums, art galleries and industries should be visited to enlarge the



Using the film-slide in a demonstration lesson

child's horizon if possible. If not, we should send samples to the child. It is good actually to have lessons given as we have had here. We have been thinking too much in museum work in general terms. Museum material should be used in classrooms not merely for lecture purposes. The time should come

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most interesting feature of the meeting, arranged under the direction of Mr. Charles R. Toothaker, Curator of the Museum, was a number of demonstration lessons given by experienced teachers with classes of children, in various corners of the museum floor, where the materials of visual instruction were used in practical fashion. The lessons of the first day were given over to various forms of pictures—slides, film strips, posters, stereographs, motion pictures, etc.,—while the classes on the second day of the demonstrations were taught with the "realia"—objects and specimens such as are being used extensively by museums in co-operation with schools in various cities of the country. Lessons were given in Art, History, Physiology, Botany, Minerals, Silk, Quarrying, Rubber, etc. A lesson was also taught to a group of blind boys, by Dr. Clyde Fisher of New York City, with the aid of globes and models.

The regular sessions of the program brought forth enthusiastic discussions on the merits of

# Among the Magazines and Books

Conducted by MARION F. LANPHIER

THE THEATRE MAGAZINE (May)—Slowly but inevitably does the much maligned moving picture make way against those prejudiced and short-sighted enemies who have not been able to see beyond the first chaotic welter of its birth and swift, money-smirched growth. Mr. John Larkin, Jr., in "The Guild Movie Is Here," gives to his readers a vigorous promise that a "new film group to put real art into pictures and taboo the trashy and vicious" is under way.

One gray Sunday afternoon in the November of six years ago an audience at the Capitol Theatre, Gotham's "palatial picture palace," was startled by the screen offering. Many were pleased; many were bored; some were shocked. They witnessed the unreeing of a photo-play foreign to their film ken and comprehension. They saw not *Pleasing Passions* nor *Her Supreme Moment*, but *The Cabinet of Dr. Caligari* of Teutonic manufacture. Theirs was the honor to attend the presentation of the first foreign "art movie" to raise its head in these United States.

An art movie may be defined as a photoplay written with a purpose about reasonable, human characters, intelligently directed, skillfully played and tastefully staged. It is a photoplay for the picture-going minority which enjoys a thought-provoking film rather than the pap of pseudo-passion. By art is meant creativeness—not adherence to the formula for box-office attractions.

There is plenty of room in the movie world for an organization similar to the Theatre Guild. Backed by 16,000 subscribers, that group brings to Gotham the finest plays the world has to offer, stages them with intelligence and beauty and is to-day so popular it keeps three theatres busy. The Theatre Guild and *Dr. Caligari* made history in their respective corrals. And history repeats itself!

It was on an equally gray Sunday afternoon in the year 1925 and in the Washington Square district that the first "little movie theatre" was established. The Shadowbox, the name it hopes to establish wherever movies are shown in this land, drew its first breath

in the vest-pocket playhouse of Joseph Lawren, the publisher, on West Twelfth Street. There a hundred kindred spirits gathered, pledged themselves to the little theatre-for-the-movie banner and then witnessed the first showing here of the Germanic *Kriemhild's Revenge*, from the house of UFA, the photo sequel to the stirring *Siegfried*.

Further impetus is being given to the art movie by another group, the International Film Arts Guild. This group, "dedicated to the task of reviving and keeping alive the classics of the cinema as well as those films which closely approach the designation of masterpiece," is actually establishing itself on a sound commercial basis—on Broadway. It is giving America the first movie repertory theatre.

But let us return to the art movie seen round the world—*The Cabinet of Dr. Caligari*. Here it was, comparatively speaking, a failure. In every other country it was financially successful. To-day the picture is about twelve years old. There is but one print and the negative left. The UFA vault in Berlin treasures these. The years wore out hundreds of prints, but one might say they gave themselves to make the world safe for better movies.

The waters of six years have slipped under the proverbial bridge since *Caligari* made his debut here, sponsored by Metro. One might well call him the father of our few art movies and *Broken Blossoms* the mother. They begot *The Last Laugh*, *Greed*, *The Golem*, *A Woman of Paris*, *Deception*, *Siegfried*, *Kiss Me Again*, *The Big Parade*, *The Covered Wagon*, *Shoulder Arms*, *Lady Windermere's Fan*, *Moana of the South Seas*, *Tol'able David*, *The Tower of Lies*, *Marry Me*, *Crainquebille*, *One Arabian Night*, *Nanook of the North*, *The Unholy Three*, *The Gold Rush*, *Are Parents People?* and their ilk.

True, many of those pictures were made abroad. But we may call them "our" art movies because they were permitted into our film houses to influence American taste.

The Shadowbox group and the film repertory are the first efforts to satisfy a hunger long suffered by the American public. They represent the first attempt to separate the two widely diverse tastes of the picturegoer. They

are portentous of a future classification of movies into those designed for the intelligent, the discriminating and the believers in good taste and those brewed for the thrill seekers, the sex fans and the indolent supporters of tawdriness.

We can but add to this partial reprint of an article significant beyond measure our deep hope that the promises will be rapidly realized through the film interests, despite the gigantic commercial obstacles.

NATIONAL BOARD OF REVIEW MAGAZINE (July)—In view of the foregoing, an element of added interest attaches to Alexander Arkatov's article, "A Plea for Honest Motion Pictures"—since Dr. Arkatov was co-director of *The Cabinet of Dr. Caligari*. He laments the "supposed demand for 'rich pictures'" as one of the most hampering requirements of the American market confronting the foreign director who is making pictures for that market.

Abroad we believe that the story and the actors' method of telling it are the important things. Audiences are interested primarily in the dramatic interplay of human emotions and come to picture houses expecting it—not expecting an exhibition of costly furniture and rugs. These dead elements are totally unnecessary to good motion picture technique.

Dr. Arkatov, in preparing the script for his first American picture, was warned that the public "wanted to see rich bed rooms, drawing rooms with swimming pools or fountains and other nonsensical exaggerations."

If there is any truth in this statement the exhibitor is abusing the taste and intelligence of the public. Of course, I am a foreigner and have only been in the United States a short time but I know already that the average screen patron here is not stupid and is actually grateful when he sees a good story sensibly put together.

It has been my good fortune to visit the homes of several rich New Yorkers in the last few months. Yet at no social function have I seen a pool in the drawing room or a group of bathing girls mingling with guests in formal dress—things which I have frequently

seen in American pictures released abroad.

It is deplorable to spread all over the world such an erroneous impression of America. In Europe a great many people used to believe that American streets were paved with gold and that the people's greatest concern was spending it in the most idiotic fashion. American motion pictures unfortunately have gone far to revive this foolish notion. "Parasites lavishly squandering gold" is a popular introduction for an American family on the American screen.

But living here we witness every day how hard the people work—miners, office clerks, right up the social ladder to the bankers themselves. Everybody, everywhere busy, busy, making money at the high cost of his physical or mental energy.

Why cannot the American screen sincerely reflect American life? Why show to the world a fantastic America—why demonstrate an ugly falsehood before the eyes of those whose only dream is to come over here? And why allow your pictures to spread the false impression about American women implied by the much abused term, "vampires"?

I admit that the American movies of today are not a school of morals but are merely an industry, a factory; however film handling can be infinitely more delicate, careful and intelligent. In Europe we built up an audience which appreciates a really good story, fine treatment and dramatic experiments. Why can't it be done here? The answer is—it can, and the film need not look like a furniture dealer's warehouse in order to do it.

HARPER'S MAGAZINE (April)—An article, "Measuring the March of the Movies," unsigned, points out the unbelievable development of the movies as gauged by their money aspect. "The most significant building in New York now is in the process of completion. Located in the heart of the amusement capitol at the crossroads of the world—Times Square, New York City—it will rise above the bright lights of its neighbours." He then describes in terms symbolic of the film industry's growth, this dream of Adolph Zukor's, realized in the new Paramount Building. He sketches the amazing rise from what was an actual battlefield where men fought for their exist-

ence to what is now a one and one-half billion dollar investment. This article, too, is significant. At once it throws into high relief the ideals and aspirations of those individuals pledged to develop the Guild Movie. Surely the parable is obvious. Like the young man who bends all his energy to the task of money-making, storing it away for that day when a surplus and the fact that he is "on his feet" is irrefutable, thereby leaving him free to turn to the luxuries of life, so the film industry may now safely invest some of its tremendous assets in art efforts from which it does not expect huge profits.

ASIA (April)—Among many observations on the subject of "The Changing Theaters of Asia," Professor A. E. Zucker, at present a member of the comparative literature department of the University of Maryland, speaks of the motion picture in Japan.

When a Japanese goes to his "movie," he gets the setting of the story not from captions but through a leather-lunged reader who interprets the picture. This requires great skill; for the reader must not only tell the story rapidly but must also invent words for every speaker in the picture. Frequently at the end of the performance he appears in frock coat to bow before spectators and to receive their plaudits, looking as grave and solemn as only a Japanese in formal dress can manage to do. Among American residents of Japan many stories are told of these interpretations of American films—Charlie Chaplin's antics and Gloria Swanson's unchaperoned episodes in the wrong bedrooms. The most famous story perhaps is the one about the reader who explained that American men and women are not so immoral as to make love in real life but that the final clinch comes only in the pictures. The moral code of the Japanese is such that they are as shocked by lovemaking as are American ladies by the bath in *puris naturalibus* of the coal-loading women of Nagasaki after their dusty labor is done.

But sometimes, even through an interpreter, these readers are dramatic. In Nagasaki one day I saw a picture showing dramatizations of episodes from the Russo-Japanese War. Before Port Arthur stood a group of Japanese

soldiers listening in awestruck attitudes to General Nogi, who was telling the young men how a Japanese fighter goes to meet his death. It was a most impressive lesson in patriotism. In some of the Japanese-made films appear the same stern qualities that distinguished the *No*. In these plays the chivalrous code of the Japanese warrior has found frequent expression. They still have their stirring appeal, in spite of all modern innovations in Japan. They embody the best in Japanese tradition.

Professor Zucker then traces the history of the Japanese stage until his resume brings him again to further comment on films.

The motion-picture, on the other hand, has become genuinely Japanese, inasmuch as national ideals find their typical expression in the films. Japan, in contrast with the other Asiatic nations, seems to have found itself again after an orgy of foreign importation and imitation and to be following its own genius in the theater and cinema. Just how much of Japanese and how little of foreign spirit there is in this new art can be seen from the film that has been the most popular of all those given in recent years.

This film was called *Schoolmaster Matsumoto*, and it ran for a whole year in Tokyo. The plot was so simple that to Americans it would probably appear too naive. The explanation of its popular appeal lies in the Japanese character. The people of the land of the Rising Sun cherish ideals of heroism and self-sacrifice; they have an enormous respect for education; and they reverence children extraordinarily.

The facts of the plot were taken from real life, with, however, several separate stories combined to make the whole. A little boy in Tokyo, while playing on a bridge, fell into the river. His teacher happened to come along and immediately rushed to the rescue; but in saving the boy's life lost his own. The story of this teacher forms the central motif, but many incidents are borrowed from other lives. For example, at one point the teacher introduces as a moral story for his pupils the anecdote of George Washington and the cherry-tree. The story is acted out, and we are provided the spectacle of a slit-eyed little George who just cannot tell a lie.

Of the cinema in China, Professor Zukor says, "Equally sporadic and up to the present time not very successful is the native cinema. Two years ago there was shown in Peking the first China-made motion-picture. The plot was made in Shanghai and was centered in a murder in a taxi-cab. There were of course crudities; yet I found myself admiring the enterprise of the producers in undertaking the venture. For it is not so many years ago that motion pictures came to China . . . . On the first night . . . the audience, instead of applauding the scenario, rushed madly out of the playhouse for fear of the ghosts that appeared on the wall."

"American pictures predominate in China, as they do throughout the Orient. Charlie Chaplin is a universal favorite.

It was a severe shock to my illusions in regard to the wisdom of the East to have some venerable scholar declare his whole-hearted approval of "Sha-pe-lin." The wit in the captions of American films is naturally enough lost on Chinese audiences, but they can appreciate custard pies, slapping, pulling away a chair or, perhaps best of all, the hero's losing his clothes down to the line drawn by the censor. Occasionally an American in China writes to the papers, protesting against the unflattering picture our films give of American life and American ideals. I recall one such letter in which a young lady told in deep disgust of having seen a Chinese audience in rapt attention before an "episode" that ended with the heroine's hanging to the limb of a tree suspended over a deep ravine while two able-bodied villains were shaking the tree with all their might! What a conception of American manners the films instill!

The Wild West films are also in great favor. A journalist friend of mine claimed to have seen a Chinese attempt at producing a film from the great open spaces. The Chinese cowboy would swing on a donkey and trot off to attack bloodthirsty Indians, with queues hanging down their backs, hiding behind a Confucian temple. The captions explained that the scene was Kansas City, America, which they evidently regarded as the heart of the cowboy belt. Kansas City consisted of a few blockhouses, and a troop of heartless

redskins from Independence charged down upon it to kill and scalp every man, woman and child in the settlement. I cannot vouch for the truth of this yarn!

Further quotation becomes cumbersome here, but a reviewer must not fail to indicate the scholarly scope of the article. Professor Zukor takes us into Bombay where "Gandhi and his people were tired of silly foreign films and demanded native industry even in the cinema."

If for no other reason, Professor Zukor's article is challenging in that it seems to point to America as the film mentor of the East,—a grave responsibility to be met with something more than what Mr. Larkin called trashy and vicious output.

POPULAR EDUCATOR (May)—Mr. F. V. Powell of Wisconsin, in an article, "Visualizing History," comments upon the change from the old text-book method to the newer endeavor of enabling the students to understand the social and civic topics related to the discussions. There is no space here for his interesting elaboration of that statement as it affects history. It is necessary, however, to mention his reference to the *Chronicles of America*, the series of pictures put out by Yale University. He claims that they have been of inestimable value in giving the children accurate and clear ideas of the days, the customs, and the historical facts. Another plank in the bridge for visual education!

## Making the Neighborhood Motion Picture Theater a Community Institution

(Concluded from page 401)

of the Stanley-Crandall Circuit. If the public could only realize the joyousness and the value of this effort, every community would immediately take steps to establish its own Saturday Morning programs.

*(The final article of this series will appear in the October issue)*

EDITOR'S NOTE: Lists of the films used, may be secured upon application to the author.

# Notes and News

CONDUCTED BY THE STAFF

## AMERICAN FILM EXPORT

Reports for the year ending June 30th showed a total of 216,139,974 linear feet of positive motion picture film—more than 40,000 miles—exported from the United States during that period. This film was said to be valued at \$6,534,202, making a neat item of export trade. For the same period, the report shows a slight decrease in the export of negatives.

An interesting phase of the report reveals the decrease in American export of films to the United Kingdom—a drop of about 20,000,000 feet. Latin America is ahead of Europe as a market for American films, and the trade with the Far East is seen to be on the increase.

## THE "RIVER OF DOUBT" IN FILM

Once again the motion picture is called upon to record accurately the disputed facts of scientific discovery. Commander George M. Dyott and his party have recently set out from New York City on an exploring and photographing journey of two months or more up the "River of Doubt" over the route taken in 1914 by Theodore Roosevelt on his Brazilian expedition.

Commander Dyott has announced his intention to make both still and motion pictures, as well as to gather other data, which will replace those lost on the Roosevelt expedition—and so prove the authenticity of the discoveries made by that expedition. The pictures will also serve to bring to the world some knowledge of the vast unknown area in Central Brazil between the Amazon and the head waters of the Paraguay River. Fifty thousand feet of motion picture film have been carried along for this purpose.

## IOWA FARM BUREAUS USE PICTURES

The Visual Instruction Service of Iowa State College recently completed a survey of the equipment owned by the Farm Bureaus of the State, with this interesting result:

94 of the 100 county agents answered questionnaires.

73 counties own motion picture projectors.

16 counties own stereopticons.

7 counties own and use portable generators.

In all cases the stereopticons are in the possession of counties that also have motion picture projectors.

The use of motion pictures by the county agent in Iowa has been developed quite rapidly. The need at the present time is for additional agricultural subjects. A few of the men who have been using films for four or five years have just about exhausted their supply of reliable technical films. It has been found that motion pictures prove the means of attracting the people to Farm Bureau meetings. Most of the men are using a combination program consisting of an agricultural film, a scenic or industrial, and possibly a comedy. The comedy film is primarily for the children who may be in the audience, although the old folks enjoy them too.

One of the problems of the county agents is the satisfactory supply of power. Of course, many of the men are able to use their projectors on 110 or 30 volt supply. However, many times it is necessary to use either storage batteries or a generator of some kind. Only a few of the agents have generators and this is probably due to a high initial cost and also the fact that such an outfit is apt to get out of order and need repairs. Most of the county agents are so busy that they do not care to bother with details other than their

actual work. Most of the people who own generators are very well satisfied with them, however.

The use of storage batteries is usually satisfactory but of course they necessitate much space for carrying them. Storage batteries are however, proving to be the most popular form of power supply when direct supply lines cannot be had.

#### OPEN-AIR HEALTH PROGRAMS

It is estimated that 750,000 people have seen the free open-air health films which have been shown by the Department of Health of Manhattan, Brooklyn and the Bronx during this past summer in public parks of this area. The average weekly attendance has been in the neighborhood of 80,000.

The pictures have been exhibited in co-operation with various private agencies including the New York Tuberculosis and Health Association, the American Social Hygiene Association, the Institute for Crippled and Disabled Men and the Children's Bureau of the United States Department of Labor.

#### DEPARTMENT OF COMMERCE CREATES MOTION PICTURE SECTION

In response to requests for assistance in the many foreign problems related to the export business of theatrical motion picture films, the Department of Commerce has organized a Motion Picture Section, headed by Clarence J. North, who has been connected previously with the Specialties Division of the Bureau of Foreign and Domestic Commerce, under the jurisdiction of which the questions of the motion picture have been handled.

The new film section received an appropriation of \$15,000 for its first year's work—a sum considerably less than Congress had been asked by Secretary Hoover to set aside. Consequently a curtailment of the project as originally outlined, has been necessary, but it is contemplated that eventually the activities of the Department will call for a specialist in Europe who could study the pressing problems which face the industry abroad.

*(FOREIGN NOTES will be found on page 423)*

## Woman's Magazine in Better Film Campaign

**T**HE WOMAN'S HOME COMPANION, in its September issue, under the heading of the Good Citizenship Bureau directed by Mrs. Anna Steese Richardson, has started a discussion of better pictures. The initial article, "Better Films, Better Children," is given over to a description of how intelligent co-operation on the part of various organizations in a community may secure children's programs in the local theater, with numerous examples of what has been done in a number of cities over the country.

In connection with the campaign a contest is being run with prizes for the best letters telling "How We Get Better Films in Our Theatres"—such letters to be mailed to the

Woman's Home Companion on or before September 20th.

The Women's Home Companion has also issued a booklet, "Special Film Programs for Children" with practical, definite helps on the subject. It contains suggestions for organizing committees and workers, for dealing with local managers, for selecting programs and for creating sentiment in favor of the matinees. It contains information about the producers and distributors who are building programs for children and how to reach parents and secure their financial and moral support in this splendid piece of work.

In "Club Work Made Easy," another booklet published by this magazine, considerable space is given to the question of better films.

# Film Estimates

For September, 1926

By a National Committee co-operating with The Educational Screen

*Only when the estimate is printed in bold type should the film be considered as "recommended," and then only for audience indicated at head of column.*

*A title printed in Italic indicates that the film has previously appeared in Film Estimates. Very exceptional films will often be repeated in this way for the sake of well deserved emphasis.*

Titles of Films	(Actors or Directors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
<i>ALOMA OF THE SOUTH SEAS</i>	(Gilda Gray)	<b>Interesting</b>	Unwhole- some	No
Attempted South Sea seduction. Much hokum; little drama. Extremely beautiful scenes worth seeing for sake of eye alone.				
<i>BAT, THE</i>		Entertaining	<b>Exciting</b>	Too thrilling
More comedy element than original play. Rather good as "mystery" stuff. (See review No. 4)				
<i>BEN HUR</i>	(Ramon Novarro)	<b>Excellent</b>	<b>Excellent</b>	Very exciting
Perhaps too "colossal" but a great deal of interesting material. (See review No. 1)				
<i>BEVERLY OF GRAUSTARK</i>	(Marion Davies)	Passable	Passable	Passable
Much rather pleasing comedy. Improbable, but quite as good as the book.				
<i>BLIND GODDESS, THE</i>	(Louise Dresser)	Passable	Passable	No
Fine piece of acting by Miss Dresser. (See review No. 9)				
<i>BLUEBEARD'S SEVEN WIVES</i>	(Ben Lyon)	Amusing	<b>Very Good</b>	Doubtful
A comedy above average. (See review No. 13)				
<i>BROWN DERBY, THE</i>	(Johnny Hines)	Passable	<b>Amusing</b>	Yes
Funny, for all who find that sort of thing funny.				
<i>DEVIL HORSE, THE</i>	(Rex)	<b>Interesting</b>	<b>Excellent</b>	Very exciting
Very wonderful horse. Artifice apparent at times in handling the actor. Titles sometimes unintentionally amusing.				
<i>DEVIL'S CIRCUS, THE</i>	(Norma Shearer)	Stupid	No	No
Straining for thrill, thievery, rape, etc.				
<i>ELLA CINDERS</i>	(Colleen Moore)	Rather good	<b>Good</b>	Doubtful
Some crudities, some over-acting, cigar episode distasteful. But much fine work by Lloyd Hughes as genuine lover. Story more human than improbable.				
<i>FLAME OF THE YUKON, THE</i>	(Seena Owen)	Cheap	No	No
Dance hall stuff, gambling villain, sob song brings tears to painted ladies and drunks, fighting <i>ad lib.</i>				



## Film Estimates, Continued

Titles of Films	(Actors or Directors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
FOR HEAVEN'S SAKE (Harold Lloyd) Not his greatest but quite worth producing. (See review No. 12)		<b>Good</b>	<b>Very Good</b>	<b>Good</b>
FRONTIER TRAIL, THE (Harry Carey) Carey's usual strained western heroics.		Trash	No	No
GOOD AND NAUGHTY (Pola Negri) Seasickness, prizefighting, vamp, co-respondent, nothing very risque.		Hardly	Doubtful	No
GREATER GLORY, THE (Anna Q. Nilsson) Study of war conditions in Austria, quite worth seeing. (See review No. 8)		<b>Notable</b>	Passable	Doubtful
GRASS (Needs no "Star") A splendid picture. Some scenes perhaps too painful for children. (See review on page 439.)		<b>Excellent</b>	<b>Excellent</b>	<b>Good</b>
HELL BENT FER HEAVEN (Gardner James) Strong piece of acting by James, otherwise not comparable to stage play. (See review No. 10)		Passable	Doubtful	No
HIS PEOPLE (Schildkrant, Sr.) Much worthwhile real-life study rather over heads of children.		<b>Quite Strong</b>	Passable	Harmless
KIKI (Norma Talmadge) Not so good as stage play. Norma Talmadge is by no means Lenore Ulrich.		Passable	Unwhole- some	No
LA BOHEME (Lillian Gish) Famous story rather misses fire in movie form. Good in spots but painful in others. Lillian's one facial expression is not enough.		Passable	Interesting	No
LOVE THIEF, THE (Nissen, Kerry, McDermott) Mythical kingdom stuff good of its kind. Mild philandering anklet stunt copied from "Better 'Ole." Some absurdities, of course.		Perhaps passable	Perhaps	No
MEN OF STEEL (Milton Sills) Big steel mills, murder, assumed guilt, flight, a gruesome death in a caldron, endless fighting.		Thrilling but little more	Unsuitable	Decidedly not
MOANA One of the great films. (See review No. 6 and also on page 439.)		<b>Excellent</b>	<b>Excellent</b>	<b>Very Good</b>
NEW KLONDIKE, THE (Thomas Meighan) Baseball and real estate in Florida. Not much of a film achievement.		Flimsy	<b>Decidedly</b>	<b>Yes</b>
OH, WHAT A NURSE! (Sydney Chaplin) Keep the brain asleep and it will doubtless seem quite funny.		Passable	<b>Amusing</b>	<b>Funny</b>
PALM BEACH GIRL, THE (Bebe Daniels) Seasickness theme again, Bebe in black face, in man's clothes, wild motor sled ride. Bebe tries hard.		Very thin	Fair	Doubtful

## Film Estimates, Continued

Titles of Films	(Actors or Directors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs.)
RAINMAKER, THE	(William Collier, Jr.) Jockey story made quite convincing by Collier's fine work. Wound, nurse, love, etc.	Rather good	Good	Suitable
RANSOM'S FOLLY	(Richard Barthelmess) Fine young officer bets he can hold up a coach (in the '80's) and not get caught.	Fair	Fair	Better not
ROCKING MOON	(Lilyan Tashman) Notable for Alaskan island settings. (See review No. 5)	Notable	Notable	Good
SAY IT AGAIN	(Richard Dix, Chester Conklin) Mythical kingdom, war, nurse, love, lost, revolution, bombs, fighting. But a mere travesty and quite amusing.	Fair	Good	Rather exciting
SILENCE	(H. B. Warner) Unusual crime story from Beulah Marie Dix play. Mental suffering, heroic silence, some effects overdone but strong film.	Notable	Doubtful	No
SILKEN SHACKLES	(Irene Rich) The neglected wife stuff, a waste of Irene Rich.	Worthless	No	No
SKINNER'S DRESS SUIT	(Reginald Denny). A bit above comedy average. (See review No. 3)	Passable	Very Good	Yes
SKYROCKET, THE	(Peggy Joyce) A Hollywood story hardly worth Marshall Neilan's time. (See review No. 11)	Mediocre	No	No
SOCIAL CELEBRITY, THE	(Adolphe Menjou) Not up to Menjou's best, but fairly good.	Interesting	Good	Good
THAT'S MY BABY	(Douglas MacLean) A bit unpleasant because baby is played by mature midget. Little credit to MacLean.	Passable	Amusing	Hardly
TRAMP, TRAMP, TRAMP!	(Harry Langdon) Hero tramps country through cyclones and wild adventures. Quite exciting for children, but amusing.	Amusing	Yes	Perhaps
UNKNOWN SOLDIER, THE	(Charles E. Mack) Hero married by fake chaplain and goes to front next day. Baby—shell shock—outcast wife, long search. Good cast.	Passable	No	No
VOLCANO	(Bebé Daniels, Ricardo Cortez) Child at last proved "white," even if not legitimate. Impressive eruption and earthquake stuff. Rather different.	Interesting	No	No
VOLGA BOATMAN, THE	(William Boyd) One very objectionable scene at banquet of drunken officers, but many fine things in film. (See review No. 7)	Notable	Perhaps	No
WET PAINT	(Raymond Griffith) Below par. Sorry to see Griffith do it.	Hardly	Amusing	Yes
WILD OATS LANE	(Viola Dana) (See review No. 2)	Mediocre	Unwholesome	No

# The Theatrical Field

Conducted by MARGUERITE ORNDORFF



The Chariot Race in "Ben Hur"

## Theatrical Film Reviews for September

### 11 **BEN-HUR** (Metro-Goldwyn-Mayer)

Low Wallace's splendid tale of the Christ, and Judea under the Roman regime, for many years one of the greatest dramatic spectacles on the American stage, is even more spectacular in its motion picture version. It is an overwhelming thing—almost too much to be packed into the narrow limits of a dozen reels, but, due to the general excellence of direction and editing, it presents a unified and well proportioned story. Emphasis, of course, centers on the story of the young Jewish Prince who was sentenced to the galleys because he unintentionally committed a crime against the Roman governor. The Christ theme is beautifully and delicately woven into the background. The incidents actually involving the character of Christ—always difficult of interpretation—are handled with discrimination, and color is frequently employed to enhance the effects. Perhaps the most notable of these scenes are the ones in which Christ appears before Pilate, and an exquisite

animated reproduction of Leonardo's "The Last Supper."

The cast is well chosen, with Ramon Novarro standing out as Ben-Hur, and Francis X. Bushman giving an excellent performance as the Roman, Messala. Claire McDowell as the mother of Ben-Hur, May McAvoy as Esther, Kathleen Key as Tirzah, Carmel Meyers as Iras, the Egyptian, and Nigel de Brulier as Simonides do fine work in the more important roles.

The scenes of the naval combat between the Romans and the pirates are thrilling in the extreme, and the chariot race, the high point in the drama, is magnificently enacted against the gorgeously massive background of the amphitheatre, crowded with people. Few directors are able to handle large crowds successfully, but Mr. Niblo creates some very impressive scenes with enormous numbers of people, and avoids the confusion that so often results. Without doubt, this is one of the fine productions of the year,

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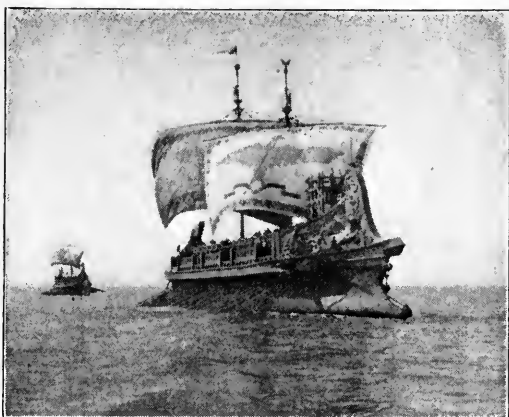
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The magnificent galleys in "Ben Hur"

[2] **WILD OATS LANE** (Producers Distributing Corp.)

Marshall Neilan starts out bravely to demonstrate his opening proposition that the inflexible code of the underworld is, "Thou shalt not betray thy friend or thy enemy to the police." But somewhere along in the middle, his plot backfires, and we get a dramatic court room scene, in which all the gangsters testify against their leader, and succeed in having him convicted. Aside from this, the story, though taken out of old stock and dusted off a little, is not uninterestingly told. Trust Neilan for that. It's about the boy who was "framed," the girl who thought he'd deserted her, and the kindly old priest who found them drifting separately in the backwash of the underworld currents, rescued them, and married them happily. Viola Dana and Robert Agnew play the leads.

[3] **SKINNER'S DRESS SUIT** (Universal)

The tale of the young married folks putting up a gorgeous front on the strength of the raise that the husband didn't get, and muddling through somehow to a satisfactory conclusion, is amusingly done by Reginald Denny and Laura La Plante. But between you and me, I am so tired of seeing furniture vans back up to curbs, while burly minions of the law rudely snatch unpaid-for installment-plan chairs from under annoyed guests, that I may

have missed some of the more excellent points of the picture. One that I didn't miss, however, was the scene in which Mr. Denny and Miss La Plante teach the "Savannah Shuffle" to a large and dignified party. You shouldn't miss it either.

[4] **THE BAT** (United Artists)

If you just love a mystery play, this is the very latest word. It is different enough from the stage version to offer novelty, and the cast is excellent, including Emily Fitzroy, Louise Fazenda, Jack Pickford, Robert McKim, and Tullio Carminetti. Miss Fazenda runs away with the picture, as the screaming maid. Her silent screams are so generous and whole-hearted and well timed, that they are almost as hair-raising as real ones.

[5] **ROCKING MOON** (Producers Distributing Corporation)

A story rich in action and novel in setting. Rocking Moon is an island in Alaskan waters, where the heroine raises valuable blue foxes. Her kennels are systematically and secretly raided by her wealthy neighbor, who wishes to marry her, and hopes to win her by making her financially dependent upon his aid. His plans are upset by the hero, appearing in the person of an American soldier who stumbles in upon Rocking Moon on his way home from Russia. Good work by Lilyan Tashman, Laska Winter, John Bowers, and Rockcliffe Fellowes make this capital entertainment, but even if that were lacking, the unusual beauty of the natural settings would make it a picture of more than ordinary values.

[6] **MOANA** (Paramount)

This is Robert Flaherty's unique and vital chronicle of the lives of certain South Sea islanders. It is one of the most beautiful and artistic pictures of this type that I have ever seen. Mr. Flaherty selects as his chief figure, Moana, a youth who is about to enter the estate of manhood and select his bride. Every incident in the picture centers in the family and tribal ceremonies that attend this im-

portant event, culminating in the traditional tattooing of the young man's body, and the betrothal feast and dance. Since *Nanook of the North* Mr. Flaherty has grown mightily in his grasp of the story-teller's art. *Nanook* was picturesque and compelling in its truthfulness, but *Moana* adds to these qualities a fine unity of incident and a sense of climatic values that sets it infinitely above the travelogue type of picture.

[7] **THE VOLGA BOATMAN** (Producers Distributing Corporation)

C. B. DeMille presents the Russian Revolution! And it is peculiarly Mr. DeMille's Russian Revolution in that its luxurious aristocracy is so excessively unbending, its oppressed peasantry so utterly downtrodden, and the reversal of their respective fortunes so complete and final. But in spite of Mr. DeMille's consistent leaning toward the ultra, he offers an engagingly romantic picture. Whether or not it is a truthful one need hardly concern us. The present generation, at least, will probably never know enough of the truth about the Revolution to make any difference. Konrad Berkovici wrote the story, Dan Sayre Groesbeck made the original sketches for the characters, and Peverell Marley did the camera work; and among them they have evolved some of the most exquisite compositions. Particularly lovely are those rhythmic scenes, haunted by memories of their plaintive chant, in which the boatmen strain at the ropes of the river barges, and some group studies of peasant types, of people listening and commenting while the revolutionaries urge their cause.

Of the cast, William Boyd as Feodor, the Boatman, does the best work, probably because his part makes the heaviest demands. Clamor Fair is merely statuesque as the Princess, and Victor Varconi is adequate as her royal lover. Julia Faye and Theodore Kosloff do good work as comic reliefs, although their parts are a little over-emphasized, and Arthur Rankin does fine as a peasant youth.

[8] **THE GREATER GLORY** (First National)

Scattered of emphasis, somewhat futile in theme, and further weakened by a too liberal use of vague symbolism, this filming of Edith O'Shaughnessy's *Viennese Medley* is nevertheless interesting because of its consistent and unmistakable German atmosphere, and the novelty of its viewpoint. Americans knew, but only hazily, that there was poverty and suffering in Vienna during and after the war. This brings the fact before us in detail. Not a bad thing for us to know, either. Lucy Beaumont as Tante Ilde, the frail little aunt who struggles to hold her family together through disgrace and want, does the most satisfactory work of the large and generally excellent cast. Anna Q. Nilsson as Fanny, the outcast, and Conway Tearle as an Austrian officer do good work but seem to be miscast. Jean Hersholt is good as a profiteer-butcher.

[9] **THE BLIND GODDESS** (Paramount)

Louise Dresser stars in this picture, although Jack Holt and Esther Ralston are presumably the featured players. It is one of those stories in which a woman—a social outcast—is tried for a murder she did not commit, finds herself in a closing net of circumstantial evidence, but dares not take her one means of freeing herself, as that would mean disgrace for her daughter who has been reared in ignorance of her existence. Miss Dresser is, of course, the mother, and a fine thing she makes of her opportunity. Miss Ralston is the daughter, and Mr. Holt as the attorney for the defense is torn between his duty and his affections. Ernest Torrence as the father is greatly guilty of over-acting, so it is a rather good thing that he is killed off early.

[10] **HELL BENT FOR HEAVEN** (Warner Brothers)

Out of a welter of trite situations and commonplace acting, arises an extraordinary characterization by Gardner James. The "hired man" of a family of mountaineers, he uses a

vener of religious fervor to hide his fanatic desire to destroy all those whom, for his own singular reasons, he dislikes. Mr. James enters into the spirit of his character finely, but his work—and in fact the whole picture—suffers from looseness of direction.

[11] **SKYROCKET** (Associated Exhibitors)

Peggy Hopkins Joyce is the perfect type for this picture—the pale blonde girl with the slim figure and the appealing eyes, who rose like a rocket into motion picture fame, flamed briefly and gloriously in a burst of colored lights, and then winked out into the night. At least she should have winked out, but Mr. Neilan preferred to tack on the happy ending. A light, slight story of familiar outlines, sketching hastily the hectic atmosphere of Hollywood studios and boulevards, and dipping occasionally under the surface. Well done.

[12] **FOR HEAVEN'S SAKE** (Paramount)

Harold Lloyd as a young millionaire who unwittingly supplies the funds to establish a mission in New York's east side. He is not enthusiastic about his philanthropy until he falls in love with the missionary's pretty daughter. The picture never hits the high mark set by some of Lloyd's other comedies, although there is a generous measure of fun. Jobyna Ralston is lovely as the heroine, and Noah Young and others contribute to the comedy. Much of the enjoyment is due to clever titling by Ralph Spence.

[13] **BLUEBEARD'S SEVEN WIVES** (First National)

Again the movies hold themselves up to gentle ridicule. Ben Lyon as John Hart, a bank clerk out of work, is hunting an extra job with a movie outfit, and is accidentally shoved into the star's shoes. An energetic press agent presents him with sideburns and a tiny mustache, rechristens him Don Juan Hartz and makes a screen idol out of him. The seven wives, acquired in the interests of pub-

licity only, complicate his private love affair with Mary Kelly, played by Lois Wilson. Rather good fun.

## Reviewed Previously

(The following list completes the reviews for the past year. Concluded from the June issue.)

### JANUARY (1926)

**The Gold Rush** (United Artists)—Shrieking comedy and not a little pathos done in Chaplin's inimitable way.

**The Midshipman** (Metro-Goldwyn)—Ramon Novarro in a comedy of life at Annapolis. Quite harmless and correspondingly lifeless.

**The Man on the Box** (Warner Brothers)—An old tale livened up by Syd Chaplin's broad humor. No plot to speak of.

**We Moderns** (First National)—Colleen Moore needs better material than this.

**The Merry Widow** (Metro-Goldwyn)—A distinguished cast and a genius of a director make remarkably satisfactory picture out of pure fluff.

**He's a Prince** (Paramount)—The trials of a crown prince who wasn't fond of his job. Raymond Griffith makes good comedy of this, Mary Brian assisting.

**The Wedding Song** (Prod. Dist. Corp.)—A crook story of some interest with Leatrice Joy and Robert Ames.

**Capital Punishment** (Preferred Pictures)—A dismal tale of a man convicted of a crime that never was committed.

**The King on Main Street** (Paramount)—Which royalty takes a little vacation, and then reluctantly goes back to "kinging." Adolph Menjou.

**The Tower of Lies** (Metro-Goldwyn)—A dramatic story of peasant life, with Lon Chaney as a contented farmer who imagined himself an emperor.

**Stage Struck** (Paramount)—Slapstick comedy with Gloria Swanson and Lawrence Gray. Very funny in spots.

**Wild, Wild Susan** (Paramount)—Bebe Daniels and Rod La Rocque in routine comedy.

### FEBRUARY (1926)

**The Goose Woman** (Universal)—Dramatic story of an opera singer who lost her voice. Louise Dresser gives a very fine performance.

**Flower of Night** (Paramount)—A commonplace story of California in the gold days, with Pola Negri as a Spanish girl.



**The Phantom of the Opera** (Universal)—The gruesome story of a madman who lives in the cellars of the Paris Opera. Lon Chaney in one of his most ghastly make-ups. Beautiful and elaborate settings.

**Go West** (Metro-Goldwyn)—Buster Keaton falls down on an attempt to burlesque the Golden West.

**Clothes Make the Pirate** (First National)—Leon Errol and Dorothy Gish frolic through a pirate story.

**The New Commandment** (First National)—A romance of the late war, with Blanche Sweet and Ben Lyon. Only fair.

**The Unguarded Hour** (First National)—Milton Sills as an Italian woman-hater and Doris Kenyon as the girl who gets around him. Rather silly.

### MARCH (1926)

**A Kiss For Cinderella** (Paramount)—Barrie's pleasant whimsy exquisitely filmed.

**Irish Luck** (Paramount)—Thomas Meighan goes to Ireland and comes back with a better picture than any he has had for some time.

**The Best People** (Paramount)—Should a chauffeur marry his employer's daughter? And if so, what of it?

**That Royle Girl** (Paramount)—D. W. Griffith does a Chicago-murder-scandal story in sketchy style, with the usual cast.

**Winds of Chance** (First National)—Story of the gold rush to Alaska, containing all the familiar ingredients for that type of story. Ben Lyon and Anna Q. Nilsson.

**The Road to Yesterday** (Prod. Dist. Corp.)—A modern story which switches back to the seventeenth century. Interesting, but a little below par for C. B. DeMille.

**The Ancient Highway** (Paramount)—A good out-of-doors story centering around the logging industry. Jack Holt and Billie Dove.

**Simon the Jester** (Prod. Dist. Corp.)—A William J. Locke story pleasantly screened, with Lillian Rich and Eugene O'Brien.

**The Scarlet West** (First National)—Typically western, with countless Indians, and, as if that were not enough, they got Robert Fraser to play a noble red man too.

**The Girl Who Wouldn't Work** (Preferred Pictures)—Frank melodrama, enlivened by the satiric humor of Lionel Barrymore.

**The Coming of Amos** (Prod. Dist. Corp.)—Rod La Rocque buried under a heap of incredible plot.

**A Woman of the World** (Paramount)—Carl Van Vechten's *Tattooed Countess* done over—or should I say overdone?—for Pola Negri.

### APRIL (1926)

**The Big Parade** (Metro-Goldwyn-Mayer)—The greatest war picture ever produced. Not under any circumstances to be missed.

**Little Annie Rooney** (United Artists)—Mary Pickford as the twelve-year-old daughter of a New York policeman. Melodramatic, but well done.

**Mannequin** (Paramount)—Fannie Hurst's \$50,000 prize story for *Liberty*. Dolores Costello stands out from its commonplaceness.

**Lord Jim** (Paramount)—The spirit of Conrad is largely missing, but Percy Marmont does a good characterization.

**The Pace That Thrills** (First National)—Inane.

**The Vanishing American** (Paramount)—An epic of the Indian race, impressive except for a few glaring inaccuracies. Richard Dix is excellent.

**Sporting Life** (Universal)—A Drury Lane melodrama, spectacular and exciting, with Bert Lytell, Marion Nixon, and others.

**Bright Lights** (Metro-Goldwyn)—Broadway and the chorus girl, with a rural interlude for contrast. Pauline Starke and Charles Ray.

**The Splendid Crime** (Paramount)—A crook story with a neat little moral. Bebe Daniels and Neil Hamilton.

**Not So Long Ago** (Paramount)—Romance in New York about a hundred years ago. Betty Bronson and Ricardo Cortez.

**Womanhandled** (Paramount)—Richard Dix in a good burlesque of the usual western.

**The Grand Duchess and the Waiter** (Paramount)—An enjoyable comedy made more enjoyable by the brilliant work of Florence Vidor and Adolphe Menjou.

**Braveheart** (Prod. Dist. Corp.)—The story of an Indian and his love for a white woman. Slightly improbable but entertaining. Rod LaRocque.

**Some Pun'kins** (Chadwick)—Charles Ray is still amusing as the country boy, although he seems a little grown up for it now.

**The Eagle** (United Artists)—A European romance, with Rudolph Valentino as a sort of Russian Robinhood.

**The Auction Block** (Metro-Goldwyn)—Genuinely clever titles and the acting of Eleanor Boardman and Charles Ray make this entertaining, but you will find few traces of Rex Beach in it.

### MAY (1926)

**Lady Windermere's Fan** (Warner Brothers)—Lubitsch makes brilliant screen material out of Oscar Wilde's play. Don't miss it.

**Irene** (First National)—Musical comedy material, attractively screened with Colleen Moore as the central figure, and a gorgeous fashion show in colors as an added feature.

**The Sea Beast** (Warner Brothers)—John Barrymore fulfills an ambition of long standing and films the classic *Moby Dick*. A good picture.

**Dancing Mothers** (Paramount)—This mother starts out to save her flapper daughter, but loses her good intentions in the shuffle. Clara Bow runs away with acting honors.

**The Hunted Woman** (Fox)—A left-over from nickelodeon days.

**Just Suppose** (First National)—Showing what might happen if visiting royalty should happen to fall in love with an American girl. Richard Barthelmess in uniform.

**Steel Preferred** (Prod. Dist. Corp.)—A comedy-romance of the steel industry, featuring William Boyd and Vera Reynolds.

**Behind the Front** (Paramount)—A hilarious burlesque of the war stories. Wallace Beery and Raymond Hatton are good for one prolonged howl of mirth.

**The First Year** (Fox)—Frank Craven's amusing story of bride-and-groom troubles, well done by Kathryn Perry and Matt Moore.

**Dance Madness** (Metro-Goldwyn)—Conrad Nagel becomes a sure-enough comedian in a very flimsy farce. Claire Windsor starts the plot.

**The Barrierc** (Metro-Goldwyn)—Recommended for its realistic ice jam, and good performances by Henry Walthall and Lionel Barrymore.

**Sally, Irene, and Mary** (Metro-Goldwyn)—Story of three show girls, melodramatic, and a little aimless as to plot.

**The Only Thing** (Metro-Goldwyn)—A highly improbable romance in Elinor Glyn's most fervid style. Eleanor Boardman and Conrad Nagel.

**Made For Love** (Prod. Dist. Corp.)—Leatrice Joy and Edmund Burns in Egypt. Colorful background but the story is nothing to get excited over.

## Visual Instruction Sessions at the N. E. A.

(Concluded from page 405)

when every classroom in every school in all our cities has a library of visual aids to use so as to enlarge the child's vision and clinch the point of the lesson, not to add unnecessary distraction.

"All workers in the field of visual instruction should come together. The Academy of Visual Instruction and the Committee on Visual Instruction of which I am Chairman should work in this department. All forces in the field showing united action should then bring pressure to bear on Boards of Education, securing funds and recognition. Boards of Education should refuse as business men to give this support until they are shown that it is practical and valuable and that the material is available. Then, they will be justified in appropriating money. In the meantime visual instruction workers must interest influential bodies in the community in the work."

(The complete report of Dr. Finegan's N. E. A. Committee is printed on another page of this issue.)

The sessions drew capacity audiences, and keen interest and enthusiasm were manifested in both programs and demonstrations. Hundreds of visual instructionists attended these sessions where scores had been in attendance in previous years.

The President's report, submitted by Dr. Crandall at the final meeting of the Convention, stated:

"It is the purpose of this Department not merely to hold an annual meeting demonstrating as we have here during the past two days as vividly as possible actual school work in visual instruction, but also to continue during the year actively and zealously working in the field through committees in such a way as to promote the cause of visual instruction. Such committees have been appointed by your President and have during the past year been busy."

Reports of various committees were presented and accepted—one of which, that on "Teacher Training in Visual Instruction," is given in a later issue.

Officers for the ensuing year elected as follows:  
President—Dr. Ernest L. Crandall, Director of Lectures and Visual Instruction, New York City Schools.

Vice-President—Mr. Murray Dalmán, Director of Research & Visual Instruction, Indianapolis.

Secretary-Treas.—Dr. A. G. Balcom, Newark, N. J.

Members of the Executive Committee—Miss Mary Mooney, San Francisco, and Dr. C. F. Hoban, Harrisburg, Pa.

## Foreign Notes

Conducted by OTTO MAURICE FORKERT

SINCE the war the motion picture film has become more definitely a world-product than ever before. The largest film corporations on this and the other side of the Atlantic have had their "Locarno Meeting" and have concluded here and there a few peaceful agreements. The tendency is clear. It is time to begin serious observation, study and comparison of screen activities in various countries as far as concerns the field of education. As the ways and means of presenting the film are the same the world over, so the fundamental problems which we confront in America are closely connected with the ones that ministers of education in Europe and other continents are facing. The motives, feelings, actions and reactions of Youth toward the film are practically the same whether the film runs in New York or New Zealand. In opening this international column, then, we shall endeavor to keep pace with the efforts being made by other countries to meet these common problems and point out the steps tending toward the internationalization of the film and the expansion of visual education in general.

### THE INTERNATIONAL MOTION PICTURE CONGRESS

THE President of France will inaugurate the first International Motion Picture Congress, organized by the French Committee for Intellectual Co-operation, following a commendation of the League of Nations, a detailed announcement of which was carried in our June issue. The Congress will be held in Paris from the 27th of September to the end of October of this year. The officials of the Congress will likewise be received at thelysée.

A wireless to "The Times" from Paris states that 20 nations have accepted invitations to attend the Congress.

Every phase of the industry will be represented and Governments themselves will send delegates.

The problems of safeguarding the morals of children and young men and women is another of the problems to be taken up, while the motion pictures' part in maintaining peace and good-will among nations will receive considerable attention.

Certain nations are expected to register strong complaints against the lack of authenticity displayed in many films dealing with foreign countries. The Congress is being organized under the auspices of the League of Nations and the International Institute for Intellectual Co-operation.

### AN INTERNATIONAL FEDERATION FOR SCIENTIFIC EDUCATIONAL FILM

IN connection with the approaching International Film Congress in Paris (Sept. 27 to Oct. 3) an important problem which concerns all countries interested in the serious use of film has been presented.

In all film-producing countries the educational film is playing a bigger and bigger role. The serious difficulty is, of course, that it is rarely a material success because the possibilities for wide exploitation have been so small. The solution may lie in some international organization which can secure the necessary contacts for international exchange of scientific and educational films. Once an outlet is assured, production could move rapidly everywhere.

The Secretary of the "Institute for Intellectual Co-operation," Fred Cornelissen, has suggested that the International Red Cross, the International League against Tuberculosis, Opium and Liquor, and other organizations with offices and representatives already established all over the world, might create a common, central organization to unify the efforts of educational film producers in different countries. When demand should arise for a certain subject, the central organization

could supply it or tell where the film could be found if it existed. If it did not exist and the demand warranted it, the organization could see to having it produced expertly and authoritatively at a single source, for world distribution, and avoid having five or six countries produce as many versions of the same subject. This would lower costs, increase market possibilities, and gradually improve the quality of scientific film.

The basis and method of formation of such an organization will be discussed at the Paris Congress. The central office of the International League of the Red Cross is already at work on the proposals. America's role in this movement should not be a small one.

## DeVry Summer School

**T**HE complete program of the Second Annual Session of the DeVry Summer School of Visual Education, held from Monday to Friday, August 23rd to 27th inclusive, in the Japanese Room of the Parkway Hotel in Chicago, is given below. Details of the sessions will be reported in the next issue of THE EDUCATIONAL SCREEN.

### MONDAY, AUGUST 23, FORENOON

A Brief Review of the Psychology of Visual Education. A. P. Hollis.

A Lesson with the Stereograph. Marie Goodenough.

Visual Education in Relation to Primary Reading. Principal Clyde A. Brown.

My Experiments with Educational Films and Slides. Dr. J. J. Weber.

### AFTERNOON

Practical Administration of Visual Aids in a High School. Professor J. J. Zmrhal.

Further Research in the Use of Visual Aids. Dr. J. J. Weber.

The Factor of Lenses in Taking and Projecting Pictures. A. E. Gundelach.

### TUESDAY, AUGUST 24, FORENOON

Highlights in the Visual Education Field. A. E. Gundelach.

How the National Cash Register Company Uses Movies and Slides. Otto Nelson.

University Extension Service in Visual Education. W. H. Dudley.

A University Visual Education Center. Harold Ingham.

### AFTERNOON

Motion Pictures and World Citizenship. Dr. J. J. Weber.

The Production or Purchase of Film Negatives by a University. W. H. Dudley.

The Educational Film Revue for 1925-1926. Nelson L. Greene.

Providing Free Films for Schools. Otto Nelson.

### WEDNESDAY, AUGUST 25, FORENOON

Movie Cameras for the Amateur. H. A. DeVry. At the close of this demonstration, movies will be taken of the entire school and instruction will be given in the use of the Movie Camera.

A Twelve Years' Trial of Educational Films. F. W. Perkins.

Visual Education in Atlanta Schools. E. R. Enlow. Museum Exhibits for School Use. Miss Amelia Meissner.

### AFTERNOON

Photography in a Visual Education Department. E. R. Enlow.

Inside a Government Movie Studio. F. W. Perkins. Movies in Church and Parish. G. J. Zehrung.

Round Table Conference on Movies in Church and Welfare Work. (All religious and welfare workers present are invited to give their views and experiences.)

### THURSDAY, AUGUST 26, FORENOON

The Y. M. C. A. National Distribution of Films. G. J. Zehrung.

Libraries and Visual Aids. J. R. Patterson.

The Neighborhood Motion Picture Service. W. I. Wade.

The Field Museum in the Schools. Mrs. Dorothy Cockrell.

### AFTERNOON

(One to Two O'Clock)

Conference on Slides and Movies in School Work. (All teachers and principals present are invited to give their views and experiences.)

(Two Thirty O'Clock)

A personally conducted tour through the Field Museum. By special arrangement with Direct Davies of the Field Museum. Be at the entrance to the museum promptly at 2:30.

### FRIDAY, AUGUST 27, FORENOON

A Tentative Technique for a Film Lesson. A. Hollis.

A Visual Education Schedule in a City of 30,000. C. R. Crakes.

The Work of a State Department of Visual Education. E. A. Aughinbaugh.

How the International Harvester Company Uses Slides and Films. H. C. Ray.

### AFTERNOON

A personally conducted tour through a motion picture studio, showing the production, development and printing of the film. Admission by ticket only. Courtesy Atlas Educational Film Co.

# The Church and Pictures

Conducted by REV. FRANK E. JENSEN

## Editorial

THE vacation season is again a thing of the past. Another busy season for the church is about to begin. In many churches the use of motion pictures of suitable character is a vital, and possibly a perplexing, question. The churches in increasing numbers are coming to recognize the advisability of pictures as part of the Service, Teaching and Entertainment programs. There is an ever-growing demand by non-theatrical film exchanges for more pictures suitable for the church's use. This supply is not keeping up with the increasing demands. Adaptations of regular theatre films for church use is the usual practice. This is not at all satisfactory. It can never be satisfactory. The Church must have a film library that is specially prepared.

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There is an interesting statement in this issue from the Harmon Foundation, setting forth the aim of the Religious Motion Picture Foundation to establish a film library for the church. This article reveals the personnel in this movement, which has the approval, if not the sponsorship, of the Motion Picture Industry. We can only express the hope that the Industry is sufficiently adjusted to the Church's viewpoint and the Church's need to enable it to create suitable and usable pictures for the Church. There are many who will be skeptical, perhaps, not to say antagonistic, but if truly good pictures will result from this experiment made possible by the Harmon Foundation we should be glad to welcome such new films as those in preparation based on the story of the Prodigal Son, the Twenty-third Psalm, How We Got Our Bible, etc. A news item informs us that the project is being undertaken by the Harmon Foundation with the co-operation of the Federal Council of Churches and the Hays' organization. Experiments conducted by the Motion Picture Producers and Distributors showed that pictures used in connection with church services increased the attendance 36 per cent over a period of a year.

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"The Church and the Theatre" is the heading of another article in this issue which will be of great interest, and we hope, will create discussion by the readers of this department. It will be noted that the article referred to emphasizes "forms of recreation and amusement" to which the church is to direct its efforts in this combination of forces comprising the "church, the stage, and the motion picture industry." Let it be said that the church is always for "uplift," with entertainment as incidental, while the theatre is for "entertainment" with uplift as incidental. In other words, The Church is a Religious Center, while the Theatre is an Amusement or Entertainment center. Just how these two institutions can be reconciled to work under one program, even in amusement and recreation, remains to be seen.

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The article also takes exception to "Censorship." On this point we take occasion to quote from Chapter 18 of T. W. Galloway's *Sex & Social Hygiene*, from the article by Joseph Lee, President of the Playground & Recreation Association of America on "Graded Play and Social Hygiene."

"The movies, for instance, are becoming a most important influence in our children's lives. Constant indulgence in such passive form of recreation, whatever its moral suggestion, would always be undesirable for young people. The passive relinquishment of the imagination to outside suggestion of any sort, cultivated as a habit, must involve a terrible loss in mental growth. When added to this,—as in the case of the movies and, for that matter, almost all our theatrical performances,—there is a storm of suggestion of a precocious and often of a very undesirable nature not only in the matter of sex but in many other directions, the influence is one which it is suicidal to leave unregulated. Parents should keep the movie attendance of their young children at a minimum. Once a week is a sufficient allowance until they get to college age. Never should young people become dependent on such a passive form of recreation nor become addicted to it. And our movies should be censored by law of their worst, and by public opinion of their second and third worst, forms of evil suggestion and false morality."

## Motion Pictures on a Non-Commercial Basis

**E**XPERIMENTS which will determine whether or not motion pictures suitable for church use can be produced on a non-commercial basis, will be conducted by the Harmon Foundation of New York. George Reid Andrews, chairman of the Drama Committee of the Federal Council of the Churches of Christ in America and Major Herbert M. Dawley, who produced several films for the Metropolitan Museum of Art in New York, are directly in charge of the production of six films for the Foundation. Major Dawley's inventions made possible the filming of *The Lost World*.

The project has the approval of Will H. Hays, Dr. S. Parkes Cadman, and Dr. John H. Finley, writer and educator. Three films have been completed thus far. Prints of these films will be put in circulation shortly and the effect which they have on church attendance will be checked. If it is found that they attract people to the services and meet with the approval of ministers, production will be continued and the pictures will be sent out to churches throughout the country, at a cost to the individual churches which will cover overhead and in the long run, the cost of production.

The Harmon Foundation is devoting \$50,000 to the preliminary work which was begun after consultation with Bishop William Lawrence of Massachusetts. The stories which are non-sectarian in their presenta-

tion and interpretation, are taken from the Bible. A studio has been established at Chatham, New Jersey. It is expected public showings will begin about the middle of August.

"In the middle ages," William E. Harmon, director of the Foundation, said, "great artists and master craftsmen decorated the windows of cathedrals throughout Europe with graphic representations of Biblical stories. These windows served the double purpose of decoration and instruction. They were pleasing artistically and at the same time served to familiarize the people with the figures and parables of the Old and New Testament.

"The psychology of the appeal which these windows held is elemental. We know that human beings are either eye-minded or ear-minded. That is, some people learn more easily by being told a certain thing while others acquire the same knowledge more readily by reading it in print or seeing it in a picture. A certain eye-minded philosopher has said, 'A picture is worth 10,000 words.'

"Moving pictures can serve the same purpose in the 20th century that stained glass served in the 12th century and the Foundation is attempting to produce movies of that sort. The films will not take the place of the sermon but will illustrate it. It seems to me that a one reel picture can be used in connection with almost any evening service."

## The Church and the Theatre

**T**HE church and the theatre, two powerful factors in the national life of America, have joined forces in a constructive and far-reaching movement, along co-operative lines, for development of the potentialities for good in the drama and other amusements.

Support of the best in all forms of recreation and amusement will be the fundamental policy upon which the church will direct its efforts in association with the latter forces.

Outstanding representatives of the church, the stage, and the motion picture industry, at a meeting

at the Waldorf Hotel in New York City recently upon invitation of the drama committee of the Federal Council of Churches of Christ in America, laid down the basic planks upon which the structure of co-operation is to be raised.

Experience has proved and results have shown that the only effective work of co-operation between the church and other forces lies in support of the best factors, it was stated in the premises of the conference.

At the meeting, a committee, headed by the Re



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**Raven Screen Corporation** New York City, N. Y.

George Reid Andrews, chairman of the committee on religious and educational drama in the Federal Council of Churches, was appointed and authorized to proceed with a constructive program of action leading to closer co-operation and affiliation.

Members of that committee are: Chancellor Elmer Ellsworth Brown; the Rev. S. Parkes Cadman, president of the Federal Council of Churches; the Rev. Samuel McCrea Cavert; Mrs. Charles Dana Gibson; Frank Gillmore; John Golden; Will H. Hays; Otto Kahn; the Rev. Charles S. McFarland; the Rev. John A. Marquis; Carl F. Milliken; Channing Pollock; Felix M. Warburg; and Professor Luther A. Veigle.

In outlining the plan for bringing the best forces of the theatre to work with the progressive forces of the church, Dr. Andrews said: "There are three lines of action open to the church, it seems to me: First, do nothing—the hands-off policy. This is unthinkable; a subject of such vital concern to so many people cannot be foreign to the church. Second, line up on some legal censorship bill and work for

effective legislation. Personally I believe that the less legislating we do in regard to art, education, and religion the better for civilization when viewed in true perspective. Such a course is not constructive and brings its own nemesis.

"Finally, we can throw the weight of our influence on the side of those persons and groups, especially those inside the theatre, working for better things. This course recommends itself to us for fair trial and I believe will prove effective in application. The best reformation is always from the inside out and not from the outside in. If you of the theatre agree with us, we want you to work with us toward a practical program of action."

"My group stands at attention to do that which this group thinks ought to be done in all the great moral questions involved in motion pictures," said Mr. Hays, representing the motion picture industry. "No one in my group will make a picture that will not square with the proprieties as interpreted by this committee on Drama of the Federal Council of Churches."

## Personally Conducted Church Film Reviews

**The White Indians** (One reel)—Pathe Exchange, Inc.

A most interesting ethnological story of certain Indians in Central America. The people and the country will fascinate all who see this picture. The customs of the Indians, their games, their fishing exploits with their speeth instead of hooks, their swimming and boating feats, their simple domestic habits will each, interest and entertain. But the one outstanding feature is that of white children born of Indian parents. A few

of these children are taken away from their native land, and it will be difficult to distinguish them in habit, appearance and development from the white people among whom they live. There is a sermon in this picture.

**Hunting Jungle Animals in India** (One reel)—Pathe Exchange, Inc.

When you see this film you will be reminded of Tom Swift and his Wizard Camera. It is a picture that all should see, not alone for the wholesome excitement it will give,

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but for first-hand knowledge of what kind of animals there are in India, their habits, the method of getting them, the hazards taken by the hunters, and the great number of natives that give assistance. Excellent material even for a service.

**Hell and the Way Out** (Six reels)—Pilgrim Photoplay & Book Exchange.

A picture prepared by James K. Shields for the League of Nations Non-Partisan Ass'n in its effort to show the horrors of war, and the hoped for benefits that will come to the world through the League of Nations. The picture presents as two of the principal characters two young men—one American, the other German. Both are in the world war and endure all of its horrors. The German, who is the fiancé of the American's sister, is killed. Through this and other tragedies the horrors of war are taken to heart by each one. The picture proceeds to show the way out from the "hell" of war.

**The Protestant Prince** (Six reels; 3 episodes of 2 reels each. Complete Service programs with each episode.)

Ready for November distribution by Film Library of the Associated Churches. 1114 West 81st St., Chicago, Ill.

The story is of the early part of the 19th century. It brings in France, Austria and Germany in the period following the downfall

of Napoleon. The settings, costumes and characters truly and correctly represent the times. Many of the historical persons of the period are faithfully represented in the characters. The subtle workings of the Jesuits in aiding to reestablish the Roman Catholic Church, under the pretence of opposing the Bonapartist spirit of the period, are strongly suggestive. The Prince is one who is earnestly seeking for the truth on the basis of the revealed word of God—the Bible,—as against the assumptions of the organized church. In showing this the tone and spirit of the picture are not extreme, and not offensive to good taste, and yet historical accuracy is maintained throughout the story. One portion of the picture is laid in Germany whither the Prince has gone in disguise that he might hear the preaching of the gospel from the lips of a Protestant chaplain who is present at an outing where the fine sport of archery forms an interesting feature. In the course of the picture there are several battle scenes called forth by the efforts of the Bonapartists to regain the throne of France; there is also a gorgeous parade of the Roman Catholic church, which parade gives the Prince an occasion to announce his Protestant faith and call forth the pleadings of his queenly mother to renounce Protestantism. Then follows the treachery of his royal sweetheart whose loyalty to her faith rises above her loyalty to her betrothed. An attempt is made upon the life of the Prince who is saved by the timely intervention of his old nurse, who is severely wounded by the bullet from the pistol of the would-be-assassin. The would-be-assassin proves to be the son of Napoleon who believes the Prince aspires to the throne of France and has been urged to his deed by this idea. He is apprehended by the palace guard, and is saved from being shot by the magnanimous act of the Prince who has secured amnesty for him. The story closes with the generous forgiveness of the Prince in the true spirit of Christian love.



## Projection Apparatus Engineers

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# Among the Producers

(This department belongs to the commercial companies whose activities have a real and important bearing on progress in the visual field.

Within our space limitations we shall reprint each month, from data supplied by these companies, such material as seems to offer most informational and news value to our readers.

We invite all serious producers in this field to send us their literature regularly.—Editor.)

## Exhibition of Films by Motion Picture Chamber of Commerce (Non-Theatrical)

**A**N enthusiastic audience of over 1200 people was present at the second annual exhibition of motion pictures featuring High Spots in American Industry, Invention and Science, held recently at the Town Hall, New York City. The purpose of the Motion Picture Chamber of Commerce, in holding this exhibition was to give educators, publicists, industrial and scientific leaders, visual evidence of the fact that many remarkable films are being made for use in their special fields, which rank well up in general interest and artistic treatment with the Hollywood product. The deep interest of the audience, some of whom came from such distances as Chicago, Dayton, Philadelphia, and their frequent applause proved that a really unusual collection of films were being presented.

In the twenty short length films, each approximately in five hundred foot units, every type of motion picture technique was exhibited. In addition to straight photography there were animated drawings and cartoons, miniature model-sets, latest improvements in natural color cinemaphotography, stop motion, ultra speed, X-Ray and photo-micrography—the last being microscopic motion picture studies of insect life.

The effectiveness of the presentation of these films was greatly enhanced by the musical accompaniment of a ten-piece orchestra. Henry Falk, who is in charge of all music work at the Rialto-Rivoli theatres arranged special musical settings for each picture.

A number of industrial companies took this

opportunity to have a premier showing of their new films. Among these were the United States Steel Corporation with their introductory reel on the Story of Steel; The Consolidated Gas Company presented some historical sequences on the discovery of gas and charming scenes of old New York and its methods of lighting in days gone by. The Bell Telephone Laboratories showed how and why you get your long distance call from New York to San Francisco, and the Western Electric Company, by a series of animations, showed how 229 parts of your automatic telephone are put together. A Boy Scout's picture on how to be properly shod and *Checked-mated*, a convincing argument for protection offered by the use of checks, and having much clever animation, also came in this group of first public screenings.

The program was further varied by a number of 35-foot playlets demonstrating short unit screen advertising, a beautiful scenic of a Florida development, the wonders of welding and the cutting down of an elevated railroad by the use of the oxygen-acetylene process and finally came a climax in the last picture showing an imaginary aerial destruction of New York.

The complete program was as follows:

1. Overture, "Chansons Mechanique"
2. "Wear and Tear," by DeFrenes and Felton, Wilkes-Barre, Pa.
3. "The Assembling Class," Presented by National Cash Register Company
4. "Movie Magic" A Pot-Pourri by Carpenter-Goldman Laboratories, Inc.

5. "At Your Service," Presented by New York Edison Company
6. "A Boy Scout's Letter Home," Presented and Produced by William J. Ganz Company, 507 Fifth Avenue, New York
7. "Winter Haven—the Heart of Florida," Presented by Haven-Villa Corporation, Produced by Loucks and Norling, Inc.
8. "Short-Unit Screen Advertising Service for National Advertisers," Presented and Produced by Pyramid, Inc., Dayton, Ohio
9. "Vibration," by DeFrenes and Felton
10. "Oxygen, the Wonder Worker," Presented by Air Reduction Sales Company
11. "The Doings of Turp and Tine," Presented by Hercules Powder Company, Wilmington, Delaware. Produced by The Pathescope Company of America, Inc., 35 West Forty-second Street, New York
12. "Checkmated," Produced for the Todd Company, Presented by DeFrenes and Felton
13. "Care and Operation of Oil-burning Water-tube Boilers," Produced for the U. S. Navy and Presented by Carpenter-Goldman Laboratories, Inc., 350 Madison Avenue, New York

Intermission—Five Minutes

14. "An Example of Color Cinematography," Produced and Presented by Eastman Kodak Company
15. "American Wild Flowers," Presented by Pathé
16. "The University of the Night," Produced for the International Correspondence School, Presented by DeFrenes and Felton
17. "The Magic of Communication," Presented by Bell Telephone Laboratories, Inc., Produced by Carpenter-Goldman Laboratories, Inc.
18. "Putting a Telephone Together with Trick Photography," Presented by Western Electric Company
19. "To Serve New York," Presented by Consolidated Gas Company, Produced by Visugraphic Picture Corporation
20. "The Story of Steel," Produced and Presented by Loucks and Norling, Inc.
21. "The Aerial Destruction of New York." Courtesy of National Aeronautical Association, Produced and Presented by Loucks and Norling, Inc., 117 West Forty-sixth Street, New York

"The keen interest shown in this exhibition and the inquiries that have come to us since from the theatrical as well as non-theatrical exhibitors, proves that some of the best brains

in the motion picture business are employed to make scientific, accurate and interesting productions for industry and education," said Mr. Barrell, President of the Motion Picture Chamber of Commerce. "The day is past when anyone who can grind a camera makes industrial pictures. The story must not only be well told, but the best technical and photographic devices must be used."

Pictures of this type are being exhibited not only by more than 5000 schools, museums, religious and social centers, clubs, scientific societies and business associations but also by first class motion picture theatres.

## New Medical Films

**A**ERICAN MEDICAL FILMS, INC., of 350 Madison Avenue, New York City, is engaged in producing a number of films relating to medical and health subjects. These films are designed for use in medical schools and societies and for general instructional purposes with student undergraduates as well as graduate physicians who would keep up on the latest technique in surgery, and the latest developments in physiological discoveries.

Three such subjects, of strictly medical nature, have been produced thus far. They are: *Gastric Motor Phenomena*, showing the complex motions of the stomach; *Pulmonary Tuberculosis*, a four-reel film giving a scientific review of the anatomy and histology of the lung; and *Gastric Ulcers*, defining and classifying the various types, and showing their effect on the stomach. Considerable use is made of X-ray photography in the series.

American Medical Films also have some splendid subjects for general school use. A film dealing with the importance of general medical examinations once a year for every adult has just been completed. This comes within the class of health films for the general audience and should find a ready response in every health organization and public high school in the country.

## Pathe Exchange, Inc., To Distribute for Pictorial Clubs

**A**N arrangement of great import for the educational field of motion pictures has been completed between Pictorial Clubs and Pathe Exchange, Inc., whereby the latter organization is to handle the distribution of the library of films owned by Pictorial Clubs, which contains much excellent material for non-theatrical use.

The facilities of Pathe Exchange insure wide contact with the educational field—the large number of social, religious and educational groups using pictures in centers other than theatres—for Pathe Exchange, the only one of the big motion picture companies that maintains an Educational Department and strives to promote the use of pictures in the educational field, has unquestionably done more in a consistent fashion to serve the non-theatrical field than any other theatrical distributing organization. Through its long-term rental system, this department has made available a number of Pathe subjects to school systems, extension departments of state universities and museums who wish to use these subjects over long periods of time. The Educational Department of Pathe has also done much to stimulate the correct use of pictures in schools by means of the Teachers' Aid Pamphlets which are issued with its pedagogical pictures—the Pathe Screen Studies and the World's Food Series. These pamphlets were prepared by a recognized authority and are complete and useful aids in teaching by means of the motion picture.

All former users of Pictorial Clubs' subjects will be assured through Pathe a medium of distribution second to none in the country. In addition to their present library, Pictorial Clubs plan to produce other subjects, as well as to draw on the best of existing films that may be available for distribution.

A recent statement from the New York headquarters of Pictorial Clubs sets forth the aims and purposes of that organization:

Many considerations require the development of

the non-theatrical motion picture industry. The theatrical industry contemplates the picture as an end. We consider it a means—a means of spreading knowledge, of inculcating high standards of taste, of maintaining a high tradition of character and morals. We look upon the film as an effective auxiliary of education.

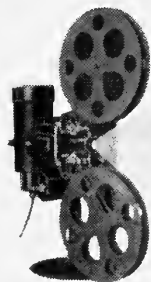
The theatrical industry can not even touch two great departments of this field. First—the pedagogical, and second—the religious field, and even in the third department of recreational and entertainment film, there is a need and demand outside the theatre for a product not likely to be furnished by the theatrical industry. For example, the pictures of William Beebe have their place in the theatre but their real field for proper appreciation and acceptance is among non-theatrical audiences. The same applies to Mr. Flaherty's great picture *Nanook of the North and Moana*. Such pictures are a permanent living document acceptable, true, as passing amusement in the theatre, but fundamentally suitable for a more durable exploitation and appreciation by the more serious audiences—and we may say the more intelligent audiences—that are to be found in church, school, women's clubs, etc.

The crux of the problem of the success of a motion picture enterprise in the non-theatrical field, is distribution. This is not apparent at first to the average mind considering the subject. But it is a fundamental fact. Physical handling, exploitation and distribution comprise the technique that is the essential complement of production. Without it the finest production is futile. With good fortune, we have solved this problem by our contract with Pathe. Thus, not only for the first time in the non-theatrical field do we have available an expert system of physical handling and distribution, but we have back of this system the sincere motive to carry good pictures to the people who want them, with confidence that there is an adequate demand.

Among the present directors of Pictorial Clubs are:

Maude Adams; George Barr Baker, former director of the American Relief Administration; William Beebe, scientist, naturalist, traveller and author; Henry Breckinridge, former Assistant Secretary of War under Wilson, president of the National Amateur Athletic Association, president of Pictorial Clubs; Arthur Carpenter, technical cinematographer and field director of Peabody Mu-

# Solving the Visual Education problem

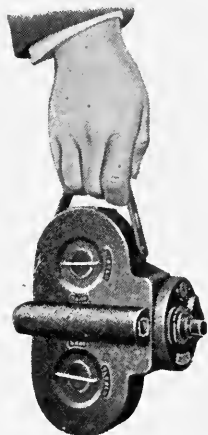


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5. The nominal cost of the projector and film rentals.



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Other features are lightness, portability and interchangeability of lenses to vary size of pictures to requirements of room or screen, and the unexcelled quality of the pictures—clear, flickerless and of theatrical brilliancy.

A large variety of educational films is available for this Projector. Or you can add to the classroom interest by showing pictures taken in your own grounds or vicinity with the FILMO Automatic Motion Picture Camera which is as simple to use as a still camera.

Among the schools and colleges that have adopted the FILMO Equipment are: San Diego Schools, Northwestern University, University of Michigan, University of Wisconsin, Ohio State College, Princeton, Yale, Harvard, University of Washington, Oklahoma State College, Loyola College, Chicago.

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seum; Mrs. Elizabeth Richey Dessez, head of the Pathe Educational (non-theatrical) department; F. Wallace Doying, co-organizer with Frank A. Vanderlip of the Citizens' Federal Research Bureau; E. A. Eschmann, Sales Manager of United Artists Corporation; F. Lyle Goldman, cinematographic photographer; Harry F. Guggenheim, capitalist and president of the Civil Aviation Fund; William Wallace Kincaid, president of the Spirella Manufacturing Company of Niagara Falls; Gertrude Lane, editor of *The Woman's Home Companion*; Jerome F. Mantilla; John D. Parmain, associated with Edward Bok in the World Court movement; Walter L. Post, New York corporation lawyer; Mrs. Aida de Acosta Root, director of Publicity and Promotions of the American Child Health Association; Kenneth Widdemer, executive officer of the East Harlem Health Center, Department of Health of the City of New York; and Arthur W. Williamson, President of the Williamson Heater Company of Cincinnati.

## Spiro Film Corporation

AT LAST, after many years, the Spiro Film Corporation of Irvington-on-Hudson, N. Y., producers of educational films, have worked out a system of distribution whereby the many schools and churches throughout the United States can actually, and without too great cost, use subjects from the famous Kineto Library. The former Kineto company has had no distribution points for the educational field, all attention having been concentrated on producing a library that became known as well in Calcutta, India, as in our own country.

With this library which has as its foundation such excellent subjects as the Dittmar picture, *The Four Seasons* and *The Great American Authors* series in twelve single reels, all well liked by educators, the Spiro Film Corporation is now offering a new subject, *Our Universe*. This subject has been edited down to five reels with the aid of Mr. Ed. N. Foyles of the American Museum of Natural History and has been compiled and arranged by a group of men well-known in the scientific world, including Raymond L. Dittmars, curator of New York Zoological Garden, and Dr. Benjamin Gruenburg. *Our Universe* deals with the formation of the earth and organic evolution. It is not alone pedagogical, but also a pleasant and interesting form of entertainment. This subject should be run in every Junior High School, High School and University in our country. It gives a plain, concise and scientific conception of our universe and should do away with many superstitions that have been hampering our progress for centuries.

The above mentioned pictures are merely the feature subjects of the Kineto Library. The foreign subjects on Travel and Customs range from river-homes in Hankow, China (where generations of a family have never lived on land but have spent both their childhood and old age on the Yangtze River)

to primitive Tennessee, where the folks still make the clothing they wear and fashion their crude household implements and where the only illuminant is from home-made candles; and from Vladivostok, Siberia, to life along the Amazon River in South America.

The Kineto library of biological subjects covers a far-reaching field, having such revealing insect episodes as the picture of a fly's eyes, the tongue of a bumble bee and a very interesting struggle staged between two praying mantises. Most of these unique biological subjects were made in Athens by a very well-informed Greek scientist who has taken up motion picture work as a hobby. The Spiro Film Corporation have many studies made by this man in their vaults, which, up to this time, have never been shown on any screen. In addition to these subjects, they also have those excellent reels, so well-liked by the school people, arranged by Dr. George Wood, well-known biology teacher in the New York Schools. The photographic work was specially done in London and the subjects were edited and titled by Dr. B. Gruenburg. They cover the life functions of the amoeba, the vorticella, the hydra and the frog.

The Spiro Film Corporation also have a number of recreation pictures for use in general programs. These are not slap-stick comedies, yet they bring much laughter and joy to the average youngster. For example, in this group is a picturization of Mark Twain's *Jumping Frog* and *A Day's Fun at Blackpool, England*.

The foregoing is merely a rough sketch of the Kineto Library. Its many reels cover in great detail the subjects mentioned and include hundreds of subjects not touched on at all in this brief summary.

The Spiro Film Corporation is at present experimenting with some purely educational film subjects, embodying the suggestions of a number of educators. It will not be long until some of these subjects will be ready for

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3. The Baltimore Catechism edited by Father Daniel Lehane.
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the market. They will present a distinct and new idea in the educational field.

By the time these subjects are ready for distribution, the Spiro Film Corporation will place on the market a new type of inexpensive projector especially adaptable for classroom work. This machine is intended for individual classroom instruction, where the teacher handles a class of thirty or forty pupils.

At the present time the Spiro Film Corporation's films can be procured directly from their exchanges located in the following cities: Boston, New York City, Pittsburgh, Columbus, Chicago, Sioux City, Omaha, Kansas City, St. Louis, Seattle, and Portland, Oregon. The address of the nearest exchange may be secured by writing to the headquarters office at Irvington-on-Hudson, N. Y.

The Spiro Film Corporation is constantly enlarging its distribution system and expect eventually to have twenty-two exchanges throughout the states to render complete service to schools and churches.

## A New Producing Company

THE BARD OF AVON once said, "The Play's the Thing," and through all the changeful phases of popular theatrical entertainment, how true this has been! Witness the light and frothy dramas, the evanescent musical comedies. They have their little day and are completely forgotten. Yet today Shakespeare's plays still hold the boards successfully. We will always have our *Hamlet*, our *As You Like It*, and our *King Lear*.

Why? Is it not simply because the play that rings true to human experience, whose story throbs with realism, is the play that grips and holds us? We feel the every emotion, we talk and act with the characters portrayed and so the drama lives for we live with it.

However, the play, to be immortal, must not only be able to entertain, but also to teach. This does not mean that an obvious moral must be tacked on to every story—Shakespeare never did. Yet throughout his plays some underlying lesson carries its force of argument down to the present day, when his plays are being studied, read, and reread in widening circles each year. Any work that presents life with reality and truth must teach—though it may be an entirely unconscious process for the reader or spectator. Without this redeeming feature, the average play is lost; it lacks the vital quality necessary for its life.

As with the spoken drama, so with the drama of the screen—that modern vehicle of dramatic portrayal. It must be vital, it must be real. Human emotions remain the same, though they may manifest themselves in a different manner each decade. And as the dramas of Shakespeare arouse our intellect and make us better for having come in contact with them, so, too, should the motion picture, the most powerful educational medium of the age, always have the same effect.

With this thought in mind, that to be truly worth while a picture must both instruct and entertain, the

Standard Pictures Corporation, after six months search for suitable material to launch itself successfully on the non-theatrical field of motion picture production, has finally determined on *Salvage* to be the proper vehicle for its first production. Jay Gelman, author of the piece, is well and favorably known as a writer of clean, human, entertaining, and wholesome books and plays. One of her most successful efforts for the screen, *Driven* was hailed by drama and motion picture critics everywhere as one of the finest plays of the season.

Knowing the crying need for clean, wholesome and "homey" dramas suitable for any man, woman or child, with plot and situation so constructed to please even the most fastidious, Standard Pictures bought *Salvage*. As O. W. Wahlstrom, the executive secretary of the organization recently stated: "We have no thought of turning back the pages of time, with thought of making old-fashioned pictures, but with an high idealism that is forward-looking, Standard Pictures is going to give the public clean, wholesome and educating programs."

No expense will be spared to make the "Two Standard Specials," as the first twelve pictures to be put out by Standard Pictures are to be known, to be very best. Stars of renown as Earl Williams, Max MacAllister, Anders Randolph, Carroll Nye, and L. Archer, have been signed to take the leading part in the dramatic end of the company with Harry Frazer directing, while the business and executive portion is being well taken care of by such well known men as H. Talbot Walbrook as president, O. W. Wahlstrom, Kathleen Clifford, M. P. Illit and Herbert Fajans.

Recognizing the fact that the non-theatrical film has a special responsibility, representative men and women in the religious, educational, club, and judicial life have been called upon to assist in the production of pictures of a high grade by giving Standard Pictures the benefit of their criticism and censorship. This makes it certain that every "Standard picture has been censored before it reaches the public.

## New Location

Rothacker Industrial Films, Inc., have recently moved into their new plant at 7510-14 North Ashland Avenue, Chicago.

The personnel of the Rothacker company is made up of laboratory and technical experts formerly connected with the Rothacker Film Manufacturing Company of Chicago. Douglas D. Rothacker is president.



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## Bell and Howell Issue New Booklet

THE Bell and Howell Company, 1801 Larchmont Avenue, Chicago, are publishing a new book on "How to Make Your Own Motion Picture Plays" which is designed to assist amateur photographers in producing their own subjects. In some schools, classes in motion picture play writing are being considered as a valuable practice course, or as an extra-curricular activity. Camera clubs already flourishing in many schools with still photography as their hobby, are broadening their field to include the motion picture as well.

Bell and Howell are helping to make motion picture photography easy for the amateur through the perfection of their Filmo Camera. More and more schools are adding to their collection of motion pictures by taking their own local movies, and the simplified camera using 16mm. film can be operated with equal success by teacher or pupil. Class lectures on different subjects such as nature study, botany, bird and animal life, are being supplemented by motion pictures personally produced for the purpose.

The perfection of projectors using 16mm. film has resulted in an increasing use of visual instruction in schools and colleges. The advantages of such equipment as the Bell and Howell Film Projector are outlined in the testimony of a visual instruction director who has recently added this projector to the equipment of the visual instruction center under her direction:

"It has been the means of introducing the educational motion picture to boys and girls in schools which are not equipped to show films with standard machines in booths.

"This projector is the most practical for classroom instruction in that it solves the problems of operating and projecting which have, up to the present time, retarded the progress of the film as an aid

to teaching. These are features which insure marked superiority and success:

"(1) The non-inflammable safety film which makes projection possible in any room without a booth. Simplicity in operating the machine. Any person can operate it without having to qualify as a licensed operator. (3) The evident pedagogical value of "stop," which projects a still picture or title at time during the running of the film; and "reverse" which permits the teacher to repeat portion or all of the film for review or emphasis. The nominal cost of the projector and film rental.

The fact that a wide variety of highly educational subjects are now available in the newly standardized 16 mm. film has helped to popularize this type of equipment with schools and institutions throughout the country. Only recently the already rapidly increasing selection of visual education films has expanded tremendously by the General Electric Company who have reduced to the 16 mm. size thousands of feet of standard films covering hundreds of interesting manufacturing and developing processes.

The Bell and Howell Company are pioneers in the building of motion picture equipment and experts in its use, and will be glad to counsel with schools interested in the producing of local motion pictures or the taking of motion picture plays, and offer technical consulting service to schools and colleges contemplating the use of 16mm. projection equipment.

**EXPERIENCED PHOTOGRAPHER** seeks position as still and motion photographer or editor of films. Capable taking charge of film publicity bureau. Understands all standard cameras and can furnish references as to character and ability. No objection to travel if the proposition pays well and conditions agreeable. Address: Cameraman 6855 Vinewood Ave., Detroit, Mich.

# Film Reviews

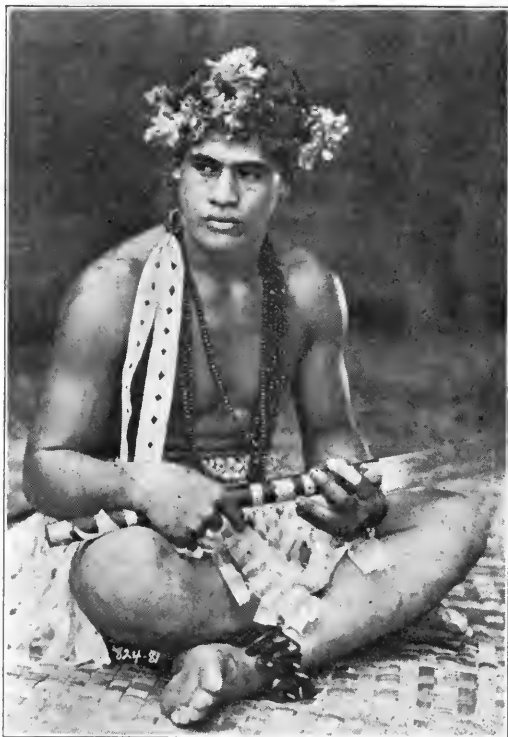
## Three Notable Films on Primitive Life

### MOANA

THIS is Robert Flaherty's companion picture to his famous *Nanook of the North*—and records the life of the natives of the South Seas in much the same fashion as *Nanook* pictured the life of the Eskimo. Nearly two years were required in its filming, during which time Flaherty lived in close contact with his subject. He found in Moana, son of a tribal chief, an embodiment of splendid Samoan manhood, and the film is woven around the daily life of the Samoan family which Moana belongs. He initiates his younger brother into the art of hunting, of capturing tropical fish, of battling with the giant turtle, of shaking down great coconuts from the height of leaning palms. The women of the family carry on their primitive art of preparing fabrics from the materials nature has given them at hand, and dyeing the fabrics with vegetable dyes.

Moana's wooing of the maiden of his choice furnishes the thread of a story to the production, whose climax comes in the ceremony of tattooing—an ordeal through which a youth must go when his family decides the time has come for him to take up the duties and responsibilities of manhood. According to Samoan custom, fantastic and beautiful forms must be pierced into his back and sides with hard bone needles, a process lasting seven days and nights, at the hands of the master tattooer of the village.

Flaherty has caught the beauty of the people and the beauty of the islands and given it a poetic touch. He has made his picture with dignity and restraint which at once elevates it to a screen classic. Pictorially it is a thing of beauty, for the panchromatic film he used has recorded the gorgeous lights and shades of the tropical scenery in matchless fashion. The film richly deserves its place



Moana

alongside *Nanook of the North* as one of the unforgettable portraits of a people.

6 reels. Paramount. (Famous Players-Lasky.)

### GRASS

Here are the nomad tribes of southwestern Asia, on the move toward that on which their existence depends—grass for their flocks and herds. It is the eternal struggle of man against his environment, seen on a scale unparalleled in any previous achievement of the motion picture—the exodus of an entire people into a promised land.

*Grass* was made by three Americans in Persia—Merian C. Cooper, Marguerite E. Harrison and Ernest B. Schoedsack. These three adventurers journeyed to the land of

the Baktyari, with whom they migrated to the land of Grass—a trip the tribes are forced to take twice a year over a distance of hundreds of miles. The summer grazing grounds and the winter pastures lie on either side of snow-covered mountains, raging whirlpools of icy water and steep precipices. When the seasons change, the pilgrimage of 50,000



The long line of humanity, climbing the mountain barrier toward the grass lands of the plains beyond.

people and many times that number of beasts begins. The filming of that migration is the story of *Grass*—and it is a more gripping, more dramatic story than any fiction, it is so thoroughly real.

From the standpoint of instruction there could be no more perfect example of the controlling factor of environment in the life history of a people—a story so elemental as to be comprehended by a child, and yet so powerful as to grip the imagination of the most thoughtful adult. No mere catalogue of the incidents can do justice to the magnitude of the picture. It is an epic of a people, hardly pausing to sleep or eat, moving onward across a rain-swollen river, men, women, children, sheep, cattle, goats, battling in the racing water, the thousands making their way slowly and painfully up the bleak mountain side until finally across the icy top they see before them the far-off meadows with the life-

saving grass. Beautiful photographically—gripping, living thing—that is *Grass*—a markable contribution to the folk-literature of the world in motion pictures.

7 reels. Famous Players-Lasky.

#### KIVALINA OF THE ICELANDS

“An Idyll of the Arctic”—to borrow own phrase—the story of the romance of two Eskimo lovers, and the obstacles that lay their path, chief among which was a debt of honor owed by Aguvulak, the hero a mighty one of his tribe, to an old spirit doctor of the village, which must be paid seals and skins before the marriage will be permitted. Here is the motive for some interesting views of the seal hunt, the capturing of the walrus and the Eskimo art of trapping, as well as the happenings incident to the summer life of the Eskimo village on the edge of the Arctic sea, the handling of reindeer herds, the making of the Eskimo boat and the building of their houses.

There are bits of good drama in the picture as when Aguvulak battles the oncoming Arctic storm on his return with the precious seal and fox skin, but its chief claim to distinction is the achievement of Earl Rossman in photographing for the first time in color, the awe-inspiring display of the Aurora Borealis. The brilliant lights, flashes and streaks of the Northern Lights are caught in the film with a wonderful effect.

The picture is over-titled, and the scenes are too seldom allowed to tell their own story. It has elements of decided interest, however, as have most film documents of the far corners of the world, in spite of the fact that it can hardly be classed as another *Nano of the North*.

6 reels. Pathe Exchange.

*There is an opportunity for reliable people acquainted with the school field who wish to represent the Society for Visual Education.*

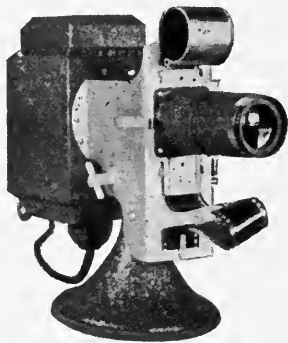
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## Polar Flight Films

WITH LIEUT. COMMANDER BYRD, U. S. N.,  
IN AMERICA'S POLAR TRIUMPH

The complete and official motion picture record of the first flight over the North Pole, filmed from the "Josephine Ford" on the 750-mile flight from Spitzbergen to the North Pole, and showing the first motion pictures of the Pole itself, is a record-making achievement of the screen.



Byrd's plane at Spitzbergen

The world knows the details of Byrd's flight over the Pole; the film records those details dramatically, and brings to motion picture audiences everywhere the sight of the trackless Polar wastes of ice and snow, the baffling mystery of the top of the world, a view of which had previously been seen by only one man among the millions on earth. There is unfortunately no film record of the Peary expedition, but the two marvels of the twentieth century, the airplane and the motion picture, have penetrated Polar isolation and recorded the sight of it for the world to look upon.

The film gives the whole story in its dramatic completeness—the expedition on the way to Spitzbergen, the lowering of the plane from the boat to the improvised rafts for its

journey across the dangerous ice floes to Kings Bay, and the preparations for the flight off. "Just at this time," says the chronicler, "the dirigible Norge poked her nose above the horizon to the South, adding a new zest to the race for polar honors." Later scenes in the picture show the departure of the Norge for her flight to Alaska. By this time Byrd had returned with the news of his successful flight to the Pole and the gallant American Naval Commander took off again in his plane as an honor to Amundsen and Ellsworth and accompanied them for some distance in the Fokker.

Amundsen and Ellsworth visited Byrd's plane and bade him farewell before his departure and were at his base to welcome him on his return. Byrd later turned over his valuable instruments to Amundsen for his use.

On the flight toward the Pole from Spitzbergen, Byrd himself turned the eye of his camera on the region below his plane, and it was Byrd who filmed the vast silent stretch about the Pole, completing the story which comes from an educational and scientific viewpoint. This is a surpassing contribution to the already brilliant record of the motion picture.

3 reels. Pathe Exchange.

### THE AMUNDSEN POLAR FLIGHT

In the light of subsequent events, still further interest attaches to the film which records the first attempt of Amundsen to reach the North Pole by airplane, and which is itself a fascinating account of the expedition which came within 150 miles of its goal.

There is scarcely a more intrepid figure among famous explorers of the world than Capt. Roald Amundsen, who after his d

ery of the South Pole, set out at the age 63, to reach the North Pole as well, accompanied by Lincoln Ellsworth, the only American in the party.

A map at the start makes clear the route of previous expeditions, and the film shows in detail the business of loading the crates on board ship in Norway, sailing for Upernivik Bay, views of the Arctic scenery as the ship approaches Spitzbergen, the unloading and assembling of the planes in the harbor, and the work of testing and preparing for the flight.

A thrilling moment it is when the planes take off, and the first flight to the Pole begins. Aerial photography from the air shows a fine panorama of Arctic glaciers above Spitzbergen.

The Arctic fog which envelopes them and separates them apart, leaves the Ellsworth plane disabled and separated from Amundsen. The most interesting section of the subject follows in recording the story of how two days pass with no trace of Amundsen, until the Arctic fog drifts the two planes within a half-mile of each other. Then comes the gigantic work of transferring loads of gasoline and provisions from Ellsworth's abandoned ship across buckling ice and stretches of open water, and the almost impossible task of clearing the snow and ice—300 tons of it to be moved with only such poor tools as they had. To allow the plane to take off, a task requiring 24 days, with the buckling ice threatening constantly to destroy their precious way.

The motion picture camera had to be abandoned for the return trip, along with all other equipment not absolutely necessary. But the return route is shown on the map, and the crew is welcome at Spitzbergen and in Oslo as they are pictured. This is current history in its most thrilling form and should find a place in every school and community program.

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Advertising Department

**THE LONG - BELL LUMBER COMPANY**  
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## Roosevelt Films

**A**N announcement was made in our issue of May regarding a series of films being prepared by the Roosevelt Memorial Association of New York City. It is now possible to publish reviews of the first two of the series, which are ready for circulation through the New York and Chicago branches of the Y. M. C. A. Library, on a rental basis. The films have been prepared from available positive and negative footage acquired by the Association from a number of different sources—films made during Roosevelt's lifetime or relating to him.

**T.R. Himself** (1 reel)—A pictorial review of the life of Roosevelt, beginning with a view of his birthplace as it is today (the imposing home in 20th Street, New York City, which has been restored by the Roosevelt Memorial Association and serves as its headquarters) as well as a view of the house as it



Roosevelt in Africa

looked in 1858. Exceptionally fine reproductions of still photographs and paintings show Roosevelt's mother and father and the boy himself at an early age.

The film scenes show high spots from the career of the Great American in public life—in the Nation's Capital where on March 4th, 1905, he delivered his inaugural address; with the Peace Delegates at Portsmouth in 1905; at Christiania five years later when he received the Nobel Peace Prize for his achievement in bringing about the Russo-Japanese negotiations; his whirlwind tour of the west after his nomination in 1912 as the head of the Progressive Party; in 1913 when officials of the Brazilian government welcomed him at Bahia on the start of his South American expedition; and from 1914 on, some splendid closeups show him in action on the subject

of preparedness and later during the World War period, in support of the Red Cross, Liberty Loan Drives, etc. The film works up to a fine climax in the scenes of great crowds and vast enthusiasm that greeted him everywhere. It ends with views of his burial near the home he loved—"the man who lived what he preached."

**Theodore Roosevelt, Great Scout** (10 reels)—This film is dedicated to the Boy Scouts of America, who made the Great American their "Chief Scout Citizen."

A clever little prologue to the picture shows the World Scout Champions visiting Roosevelt House, where they are joined by scores of Greater New York. A lonely little boy looks on with longing and they invite him to see in the Museum the numerous memorabilia of Roosevelt which are on display there, a



T. R. at Sagamore Hill





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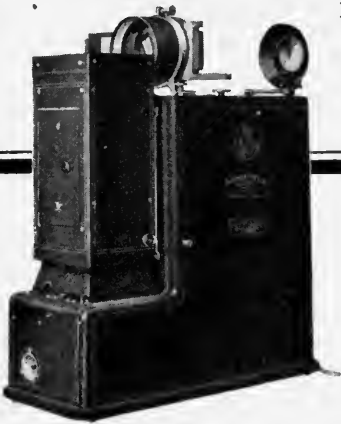
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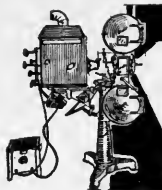
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to look at motion pictures of Roosevelt's career in the auditorium of the House.

The show is on—and actual views are given before the Boy Scout audience of T. R. out west—a wild west in those days. The scenes are titled with Roosevelt's own words describing his life as a cowboy and hunter in the Badlands of the Dakotas.

The audience is treated to scenes of Roosevelt in 1909, when he felt again the call of the woods and the lure of the trail, and set out for Africa. Views there show his camp and the start at dawn for the lion hunt.

In 1913, Roosevelt on his way to South America when the Boy Scout organization was in its infancy, wrote the now-famous letter "to Boy Scouts and all boys of America"—a sterling message.

The film gives a descriptive account of Roosevelt's South American explorations, and follows him into the interior, recounting the dangers of the trip as well as its splendid achievements. Home again at Sagamore Hill, Roosevelt is shown leading his active outdoor life, and upon occasion delivering addresses on Boy Scout themes, appealing for bodily vigor that boys might serve their country well in peace as in war.

The Boy Scouts are shown attending the Roosevelt Memorial services at the New York Public Library on the first anniversary of his death, and making their annual pilgrimage to Oyster Bay every year on his birthday.

The climax of the picture will carry a thrill for every real American—boy or girl, man or woman—and the film deserves to be shown to

every school group and every Scout troop the country.

## "The Map of America's Making"

THE present-day revival of interest in map-making—coupled with the fact of the one hundred-fiftieth anniversary of independence—has led to the publication of this most beautiful *Map of America's Making*, which ought not to glance at unless he wishes to be intrigued into a detailed study of its fascinating drawings and legends. It is printed in the soft warm tones of the old maps which have sprung up in so many places of legend and it has beautiful touches of color in the little illustrative drawings that mark spots of particular note. There are several hundred such references—of exploration and settlement, of pony-expressing and of gold-seeking, of literary and historic landmarks.

Its special central panel tells the story of 1776, while the right-hand panel is given over to the explorers and the left-hand border is entitled, "The Frontier."

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**I**N THE WAKE OF THE STORM tells a plain story of how the Indiana Farm Bureau, Red Cross, radio, airplane, railroads, motor trucks and tractors assisted in bringing relief to those in the storm-swept area of southern Indiana. March 18th, 1925, will long be remembered by those who witnessed this heart-rending disaster that took a toll of 906 lives, and in its wake left thousands homeless—without food or clothing.

In this film is shown acres upon acres of wind-swept land in the first stages of tillage covered with what remains of farm homes, barns, etc. There are scenes of town buildings crushed like eggshells in the palm of a hand. Where once were peaceful, prosperous villages there is only a mass of ruins, smoldering embers of a fateful day never to be forgotten.

Within a few minutes after the storm, the news was being broadcasted by radio and appeals for doctors, nurses, money, and supplies of all kinds were being made. The organized forces of the Red Cross and the Indiana Farm Bureau were soon on the scene aiding thousands who needed immediate relief. A special call was made for tractors to help the farmer whose horses were killed, buildings blown away, farm implements twisted and tangled beyond repair. This call was immediately answered by a shipment of thirty-two tractors with plows, all loaned to the Indiana Farm Bureau Relief.

All of these activities are pictured in this interesting and educational motion picture. You can't go wrong by adding this film to your next picture program—it is a film worth anyone's time to see. We make no charge for rental—just transportation both ways.

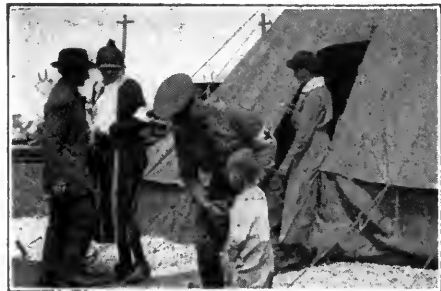
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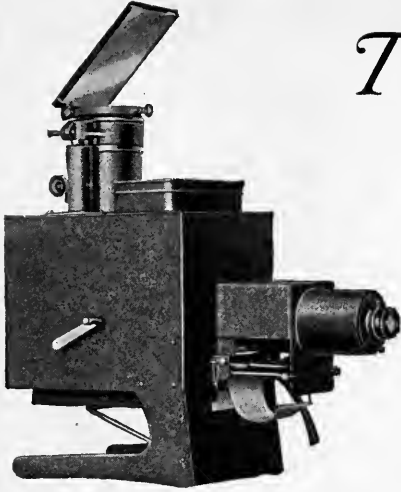
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No. 8

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# Optics of the Projector

E. R. ENLOW

*Director of Visual Instruction, Atlanta Public Schools*

THE principal optical parts of a projector of any type—stereopticon, film-slide, or motion picture—are shown in the diagram, Figure 1. In the figure, M is a concave



Figure 1

spheroidal) mirror used as a reflector; F a source of light, usually an electric light filament or arc; C represents the condensing lenses or condensers, used to concentrate (condense) the light upon the slide or film; L is the objective lens system, or simply the lens, which focuses the light rays from the slide to form the screen picture or image.

Figures A, B, and C, show by a combination of photography and drawing how these parts are situated in actual projectors. Figure A shows a glass-slide stereopticon; Figure B, a film-slide stereopticon; Figure C, a portable motion picture projector. Note the three-lens condenser system in B and the single-lens

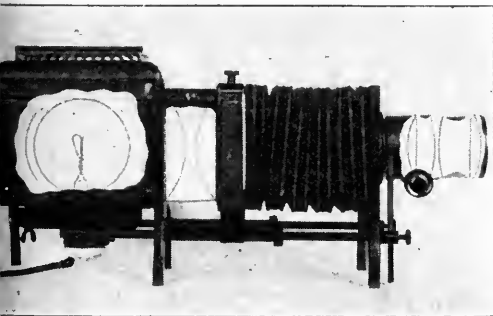


Figure A

condenser, with concentric marginal corrugations on one face; in C. Observe, also, the greater distance from the condensers to the film gates in the two film projectors, B and C, as contrasted with the short distance from the

condensers to the slide carrier in projector A. Figures A, B, and C, will be better understood after the rest of this article has been read.

Referring again to Figure 1, each of these component parts is definitely positioned with reference to the others for optimum projection at a given distance from the screen. F

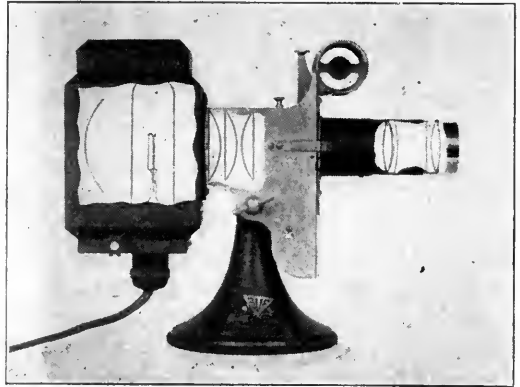


Figure B

is situated at the center of curvature of M, so that all rays from F which impinge upon M are radial to it and therefore are reflected directly back upon themselves. This is illustrated in Figure 2, where the paths of three of the rays from F to M are shown. Of course these reflected rays do not stop at the filament (or arc) upon their return from the surface of M, but unite with the direct rays from F to the condensers, C, as depicted in Figure 3. Light rays radiate in every direction from the source of illumination, but only those which are shown in full lines in Figure 4 are of any use in projecting a picture upon the screen.

Since all light is wasted except the double cone of rays mentioned above, lamp makers design filaments so that they radiate more toward the condensers and toward the reflector than in other directions. This is ac-

complied by making a plane filament of considerable area, such as is shown in Figure 5. The largest part of the radiation comes

variable for different throws, as will be explained later, but must at least exceed focal length (equivalent) of the condenser system.

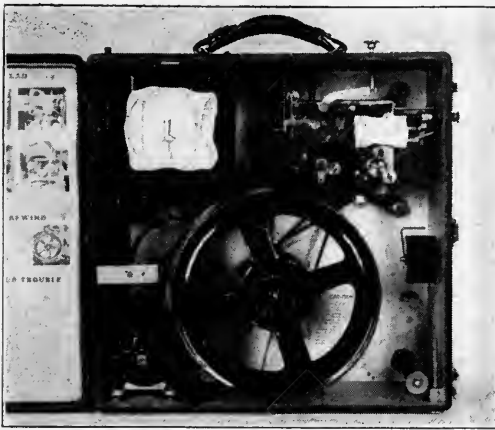


Figure C

from the two flat surfaces because of their greater area. Therefore a lamp should be set in its socket so that the plane of the filament is at right angles to the line of projection; that is, so that one of the filament's plane surfaces faces the condensers and the other faces the reflector. The lamp and reflector are usually placed in a ventilated metal box known as the lamp house. One end of the lamp house is open, which

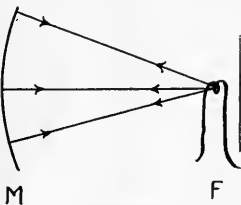


Figure 2

permits the light to pass out through the condensers, contiguously located. The distance from the filament to the condensers should be

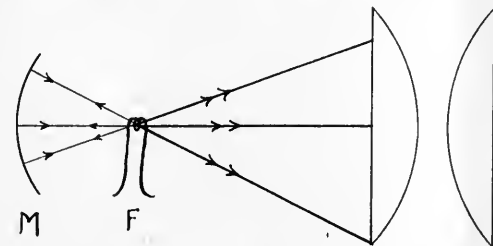


Figure 3

permits the light to pass out through the condensers, contiguously located. The distance from the filament to the condensers should be

The condenser system (condensers) usually consists of two plano-convex lenses (C, Figure 6), situated with their convex faces adjacent to each other. This arrangement partly corrects certain light aberrations and gives better heat insulation for the slide which is usually placed close to the condensers in order to receive maximum illumination. A film projector (film-slide or motion picture), however, must have greater separation of condensers and film because of the intense heat and the smaller size of the f

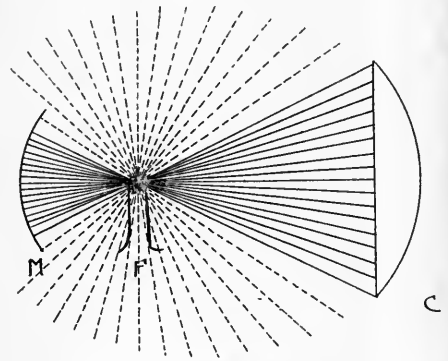


Figure 4

picture. The condensers are usually considerably larger in diameter than the diagonal of the film picture, and hence the greater separation is needed to reduce the beam of light so that it just covers the film.

The divergent cone of rays from the filament is reconverged by the action of the condensers so that, instead of continuing to spread, the rays are focused, forming another cone of light rays but of greater altitude than that which enters the condensers from the filament. This reconvergence (condensing of the rays is shown in Figure 6. The divergent cone of rays, DC, is refracted into a convergent cone, CC, by the condensers. Strictly speaking, DC is not a cone of r

cause the source of light,  $F$ , is not a point (pex) but a surface of considerable area; likewise  $CC$  is not a true cone, nor is the focus,  $f$ , of these convergent rays a point but an enlarged image of the filament, or rather two images, one produced by the direct rays and the other by the reflected rays from  $M$ . If the lamp and the reflector are properly adjusted, these two images will almost coincide.

The converging of the rays emerging from the condenser system should be just enough so that they will completely fill the objective lens aperture, as indicated in Figures 7 and 8.

Figure 7 represents the relative position of the filament, condensers and (objective) lens for a long throw; Figure 8, for a short throw. For a long throw the distance,  $d_1$ , between the slide and the lens, is only slightly larger than the (equivalent) focal length of the lens. Only a given amount of refraction

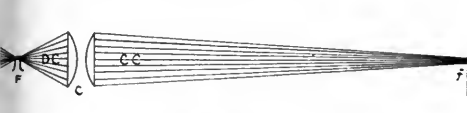


Figure 6

(depending) of the rays is possible in the condenser system. Hence, in order to produce a frustum of rays, whose smaller base is the lens aperture, in the short distance,  $d_1$ , it is necessary that the distance,  $d_3$ ,\* be great enough so that the rays entering the condensers will not be too divergent. For a short throw the lens must be moved to a greater distance from the condensers and slide—the shorter the throw, the greater the distance—so that the rays emergent from the condensers are more nearly parallel and may therefore be more divergent when they enter the objective lens. Hence  $d_4$ \* is less than  $d_3$ , al-

\*The distances,  $d_3$  and  $d_4$ , should have been represented in the diagrams from filament to condensers. However, the distance,  $d_3-d_4$ , would be the same in either case, for a given projector.

though  $d_2$  is greater than  $d_1$ . For any throw the angle,  $\phi$ , should remain approximately constant. Sometimes the space between the slide and the lens is left open, but more frequently it is closed in with bellows or metal.

The lens is usually a compound lens system of the "doublet" type, with the various

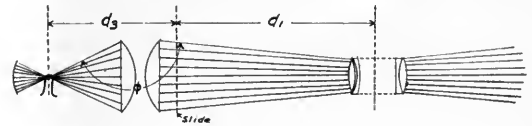


Figure 7

elements so interrelated as to give suitable correction for the five spherical\* and two chromatic\*\* aberrations.

Figure 9 represents an axial cross-section of a typical lens. Each component of the compound system consists of two elements: a positive (converging) lens,  $a$ , of one kind of glass; and a negative (diverging) lens,  $b$ , of another kind. The indices of refraction and coefficients of dispersion are different for these two kinds of glass, so that the negative lens neutralizes the dispersion of the positive lens (for any two of the primary colors) without increasing its focal length to infinity, i. e., nullifying its refractive power—as it would do if both positive and negative lenses were of the same kind of glass. One (or both) of the component lenses, I and II, may have its elements cemented together to eliminate internal reflecting surfaces; though frequent-

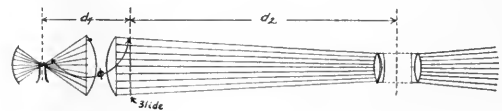


Figure 8

ly, as in Figure 9, the curvatures of the adjacent faces of the two elements are purposely made different to help correct spherical ab-

\* Axial or longitudinal (spherical) aberration; coma; astigmatism; curvature of image field; distortion.

\*\* Longitudinal chromatic aberration and achromatism of magnification.

errations,\* and they cannot therefore be cemented.

Most glass-slide stereopticons are made with a three-element lens, similar to that shown in Figure 10. If the double-concave lens in the center were divided into two plano-concave lenses, as indicated by the dotted line, and if each of these halves were moved near one of the plano-convex lenses, the two end components would be roughly equivalent to those of Figure 9. Apparently this type is not so suitable for magnifying the smaller pictures on film, since it is seldom used for that purpose.

For every distance from the projector to the screen (throw) there is a corresponding position of the lens which will give a well-defined image on the screen. This is expressed

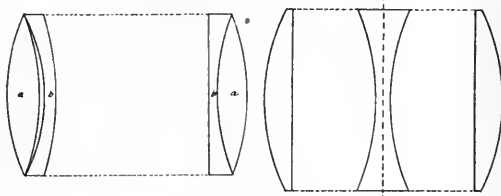


Figure 9

Figure 10

in the mathematical formula:  $1/O + 1/I = 1/F$ , where O stands for object distance, i.e., the distance from the object (illuminated slide) to the lens (approximate center of lens system); I represents the image distance, i.e., from the lens to the screen; F is the focal length\*\* (equivalent) of the lens. Expressed in terms of O, the above formula reads:  $O = IF / (I - F)$ . When  $I = O = 2F$ , the image on the screen is the same size as the illuminated area of the slide. In general the ratio  $I/O$  represents the magnification of the image, and the farther the projector is from the screen the larger the picture.

\*In general, the number of lens faces must increase as the number of optical corrections increases.

\*\*The focal length of a system of lenses is taken to be the focal length of a simple lens to which the given combination of lenses is "equivalent."

At a given distance from the screen, lens of different focal lengths give different-size images, and the shorter the focal length the larger the image on the screen. Hence lens of short focal length are used to give moderately large picture at close range, while lenses of long focal length are used for lo



Figure 11

throws, so that the image will not be too extremely large for good illumination.

The larger the area over which a picture spread, the less the intensity of illumination (the dimmer the picture). Any linear dimension of the projected picture is directly proportional to the distance from the projector to the screen (I); the area of the projected picture is proportional to the square of the distance from the projector to the screen ( $I^2$ ); while the intensity of illumination is inversely proportional to the square of the distance from the projector to the screen ( $1/I^2$ ). In a slightly darkened room good projection may be had by moving the projector close to the screen, though this makes the projected picture small.

Figure 11 summarizes this article by tracing the light through the projector toward the screen, using wave fronts instead of the hypothetical rays to indicate the path



Figure 12

the light; while Figure 12 adds a postscript in showing how the rays divergent from a point on the illuminated slide are brought together again by the action of the lens to form a corresponding point (conjugate focus) on the screen picture.

# Making the Neighborhood Motion Picture Theater a Community Institution (V)

HARRIET HAWLEY LOCHER

*Director, Public Service and Educational Department,  
Crandall Theaters, Washington, D. C.*

WHEN the educators began to recognize and acclaim the great potentiality of the screen a new era opened for the motion picture. Producers were not slow to respond. Probably the most courageous to enter the new field were the makers of the *Yale Chronicles of America* Photoplays. They who were responsible for this outstanding and timely gift to the screen are much entitled to be termed "pioneers" as were the men and women whom they so authentically portrayed.

This series of pictures has blazed a trail that is destined in time to be widely traveled; but like the pioneers of our land, the makers of this trail have traveled a road beset with many obstacles. Unfortunately in the enthusiasm of production some of the important details governing exhibition were overlooked. The three and four reel episodes were found to be too long for the average theater program. The length of the feature picture and the public's demand for comedy and the news reel on every balanced program were found to be a serious handicap. Then too, while the *Chronicles* embodied thrills, romance, tragedy and all the ingredients that go into the making of fiction for the screen, the fact that they also carried lessons in the history of the building of our country, caused many exhibitors to hesitate to book them *owing to the public's proverbial lack of support of educational pictures.*

Some who did show them, cut them to fit their program. Those who have seen the *Chronicles of America* Photoplays, will realize that such a half-hearted effort was worse than none at all.

*The elimination of any part of these pictures is unpardonable.* It is like tearing leaves out of a book. The continuity is destroyed. This is a fair example of what indiscriminate cutting means to an artistic dramatic production made for the sole purpose of entertaining an intelligent and cultured adult audience.

For the reasons given, the Crandall Theaters of Washington did not book these pictures in their first-run houses. It was to meet such exigencies that our Public Service and Educational Department was established. Realizing the worth of these pictures and that they should reach the public; and that in order to give them a proper showing a new way must be devised, Mr. Crandall gave his hearty endorsement to the undertaking. An intensive campaign was organized, sponsored by the Yale Club of Washington and the Daughters of the American Revolution of the District of Columbia. A series of eight consecutive Tuesday afternoons at four o'clock was arranged at our Ambassador Theatre. Two subjects were shown on each program, with nothing else to detract from the interest. In this way we were able to present the fifteen pictures.

Yale men are loyal to their alma mater. We found them in all walks of life, particularly among the professions, so that our audience was representative of the professional, military and official life of the city. Student tickets for the series were sold for two dollars. Single admissions on the day of opening, twenty-five, and fifty cents. Twelve hundred dollars were taken in before the opening. Many of the private schools came in large groups. Children from the public schools of the neighborhood attended. The eagerness

and enthusiasm of the entire audience was most gratifying. Our only regret was that no more of the series were available. Since that showing a complete set of these pictures has been purchased and presented by Miss Isobel H. Lenman, to the Public Schools of Washington, and are now used for the visual instruction classes in our neighborhood theaters. In addition to this munificent gift, eight sets of fifty volumes each of the "Chronicles of America" were purchased by Mrs. Harry Lee Rust and presented to the Junior High Schools for their libraries.

These pictures chronologically shown, offer a splendid opportunity for arousing community interest in the study of American history. Our experience demonstrated that there is not a dull moment in their running; and with the assistance of the local press, the possibilities are unlimited. They will never outlive their usefulness, and if Mr. Hays succeeds in his recent proposition, to establish a film library in the archives of our Government, for the purpose of perpetuating visualized American history for future generations, there could be no better nucleus than the Yale *Chronicles of America* Photoplays.

In demonstrating the value of the neighborhood motion picture theater as a community institution, emphasis has been placed upon its usefulness in supplementing the activities of the four other public agencies through which flow the life of the community. The foregoing articles have told of the success of our experiments with the churches, public schools and playgrounds. The Public Library is more closely affiliated with the motion picture theater than any of the others. Both are a medium for information, instruction and entertainment, hence they have much in common. The time will come when this relationship will be more closely drawn. The general establishment of Public Film Libraries, where civic, health, industrial and many other educational subjects are available for the free use

of the community, is only a matter of time. This movement is already started in several State and University Film Libraries.

During the season of our selected program for children, through the kindly interest of Dr. G. F. Bowerman, Librarian, the privilege was granted us to install a 30" x 40" bulletin board in the children's reading rooms of the Public Library and its three branches. Through this bulletin board is announced the weekly program, calling the children's attention to the picturization of their favorite stories. In return, slides are run in connection with our program announcing that the story of the picture can be found on the shelves of the Public Library. On these dates the library makes a special display of the books.

Announcements of worth-while pictures shown in our first run houses are sent out on a special mailing list of about 1200 of our adult patrons. This is not an advertising feature. It is an effort to call to the attention of a discriminating public, the pictures of particular interest and the high-lights in their production. We select the exceptional, the especially adapted for family groups, and the epic pictures with historical background. The latter have far more educative value than the former are credited with. In proof of this statement I submit a copy of a memorandum that came in response to my inquiry from Miss Finn, Chief of the Circulation Department of the Public Library of Washington.

"Announcement of a coming historical novel dramatization brings numerous borrowers to the library to read the book before they see the picture. Of course it is impossible to meet the demand. The fact that many pictures make a definite impression is shown by the steady circulation of dramatized novels even after the pictures have been placed. Many who have seen the picture recommend the books to their friends. Not only the young are reached but older persons who wish to refresh their memories and general revival results.

"Comparatively few of the movie renters are familiar with the history of the French revolution. *Scaramouche* created a demand not only for the history, but for biographies of the characters—Danton, Mirabeau, Marat, Charlotte Corday, Antoinette and Louis XVI (in whom one borrower became so interested that she read all the lives of all the Louis). One such picture makes a stepping stone from fiction to history and biography. After *Madame Sans Gene* and *Dorothy Vernon* were shown we had borrowers who wanted to know if they were real characters and if they could get something to read about them. The same was true of Dumas' Hunchback and other Dumas characters. *The Covered Wagon* created a demand for all books ever written by Hough. *Abraham Lincoln* was read by persons who ordinarily would never have read a drama. The picture of *America* brought to the attention of the public our *Chronicles of America* series for which there was a demand.

"The picture that gives something to learn more about, is unquestionably the most popular and the actors in it the best and most popular with the public. As the above examples show, the moving pictures reach people with little education and arouse and stimulate in them a desire for books as nothing else probably could.

"I do believe that such co-operation is an educational feature which the theaters and the libraries could develop. If the libraries had sufficient advance notice of the time an historical picture would be shown, attractive books could be collected, pictures displayed with the books, and the announcement of the date the movie would be given could be posted. The co-operation on the part of the theaters would be to screen some notice calling attention to this display.

"It would be a piece of work that would require thought and discrimination in the selection of the books, for it would soon be a dead issue unless bright and attractive books

were displayed and not the textbook histories."

The Public Library is a reliable factor in determining the public's reaction to motion pictures, and offers a fine opportunity for community development. The criticism that film versions of books rarely follow the text, loses force when one realizes *the real value lies in their stimulation of interest for further information.*

Especially is this true of the epic pictures, *The Iron Horse*, building of the first trans-continental railroad; *North of 36*, getting the first cattle out of Texas; *Sundown*, the last of free grazing in America; *The Covered Wagon*, *The Oregon Trail*—all are a stimulation to the study of local pioneer history, as well as visualizing for the children of this generation, the hardships and thrilling adventures through which the early settlers lived to make America what it is today.

Perhaps the library will help solve the problem of what the public really wants in motion pictures; but the only thing that can expedite and put on a firm basis the usefulness of the motion picture, is the development of the community spirit of public relations.

That the Crandall neighborhood theaters have become community institutions in the life of Washington, is proven by the frequent requests that come from all parts of the city and even from nearby towns for Mr. Crandall to build a theater in some particular neighborhood.

I cannot close this series of articles without paying tribute to the man who has made this work possible. Mr. Crandall has built better than he knows. In his effort to give something of value to the children of Washington, there has never been a question of cost or labor. The routine of the theaters has constantly been infringed upon; but the spirit of the man behind the enterprise has permeated the entire organization. Executives, managers, operators, organists, every employee of the theater has contributed his or her share toward success.

Mine has been the joy of developing, of laying the foundation stone for future growth. The usefulness of the screen in the daily affairs of mankind is only beginning; its development in local communities is the kinder-

garten stage through which it is passing its way to its highest mission—the medium for understanding between the nations of world.

## Putting the "Movie" to Work

JAMES N. EMERY

*Supervising Principal, Potter District, Pawtucket, Rhode Island*

FOR a number of years the James C. Potter School in Pawtucket, R. I., has been a stronghold of visual education. The writer has always believed that history and geography are two of the most important subjects in the school course, and that no subjects have ever suffered more in the teaching than they have.

History is something more than the memorizing of a series of dates and names; geography more than the learning of an arbitrary list of place-names and the principal articles of manufacture, import or export, or the location of river, cape, and bay. To get an understanding of the trials and difficulties of the great men of history and of how they solved their problems, to learn how the people of other lands live and work—is this not more important than to be able to find Mt. Popocatepetl or the precise date when the battle of Lundy's Lane was fought? In obtaining this sympathetic understanding, and arousing an enthusiasm for further voluntary research on the part of the pupils, nothing more successful has been devised so far than the moving picture and in lesser degree the lantern slide.

The writer has been fortunate not only in obtaining permission to put his ideas into effect, but also in securing an adequate equipment with which to work. This equipment represents an outlay of several thousand dollars, all paid. Money raised by the pupils, the co-operation of the school committee, and the generous gift of James C. Potter (a wealthy

manufacturer for whom the school named) have provided the Potter School with a motion picture outfit of the highest professional type which would do credit to a first class theater. In addition, the school owns one of the largest and finest stereopticon lanterns made and its own collection of more than 1,600 lantern slides, which illustrate practically all the countries of the world and a variety of historical subjects. Our school also has nearly 1,100 stereoscopic views (such views objects appear in all three dimensions). We also make use of the untitled but none the less valuable pictures from magazines like *The National Geographic Magazine*, *Saturday Evening Post*, and *Arctic* or from the rotogravure section of Sunday newspapers. All these are used in greater or less degree in the Potter School. They have been carefully cross-indexed for various purposes.

Lantern slides are used several times a week before small groups, to illustrate geography or history lessons. The school's projection lantern is also adapted to the showing of opaque pictures, and these are thrown on the screen and discussed to illustrate the New England States, the Yellowstone, China, India, Belgium, or whatever country is being studied. Stereoscopic views are studied in the individual classrooms, and frequent tests and written work ascertain whether the pupils are actually getting a real understanding of what he is studying.

Like football in the college activities,

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motion picture projector is more than self-sustaining; indeed, it pays for the other forms of visual instruction. The rental of films is financed by occasional evening community entertainments. Since the school lies in the outskirts of the city, the people of the neighborhood welcome an opportunity to see a good motion picture show without going downtown. When more slides are wanted, or more films are to be rented, an evening show or two provide the necessary funds with the minimum of labor.

Geography is no longer a wearisome study and one to be dreaded by the pupils. They look forward eagerly to the geography hour in all grades. An hour's program of three or four reels on at least one afternoon and generally two afternoons a week, is provided for the older classes, the subjects, as far as possible, being selected from what the pupils have been studying in geography, history, or literature. Two or three days in advance, bulletins are sent to individual rooms, outlining what is to be shown, and suggesting suitable books and chapters for preparatory reading.

No mistake is greater than to suppose that the programs are put on merely for an hour's entertainment, with instruction incidental. Pupils in their classes the next day are required to tell the main points of the film, or to describe the climate and surface of the country, the dress, appearance, and occupations of the people, or very frequently to write a brief story of what they have seen. The films and slides give a wealth of material for the one-time nightmare of the teacher, written language work.

The films take the pupils far afield. They have seen how sugar cane is cut in the fields, hauled to the mills, the juice crushed, refined and shipped to the distributor. They have seen the negroes picking cotton in the hot fields of Dixie, viewed it shipped north to the great factories, and followed it through the various stages of manufacture until it became a bolt of cloth on the counter. They have

seen the interior of a steel mill, of a copper mine, of a vast factory. They have seen the natural beauties of the Andes and the Yellowstone and the great plains of the West. They have seen bare-handed fights with alligators in the swamps of Florida, turtle-catching off the Bahamas, and the queer folks of odd corners of the world.

The screen may show the story of a loaf of bread, from the wheat fields to the baker's wagon; the almond-eyed, barefooted Japanese farmers in their broad-brimmed hats, as they stand ankle-deep in the soft muck and set out rice plants; scenic views among the glaciers of Switzerland; or a travelogue on India, Korea, or Siam. The pupils as they go out talk over eagerly among themselves the odd customs of the people they have seen.

"I have never had such good composition work in my life as I have had this year," declared an eighth-grade teacher. "My pupils do not object to writing now. They seem to have something definite about which to write. The boys that you would ordinarily class as dull have sometimes surprised me by handing in very good papers."

So thoroughly is the value of visual education appreciated by the city school department that in the 16-room addition to the Potter School an assembly hall has been built with a view to daylight showing of films and slides. The hall, with a capacity of nearly 1,000 has a sloping floor, stage, screen and built-in projection room.

Much more detail is possible in the visual study of a subject than is given in the compact text of most geographies generally presenting a bare summary of facts which, because of their very generality, are difficult to remember. The paragraphs which follow comprise the entire treatment of Ceylon in six of the most modern and widely used texts:

- (1) "Ceylon and the Straits Settlements as well as India, are British possessions."

(2) "Ceylon is a separate British colony. The chief products of the island are tea and coconuts. Colombo is the chief city."

(3) (in fine type) "Ceylon, with its fertile soil, abundant rainfall and high though equable temperature, is a beautiful tropical garden. It was considered by the Arabs to be the Garden of Eden. Among the products are coconuts, rice, fruit, coffee, and tea. The island is the third most important tea-producing section in the world. Other products are sapphires and rubies from the stream gravels, and beautiful pearls and mother-of-pearl from shellfish that live among the coral reefs."

(4) "The island of Ceylon has been for a hundred years under British rule. It is a colony by itself, not part of British India. The area and population are nearly as great as those of Ireland. It is one of the three largest tea-raising regions in the world, and raises many other tropical products. Sapphires and other gems are found, and there are pearl fisheries. Much graphite or plumbago is mined and exported. The main port, Colombo, is one of the great coaling places for ships engaged in Asiatic trade."

(5) "The island of Ceylon has a small lowland in the north where the climate is tropical, and rice, rubber, cacao and coconut palms are raised. The central and southern parts of the island are occupied by a mountainous plateau. On the southwestern slopes of the plateau are great tea plantations. The abundant rainfall of these slopes is so favorable to the growth of the tea that the leaves can be gathered every two weeks. The plateau is also rich in minerals and precious stones. The chief mineral is graphite, and Ceylon is the leading graphite-producing country in the world. Colombo is the principal city of Ceylon."

(6) "Ceylon is a fertile and populous island, famous for its tea, its coffee, its pearl fisheries, its cinnamon groves and plumbago. Tea is the most important production and is of the finest quality. Pearls are found inside the shell of the pearl-oyster. Cinnamon is the bark of a kind of laurel. The cinnamon and coffee tree grow wild upon the island. Cinchona, cacao and coconuts are also exported. Colombo is the capital and chief port of foreign trade."

In studying about Ceylon in the Potter School, the school's collection of slides on this country, 32 in number, are requisitioned. From the harbor of Colombo, with its great steamships and queer native craft, the pupils are taken through the buildings and Buddhist temples, see native snake-charmers handling the dreaded cobras, view some of the luxuriant array of native fruits, the spreading banyan trees, rubber trees, palms, and bananas. They watch native tea pickers at work for their wage of about eight cents a day.

They see a grove of bamboo with its giant stalks, or the native jungle, overgrowing ancient and abandoned shrines. They journey to Kandy, the seat of the ancient kings and see the picturesque natives with their long hair and their bright skirts—for Ceylon is a country where both men and women wear skirts and let their hair grow long. They visit the Buddhist temples and their elaborate shrines and meet the shaven-headed Buddhist priests surrounded by rare native books. They see a characteristic procession bringing the first new rice to the Temple of Buddha's Tooth. They see gems taken from the streams, and the elaborate work in metals and jewelry by skilled master workmen using the crudest of tools.

Wild dancers in their religious rites, a rice farm among the hills, a coffee plantation, a country home with its paddy field and the natives harvesting rice, the elephant, giant

of the tropic jungles—all vividly impress upon the pupil the picturesque life of this island. The slides show a real lesson in geography instead of the fossilized skeleton of the textbook.

Many schools use the motion picture projector for supplementary work, occasional entertainments, or showing after school or during the noon hour. The Potter School, however, makes its visual instruction part of the regular program, taking the time from the various subjects which it assists.

Among the advantages pointed out for the screen are the following:

1. It is a time-saver. Large classes of

several hundred can be handled at once, and they can secure in from fifteen minutes to a half hour the same idea as would require hours of reading and memorizing—to say nothing of learning infinitely more detail than would be possible from a textbook.

2. It clarifies and clinches the half-formed impressions of the textbook by putting them in so vivid a form that they are remembered without difficulty.

3. It vitalizes subjects that are disliked because they are inherently dry. It brings into play the powerful principle of interest, the strongest psychological motive.

## The Routine of Motion Pictures In a High School

J. G. McMILLAN

*Tulare Union High School, Tulare, California*

**I**N THE high school at Tulare, California, a routine for handling motion pictures has been developed. As it has proven successful in this school of 450 enrollment, it is presented with the hope that it will prove helpful to others.

Three members of the faculty constitute a motion picture committee, who, with the principal, work out the plans and policies of the school regarding motion pictures.

Soon after the beginning of the school year and again near the close of the first semester, request blanks are furnished all teachers. On these blanks, each teacher is invited to indicate his choice of pictures for the coming semester, giving title, catalog number, number of reels, price, and approximate date when wanted.

Catalogs are on file in the school library from which teachers may make their choices. Practically all our films are rented from the Extension Division of the University of California, although some subjects have been obtained from the U. S. Department of Agriculture, state dairy council, automobile companies, a power company and others. There

are many advantages in dealing with only one source.

When the teachers' requests are all in, they are assembled by the committee and a tentative schedule made up, adjusting it so that the different departments of the school will obtain a reasonable share of the pictures, well distributed as to time. The schedule is made on the basis of one "picture day" a week. Pictures of only one type are chosen for any one day. That is, science pictures one week, history pictures another, something for English the next, and so on.

This tentative schedule, when made, is presented individually to the teachers for their approval as to subjects eliminated, if any, and the exact dates proposed.

Following this, the tentative schedule is presented to the principal. If satisfactory, the films are ordered. We generally allow the Extension Division to substitute similar film subjects when necessary, subject, however, to our approval. As most of our pictures are arranged for a considerable time in advance, we generally get exactly what we order.

We soon get a reply from the Extension

Division stating the exact dates on which they are reserving the pictures for us. A copy of this complete schedule is now posted on the teachers' bulletin board.

So much for the routine of ordering motion pictures. Let us now turn to showing the pictures in the school.

We use a daylight screen 4 by 5 feet in the school auditorium, setting the screen at the front of the stage and the semi-portable projector 16 feet behind it. Using a 1000 watt lamp in our projector we get an excellent picture which fills the screen and is clearly seen from the rear of the room, 70 feet distant. The picture is not distinct from the sides of the room, so this arrangement does not seem adapted to student assemblies when the room is full. In our auditorium which has a total seating capacity of 600, at least 250 can see the pictures with perfect vision on the daylight screen.

We have a lecture-classroom equipped for projection, but using it often necessitated the transfer of classes from this room for the day. Then too, with curtains drawn, good ventilation can not be maintained—a serious matter on hot days. As it seats only 65 pupils, it is sometimes not large enough.

Our auditorium is not of the modern type, but simply a large rectangular room with level floor and large windows on both sides and the rear. The windows are equipped with only the ordinary buff, translucent shades, which are drawn only enough to keep out most of the direct sunlight. We can therefore have windows open on two sides all the time, if we so desire.

By showing the pictures in the auditorium we can accommodate few or many pupils at any one time. Teachers can bring their classes there without forcing other classes to move. The daylight screen makes possible a well-lighted, well-ventilated room, which in turn simplifies discipline and makes it possible for pupils to take notes if they desire.

The securing of competent operators has

been one of our most serious difficulties, not entirely solved as yet. As a picture may be used at any or all periods of the day, it is obviously impossible for any one teacher or pupil to be the sole operator. As far as possible we have secured a boy from the study hall for each period of the day and have given these boys some training in operating the projector. We are then prepared to provide an operator for any period of the day, the exceptions being for one or two periods when there are no boys in the study hall and other arrangements have to be made.

We have pictures on Friday. A week before a program of pictures is to be given the titles are posted on the teachers' bulletin board and the teachers invited to "sign up" for the pictures for any one or more of the six periods of the day. In this way the committee knows beforehand the periods when pictures are wanted and can arrange to have operators on hand for those periods.

Our program generally consists of three reels. As our periods are one hour in length this gives plenty of time for classes to meet then adjourn to the auditorium and see the program. Ordinarily there is not much time to spare, especially if the operator is a bit slow or has a little trouble. Sometimes a picture program is shown every period of the day. At other times it is projected for only one or two classes. One of our difficulties at first was the fact that some pupils saw the picture several times on the same day. This was due to the tendency of teachers to "sign up" for pictures which had only a limited application to their subjects. This difficulty has largely been eliminated by the teachers themselves who are now careful not to take their classes to the pictures when many of the class will see them at another time. For instance, if a picture is primarily for freshman science pupils, the freshman English teacher will not sign for it too. The teacher of sophomore science, however, might consider it worth while.

# Among the Magazines and Books

Conducted by MARION F. LANPHIER

ASIA (August)—Because *Asia* has published an article, not valuable alone for its information, but much more so for its many, many suggestions relative to the future possibilities of the moving picture as an art and moulder of national destinies, it is well to quote from the editor's comment upon the article and its author:

Ernestine Evans has this to say with reference to her contribution on Russian motion-pictures: Here's my report on the Sovkino and Goskino and what the movies are like in Moscow. Ten years ago Percival Gibbon and I used to whiz down the Nevski Prospekt and see imitations of American Westerns, done by Cossack riders in the Caucasus, at the famous Piccadilly cinema. The Russians have come a long way since then; and a longer way from the propaganda films with speckled celluloid that were the best the studios turned out in the winter of the famine. It would take six months to write a report of all the new cinema enterprises under way, but I am giving you snatches of what is happening here and there." Miss Evans first visited Russia in 1914 and has returned to that country twice since the Revolution. Last year she made an extended journey that took her from Moscow through the Caucasus and eventually across Siberia.

Concerning the article itself, in review here, it is rather impossible to select any part or parts from a whole of such persistently fascinating ideas. To start, however, with Miss Evans' first point, the same old mooted question of the dominance abroad of American films.

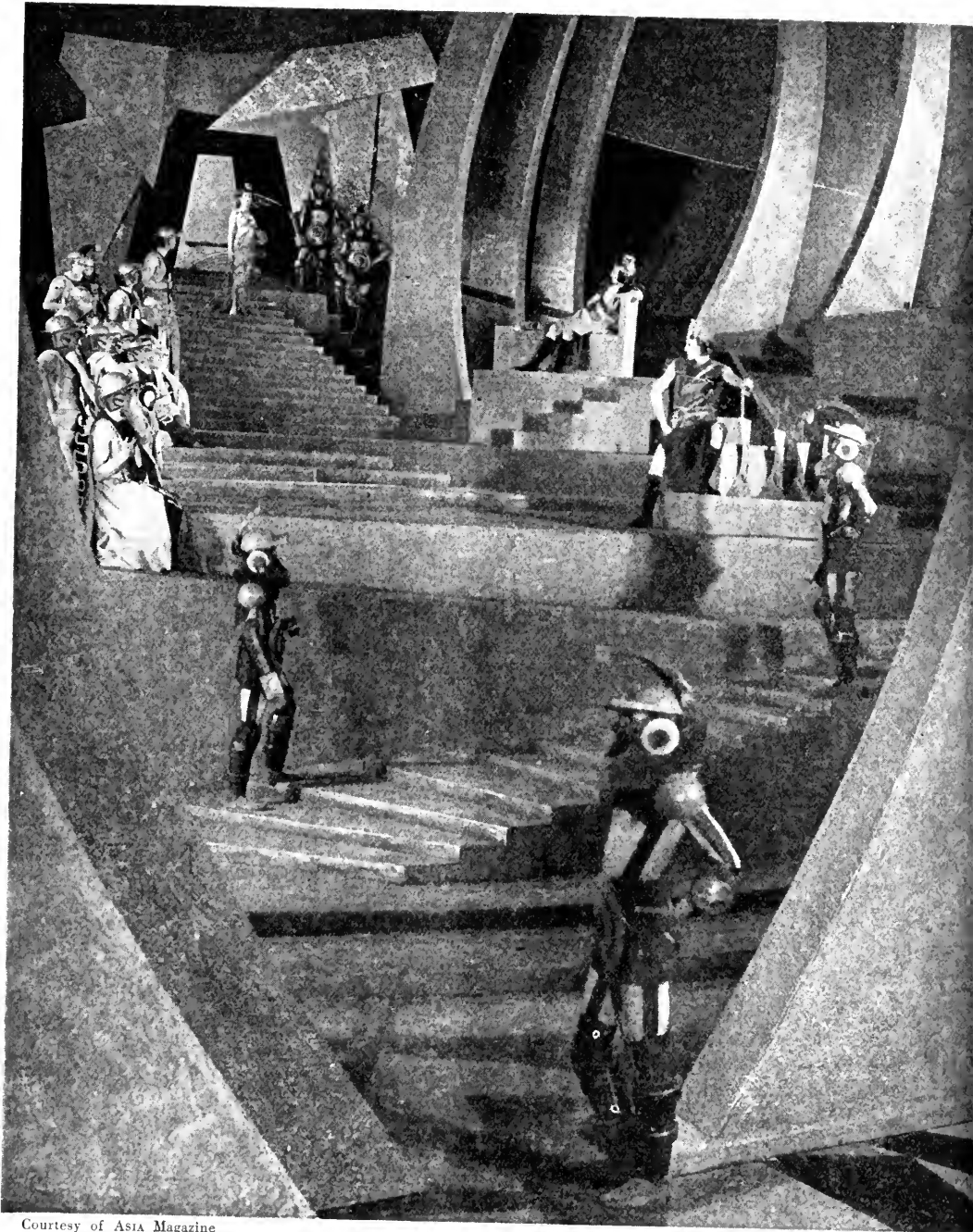
*The Thief of Bagdad* has been running for more than a year in the big motion-picture house down the street from the hotel owned by the Communist International. That is the outstanding news of the movies in Russia: the popularity of the flood of American pictures. Russian reels were hard to find in Moscow last summer.

Somewhere, I knew, there must be Russian reels, for the news-stands carried four kino magazines, published in Georgia, the Ukraine and Leningrad, and three in Moscow itself. The Sovkino and Goskino producing companies took whole pages to advertise their wares in the daily papers, and Trotsky him-

self in *Pravda*, the Party newspaper, had written many *feuilletons* in his series on "The Problems of Life" that dwelt directly with the silver screen and its probable development under Soviet direction. He issued a trumpet-call to the best Communists and the best artists to turn their attention to the strange new strong boy of the arts. The Russians, you may be sure, have not failed to observe that the motion-picture business stands fifth in the American list of capitalized industries and that the movies are the entertainment of the toiling masses the world over, in Hankow as well as in Birmingham. The movies are important.

The movies, both Russian-made and imported, can be a tremendous source of income to the Soviet government; for the government owns all motion-picture houses and either operates or sublets them, and is whole or part owner in all the seven big producing companies. The movies are a people's art, and Russia has the audience. For the group or government that wishes to make a propaganda, control of the movies is better than control of books or cartoons or speakers. Trotsky's emphasis on propaganda value is not new. All over the world, and especially in England, the protest is constant against American movies on the ground that we are impressing the whole world with the American scene and American ideas. Much of this is cover for a commercial envy of a profitable business, but serious statesmen make the point again that in the government of peoples the movies are a third estate, come to join the press and pulpit.

Two of the most important problems that confront the Russian Communists in dealing with the dark peasants of the villages are drunkenness and superstition, vodka and the church. Trotsky, writing of the movies, thinks he sees in the kino the weapon magnificent against both. He knows that in America the motion-picture house has largely supplanted the old corner saloon as a "hang-out." He recalls how the czar's government had a vast network of state-owned vodka shops and sees no reason why in their stead the workers' state should not establish a network of state cine-



Courtesy of ASIA Magazine

Scene from a recent picture laid on Mars

mas, an apparatus of amusement and education, to be made as integral a part of national life as schools. And all the time it would pay for itself, the *kopeks* and rubles rolling in to

support a program of "bigger and better films."

If the cinema, with its dramas, its pictures of better farming methods and its newsreels

can vie with the taverns, says Trotsky, it can also compete with the church. Why, he asks, should not the old union of czar and Russian Orthodox Church be replaced by a new union between the Soviet state and cinema chapels? Even the friends of the Orthodox Church give answer that the cinema is certain to compete with the church as it has already competed with the churches of western countries.

So much for Communist intention.

Miss Evans, then, sketches the difficulties surrounding Russian film production, but adds the encouraging promise of better and better results from production already well on its way despite inhibitions.

"The Russian motion-pictures are still an infant industry. But already there are unique films to show. Last summer in the projection room of the Mejrabpom Russ . . . I saw one of the most impressive pictures of my life. The film, not quite finished, was shown for us by the director at the request of the Russian Bureau of Cultural Relations with Foreign Nations."

The story became, somehow, not the tale of persons but the story of the village, of a school, a Soviet meeting, to which came news of Lenin's death. The waiting at the station in the bitter winter night for confirmation of the news. The grief of the people.

If I can not precisely say why the picture was so moving, the fault is not altogether mine. I report that the young zoölogists wept, too. The picture was beautifully taken. The story was simple running narrative. It was stirring just because it did not lead to the end that all movie goers have seen a thousand times, the close-up of lovers in a kiss. Audience and players instead were swept off into a social situation common to us both.

We saw four pictures in succession, each in its way an experiment, something a little new under the film sun.

"After tea we were shown *The Frost King*, a scenario made from an old folk-tale, a Russian Cinderella story, told in the villages. . . . Children and peasants will love this. They will call it 'an old story come to life.' Already the film-makers are choosing other folk-tales from the many cycles—so many they

say that it takes seven times a man's life time to tell the stories that lie in the heart of the village."

The film *Aelita* shot off in another direction. It is a revolutionary story laid partly in Russia of 1917-1918 and partly on the planet Mars, Mars as seen by the imaginative director, Meyerhold, of the Kamerny Theater. With dazzling effects of tin and tinfoil and strange lights, he has created a non-human, abstract battle-ground, acceptable to mortals who have no personal experience of Mars.

Time was short, and I wanted to go to Siberia, or I might have spent many days in the projection-room of Mejrabpom. Their company has been at work only a short time but they have achieved a notable repertoire—*Mother*, after the romance by Maxim Gorky, and several comedies, of the good old chase-and-slap-stick variety, against the romantic background of Kremlin walls and czars' palaces. One is called *Bricks*, a mélange of Moscow life under Soviet rule, satirical, too, taking its title from a song called "Brickstones" that any urchin or *izvoschik* can whistle for you, and none can explain. A "Yes, We Have No Bananas" sort of song.

With Jacknina, a young woman in her thirties, a bookkeeper before the Revolution and now the able and charming executive secretary and very quiet "works" of the Mejrabpom, I went out to location to see the taking of some scenes from a film released last spring, *The Bear's Wedding*, a play by Lunacharsky, commissar of education. We went to one of the old palaces outside Moscow, riding grandly in one of the few Moscow taxicabs, out past the aviation school and the half-country district where so many garden villas have been turned into schools and homes for children. The palace has been appropriated for a people's amusement park, but Mejrabpom has leased it for the time being, and a corps of carpenters had transformed it into something more in the Polish style, required for *The Bear's Wedding*. The Russians have not the vast sums of money to spend on movie enterprises that Americans have, but on the other hand everything in Russia belongs to them. They are heirs to all the czars' palaces, and all the state museums are glad to lend them "props" and all the university faculties collaborate in making their historical films historical.

We stopped at another studio on our way back, and Jacknina showed me a collection of tiles from the state porcelain works. For two years the company has been preparing for an enormous historical spectacle called *Ivan the Terrible* (there is no denying that Russian history seems to be one long scenario). The tiles were for the famous fireplace and stove in Ivan's palace, reconstructed from historical data; for the original was lost in one of the many fires that have devastated the old capital.

Once one gets the hang of the Russian movie trust, it is easy to make one's way around. The whole industry is organized as a unit. The Sovkino is a distributing and exhibiting organization, owning theatres and preparing to build more. The producing companies at present number seven, but various theaters all over Russia are dreaming dreams of new companies.

Another type of film has become the specialty of the Vufku Company, which has its studio in the Ukraine. One of its productions, called *The Steel Arm*, is under the especial patronage of the Agricultural Machinery Trust of Kharkov. Not only did that organization assist the studio with capital and generous permission to use its forges and factories, but, at the gala opening arranged, the trade-unions concerned in the steel industry occupied the whole house, including the boxes. "A trade-union as patron," said one of the kino boys who was piloting me, "makes a far better patron than the most artistic banker on an opening night. How they yell and criticize and how fervently they advertise us afterwards!"

For the making of interesting pictures, the Russians have several natural resources. Their theater has a famous tradition of pantomime and character acting. They have an army of trained actors who are people, not types; as a nation they delight in mimicry. They can crowd their films with mass scenes at small expense. They need spend no money for million-dollar stars. It isn't done under the Soviet régime. They have a varied country and whole populations that are interesting—"quaint and in costume"—to one another, Karelians, Tatars, Mongols. They have ancient palaces at Samarkand and harbor sweeps at Vladivostok, tea-gardens at Batum, the crags and glaciers of Elbruz and Kasbek, the California sunshine of the Crimea and, al-

ways, the Kremlin and the Volga. They star feverishly full of ideas of what can be done on the screen. I think their chances are good of coming within a hundred *versets* of when Trotsky thinks they ought to go.

Usually we draw testimony for visual education from purely educational articles. It is challenging to note that after all is said and done, an article like Miss Evans' is testimony on a much more significant basis and of a tremendously more vital appeal.

CHRISTIAN SCIENCE MONITOR (August 19th)—An editorial on "The Continental Invasion of Hollywood" advances the opinion that "the conference tables of Hollywood, California, far from being agitated over the influx of European films that are showing in the United States with such notable artistic success, are becoming festival boards laid out in the name of international amity and co-operation."

No longer do "foreign" films loom threateningly on the Hollywood horizon as they did some three years ago, with the possibility of endangering the long monopoly of American-made pictures. Nor is there any appreciable feeling at the steady infiltration of European directors and stars into the inner circles of the screen capital. Rather is the new "invasion" motivated by the west coast picture magnates themselves, in their desire to increase the artistic resources of the studio.

Hollywood has had, for quite some time, considerable "foreign" colony, with such distinguished masters of cinematography as Lubitsch, Seastrom, and von Stroheim conspicuous on its roster. There has also been a certain coterie of continental actors and actresses scattered through the studios, but negligible in number compared with the present delegation. Today there are literally dozens of stars, directors, technical advisors, specialists, and experts of one sort or another to be found on the studio lots speaking "other" tongues. Russian, French, Danish, Polish, Swedish, Hungarian, and Italian are the most likely languages to be met with, and in certain picture units English is noticeably conspicuous in its absence.

Such, then, is the present polyglot state of things in Hollywood, and it seems certain that



is hands-across-the-sea phase of pictures will underwrite a large measure of good for the screen. Since one of Hollywood's gravest dangers lies in its almost complete lack of competition, this wholesale importation of European talent is bound to serve as a timely stimulus. With such newcomers as Murnau, Sommer, Jannings, and Dupont—to mention but a few of the more important—working alongside the American contingent, the standardization of production inevitably resulting from a too great and prolonged monopoly will be largely averted.

Not only should these continental artists strive among themselves to set new and high standards, but there will doubtless be a friendly rivalry all along the line. Each group will learn from the other. The European, accustomed to working at half the speed and quarter the cost, will learn valuable lessons of efficiency and equipment from his American brother, while the Hollywoodian will sense the benefits of a less intensive production schedule and a more individual camera treatment. This give and take should help to advance the new school of the screen.

THE LITERARY DICEST (July 17th)—“German View of our Films” quotes from Sir Robert Donald's story in the London *Daily Mail*, telling how the Germans are trying to keep American film out of Germany.

They (the Germans) knew the business, they had produced pictures bold and original in conception, admirable in technique, such as *Lu Barry*, *Sumurun*, and *The Nibelungs*, and obtained another style of production in *The Fast Laugh* and *Vaudeville*. But their home market was flooded with cheap, and sometimes old, American productions. This crisis was overcome by the introduction of the contingent or Quota system. It was originated by Herr Galitzenstein of the Maxim Film company and is a government measure. Under this system only one foreign film can be imported for every one produced in Germany.

Besides the protection of the Quota, German producers have been favored by a growing dislike on the part of the public for American films. This is due partly to patriotism and to German psychology. One hears criticisms of American productions from all quarters, altho the best American films,

about 10 per cent. of the total, are highly appreciated.

A leading producer, discussing the subject with me, was only expressing with emphasis the general opinion of all sections of the industry when he said: “The German theater public resent the cheap, vulgar American films. They are altogether at variance with German mentality. In many cases the film exalts lawlessness and has a demoralizing influence. Horseplay represents comedy, sloshy sentimentality stands for drama. The American film comes out of a factory like so many yards of cotton. The German public will not have such rubbish. They are not narrow-minded where the theater or entertainment is concerned. There are four English plays now running in Berlin and we would welcome English films—but our public are fed up with vulgarized screen productions.”

Others whose views I obtained—owners, producers, actors, officials of trade organizations, and editors of film newspapers—all agreed that the public were sick of American productions, always excepting the big pictures, international in character and appeal.

Realizing that their supremacy is threatened by the operation of the Quota system, American producers have been trying to secure a footing by finance. All directors of film companies whom I saw protested that they had no American money in their business, but insinuated that some of their competitors had, so I was left with the alternatives that either there was no American money in the film business in Germany or that every firm was paying tribute to American corporations. The fact seems to be that the Famous Players Lasky and the Metro-Goldwyn combination lent 4,000,000 dollars (about £800,000) to the Ufa Company on condition that it took forty pictures from them a year, and in return the Ufa paid 7½ per cent interest and supplied ten pictures a year to the American companies. The bargain is rather one-sided.

Between the lines of these editorial comments and quotation lies food for thought! Are foreign audiences going to be the spur that will urge better American film production? An honest patriot shudders at the moral and spiritual negligence implied.

CHICAGO DAILY TRIBUNE (July 5th)—An editorial, "Shall the Movie Be Made to Talk?" is evidently called forth by the announcement of the Vitaphone, an account of the first public showing of which is to be found in another column. The writer assumes that "the mechanism synchronizes a new sort of phonograph with a film projector so that by the new device all sound incident to the acted scene may be reproduced with naturalness."

Is this new device an achievement or not? Scientifically, yes. Commercially, possibly; at least it will possess for a time the merit and drawing power of novelty. Artistically, we have our doubts.

In the interim following the abandonment of the ancient movie phonographs, motion picture directors began and progressed far in developing a technique fitted to a drama which appealed to the visual sense alone. The movie of yesterday was a poor hybrid thing. It had not yet cast off the restraints imposed on the spoken drama of the stage; it had not yet realized the possibilities of scene, action, and emotional appeal available to a drama which could be acted in private, refurbished afterward in innumerable ways, canned, and sent in its perfected form to a thousand simultaneous audiences a thousand miles and more away.

Because the movie producers could not have speech, they learned to do without it. They learned so well that today speech, we believe, would be anything but an asset. They learned that music might have an important part in conjunction with a moving picture. Music is used to inspire varying emotions in the motion picture actor. It is used to bring the movie patron into sympathetic key with the scenes he is witnessing. Wordless musical sounds do not require concentration. It is not necessary to grasp them and drag them into a consciousness preoccupied with visual reception. They filter in by themselves. The hearer scarcely realizes that he is hearing. He only knows that the emotions called into play by what he sees are stepped to a higher pitch by the tone vibrations.

Synchronized speech, on the other hand, requires a division of attention. It passes imagination to believe that sight and sound impres-

sions coming from two different mechanic devices can be so woven into one pattern as to reach the audience with a single effect. In the spoken drama speech and action emanate from a single motivating source. They are synchronized by a vital personality. They blend into a whole.

Had the motion picture and the talking device been developed together, some unique form of drama might have been evolved which would satisfy successfully the requirements of theatergoers. They were not developed together. The motion picture has developed alone without a voice, and millions of people every night attest its appeal. It is doubtful, we think, whether the addition of voices and noises will prove anything beyond a novel of transient value.

THE DEARBORN INDEPENDENT (July 31st)—In commenting upon the recent order from the Hays office, an editorial under the heading "Making the Movies Dry" states the facts involved pretty clearly:

It would be ungracious to cavil at Will Hays' order to the movie magnates to lay off their film war on prohibition, and it would seem more than guileless to hail it as a sign of moral reformation on the part of the aforesaid magnates. But any way it is considered the significance is undoubted. Something has dawned; just what may not be clear. It may be that the anti-prohibition stage joke was wearing out with the public. It may be that, true to its type, the anti-prohibition stage joke had descended too rapidly to other lawless and immoral planes, tainting the entire theater atmosphere.

Or it may be that the 'wets' have at last taken counsel of common sense and have decided to revise their plan of campaign.

So it may be that Mr. Hays' order simply means that the 'wets' have decided that it is bad policy to insult the people and degrade the Constitution of the United States daily to thousands of miles of film before the eyes of millions of Americans.

This, however, would be to imply that Mr. Hays is interested in helping the 'wets' in their campaign, and there has never been the slightest evidence that he is. He is, however, very much interested in the Republican party. If, as some say, the next national election will involve the issue of 'wet' and 'dry' with the Democrats vociferously 'wet' and the Repub-

ns ostensibly 'dry,' it could scarcely be expected that Will Hays would like to see the movies clacking along Democratic lines. Some clue to his action may be found there.

We should prefer to believe, and this in all sincerity, that Mr. Hays' action was just as sound for no particular reason other than that he grew personally very tired of heading an organization which daily and hourly flashed 'wet' propaganda and scorn of the Constitution into millions of eyes. He knows best what his reason was. We are glad of his order, hope that he will see it obeyed in spirit as well as letter, and trust that the evidence of this will speedily become visible on the screen. This definite stroke will go far to convince people that it is possible for common sense to Americanize the movies.

THE CHRISTIAN SCIENCE MONITOR (June 1914)—"Filming *Old Ironsides*" is the interesting story of the "re-making of early American history off the coast of Southern California, in an effort to record in film the gallant achievements of the famous old frigate *Constitution*, particularly her victory over the pirates of Tripoli in 1804.

This has been one of the most ambitious attempts at "big scenes" that James Cruze, the paramount director who filmed *The Covered Wagon*, has ever made, for not only has he had to direct at one time mobs of people in the Tripolitan fort and town, built for the occasion on the island of Catalina, but direct the action of 18 ships carrying nearly 500 men and nearly as many other boats, barges and other craft not in the camera lines.

To accomplish this gigantic task, Cruze, with the aid of many assistants, trained the various players in what they were to do, and then from a point of vantage high on a hillside sent his orders through a specially designed radio transmitter. On every ship, in the movie fort and town, radio operators kept the airways open for the director, thus enabling him to move ships and men, send them into action and stop action with ease and accuracy.

Reproducing the ship itself was found to be a more difficult task than the construction of the original frigate in 1794. After gathering much historical data from the navy li-

braries, the producers were in possession of the necessary technical details.

Then came an interesting problem. How to reproduce "Old Ironsides"? This is the way the movie people did it. They bought the Llewellyn J. Morse, a three-masted schooner of 1500 tons and about 200 feet overall. She will be found listed in the Government records as having been a copra trading vessel plying between San Francisco and the islands of the South Seas. Although built more than 75 years ago, she was still sound and seaworthy. Doubleplanked with oak seven inches thick and her cabin quarters abounding in red plush and carved mahogany, she was a true representative of a glorious period in American maritime history.

Hauled out at a shipyard, the vessel was turned over to a crew of 300 experienced shipwrights who removed the top deck, while scores of experts searched the harbors of the United States for antique sea equipment. From Mexico were imported 5000 feet of mahogany for the yardarms and blocks. From the forests of Washington came logs 100 feet in length to be used as masts. Another item involving much time and labor was the obtaining of appropriate rope for the rigging. Of the 100,000 pounds purchased, all that was available on the Pacific coast, none could be found large enough to fill all the wants aboard the vessel, because the modern steel cable has replaced the bulky four and five-inch lines used aboard old sailing ships. So it became necessary to manufacture thousands of pounds of rope.

The most difficult task in refitting the Morse was the erection of the two 100-foot masts and the rebuilding of the hull. Formerly possessing a round bottom, it was necessary to reconstruct it like that of the *Constitution*.

Of no little consequence in connection with the sailing of the new *Constitution* was the engaging of the crew to man her. During the period the story takes place she was sailed by boys and young men, ranging from 15 to 23 years of age. Because the younger sailors of this generation know nothing of square-rigged vessels, it became necessary to gather a crew and teach them every detail of handling the craft. The instructors were sea captains, with years of experience aboard old packets.

THE WORLD'S WORK (July)—Mr. French Strother, in an account of The Yale University Press publication of the first two volumes of *A Pictorial History of America*, "A Graphic Record in Fifteen Volumes," presents to us a subject directly related to the visual field. A book is not a moving picture, yet fifteen volumes, relying almost entirely upon picture appeal for their expression of historical fact, must suggest something of the strength and growing interest of our age in visual instruction.

THE AMERICAN MAGAZINE (July)—Mary B. Mullett in "Thousands Want to be 'Extras' in the Movies" gives her readers a popular yet fairly impressive account of the wide range of humanity that lines itself before the casting directors, of its aspirations and rarely realized dreams. The article is mentioned merely because it was published in a magazine commanding a large reading public, rather than for any value it has.

THE OUTLOOK (June 30th)—In the "By the Way" column *The Outlook* editor echoes cryptically what is suggested, perhaps, in Miss Mullett's article. He says that of the thousands of movie-struck girls entering Hollywood for extra employment, 25,000 enrolled in the agencies, and not over 2,500 are used. Bankers and preachers are in demand for atmosphere. "Forty of these can be used. Entrain early and avoid the rush!"

THE WORLD'S WORK (August)—Again we are including material not directly of our specific field. Walter Prichard Eaton, in "Where Is the American Theater Going? It Has No Great or Vital Tendencies To-day," discusses the strange fact that American writing, prose and poetry, finds no similar standard in American play-writing.

For example, what play corresponds to *Main Street* or *Babbitt* in its reflection of American life; or to Dreiser's *An American Tragedy*, or to Master's *Spoon River Anthology*, or to Sandburg's *Chicago Poems*, or to Willa Cather's *The Professor's House*, or

Anderson's *Dark Laughter*, or to Beer's annoying, at times ridiculous, but always significant book, *The Mauve Decade*? Where, in drama, can we match the intellectual revolt of the satire, the emotional intensity, the rebellious truth telling, the solid artistry of works like these?

The legitimate stage has been wont to accuse the movies of a share in its failing. Does not this article suggest opposite possibilities? Even now we can see a decrease in the dominance of commercialism in the movies. Mr. Eaton accuses the legitimate stage with no qualifications. Do we not the same public that reads and writes the above mentioned publication know of, and in some instances, partake of the cinema? Why cannot some similar production be found upon the stage, then? Even the movies have attempted to translate into screen form some of these books! In short, perhaps the legitimate stage may look to the movie for inspiration. Certainly, it is more probable that the dearth of vitality on the American stage and in American playwriting is something distinctly apart from the screen.

EDUCATION (June)—The editor takes issue with a circular letter which has come to his attention, "advocating patronage of the movie as the cure-all of the ignorance, stupidity and inefficiency of the people young and old here in America—and everywhere."

The exorbitant claims made for the modern invention ignore pretty much all that has become the established belief of the people as to the necessity of schools and colleges, and deep, hard study by professors, teachers and their pupils. All that is necessary is to go to the "movies"—and never mind the rest.

He quotes from the circular at length, including these paragraphs.

Since then, in the eight or twelve years given the adolescent mind from time immemorial for education, there must be added the almost incredible march of achievement in the various branches of learning, and a portion of this must be poured into the grey matter

the student in the same length of time, there would have been, long ere this, some quick route to learning devised which would have to some measure kept up the practice of teaching with the percentage of new things to be learned. This method, unfortunately, has only just been accomplished, and it has stepped forth with quiet and modesty, but with a force power to create a new era of education, and this marvel is the *motion picture*.

Correlating the school studies with explanatory pictures gives the children in one hour what it would take them many weeks to dig out of books and besides cultivates their power of observation, than which there is no more efficient teacher, and a power which is unfortunately waylaid and sidetracked by those who get knowledge mostly from the written word.

There is no doubt about it, the future efficient schools in the near future will be those schools which augment their course with Motion Pictures, teaching science, history, industries, government, laws, mechanics, electricity and hundred subjects by the use of this great imperator of all races, *The Motion Picture*. Here indeed is the great time saver, the royal path, cut through the vast forests of the past centuries glorious gifts to knowledge, enabling the young and old to sit at the fountain of learning and without effort, drink, in understanding breaths the knowledge withheld from even the greatest savants of former times.

The editor comments tersely:

But some of us still believe that while "the movies" do pour into the heart and mind impressions (ad nauseam, sometimes), a far greater and more natural and potent method suggested by the very word *education*,—compounded by the union of the Latin "ex" (from) and "ducere" (to lead, or draw). To educate is to draw out the powers of mind and heart and will, to impel the child or man to wise and noble action, to dare and do that which is right. This is a far greater and more beneficent achievement than merely to furnish information, or to stir temporary emotion by exciting impressions that find no outlet save in dreams or, oftentimes, in habits that unfit us for patient application to study and useful hard work.

THE LITERARY DIGEST (July 10th)—In "A New Attack on the Movies" the *Digest* editor comments upon and quotes from Chesterton's new criticism of the cinema as it has come to him in England, perhaps in America, for he is a frequent visitor. "It is not new, perhaps, that the movies are charged with misrepresenting life, but Chesterton puts it in a new way by saying that 'the danger which lies in the cinema is that it provides an illusion of reality.' The editor, then, quotes the *London Chronicle's* editorial report of the Chesterton lecture. It is an interesting attack with some truth in its assertion. The question is whether or not a "sham world" necessarily sucks the vigor of the real world, or whether, like the arts, it does not offer a release from reality? One must, of course ask and answer that question, as with most of the problematic questions of life, with the native intelligence, the I. Q. of the audience or those concerned, in mind. The stimuli of the "sham life of the screen" might be of constructive use to bread and butter Johnnies of a high I. Q., but of serious detriment to poor or luxurious Jackies of low I. Q.—which facetious remark might be made of anything falling within the perception of either.

The *Digest* editor then passes to quite another question, related to the Chesterton wisdom only in that it came to the editor's attention at the same time. It is well to quote it here fully. It states compactly the kernel of the whole situation, both in America and abroad. It is again the old bug-bear of I. Q.

England raises many objections against the American movies, at the same time most of her movies are of American build.

"Whenever an English journalist is at loss for a theme for a sure-fire leading article—the insular equivalent for 'editorial'—he is almost certain to dash off a few stinging paragraphs on the bad taste, crass ignorance and general banality displayed in the latest popular movie hit from America.

"Having thus freed his mind and filled his column, he is free to slip over to the nearest

# Notes and News

CONDUCTED BY THE STAFF

## AIRPLANE PHOTOGRAPHY IN MAP MAKING

The United States Navy has been using four airplanes in air-mapping "America's last frontier" during the past summer. The expedition, comprising picked naval aviators, photographers and mechanics, has been employed in photographing about 40,000 square miles of the Terrain of the Alaskan Peninsula. The pictures, with one to be taken of the territory in the next four years, will be sent to the Navy Department to be assembled into a mosaic map of Alaska, which will include the Government's natural oil reserves in the vicinity of Point Barrow.

A 250-ton ammunition barge, which has been converted at the Bremerton Navy Yard into a floating barracks and laboratory, will be towed by the Gannet from Bremerton to Ketchikan, then to other points along the Alaskan coast as the expedition proceeds.

The territory to be mapped is extremely difficult to penetrate. It is mountainous and the coast lands are cut by innumerable fiords, tidewater bays, and inlets, some of which are flanked by gigantic glaciers.

Conspicuous in the range in the western portion of the region are a number of high volcanic peaks. It is believed that because of the short time the airplanes can operate before unfavorable weather sets in, at least four years will be required to complete the mapping of the entire Alaskan peninsula.

Another project of considerable interest is that of making an air-map of the city of Chicago.

After two years of numerous flights 2000 feet above this city, photographers have completed an aerial survey, the first topographic map attempted here since the nineties. With a scale of  $2\frac{1}{4}$  inches to the mile, considerably more detail has been recorded than was included in maps made by the old method.

The work was done for the Illinois Geological Survey and the United States Geological Survey. A survey, based upon or supplemented by airplane photographs taken by fliers of the United States Army Air Service, delineates the topography of the Chicago plain and the bordering hilly country.

## NEW CAMERA FOR AQUATIC PHOTOGRAPHY

The Smithsonian Institution of Washington has announced that the mysteries of aquatic life of the ocean will soon be revealed by means of a motion picture camera especially adapted for use on the sea bottom.

This new type of camera has been developed by Dr. Paul Bartsch, curator of mollusks at the National Museum, and Andrew Crampton, instrument maker of the Smithsonian Institution, and will be tried out at the marine biological station of the Carnegie Institution at the Tortugas.

It is expected that the improvements made over the old type of submarine camera will make it possible to record the life of deep sea denizens as simply and as accurately as if they were on land.

"Quite apart from the educational importance of the secrets which this new invention will reveal to mankind, it has a great scientific value one phase of which can be mentioned in the announcement said. "It reveals the faunal associations under the sea. Thus scientists can learn what groups of life gather together and under what conditions of temperature, salinity and so on. This information gives them the key to the condition in which fossil marine animals lived and will be of great assistance in correcting geologic time.

The new submarine camera, it is explained, has several marked advantages over the type hitherto used in photographing deep sea phenomena. It carries a load of 400 feet of film

while the old type carried only 16 feet. It is set on a tripod, can be tilted, timed, and focused as readily as on land.

"Hitherto all submarine photography has required a cumbersome mechanical outfit so expensive as to make it almost prohibitive," said the report. "Dr. Bartsch requires nothing but a launch and a man to pump air to him. He wears a diver's helmet, but otherwise is clothed as on land. Last year he found that he could spend 5½ hours under water without discomfort. By not using a complete diver's costume he has much greater freedom of movement. He has photographed at a depth of 35 feet, but he ordinarily works in a depth of 10 or 12 feet."

#### ROSENWALD GIVES INDUSTRIAL MUSEUM

A gift of \$3,000,000 from Julius Rosenwald makes possible a new industrial museum for the city of Chicago to bring under one roof realistic, moving miniatures of great mechanical achievements of the ages, to be situated in the reconstructed Fine Arts building in Jackson Park.

The museum as it is planned is six acres in extent, and will be designed to house exhibits showing the historical development of the world's industries.

It is reported that Mr. Rosenwald's gift was inspired by his enthusiasm over the world-famous industrial museums in Munich and Vienna which he visited recently. Telling of his absorbing experiences there, and of how his boy would go to no other place, Mr. Rosenwald said in press reports that it occurred to him every Chicago boy—and not only the boys but the girls and the men and women as well—should be given the same opportunity of thus visualizing the works of the world.

"I saw a coal mine operating within the scope of my single glance," the millionaire philanthropist declared. "Not one, either, but several, for there was the miner of old with his pick and bucket; there were mule

drawn cars, and there was the electrically operated modern mine of today. You could see veins of coal as they lay in the earth, and scattered about, in orderly precision, were miniature copies of every conceivable mining device, lamps, safety and labor saving equipment, and all. How easily the visitor's fund of mining knowledge is enriched.

"The proposed museum will give a comprehensive history of the beginnings, development and progress of each of the basic industries, such as mining, smelting, metal working, transportation, engineering, building, textile and agriculture."

#### TO PRESERVE HISTORICAL FILMS

All films of historical value to posterity will be preserved by the United States government if a plan suggested by the Motion Picture Producers and Distributors of America, is carried out.

The plan calls for space in the new Archives Building to be erected in Washington, in which thousands of reels of important motion pictures made during the war, news events beginning with the inauguration of President McKinley, and historical dramas, may be saved. Vault space to hold 50,000 reels is asked.

Negatives of immense value are now scattered in various vaults all through the country. Some are being inspected regularly and will be saved in the event the vaults are procured.

With proper care and storage at an even temperature negatives will last for years. Duplicates could be made from time to time, if necessary.

The New York Herald-Tribune comments on the idea as follows:

It seems entirely fitting for the government to preserve among its archives the visual record of such events as Presidential inaugurations, authentic pictures of American troops in action in the World War, the homecoming of the soldiers, the treaty signing at Versailles and other episodes of high importance. If there will be room in the new Archives Building in Washington for at least 20,000

films and negatives, the pictures of outstanding national interest can easily be garnered, and in a hundred years they will have a human value at least equal to the state documents of these times. \* \* \*

Nobody would suggest the cluttering up of the government's storehouse with fictional productions, although Mr. Will Hays would make an exception of a historically illustrative picture like *The Covered Wagon* and the simulation of Abraham Lincoln. It would be unfortunate if the few screen "classics" so-called which illustrate the popular taste in humor and romance of these days were to be destroyed.

The pictures that should surely be saved are the news reels. Fifty years hence they will be far more interesting than any reconstructive picture of this period the most ingenious craftsman will devise. The golfer of 1975 will thank the "movie" people for reproducing the swing of Bobby Jones and the tennis players for a sight of Tilden in action. As the speaking motion picture is perfected there will be a still more vivid evocation of the past. The "movie" is supplying a rich photograph album for our great-grandchildren.

#### The Evening Telegram said:

The film history of America as at present preserved covers only thirty years. The first decade of the period contributes somewhat sparsely, but with the actual beginning of the present century and thenceforward there is an ample supply of motion pictures covering practically everything worth while recording and preserving.

Two million dollars for a permanent building equipped with the necessary vaults is relatively a small matter compared with what the worth of the collection will be even twenty years from now. Its historical value in the more distant future, say fifty or a hundred years hence, is absolutely inestimable.

#### The Times declared:

A certain small part in education is already taken by moving pictures, but it is nothing compared with the possibilities opened up by thought of what may be done in the next hundred years. If the plan suggested to President Coolidge by Mr. Will Hays is carried out, the salient events of the coming years will be pictured and stored away in the Archives Building at Washington. Schoolboys who feel an indifference amounting to nausea for textbooks of history will be interested, despite themselves, in seeing great things happen on the screen. The educational value of films used at present by students of zoology, botany, anatomy, chemistry and kindred subjects is unquestioned. If the field can be broadened to include and freshen certain dry subjects, it should be.

President Coolidge remarks on the great interest for the present generation if Lincoln, giving the Gettysburg Address, could be shown to it in picture. It is easy for us now to select the events of the past which we would choose to see repeated on the screen. There is more difficulty in choosing things happening now which we hope will instruct people in the future. A few, like the signing of the Versailles Treaty, should certainly be preserved.

#### THE VITAPHONE

Vitaphone, an apparatus that synchronizes pictures and sounds, has had its premier at the Warner Theatre on Broadway in conjunction with the showing of *Don Juan*, John Barrymore's latest motion picture, the Vitaphone was first publicly utilized, reproducing the work of a number of operatic stars, the pictures being shown at the same time.

In essence the invention embodies the combination of several recent scientific developments. These are an electrical system for registering sound waves and a remarkable device that reproduces the sound waves that have been registered.

The first step in registration is accomplished by means of a high quality microphone of an improved type, complemented by an electrical amplifying apparatus and sound-registering mechanism. Registration may be carried on at a considerable distance from the source of the sound. This is quite an important feature, as it enables the soloists or actors to group themselves naturally in any scene and does away with any need of crowding before a microphone.

The second step in the process depends upon a device that reproduces the sound waves that have been registered. Electrical currents from this device pass into an amplifier and operate a powerful loud speaker. This speaker is of a type that eliminates any mechanical sound and is capable of creating sufficient volume to fill an auditorium of any size.

The third step is to link up the reproduced sound so that the music will be audible to those seated in a theatre. An adaptation of the



public address system makes it possible to pick up the registered sound waves, amplify them, and by means of properly located loud speaking telephones transform the waves, or vibrations, into sound. The volume is so regulated as to create the illusion that the actors, whose pictures appear on the screen, are in reality speaking or singing or playing, as the case may be. For musical programs, a specially constructed loud speaking telephone insures correct volume and naturalness.

How synchronization—that is, the perfect dovetailing of motion picture and sound, whether an address or a solo by an artist with full orchestral accompaniment—is affected, may be illustrated in the recording of the voice of Marion Talley, one of the many artists heard at the premiere.

First Marion Talley sang in a motion picture setting built on the stage of the Metropolitan Opera House while cameras were perched on stands built above the seats. While a master camera, which controlled the sound registration apparatus in the laboratory in another part of the building, continuously ground through the scene, other cameras took the required close-ups.

Miss Talley sang while the orchestra accompanied her as if an audience filled the house. Microphones placed at strategic points picked up each note of voice and instrument, and these were transmitted to the laboratory for registration. An idea of the complexity of this part of the process may be had when it is pointed out that the switchboard through which the sounds are transmitted for registration is more intricate in design than that of the largest radio broadcasting station.

So sensitive is the registration apparatus, that the master camera that controls it had to be enclosed in a soundproof box, to prevent its "clickety-click" from being passed into the laboratory with the sounds it was desired to produce. A musician who is also an electrical engineer sits at the switchboard, with a

marked score of the music in front of him and controls the volume according to a predetermined plan.

When it became necessary to reproduce the pictures and music that had been registered, another apparatus was employed. This is less complicated than the mechanism used in the registration process. The reproducing apparatus transmits the sound waves over electric wires to sounding boards placed above and below the screen, and in the orchestra pit. The net effect is of the voice coming from the singer and the instruments being heard in their proper places in the orchestra pit.

The Vitaphone comes to the public as the result of years of research in the Western Electric Company and the Bell Telephone laboratories, supplemented by the efforts of Walter J. Rich and the Warner brothers.

An important use of the Vitaphone will be in providing musical programs for motion pictures that have already been taken. This is accomplished by projecting the picture in the usual way and registering the music, previously cued, in synchronization with the film. Any picture which has ever been produced can be orchestrated and synchronized. The sound synchronization is not dependent on recording at the time of the exposure of the film.

The Vitaphone apparatus by means of which the combination of motion pictures and sound is reproduced in the theatre is no more complicated, from the standpoint of operation, than an ordinary motion picture projector. No special skill or technical knowledge is required of the operator. If the film breaks, there is said to be no interference with the accuracy of synchronization. The sound register is not controlled by the film itself.

#### COURSE IN THE MOTION PICTURE

The New School for Social Research at 465 West Twenty-third street, New York, has an-

*(Continued on page 498)*

## The DeVry Summer School of Visual Education

THE second session of the DeVry Summer School of Visual Education opened with over 100% increase in attendance over last year. The sessions were held in the Japanese Room of the Parkway Hotel and, on hot days, on the Roof Garden overlooking Lincoln Park. The big thing, of course, about the Summer School this year, as last, was the distinguished faculty, identified with every phase of Visual Education, secured for the sessions. One does not recall such a group of specialists on this subject gathered at any other institution.

Perhaps an equally outstanding feature of the DeVry School was the emphasis placed upon Film Pedagogy. This feature of the program established the fact that the old days of merely showing films in schools were passed forever, and that the Visual Education movement stood pre-eminently for film lessons, worked out with the same careful attention to the psychology of the learning mind, as the ordinary oral lesson on which the Normal Schools and Teachers' Colleges have labored for years.

Another exceptional feature was the personally conducted trips to institutions vitally connected with Visual Education, notably, The Field Museum, and the Movie Studio of the Atlas Educational Film Company. Not the least of the special features was the exhibit of exceptional educational motion pictures which took place at intervals during sessions. More of these would be appreciated if the time permitted. A Question Box was maintained throughout the week for the discussion of problems, and students were given individual instruction in operating machines and giving lessons.

An enjoyable feature was the demonstration of the ease with which professional motion pictures can be taken by amateurs with the new Automatic Standard Movie

Cameras. The motion pictures taken of the school included views of the city and were exhibited at the sessions. Later they will be made up into a reel and will be available to teachers, generally, who would like to get an idea regarding the work of a school of Visual Education.

Mr. H. A. DeVry, the founder and supporter of the Summer School, furnished a stenographer for the sessions so that many of the addresses given can be printed and distributed. THE EDUCATIONAL SCREEN has requested permission to print a number of these addresses and for that reason they are not mentioned further in this account. The gist of all the addresses and the discussions taking place at the conference is to be given soon in a publication issued by the DeVry Corporation, known as the "Visual Education Leaflet." This is free to any who would like a copy.

It was a pleasure to note that although the school is maintained by a commercial organization, no pressure was brought to bear upon anybody on the program to place any undue emphasis upon the equipment manufactured by the DeVry Corporation. Under the direction of A. P. Hollis, the school is conducted from a truly broad and unbiased point of view.

At the last session a committee reported a group of resolutions as follows:

### Report of Resolutions Committee

Believing that the DeVry Summer School of Visual Education, August 23-27, 1926 has given us a broader vision of this wonderful field and at the same time accomplished definite instruction in the use of Visual Aids:—

### THEREFORE, BE IT RESOLVED—

- (1) That we express our appreciation to Mr. H. A. DeVry for providing this school;
- (2) That we express our appreciation to Mr. A.

P. Hollis for conducting this school and securing the outstanding educators on the faculty.

(3) That we express our appreciation to the faculty for their conscientious work;

(4) That we recommend that this school be continued as it is for next year;

(5) That the school may be enlarged by means of favorable connection later on;

(6) That definite hours may be assigned on the program and that a period for discussion follow each lecture;

(7) That the lecturers be secured for the complete session;

(8) That longer periods be allowed for individual reports and discussions;

(9) That the sessions be limited to the forenoons extending to two o'clock.

(10) That we respectfully recommend to the appropriate state authorities, the establishment of a center for the distribution of visual aids to the

schools of the state. (It was later moved and carried that such center be either at the University of Illinois, or the State Department of Education.)

Respectfully submitted:

Mrs. Charles Joe Moore, *Chairman*—Chief Visual Instruction Bureau, University of Texas;

Mrs. Ann Bruns—Beaubien School, Chicago;

Miss Mary Diemer—Director of Exceptional Children Public Schools, Des Moines, Iowa;

Mrs. Rebecca Gray—Instructor in Visual Education, Public Schools, Washington, D. C.;

Miss Marie Kaufman—Supervisor Penmanship, Drawing and Art, Plattsmouth, Nebraska;

Sister Marie Celeste—Instructor St. Xavier College, Chicago;

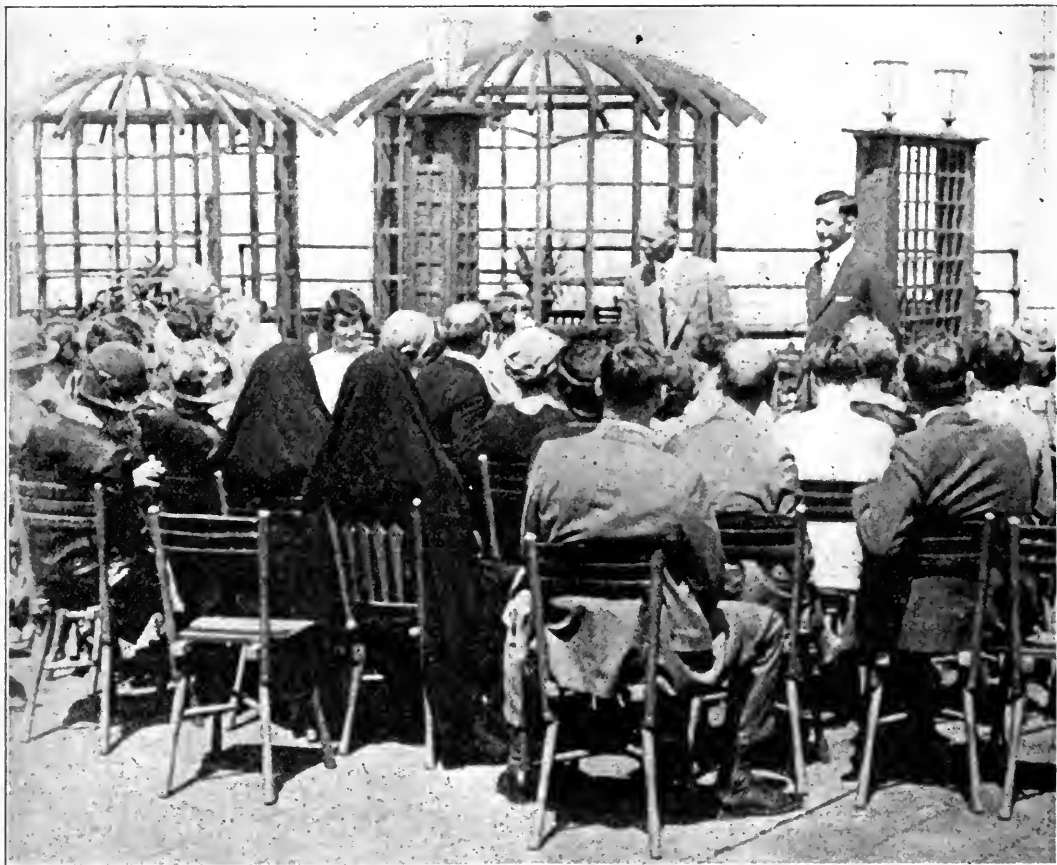
Rev. George Nell—Director Parish Activities Service, Effingham, Illinois;

Miss Olive Richardson—In charge of Slides, Public Schools, Gary, Indiana;

Mr. E. R. Enlow—Director of Visual Education, Atlanta, Georgia;

Rev. A. A. Backus—Peru, Indiana;

Mr. H. L. Kooser—In Charge Visual Instruction, Iowa State College, Ames, Iowa.



A group of The DeVry Summer School of Visual Education, taken with a motion picture camera on the Roof Garden of The Parkway Hotel

# A NEW DeVRY



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1091 Center St., Chicago, Ill

# Film Estimates

For October, 1926

By a National Committee co-operating with The Educational Screen

*Only when the estimate is printed in bold type should the film be considered as "recommended," and then only for audience indicated at head of column.*

Titles of Films (Actors or Directors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
<b>AMATEUR GENTLEMAN, THE</b> (Richard Barthelmess) Entertaining story of romantic adventure in "Merrie England" makes colorful role for Barthelmess. As son of a prize-fighter he sets out to conquer the conventions limiting his social aspirations. One judge says, "Thoroughly wholesome story, with appeal for family audiences."	Entertaining	<b>Excellent</b>	<b>Wholesome</b>
<b>BACHELOR BRIDES</b> (Rod La Rocque) Title absurd. Crook, mystery, melodrama, burlesque; fairly entertaining.	Passable	Entertaining	Perhaps
<b>BATTLING BUTLER</b> (Buster Keaton) A prize-fight theme but done as only Keaton could do it.	Amusing	Possibly	Better Not
<b>BLACKBIRD, THE</b> (Lon Chaney) Violent crook stuff in London's Limehouse district. Too gruesome to be worth anybody's while.	Overdone	No	No
<b>BLACK PIRATE, THE</b> (Douglas Fairbanks) Sheer beauty on the screen. Fairbanks' most ambitious effort.	<b>Excellent</b>	<b>Excellent</b>	<b>Good</b>
<b>BOY FRIEND, THE</b> (John Harron) One judge reports, "A fine example of incapacity of moviedom to do something delicate and subtle."	Stupid	Passable	Unsuitable
<b>BRIDE OF THE STORM, THE</b> (Dolores Costello) Utterly unwholesome. Father, son and a halfwit, all lusting after the same girl.	Trash	No	No
<b>BROWN OF HARVARD</b> (William Haines) Probably best attempt yet to show college life—which is not saying much. Funny, but ridiculous as "college life."	Perhaps	Passable	Hardly
<b>CALIFORNIA STRAIGHT AHEAD</b> (Reginald Denny) Rather lively comedy of desert tourists, wild animal scares, etc. Crude in spots but harmless.	Passable	Amusing	Exciting
<b>CAT'S PAJAMAS THE</b> (Betty Bronson) Just like the title.	Mediocre	Passable	Doubtful
<b>COHENS AND THE KELLYS, THE</b> (Harry Pollard) Broad farce comedy, quite effective. A screen "Abie's Irish Rose."	Funny	Very Funny	Passable
<b>CRACKERJACK, THE</b> (Johnny Hines) Rather good hilarious comedy of pickle manufacture. "Sure-fire laughs."	Fair	Funny	Hilarious
<b>CROWN OF LIES, THE</b> (Pola Negri) More mythical kingdom stuff. Pretty feeble.	Worthless	Doubtful	No

# Film Estimates, Continued

Titles of Films (Actors or Directors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
<b>DESERT GOLD</b> (Shirley Mason) Typical Zane Grey western thriller. Border bandit, hounded heroine, and rest of the hokum but played amid real scenic grandeur. Terrific sandstorm real achievement.	Above Average	Exciting	Excessive
<b>DIPLOMACY</b> (Blanche Sweet) Diplomatic intrigue, made up of obvious ingredients and somewhat garbled.	Passable	Doubtful	No
<b>EVE'S LEAVES</b> (Leatrice Joy) (See Review No. 15)	Amusing	Possibly	Better not
<b>FAR CRY, THE</b> (Blanche Sweet) Another one on divorce and risque conduct in Europe.	Trash	No	No
<b>FASCINATING YOUTH</b> (by first graduates of Paramount Pictures School) Puerile stuff. Hard to see just what the "school" accomplished.	Negligible	Hardly	No
<b>FIG LEAVES</b> (George O'Brien) Clothes, and all the trouble they have caused. A fashion show thrown in.	Amusing	No	No
<b>FLAMING FRONTIER, THE</b> (Hoot Gibson) Many bits of real history clogged with mass of "hokum" and bombastic titling. Another "epic" of the west, pictorially effective but otherwise a repetition of much that has gone before.	Mediocre	Passable	Too exciting
<b>FOOTLOOSE WIDOWS</b> (Jacqueline Logan) Rather good comedy of husband-hunting by one funny and one pretty girl.	Passable	Amusing	Hardly
<b>HER HONOR THE GOVERNOR</b> (Pauline Frederick) Good old melodrama but lifted above the average by Pauline Frederick.	Interesting	Passable	Too exciting
<b>I'LL SHOW YOU THE TOWN</b> (Reginald Denny) Lively and amusing comedy above average. Some inadvisable drinking scenes.	<b>Good</b>	Amusing	Doubtful
<b>INTO HER KINGDOM</b> (Corinne Griffith) Nothing much as a story.	Absurd	Harmless	Passable
<b>IT'S THE OLD ARMY GAME</b> (W. C. Fields) A rollicking, small-town farce comedy, with many laughs over the high-grade clowning by Fields.	Amusing	Very Funny	Harmless
<b>JOHNSTOWN FLOOD, THE</b> (George O'Brien) Melodramatic thriller—above average—rather telling use of historical disaster.	Rather Good	Interesting	Better not
<b>LET'S GET MARRIED</b> (Richard Dix) Riotous farce comedy—with an excellent minor part besides. Cabaret scene perhaps objectionable. (See Review No. 22)	<b>Good</b>	<b>Very Good</b>	Perhaps
<b>LITTLE IRISH GIRL, THE</b> (Dolores Costello) Crook melodrama. Connects heroine with a low dive and makes charming old grandmother a crook. Fine example of bad taste in movie-making.	Hardly	Unwhole- some	No

## Film Estimates, Continued

Titles of Films	(Actors or Directors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (15 to 20 yrs.)
MILLE MODISTE (Corinne Griffith)	Quite absurd, cheaply suggestive. Worth nobody's while. (See Review No. 17)	Cheap	Undesirable	No
MANTRAP (Clara Bow)	(See Review No. 14)	Thin	Decidedly not	No
MEMORY LANE (Eleanor Boardman, Conrad Nagel)	Beautifully directed picture of small-town life and love. So simple as to be almost plotless, yet, as one judge says, "absorbingly interesting." Far above average.	<b>Excellent</b>	<b>Worth-while</b>	Beyond them
MY OWN PAL (Tom Mix)	Tom and his horse, plus a poodle and a tiny girl. Thrilling—excessively so for the very young.	Passable	Thrilling	Better not
NELL GWYN (Dorothy Gish)	The best this actress has ever done.	<b>Notable</b>	<b>Good</b>	Possibly
NIGHT CRY, THE (Rin Tin Tin)	Good picture by the wonderful dog—but too painful for young children.	<b>Good</b>	<b>Good</b>	Doubtful
NO MAN'S GOLD (Tom Mix)	To quote one judge, "A typical Tom Mix tale of murder, intrigue and hero stuff." An exaggerated western.	Mediocre	Perhaps	Too exciting
OLD LOVES AND NEW (Lewis Stone)	More "sheik" twaddle. Faithless wife chases over Africa after her lover, etc.	Useless	Unwholesome	No
OTHER WOMEN'S HUSBANDS (Marie Prevost)	"Marriage-problem" stuff. One judge says, "cheap, obvious, false."	Cheap	Unwholesome	No
PADLOCKED (Lois Moran)	A motley mess, good cast wasted.	Twaddle	Better not	No
PALS FIRST (Lloyd Hughes)	Alec Frances as one of three "knights of the road." Mistaken identity theme, with some good comedy touches. Suspense well sustained.	Entertaining	Yes	Perhaps
PARIS (Charles Ray)	Apache stuff. Ray is terrible. Worthless, save for some interesting work by Joan Crawford. One judge says "drivel."	Perhaps	Unwholesome	No
RECKLESS LADY, THE (Belle Bennett)	Trying to cash in on <i>Stella Dallas</i> by a hurried imitation, far inferior.	Hardly	No	No
RED DICE (Rod La Rocque)	Melodramatic comedy rather out of the ordinary. Based on a rather gruesome contrast between hero and master crook.	Passable	Pretty good	Doubtful
ROAD TO MANDALAY, THE (Lon Chaney)	False and overdone. Impossible situations showing seamiest side of East Indian ports.	Mediocre	No	No
ROLLING HOME (Reginald Denny)	"Amusing but not elevating," to quote one of the judges.	Passable	Doubtful	Doubtful



## Film Estimates, Continued

Titles of Films (Actors or Directors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
SANDY (Madge Bellamy) "Made for flapper consumption," says the movie press. Flirting with four men at once, etc. (See Review No. 20)	Drivel	Unwhole- some	No
SAVAGE, THE (Ben Lyon) Preposterous story, over-acting and burlesque rather submerge the comic value.	Hardly	Mediocre	Useless
SEA WOLF, THE (Ralph Ince) Brutishness laid on with a heavy hand. Fight, murder, rape, fire, storm and gruesome death.	Uncanny	No	Decidedly not
SENIOR DAREDEVIL (Ken Maynard) Lively "western" and somewhat above the average because of Maynard's naturalness and charm.	Passable	Passable	Too exciting
SIBERIA (Edmund Lowe) Melodrama of romance, intrigue and villainy. "Too much mis-representation of actual facts," says one judge.	Cheap	No	Decidedly not
SOCIAL HIGHWAYMAN, THE (Montagu Love) Improbable story of newspaper life—done as farce comedy.	Only fair	Fair	Doubtful
SON OF THE SHEIK (Rudolph Valentino) Sequel to <i>The Sheik</i> . Pictorially beautiful but other- wise just what one might expect.	Average	Hardly	No
SPARROWS (Mary Pickford) Combination of comedy and tragedy on a "baby farm" in the terrible swamps. Mary Pickford's best acting to date.	<b>Notable</b>	<b>Good</b>	Unwhole- some
SPORTING LOVER, THE (Conway Tearle) A love-affair hinging on two race horses, the last assets remaining to the gambling hero.	Negligible	Passable	No
STELLA MARIS (Mary Philbin) From Locke's powerful novel, but does not measure up. Good dual role. A serious effort by Director Brabin.	<b>Good</b>	Passable	No
TIN GODS (Thomas Meighan) In the role of the bridge-building engineer, Meighan delivers a real piece of acting in a role more tragic than usual.	Interesting	No	No
UNDER WESTERN SKIES (Norman Kerry) Average "western."	Mediocre	Passable	Passable
UNTAMED LADY, THE (Gloria Swanson) A version of "The Taming of the Shrew" as Gloria would be expected to play it.	Hardly	Entertaining	No
WATCH YOUR WIFE (Virginia Valli) Grouchy hero, divorced by his wife, rents another, but finally re-marries the first.	Worthless	Unwhole- some	No
WHEN A MAN'S A MAN (John Bowers) Arizona story of Harold Bell Wright's. Author says film is as good as original.	Passable	<b>Good</b>	<b>Good</b>
WHERE WAS I? (Reginald Denny) Thin comedy stuff long drawn out.	Mediocre	Perhaps	Doubtful

# The Theatrical Field

Conducted by MARGUERITE ORNDORFF

## Theatrical Film Reviews for October

[14] **MANTRAP** (Paramount)

This girl, Clara Bow, is too good to believe. And Sinclair Lewis may well thank his stars that she got the leading part in his story, because without her it would have been just another movie. Of course he provided the plot in the first place with a pert little manicure who couldn't let men alone, but Miss Bow takes her up where Mr. Lewis left off, and makes her real. She has just brains enough to hitch herself to a staid old husband who understands her—a trapper up in the north woods on Man Trap island, and with that anchor to windward, she can let herself go. And she does, to the near-annihilation of any man who chances upon Man Trap. Even the puritanical Mr. Percy Marmont, posing as an overworked divorce lawyer on a vacation, unstiffens enough to be completely taken in when she informs him that she is tired of her husband and the backwoods, and starts back to civilization with her. They start, but that's about all. The lady gets on the lawyer's nerves to such an extent that, by the time the husband catches up with them, the lawyer is ready to be lugged back to Man Trap in a state of collapse. But milady in a fit of pique, flounces her skirt—or what's left of it—and departs for Milwaukee by herself. And moreover, she gets there. Having thus shown the world her independence, she then returns to her husband, all smiles and new clothes, primed for her next conquest.

Miss Bow, of course, is the whole show from start to finish, with Mr. Marmont and Ernest Torrence assisting in the pinches.

[15] **EVE'S LEAVES** (Producers Distributing Corporation)

There is at least one funny man in Hollywood. He wrote the titles for *Eve's Leaves*.

At first, unless you are primed for him, he may take you unawares, as when he blandly informs you that "Eve was merely a side issue with Adam." Later, however, "Take me to Mookow!" commands Walter Long in the appalling guise of a Chinese pirate. Mookow, forsooth! you meditate. Is it possible that you are being spoofed? It is. You are. So laugh heartily and make the best of it. The story? Oh, it fills in between titles, with Leatrice Joy and William Boyd in the leading parts.

[16] **THAT'S MY BABY** (Paramount)

Douglas MacLean as the young man who is absolutely through with women. But you know what that means. It was funny in spots, but, like Lorelei Lee, I found the spots depressingly far apart. Margaret Morris is piquant, and pretty enough to make any man change his mind, and Harry Earles plays the baby who contributes so largely to the trouble.

(See *Film Estimates for September*)

[17] **Mlle. MODISTE** (First National)

Corinne Griffith is wasted on an inane version of the Victor Herbert comic opera. I think the titles are probably the worst that ever came out of a studio, but I do have to admit that some of the outdoor scenes are lovely. It is one of the two pictures that I remember in which the Bois de Boulogne really looks like the Bois. The cast is good, including Norman Kerry and the late Willard Louis.

[18] **HIS SECRETARY** (Metro-Goldwyn-Mayer)

Norma Shearer and Lew Cody, and incidentally the audience, have a jolly good time with the time-honored plot in which the ugly duckling with the aid of a shingle-bob, a facial, and a new dress, becomes the very latest thing

in swans. Of course you mustn't take this seriously, and even if the story doesn't interest you, Miss Shearer's characterization in the earlier scenes will.

[19] **SILENCE** (Producers Distributing Corp.)

Excellent melodrama, superbly acted by H. B. Warner. One of those engrossing stories in which the plot works backwards from the denouement. A man is condemned to death for a crime which he did not commit, but refuses to say the word which will save him in spite of the pleas of his lawyer. The ensuing story explains his reasons for silence. Others in the cast are Vera Reynolds, Rockcliffe Fellowes, and Raymond Hatton.

(See *Film Estimates for September*)

[20] **SANDY** (Fox)

Madge Bellamy comes out of her cocoon with a bang, and demonstrates thoroughly that she is a good actress. It is too bad, though, that she had to do it in such a cheap, tawdry story. It is the flaming youth plot in which the girl has her good time and pays the price. Everything from makeup to melodrama is laid on entirely too thick.

[21] **THE MAN UPSTAIRS** (Warner Brothers)

Earl Derr Biggers' story, *The Agony Column*, in which an imaginative young man makes up a long string of impossible adventures for the entertainment of an equally imaginative young lady. Monte Blue and Dorothy Devore practically pull this thing along by its bootstraps.

[22] **LET'S GET MARRIED** (Paramount)

The Richard Dix version of Willie Collier's ancient favorite, *The Man from Mexico*, rolls merrily along under its own momentum with an occasional push from Mr. Dix when it rolls a little slowly. Largely impossible, mostly improbable, entirely nonsensical, and lots of fun. Edna May Oliver contributes an uproarious character sketch of the lady who blithely combines the business of buying Bibles with the pleasures of cabarets and night clubs. And you should certainly not

miss the spectacle of the carefree Richard Dix solemnly driving an electric coupe down Fifth Avenue.

[23] **RAINBOW RILEY** (First National)

Johnny Hines kids the Kentucky mountain feud and the feudists, gets into trouble thereby, and has to call on the army for assistance—or is it the Marines? I forget. Anyhow, just as you might expect, it's very lively, very pleasant, and genuinely entertaining.

## Production Notes for October

**H**AVING cleaned up, so to speak, on the battle fronts with *The Big Parade*, *Havoc*, *What Price Glory*, *Tell It to the Marines*, *The Unknown Soldier*, *Behind the Front*, and others, the movies are now going into the air. Paramount seems to be in the lead with its big production of *Wings* featuring Charles Rogers, First National will start work soon on *Men of the Dawn* with Milton Sills, and Metro-Goldwyn-Mayer plans a special production which is to be a sort of *Big Parade* of the air.

**C**HARLIE CHAPLIN, according to the latest rumor, will follow his current picture, *The Circus*, with a life of Napoleon, he, himself to play the title part, the role of Josephine to be played by Raquel Meller, the famous Spanish singer.

**C**ECIL B. DEMILLE after sponsoring a contest last spring for suggestions for his next picture, and selecting *The Deluge* from the avalanche of responses, abandoned that idea upon discovering that another company had planned to film the same subject, and determined upon the life of Christ instead. The film will be known as *The King of Kings*. H. B. Warner will portray the character of Christ, and the supporting cast includes Jacqueline Logan as Mary Magdalene, Rudolph Schildkraut as the High Priest Caiaphas, Joseph Schildkraut as Judas, Victor Varconi, and Majel Coleman. Dan Sayre Groesbeck will make the preliminary sketches of the

characters. Other DeMille and Metropolitan productions in progress include *Pals in Paradise* with John Bowers and Marguerite de la Motte and May Robson of stage fame; *The Cruise of the Jasper B.* with Rod La Rocque; *For Alimony Only* with Leatrice Joy; *The Yankee Clipper* with William Boyd and Elinor Fair; *White Gold* and *A Fighting Love* starring Jetta Goudal; *Nobody's Widow* with Leatrice Joy; *Man Bait* with Marie Prevost; *Jewels of Desire* with Priscilla Dean; and *Corporal Kate* with Vera Reynolds.

**I**N addition to *Wings*, Paramount announces an Elinor Glyn production, *It*, with Clara Bow; a Zane Grey production, *The Man of the Forest* with Jack Holt and Margaret Morris; *Stranded in Paris* for Bebe Daniels; *Hotel Imperial* with Pola Negri; a Raymond Griffith comedy, *You'd Be Surprised*; a Frank Lloyd production, *The Eagle of the Sea*, featuring Florence Vidor and Ricardo Cortez; *Kid Boots* with Eddie Cantor; a new Harold Lloyd comedy running close to the lines of *Grandma's Boy*; Douglas MacLean's *Hold That Lion*, and a Marshall Neilan production, *Everybody's Acting*, starring Betty Bronson. Production of *Passing Strangers*, Jim Tully's story of tramp life in the wheat fields of Kansas has been postponed. Film rights to Warick Deeping's novel, *Sorrel & Son*, have been purchased. James Cruze who has just finished *Old Ironsides* will direct Raymond Griffith's next comedy.

**U**NDER the tentative title *Stark Love* a picture enacted entirely by the isolated mountaineers of the south has just been completed. According to Jesse L. Lasky, "The men who produced the picture endangered their lives from the day they entered the fastnesses of the mountain regions until they had finished their task. It meant entering a district where motion pictures had never been seen or heard of, and where the attitude of the mountaineers is one of violent hostility toward all strangers."

**T**HE crest of film production for the coming season has been reached at the Metro-Goldwyn-Mayer studios, where practically every star, player, and director is either at work or preparing to start at an early date. The majority of these productions is for late winter and early spring release. *The Mysterious Island* founded on Jules Verne's fantastic tale, is being filmed entirely in technicolor, and features Conrad Nagel, Sally O'Neill, and Lionel Barrymore. *Annie Laurie* with Lillian Gish in the starring role and Norman Kerry opposite is one of the lavish productions of the year. *The Flesh and the Devil* stars John Gilbert and features Greta Garbo and Lars Hanson. *The Understanding Heart*, by Peter B. Kyne, features Rockcliffe Fellowes, Joan Crawford, and Carmel Meyers. *The Flaming Forest* by James Oliver Curwood features Antonio Moreno and Renee Adoree. *Valencia*, founded on the popular song of that name, stars Mae Murray. Echegaray's *The Great Galeoto* produced on the stage by William Faversham as *The World and his Wife*, has Ramon Novarro and Alice Terry in the principal roles. *Exit Smiling* by Marc Connelly stars Beatrice Lillie, the star of the famous Charlot Revue, with Jack Pickford opposite. Rachel Crothers' *A Little Journey* with Claire Windsor and William Haines, *Tillie, the Toiler*, starring Marion Davies, and *Ordeal* with Lon Chaney complete the list. Preparations are completed for the start of *Frisco Sal* with Pauline Starke, and *The Grey Hat*, a comedy to be directed by Robert Z. Leonard, with an all-star cast.

**W**ARNER BROTHERS have just completed *Private Izzy Murphy* with George Jessel, and are now engaged on *Across the Pacific*, a Spanish War melodrama, featuring Monte Blue and Jane Winton. Syd Chaplin's next picture will be *The Missing Link*. Plans are under way for production of *The Third Degree*.

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Concordia Institute,  
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## Report of Committee on Teacher Training in Visual Instruction

J. V. ANKENY, *Chairman*

### Historical

During the Spring term of 1918 there was offered at the University of Minnesota a course in Methods and Materials for Visual Instruction. That was perhaps the first course of its kind offered for credit in an American

University. Such a course is still being given at Minnesota. Later, courses were started at the University of Kansas, University of Missouri, University of Oklahoma, University of Texas and others.

Editor's Note—Delivered before the Department of Visual Instruction of the National Education Association at the Philadelphia meeting.

### Institutions Giving Courses

A recent survey reports that the following institutions gave courses during the regular session, 1925-26: Universities of Alabama, California, Missouri, Minnesota, North Carolina, Oklahoma, Pennsylvania; George Washington University, San Francisco Teachers College, Emporia State Teachers College, Detroit Teachers College, George Peabody College, Cleveland School of Education. During the present (1926) Summer Session courses are being offered at the Universities of Alabama, Colorado, Indiana, North Carolina, Pittsburg, West Virginia; Emporia State Teachers College, Detroit Teachers College, George Peabody College, George Washington University, Western State College of Colorado. This is a good showing when it is considered that some institutions offer courses in alternate years only. It is certainly not out of place to state that the University of Wisconsin has a full Professor of Visual Instruction in the person of Dr. William H. Dudley, the "Grand Old Man" of Visual Instruction.

### Training In Methods

Visual Education has two well defined aspects—

- (1) That dealing with the Selection and Construction of Visual Aids for use in the teaching and learning processes.
- (2) That of correct or better methods of using these Visual Aids in the teaching and learning processes.

There seems to be a unanimity of opinion that teachers should receive some training in the selection and use of Visual Aids. As to just how this shall be accomplished there is not entire agreement. For example, it would appear that instruction in the Selection and Use of Visual Aids in the teaching of Geography should be a part of the special methods and practice teaching work in this subject. The same is true of history and

science and other subjects of the curriculum. This plan has several advantages. (1) It does not add an additional course to the already crowded teacher training curriculum. (2) It does not necessitate the employment of additional teachers. (3) It is pedagogically sound.

On the other hand it offers several problems for the immediate present:

(1) Not all teachers of special method and practice teaching have had an opportunity for training in the Use of Visual Aids.

(2) The special methods course is now often so crowded with other materials that very little time is taken for Visual Aids.

(3) Teachers already in service must have an opportunity for supplementary training.

(4) Materials and methods of Visual Instruction are such that unless one person is held responsible for their development little or nothing will be done.

(5) Special courses are justifiable as a temporary measure to focus attention on the use of Visual Aids and to stimulate their use. There is no immediate possibility that teachers will make a too great use of objective materials and Visual Aids in actual teaching situations. There is, however, great danger when the materials are placed in the hands of untrained teachers.

The following procedure is suggested for training teachers in developing skill in the use of Visual Aids.

(1) Demonstration lessons to "set a pattern." These lessons to be given under actual teaching conditions.

(2) Discussion of demonstration by demonstrating teacher and student teachers to bring out *just why* it is done this way or that.

(3) Actual trial teaching (participation) by the student teacher under the direction of the supervising teacher.

## (4) Discussion of the lesson.

Where actual student participation cannot be obtained, demonstration with follow-up analytical discussion should be part of the course of instruction. Nothing, however, will completely take the place of actual participation on the part of the student teacher. It remains to be seen just how effective "reading about" or "talking about" the Use of Visual Aids is in modifying practices especially with young, inexperienced teachers. Formulation of principles will naturally follow the above program.

**Training Teachers In Service**

Teachers already in service may be assisted in the following ways:

- (1) Attendance at Summer Schools
  - a. Special Methods teachers use themselves and demonstrate well selected and well used materials on Visual Instruction.
  - b. Special Course in Materials and Methods of Visual Instruction.
  - c. Demonstration and discussions at teachers institutes, round tables, etc.
- (2) Assisting teachers to help themselves.
  - a. Demonstrations by supervisors.
  - b. Illustrated descriptions of good materials and good teaching method in books and magazine articles.

**Research**

There can be no question of the need of research here as well as in the field of general education. The following are some suggested fields:

- (1) Methodology.
- (2) Administrative aspects.
- (3) Technology of construction.
- (4) Psychological aspects of the use of Visual Aids in Education.

## (5) Sociological aspects.

## (6) Community Motion Picture aspects.

Dr. Frank N. Freeman of the School of Education, University of Chicago, submits the following analysis of the situation in so far as graduate work is concerned.

Graduate work is different from undergraduate work more by virtue of the method of approach than of the content. The same general subjects are pursued but the method is that of independent study culminating in investigation.

Courses may be classified as dealing with problems:

- a. Of particular jobs. Such courses deal, for example, with the duties of special officers, such as superintendent or principal or supervisor. In the second place they deal with special methods, such as are used by teachers of special subjects. An example is special methods in geography. In such a course it would be necessary to include a discussion of visual education.
- b. Of groups of jobs having methods or processes in common. An example is the treatment of administration. Another example deals with the general methods of teaching. Under both of these courses visual education should be included. It would constitute one of the topics to be treated in dealing with administration or with the general methods of teaching.
- c. Of basic sciences, bodies of knowledge, or research techniques. Such a basic science is Education Psychology. In a course on educational psychology, visual education is an appropriate topic. It comes under the head of methods of presentation. Another course is Experimental Education. This may well include experiments in methods of presentation including visual education. Other courses are in statistical methods and historical methods. These would not concern visual education so directly.

The conclusion which I draw from this analysis is that visual education is a natural topic in a variety of courses. It is of interest to various types of students and is to be approached from various points of view. For this reason, it is most appropriately treated in connection with the various courses where it is pertinent rather than as a subject of a separate course.

The suggestion that I make, therefore, is that the problems of visual education be discussed or treated in any course in which they arise.

# School Department

Conducted by STELLA EVELYN MYERS

*Director of the Department of Visual Education  
Forest Park Schools, Forest Park, Ill.*

## What A College Can Do in Installing Visual Aids During One Summer Term

FROM the fourteenth of June to the twenty-first of July the past summer, the writer was privileged to observe the following steps taken in inaugurating visual aids at one of our smaller colleges, which has won real distinction, and deserves vastly more, for its maintenance of high standards of scholarship. The climate of Gunnison, Colo., is probably unexcelled in this country, and perhaps in the world, for conditions favoring mental activity on the part of both adults and children during the summer months. At no time was it uncomfortable, for example, to project pictures in a semi-darkened room.

Aside from the favorable temperature, the mountain setting of the town with the beautiful color effects on every hand was an ever-inspiring spectacle. Twenty-eight is said to be the number of excellent one-day trips that tempt one away for closer communion with nature during the week-ends. After visiting radium hot springs, the Black Canyon, one wall of which was pierced by the marvellous Gunnison Tunnel, and similar inviting localities, the summum bonum is reached by the ascent of Mt. Uncompagne and a five-day trip by auto to the Mesa Verde.

Preliminary steps for picture study had been taken by the purchase of the Keystone 600 Set of stereographs, and a Super-DeVry motion picture machine. Only a miscellaneous collection of slides was available, largely un-titled, and there were no duplicate slides for the stereographs in stock. A committee of six most able members of the faculty was in charge of the operation of the machine and

of providing the material for programs and for study purposes.

As the time appeared too short for having a slide order filled, the attempt was made to use the large collections provided by the state university for lecture purposes. These the writer uses occasionally by way of variation in introducing travel tours, but they do not seem to meet the need for the usual study scheme. This slide difficulty was overcome by the kindness of Mr. Tope, the superintendent of the Grand Junction Schools, in lending and delivering the series of slides desired for the various studies to be made.

The auditorium or the physics laboratory were used for projection, but the former had many other uses, also, and the room, being very wide in proportion to the length, was illy adapted for projection on account of the wide optical angle for the part of the audience seated in the front corners of the room. The physics laboratory was often needed for other use, too, when picture lessons were due.

To counteract these unfavorable circumstances, a projection room was immediately fitted up. This room was very long and narrow with all windows on one side. The windows, except in the very rear, were darkened by the use of beaver board. One shade was removable for daylight use. This arrangement permitted of ventilation from the rear without the light striking the screen. A large transom over one of the doors towards the rear aided also in solving the ventilation problem. A special screen was made out of a finely woven sateen and stretched taut on



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strong frame. It was placed in permanent position in the projection room, thus obviating the necessity of moving the large screen used in the auditorium. Seats were placed at the front of the room for the smallest children, larger seats in the center, and, in the rear of the seated section, chairs for students and teachers auditing and observing. As the front of the auditorium was very low and the rear about three feet higher, the screen was hung at one of the rear corners and the seating was placed on a diagonal line of the room, at right angles to the screen. This permitted the operator to use the stage for his projection machines, giving him more space and more seclusion than in the rear of the room where permanent seating interfered. The increased elevation of the pictures made it possible for all to see with ease. Such minor factors in projection seem at times rather trivial, yet the elimination of even unconscious strain upon the sight or posture is just such an element as makes the study of pictures under given conditions a pleasant and invigorating experience, or otherwise. We are glad to add that a new auditorium soon to be completed will obviate all of these difficulties, but the above experience may possibly be of some help to others in making adaptations.

One of the great difficulties in selecting visual aids is frequently to learn the source of materials and to be able to appraise them when listed. Committees of two were appointed from the large committee on visual development, and conferences were frequently held with these small committees for the purpose of arranging programs for public gatherings, at which an admission of twenty-five

cents was charged. An attempt was then made to give a survey of the whole educational field, especially in the departments in which the minor committees were specialists. Two large office files were filled with data from producers and distributors for ready reference.

Especial care was taken to procure information on material from the nearest sources to save as much time and expense as possible on transportation. In any locality this requires extensive study. For instance, the University of Utah handles some of the S. V. E. films, but for others, we had to send to Chicago. Sometimes, a distributor will advertise the handling of a certain line of pictures, but when a program is arranged and the order sent in for one of this series, he sends word that this particular film is not in his repertoire. Again, a distributor advertises a certain feature, a date is planned for the use of this film and it is wired for; he apprises us by letter on the day of our advertised program that he cannot serve our territory, as he is limited to northern Indiana and Ohio. It seems that in such a case business ethics would dictate a return wire, collect. It is not always possible for schoolmen to arrange for the use of material weeks or months ahead. Particular situations arise making pictures desirable, which circumstances no one can foresee. Educators and distributors will have to understand each other better for the fullest use of pictures and for the best results. A few unpleasant experiences with planning programs and disappointing one's audience is apt to put such a school off the visual map. Another well-known difficulty in securing films for any certain locality

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is the fact that sets of pictures like the Urban prints and those of Bray are promiscuously scattered piecemeal over the country. By the time that correspondence ensues across two-thirds of the continent the psychological time for using that particular subject has often passed. For all of the above reasons it is very important that an extensive correspondence be carried on with the distributors in the region of the school concerned and that careful lists be formulated and systematically filed, well in advance of the time when they will be needed.

Another movement for securing definite standards on the part of the whole visual committee was the formulation of principles for mechanical operation, for technique of class procedure, and for the means of securing materials and arrangements for the ready use of the projection room. These were typed and filed.

For furnishing a precise mode of correlating pictures with the elementary course, it was

planned to provide a copy of a visual course used by the writer. However, this did not perfectly correlate with the college course. Hence, the scholastic curriculum in reading and in geography was analyzed and tabulations made of all topics amenable to visual aids in each quarter of the course. The titles were typed in a column at the left. To the right of these topics were listed, in another column, all the stereographic and slide materials available. Again, to the right of this column, were listed the film materials available, with the nearest local source if they were known, otherwise, the name of the national distributor.

As the president and faculty were most open-minded and wished to co-operate in every way possible, a most favorable atmosphere for growth was always evident. As far as feasible, the teachers on hand were given an opportunity to conduct lessons and get into the swing of visual instruction. On such experience given public approval appears to do more for building up the confidence of an instructor than simply hearing a dozen lessons conducted by others. Not much demonstration work as was desired could be handled on account of the inability to secure the children for a sufficient time to permit the working out of problems visually in addition to the curriculum that had to be covered during a short summer term. A list of the subjects studied by still and motion pictures will appear in the next issue.

We say "All Hail!" to Western State College of Gunnison, Colorado, in taking the initiatory step in a field that is surely destined to mark the coming epoch in education.

S. E. M.

### GEOGRAPHIC NEWS BULLETIN

The National Geographic Society publishes this series of its *Geographic News Bulletin* during the school year. Each issue contains five illustrated bulletins giving the geographic background of new events. The bulletin is sent only to teachers who may receive the year's issue upon payment of twenty-five cents to cover mailing costs.

## Film Reviews

**Carpeting a Century** (2 reels) Y. M. C. A.—During the reign of Louis XVI, carpets and rugs adorned the palaces of the great. Navajo weaving was one of the earliest American industries. Bigelow in 1839 invented the first power loom. A Scotch fleece with its long hair is valuable in carpet weaving. The wool is fed into the breaker, which tears and pulls it apart, when it is washed to get rid of the fat and other foreign matter. The sicker further separates the matted fibers. Artificial oiling replaces some of the natural oil and makes the wool easier to work. Compressed air blows the wool to the bins in the carding room, through large pipes. The carding straightens and draws out the fibers. Metal combs stretch and pull the fibers further apart when the wool comes out in smooth ropes.

After twisting, the spun yarn is wound into skeins and sent to the wash house. The yarn is drawn down from heavy strands to fine thread by gilling and drawing operations. When the skeins of wool are dyed, they are put into extractors to take the water out and are then dried in the steam drying room. Experienced artists are employed for designing. When the designs are approved, they are sent to the coloring department. Cards forming the design are laced together and they produce the design while the wool is being woven in the loom. Wires which have sharp blades at the ends cut the loops of Wilton rugs and carpets as the loops are pulled out. Body Brussels carpets and rugs are woven on Jacquard looms, but the loops are left uncut. When the Wilton products are taken to the shearing department, they are operated on as by a lawn mower. The fuzz and tufts of yarn which protrude above the surface of the pile are trimmed off. Steaming then opens out the tufts.

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**Roosevelt, Friend of the Birds (1 reel)**

—The prologue to the reel is a heartbreaking tragedy of bird life—the story of a mating pair of wild egrets and the shooting of the parent birds as they stand guard over their young, leaving the little birds in the nest to starve. There is some remarkable bird photography throughout the reel, and the tragedy of the early scenes is alleviated by those that follow, showing the bird refuges on Pelican Island in the Indian River, established by proclamation of President Roosevelt in 1904,

as a home for wild birds where they might live unmolested.

In 1915 Roosevelt made an expedition to these breeding grounds, and he is seen exploring the island, and observing the flocks of Royal Terns, Black Skimmers, Laughing Gulls, Pelicans—and Egrets, now safe with their young out of reach of the hunter.

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Produced by the Roosevelt Memorial Association, and distributed through the Y. M. C. A.

**Canary Islands (1 reel)** Fox—Picturix—this group of islands off the coast of Africa the reel combines a number of exceptional beautiful scenes, showing something of the life of the inhabitants and their industries as well as the natural beauty of the island. The making of the famous Madeira embroidery, the growing of bananas, views of the harbor of Santa Cruz are among the subjects covered.

**Heroes of The Sea (1 reel)** Cranfield and Clarke—Scenes of the rolling waves of the turbulent North Sea seem to call to mind the dangers and hardships of those whose lives are spent in the fishing industry. *Heroes of the Sea* is a vivid account of the fishing fleet and the bringing in of the catch. Particularly interesting are scenes showing the hauling in of the nets, the sorting on board the trawler, and the packing in boxes which are transferred to small carriers—difficult and dangerous work in heavy seas.

**School Notes****THE SCHOOL JOURNEY**

A brief note in the *Pennsylvania School Journal* for September carries a suggestion which any teacher (no matter how inadequately the school may be equipped with visual materials) may carry out.

The opening of schools in September is an opportune time to initiate the use of visual aids in classroom instruction. The weather

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ring the fall months is especially favorable for school journey work—and this is the easiest type of visual aid with which to begin. Teachers have testified to the value of the school journey in geography, nature study and science. It can be made equally valuable in vitalizing instruction in art, civics, history, health, humane treatment of birds and animals, literature, mathematics and safety instruction.

A suggestion for the first week of school is to make a survey of the community and surrounding country—territory within easy reach of the school—for the purpose of listing the materials the school journey makes available. The school journey may be used to serve the following five purposes:

1. As a preview of a lesson and for gathering materials.
2. To cultivate observation, keenness, discovery—to encourage children to see and know things about them.
3. To arouse interest—as in birds, trees, art, history.
4. To conduct a specific lesson as in geography, civics, literature.
5. To verify class results or discussions.

THE SCHOOL ARTS MAGAZINE (September)—This is a “Poster Number” and in its pages will be found a wealth of material for those interested in poster composition and the teaching of poster work, design, the use of colors, lettering in poster work, and numerous examples of how posters can be effectively used. We are glad to make note of this step on the

part of the School Arts Magazine toward bringing posters forward into their proper and important position in the realm of visual instruction.

PEABODY JOURNAL OF EDUCATION (May)—“Teaching with Motion Pictures” by A. L. Young of the Delta State Teachers College, Mississippi, describes an experiment which was carried out several years ago by four teachers in the McComb (Miss.) Junior High School, and furnishes interesting reading, particularly as it outlines specifically the various steps used and results obtained in determining the comparative efficiency of motion pictures and oral instruction. The conclusions are sound and entirely in line with the best thought on the subject, viz.—Learning is a process affected by all the senses, and it will never be possible, perhaps, to say in percentage terms just how much one learns through any one of the sense organs.

The supreme value of moving pictures seems to come in those types of instruction in which motion, processes, scientific phenomena, and the like are involved. In some forms of teaching a simple photograph will get the same results as an expensive moving picture. In the teaching of facts and content matter such as mathematics, English, and languages, moving pictures seem to offer little or no advantage over still pictures as visual aids.

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## Notes and Notes

*(Continued from page 477)*

nounced for the term beginning October 4th a course made up of a series of twelve lectures to be given by Terry Ramsaye, author of *A Million and One Nights—the History of the Motion Picture*, which is shortly to be published. Mr. Ramsaye has been an active figure in motion picture production and promotion, and has spent the last five years on intensive study of the industry in the preparation of his two volume work.

The course announced by the New School promises an analytical discussion and revelation of many phases of the motion picture, including special ethnic and racial aspects of the growth of the industry, international relations and propaganda affairs, the basis of the censorship movement and kindred topics.

Among the lecture subjects appear the headlines of discussions of the technique of the scenario and the photoplay, the exercise of

controls by public taste, explanations of the rise of famous figures. The course will be illustrated by the display of historic pictures and documents as they may become available.

"The presentation of the course," the announcement reads, "is in harmony with the general purpose of the New School as an institution of adult education to present facilities for instruction and research in the various problems and affairs of contemporary life. The motion picture has achieved such a status in our social fabric that it becomes a proper subject for such consideration. This is perhaps a step toward the creation of a new attitude of interest in the screen among the students of human affairs and a new recognition of the influences of the films. The motion picture is remarkable as being the only form which has arisen and come to complete fruition in a single generation, so swiftly that its origin survives in available records permitting such an analysis as is possible for other kindred form of expression."

## COMPLETE FILM RECORD OF EUCHARISTIC CONGRESS

A complete film record of the twenty-eighth International Eucharistic Congress, held recently in Chicago and Mundelein, has been completed by the staffs of Fox News and Varieties for the Fox Film Corporation. Finished prints and negatives of the official picture will be turned over to Cardinal Mundelein, Archbishop of Chicago, and a special print, titled in Italian, is being prepared for presentation to His Holiness, Pope Pius XI.

The record starts with the departure of John Cardinal Bonzano, Papal legate, from Rome, and concludes with the final ceremony at Mundelein. A large staff of cameramen and electricians worked at topmost speed throughout the Congress in order that every interesting detail be permitted to escape. This is the first time that such a record has been incorporated in a film.

## Foreign Notes

Conducted by OTTO MAURICE FORKERT

### ITALY

ITALIAN screen productions are showing an unmistakable turn toward the portrayal of their own national life and customs. "Risa Lagrima Napolitano" (Smiles and Tears of Naples), produced by the Ars Italica Society, a great success in all the Italian movie theatres. Another film about Naples, its people and their beliefs and customs, is in production by the Lombards Film Company.

Naples, like others among the larger and smaller cities of Europe, has a new and beautiful open-air film house, situated on the Vomero hill. With its 1200 seats, a large hall, a winter garden and cafe, it attracts the entire population as well as thousands of foreign visitors.

### FRANCE

PARIS announces the foundation of the "Societe des Films Scientifiques et Documentaires," for the production of purely scientific and historical films to be used for educational purposes, especially for the visualized teaching of history.

A number of experts have been asked by the "Productions Natan" of Paris to prepare the material for a film on the life of Hector Berlioz (1803-1869), the great French composer and musical critic. The film will be presented for the first time at the Centennial Celebration of the Age of Romance, to be held next year.

Through the efforts of Director Gustave Bauvin, a pioneer in educational film work, the city of Lyon has one of the richest collections of school films, numbering 1400 different subjects. They were gathered from all over the world and some were given by different ambassadors in Paris to the schools. This shows what individual initiative can do.

For the third time in the history of the National Theatre in Paris, the doors of the Opera

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will be opened this fall for a film-premiere. Abel Gaucé will present *Napoleon*, the beginning of seven episodes presented from the historic and artistic standpoint. Upon the success of this first presentation will depend largely the finishing of the whole series, for which Gaucé estimates a minimum production period of five years.

### GERMANY

TWO years ago the city of Munich started the collection of films showing the great historical events in the career of that city. It is a valuable addition to the Archives, in the opinion of the City Fathers, for now they have authorized the filming of the life activity of leaders in politics and in the Arts and Sciences in their particular places of work and study. The negatives are to be the property of the city, and additional prints will be made for special occasions and for educational use.

The Deulig Company has on their production program for this year four big national feature pictures and 28 educational "Kultur-

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Films." The latter cover expeditions in foreign lands, as well as in their native country, showing latest results of scientific research, etc. All the prominent German producers have "Kultur-Film" departments which are becoming a most important field of production.

## JAPAN

LOVE scenes and kissing on the screen, without which American producers seem to find it almost impossible to make pictures, are disliked by the Japanese. During the past year the police censors at Tokyo suppressed 800,000 feet of "kissing scenes" out of a total film footage of 14,800,000 feet. Osculation is particularly unpopular in Japan, being considered vulgar and suggestive. The hero and heroine may purse their lips for the kiss, their faces may even approach each other, but never should the lips touch as far as Japan is concerned.

## THE EDUCATIONAL FILM IN INDIA

THE Railroad Company of Peninsula has built a train with complete installation for open air Filmprojection, for the demonstration of industrial-educational films. Cotton, wool, sugar, and wheat-production for agricultural and economic education will be presented. To increase travel the Landscape-sceneries of India will be shown to awaken the Wanderlust.

## SWISS STUDENTS AND FILM EDUCATION

THE Swiss Student Federation created over a year ago a special committee to study ways and means as to how the film could be facilitate and complete university teaching and scientific group study. The report shows the many perspectives open for such activity and describes how, by means of a scientific film exchange among the interested groups at Universities, they held during the last winter semester thirty scientific film-lectures.

The continuation of these lectures is insured for the next academic semester. Teachers, Professors and Universities have placed their own films at the disposal of the Student Federation. (The Spirits of Rousseau and Pestalozzi seem to be still alive in this little old Republic). Foreign and home industries have promised similar co-operation. The Committee obtained also exclusive rights to show the films according to the new procedure of Dr. Rothe. Quite practical and valuable results for a student commission!

## PROPAGANDA FILMS

SEVERAL foreign governments are producing short reels for propaganda purposes. They find this an effective means of publicizing the commercial, economic and scenic advantages of their respective countries. The Australian Commonwealth has completed a series of short informative subjects called "Know Your Own Country."

The government in France is now having made a group of pictures showing the industrial activity and economic life. It is intended to show them in the capitals of Europe, South America and other countries, accompanied by lecturers, speaking the language of the country where shown.

The Canadian Government has been active along these lines for some time. During the past Winter, approximately 200 reels per day were distributed. A large studio is operated by the Government at Ottawa, in charge of Raymond S. Peck.



Instituto Nazionale Luce, is the name of a new Italian propaganda company. Filippo Cremonesi is president. He is Governor of Rome. The organization recently opened headquarters in Rome.

Geoffrey H. Malina, assisted by Commander Worsley and Whit Cunliffe, the English comedian, leave on a tour of the world shortly, to be away two years. Films are to be the means by which the expedition will carry information of the homeland, together with trade propaganda.

Only during the past two years has the true value of motion pictures been appreciated by foreign countries as an important commercial factor.

#### "KULTURFILM" IN GERMANY

WITH the improvement of the economic situation in Germany one observes an increased production and distribution of high-class educational, or so-called "Kultur" Films, during the past summer. Even some of the most important Film-magazines in Berlin are now opening their columns liberally for comments upon these films and giving much more thought than heretofore to the scientific and instructional possibilities of the movies. (American film magazine editors should take notice!)

In the "Reichsfilmblatt" and "Die Filmwoche" we read typical editorial phrases like this: "The public simply wants the high class Culture films. It will always recognize the best sooner or later, and, after misunderstandings on both sides are ended, will appreciate and demand it!"

Today's educational film production in Germany is no more the neglected and misunderstood European orphan of yesterday. Films like "Wege zu Kraft und Schoenheit," (Ways to Strength and Beauty, a physical-education UFA-Film), "Das schwarze Geschlecht," (The Black Race, made by the 2-year scientific Citroen-Expedition in Africa, Phoebus-Film), "Die Biene Maja" (The Bee

## JOURNAL OF HOME ECONOMICS

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Maja, natural history, Phoebus-Film), and a number of other "Kultur" productions had their premiéres and week-long profitable runs in the largest Theaters of Germany. They were favorably commented upon by the sceptical European critics of other countries, including France.

Popular fairy and fable films, plays and operas, as well as "Literary Classics" like Victor Hugo's "Les Miserables," have been produced and others are actually in the making. All these are screen-creations which will help to elevate the educational film to still higher recognition in Germany and neighboring countries.

#### AUSTRIA

THE Federal Railroads of Austria will shortly establish "movie compartments" on long distance trains within the Empire.

# The Church and Pictures

Conducted by REV. FRANK E. JENSEN

## Editorial

**A**RE you a user of motion pictures in the program of the church?  
 Are you planning to use motion pictures in your church program?  
 Are you against the use of motion pictures in the church?

These questions are pertinent. They cover the various attitudes toward church motion pictures. There are those who are against pictures in "motion," who use pictures "not in motion," that is, picture slides or films. To this class we can only say that prejudice is what keeps them from using motion pictures.

To all three classes mentioned there is need of information as to the kind and method of using motion pictures. Mistakes are being made in the selection of motion pictures as well as in their use. Difficulties are being encountered that seem impossible to overcome. For this reason discouragement enters in and failure is threatened, as has been too often the case.

The use of motion pictures in the church does not lessen the work of the pastor; it rather increases his work to a very large degree. This increase of work comes from the time and effort necessary in making selection of the proper kind of pictures to be used for the different occasions, the previewing of the pictures selected, the preparation of the service or entertainment program, the fitting of the sermon into the picture in the service program, and last, but by no means least, the necessary training and direction of a dependable man to operate the motion picture projector. These, and other elements, make added work and responsibility for the pastor who uses motion pictures, or who intends to use them. We make mention of them for the encouragement of motion picture users, and for the information of those who are planning to use motion pictures, while to the prejudiced we would show them that when prejudice is overcome they will have a real job on their hands in the undertaking. To all we say,

*Don't Get Discouraged!*

## The Church Motion Picture

**C**HURCH motion pictures must not be lacking in the dramatic elements. Where they lack these elements they fail in their attraction. In depicting the dramatic the good must have the advantage over the evil, vice must be shown to make the way of the transgressor hard, while virtue struggling to maintain itself must be shown in its true worth and real attractiveness. The true standards of Christian character in the midst of struggle are to make their wholesome appeal to all who view the pictures.

Pictures for the church must not have in them what is offensive to good taste. They must always hold up the true standards of Christian life to young and old. Many pictures are very good as a whole, but cannot be recommended in this department because of taste. When these offensive features are eliminated the reviews will be published in THE EDUCATIONAL SCREEN. "Whatsoever things are pure and whatsoever things are of good report," as the Apostle says, these must be made attractive, to the end that the

nobler ideals may be cherished and followed as a result of the picture being shown.

Then again church pictures must be true to history and be a faithful setting forth of biography, with adequate and clearly stated titles. The titles must not be so long as to become monotonous and detract from the value and power of the picture itself. Then again titles must not be so short in film footage as not to be read through with ease. Too often there is too little picture and not enough title. On the other hand additional short titles will help to bring out many fine features of the picture that otherwise will pass by without any special notice, and the good of the picture is lost to that degree.

Pictures must not be too long. One can see too much and thus lose all. This is particularly true of pictures in the church where the entertainment feature is subordinated to other and higher aims. A picture for Sunday evening, for instance, of two reels in length is coming to be recognized by those of experience as one of proper time length. For the

opening portion of the service in Bible School or Sunday School a picture of one reel is sufficient. For a week-night entertainment in a social gathering the length may vary according to the duration of the other features for the evening. But it is far better to have a picture presented at successive times in episodes rather than to weary the people with the complete showing in one sitting of a long picture. Where a feature picture is the one attraction of the evening, of course, it goes without saying that all should be shown.

*(This subject: "The Church Motion Picture" will be continued in the November issue of THE EDUCATIONAL SCREEN. The Editor will be pleased to receive any items on this subject, or on any other subject, that will be of help to others in the use of Motion Pictures in the Program of the Church. Please do not be backward in sending something for the Church & Pictures Department. It will be appreciated by the Magazine as well as by its readers. Do it now. Please.)*

## Personally Conducted Church Film Reviews

**Special Notice**—The six-reel motion picture on *The Life of Our Saviour* has been arranged and titled by the Editor of this department, and will be one of the first in the "Film Library of the Associated Churches." Mention of this picture has been made in the June and September numbers of THE EDUCATIONAL SCREEN.

**The Good Samaritan** (One reel)—World Educational Film Company, Chicago.

It brings out very forcibly the lessons enunciated by the parable of Luke 10, spoken by the Saviour to enforce the truth as to who is our neighbor. The presentation of the incidents in the parable is well done, albeit there should be more titles, the lack of which can be made up by the pastor in explaining a number of portions of the picture, with applications following. The modern Good Sa-

maritan is brought out very well, but here too a number of explanations should be made because of the paucity of titles. The picture, like that of others in this class, makes a good basis for a service and will aid much in making a sermon on the subject more interesting and effective.

**The Call of Samuel** (One reel)—H. S. Brown, 806 South Wabash, Chicago.

This picture is similar in conception and plan to *The Good Samaritan*. It takes the story of a boy by the name of Samuel who is very much afraid in the storm, and shows how by the picturization of the ancient and beautiful Old Testament story of Samuel in the Tabernacle with Levy, this fear is cast out by the realization that God is near. This film also lends itself to the building around it of a good service and fine sermon talk.

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**Hope** (Two reels)—H. S. Brown, Chicago.

This picture of the Triart series was inspired by the painting in the London Art Gallery of the same name, "Hope." It tells the story beautifully and dramatically of how the artist, George Frederick Watt, conceived the idea of painting the picture. The titling of the picture is full of inspiration. The artist himself is seen in his studio giving hope to a discouraged individual as he tells the story of the picture of his creation which is so famous, and so fraught with hope to all who understand its meaning. The story itself shows the forlorn wife of the sailor reported lost at sea, never giving up the last string in the harp, all others having snapped. And though her hope is deferred, she is finally rewarded with the return of her sailor husband, and the father of her new-born babe. It is one of those pictures long to be remembered, and especially so with a sermon on "Hope" to be preached with it.

**A German Comedy** for use by any German group as an entertainment feature in clean humor is offered in the picture, *Papa's Knoten* (Papa's Knots). The editor of this department can arrange for its distribution as no film exchange has it, as yet. It is the story (humorous) of two professors who are very forgetful and who seek to remind themselves of things to be remembered by a method of tying knots in scarfs and handkerchiefs. Many

humor-producing complications arise, particularly in connection with two young people, the son and the daughter of the professors, respectively (and respectable too), who are finally the reminders to both parents that the many "knots" that fail to remind them of things to be recalled are meant to have these two young people tied by the "Marriage Knot."

## Two Helpful Pamphlets

**T**HE Parish Activities Service, under the direction of Reverend George M. Nell, Effingham, Illinois, has issued two pamphlets: *Use of Slides in Carrying on Parish Activities* and *Making Movies Help in Doing Parish Work* both of which contain a wealth of information on equipment and its uses, as well as numerous suggestions on ways, means and methods for those who are using visual materials in church work.

In the former pamphlet the writer considers the use of projected still pictures from the standpoint of instruction solely:

Still pictures shown for mere recreation are a failure in competition with motion pictures, and as most members of the parish have frequent opportunities of seeing motion pictures, it would be foolish for a parish to take up the use of stereopticon projected pictures from the mere recreational standpoint.

However for instructional purposes in school and out of school, the projected still picture, either through slides or from opaque objects, has a decided advantage over the motion picture because:

1. It allows greater flexibility in its use, as it permits showing what is wanted without showing anything else, at the time when it is wanted, and as long as it is wanted. For teaching purposes this flexibility is ideal.

2. The supply of slides for teaching purposes is far superior in quantity and quality to the supply of motion picture films. The wealth of slide material covers the entire educational field, and when a slide is wanted which is not available, it can easily be made to order. The supply of opaque material is even more extensive than the slide material.

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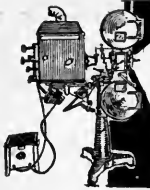


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3. Of the low cost and long life of slides and opaque material, compared with motion picture film.

4. From the pedagogical standpoint of teaching value, most teachers give preference to the still picture, and if given choice of only using either motion pictures or stereopticon pictures, would choose the latter, as they claim it has greater teaching value than the motion picture. Of course each of these projection methods have their own purposes, and a combination using both according to their particular purposes, gives the best results.

How to make announcement slides, and how to judge slides are also included. There are sections devoted to the stereograph and its use, and to the projection of opaque pictures and objects.

The second pamphlet gives a discussion along the same general lines for motion pictures—the equipment necessary and the sources of material, for educational social and recreational activities; how the project may be financed and how motion pictures should be used in instruction.

### Don'ts

1. Don't delay in arranging your service programs.

2. Don't be late in making bookings for your pictures.

3. Don't use theatre pictures that have run themselves out with the general public, *unless thoroughly revised and made fit for church use.*

4. Don't run a picture show, but conduct a picture service.

5. Don't try to get your congregation "thrilled."

6. Don't run a picture without previewing, or having a preview by one whom you can safely trust.

### Corrections on Fourth Edition Of "1000 and One Films"

Page 58, Group 79:—"Making of American Wire Rope" (2 reels) is Part 1 of the general subject on rope. Part 2 is "Uses of Wire Rope."

Page 60, Group 81: The description of "Uses of Wire Rope" should be changed to read: Uses to which wire rope is put—such as for passenger elevators, freight elevators, derrick work, steam shovel work, crane work, etc.

The distributors of these films, the American Steel and Wire Company, also have a one-reel subject on "The Laying of a Big Ocean Telephone and Power Cable." This covers the subject from transportation of the big armored and lead-covered cables from the shore to cable-laying boat, and method of operation in laying cable on ocean bed.

Page 71, Group 96: should be changed to read "Group 95."

Page 119, Producer No. XVII: DeVry Corporation, 729 A Boylston St., Boston, Mass., should read, "DeVry Sales and Service Company, 729 Boylston Street, Boston, Mass."

*(We would suggest that our readers make these corrections in their own copies of the book. If this is done also with any further corrections that may be given in later issues of the magazine the present edition will be kept up-to-date until the next edition appears a year later.)*

## Among the Magazines and Books

(Continued from page 473)

cinema and enjoy another hour of not unpleasant irritation witnessing another celluloid drama off the same reel."

After mentioning the recent pother in the English press over "The Big Parade," of which we have already given an account, *The Post* offers its own reaction to that particular case and the situation in general:

"Tho the fiercest of these critics had not a logical leg to stand on, it is still quite possible to understand their irritation and to regard it with tolerant sympathy. Had this been a British picture, the British Lion would have roared rough music into British ears and the Eagle would have been as dumb as any oyster. Being an American production, and primarily for American consumption, the Eagle did the screaming and the Lion furnished the silence. What else could have been expected?"

"The perennial English criticism that many American movies are childish, trivial or in bad taste is much worthier of respectful consideration. It may be true and there may be a good reason for the truth. Hollywood makes no secret of the fact that it is not in the movie business for its health. The magnates of the industry have openly declared that they are purveyors of thrills, laughter and heart throbs to the many and not to the few. If they are to break even they must cater not only to the tastes but to the intellects of the hundred million rather than to those of the hundred thousand. The audiences that producers visualize are not those of educated Philadelphia or of sophisticated London, but assemblages of plain people of all ages who will not be put off with dramatic subtleties they can not grasp."

MOVING PICTURE WORLD (May 15th)—  
"When is it a *Moving Picture*" by William J. Reilly, describes a "strange motion picture thrown on the screen recently in a New York theatre, unannounced and without any credit titles whatsoever. It had no story, no plot, no actors. It consisted of shapes and patterns, in a constant motion, being broken up, assembled in new form, fanning out again, approaching, receding, seeming for all the world like the animation of a cubist painter's dream."

"We looked up the program," says Mr. Reilly. "The picture was Dudley Murphy's *Ballet Mecanique*. So that was it! The Mechanical Ballet."

The writer sought out Mr. Murphy, not so much, he declares, to find out how the producer made this curious picture, but to discover at what cinematic principle he was driving. For the picture, it was evident, had made a decided impression on the audience.

Mr. Murphy himself gives the explanation.

"I made it," he said, "because I wanted to make a *moving picture*."

"A moving picture should be a definite rhythmic pattern of powerful image value.

"For example. Take the typical 'chase' scene. Whether it is a yacht chased by a destroyer, an automobile by an airplane, a horse by another horse, the image is not so important. It is a question of tempo."

Mr. Murphy's definition is certainly exemplified in his work. For we have never seen, outside of *The Big Parade*, a moving picture with such rhythmic and dynamic tempo as is contained in *Ballet Mecanique*.

"To me," says Murphy, "pictures are 75 per cent rhythm and 25 per cent image value. I believe the secret of Chaplin's success lies in his consummate knowledge and feeling for tempo. It is surely one of the reasons for the success of *The Big Parade*. When the troops are coming to France—left, right—left right, boom, boom, on and on they come. Repetition. The strength of this sequence is due to this repetition. A powerful effect is had with this technique. Repetition is one of the basic factors in all art, and films can use it to more advantage than almost any other art form because of the time element."

His *Ballet Mecanique* was produced in Paris and was first shown in Vienna in connection with the International Theatre Exposition of 1924, being selected as the most advanced expression in motion picture. After its initial showing at the Vienna Opera House it was recalled for forty performances. It then enjoyed a sensational run of four months in Berlin. It was shown in London last year by the London Film Society. Its first American exhibition was at a special subscription performance at the Klaw Theatre.

## Book Reviews

**COURSE OF STUDY IN VISUAL EDUCATION.** Published by the Board of Education, City of Detroit, 1926. 248 pages, paper-bound.

A most comprehensive volume is this, a brief notice of which was included in the editorial columns of our September issue. It was prepared under the direction of Burton A. Barns, Supervisor of Visual Education in Detroit, and is divided into three parts—the first covering a discussion of the routine to be followed in ordering films and slides from the Department of Visual Education, and the working of the “film circuit” plan, by which the Detroit system makes sure that each school receives two reels of film once every two weeks on film day—a routine which is sufficiently elastic, however, to permit teachers to secure whatever films they especially desire for showing at any particular time. The technique of operating a motion picture projector is also explained.

“Suggested Methods for Use of Visual Materials” is a section of this first part of the course which should be found particularly helpful to every teacher in the system. Several who are particularly enthusiastic users of visual aids describe the methods they follow in specific lessons they have taught, or outline the procedure as it has been worked out in the organization of a particular school.

Part II lists the visual materials available in the Detroit collection *by subjects*, for ready reference by any teacher who desires a specific film or slide set for use in a particular branch of study. Part III gives a most complete content synopsis of each film (and there are more than two hundred of them listed) as well as a list of the slides in each set available—so that the teacher may be guided in her selection of visual material, and may prepare her class for the particular aids she selects.

**VISUAL AIDS IN THE CURRICULUM**, by William M. Gregory, Director of the Educational Museum of the Cleveland Public Schools. An 8-page pamphlet, published by the National Academy of Visual Instruction, 1926.

Proper emphasis is fixed, in this practical and helpful discussion, upon the place and importance of the teacher in the working out of any plan for the use of visual materials and the very vital element of her training in such use. The author comments hopefully upon the encouraging growth to be observed in the number of courses in visual aids offered by teacher training institutions.

After (a) the teacher, come the problems of (b) the curriculum and (c) visual materials.

Concerning the former, Mr. Gregory believes as do a majority of progressive visualists, that “the requirements of visual aids should be definitely set forth in the curriculum, so that each teacher may secure the necessary aids for each unit.” How this may be done is suggested by the author.

The standards governing the selection of visual materials are covered in some detail, and Mr. Gregory sets forth a number of concrete suggestions for methods of gathering and organizing the various sorts of visual aids, that should be decidedly useful to other workers in the field.

Copies of the bulletin may be procured from the Secretary of the National Academy of Visual Instruction, State Department of Education, Charleston, West Va.

**THE ABUNDANT LIFE**, by Benjamin Ide Wheeler. Edited by Monroe E. Deutsch and published by the University of California Press, 1926. 385 pages.

As stated in the cover announcements, this book is “a record of a great constructive period in the University of California, embodied





## The Finest Motion Picture Projector

*For Non-Theatrical Use*

THE new Acme S. V. E. Type G portable motion picture projector and stereopticon is an outstanding achievement in the manufacture of projection equipment. It offers to the non-theatrical user of motion pictures, either in the school or church, a machine that really gives good results—a projector that is dependable—and renders the service you expect.

Here, in the improved Acme S. V. E., is new smoothness of operation, new quality in projection, increased reliability and the perfect mechanical accuracy that assures successful projection.

Inspect the new Acme S. V. E. Type G. Note each of its improvements. Note its simplicity and economy of operation.

Note the convenience of its controls. Note its new enclosed metal film magazines. Note its Acme patented Gold Glass Shutter—the greatest step ever taken to increase the value of motion pictures for educational purposes. With the Acme Gold Glass Shutter you can show still pictures from the motion picture film. You can hold a still picture for any length of time without any danger or damage to film. And still, with all the improvements will find no radical changes in Acme's proved design.

Write us for the name of the Acme distributor near you. Let us arrange a demonstration of the Acme S. V. E. with no obligation on your part. Write us today.

INTERNATIONAL PROJECTOR CORPORATION  
*Acme Division*

1130-1136 W. Austin Ave.

Chicago, Illinois



THE ACME S.V.E. TYPE G

The Acme is compact, dependable, safe and easy to operate. It operates from the ordinary electric line current. It gives results as fine as shown in the best theatres. It is just as satisfactory in the small class room as in the big auditorium. It is specially designed for use by non-professional operators.

# ACME MOTION PICTURE PROJECTORS

# Among the Producers

(This department belongs to the commercial companies whose activities have a real and important bearing on progress in the visual field.

Within our space limitations we shall reprint each month, from data supplied by these companies, such material as seems to offer most informational and news value to our readers.

We invite all serious producers in this field to send us their literature regularly.—Editor.)

## McIntosh-Bond-Pilgrim Merger

**A**LL advocates of Visual Education will be interested in the announcement recently made of the merger of the McIntosh Stereopticon Company, Geo. W. Bond Slide Company, and the slide department of Pilgrim Photoplay Exchange.

This merger brings under one management all of the assets, product and business of these three concerns, for although the Moving Picture Department of Pilgrim Photoplay Exchange does not form an integral part of the merger, yet for all practical purposes it is included, since the business institution and the headquarters of Pilgrim Photoplay Exchange (Motion Picture Department), is the same as that of the McIntosh Company, the Bond Slide Company and the Slide Department of Pilgrim Photoplay Exchange.

The new company will operate as McIntosh Stereopticon Company with sales offices at 1150 South Michigan Ave. and production shops at 30 East Randolph Street.

Bertram Willoughby is the manager of the concern and Geo. W. Bond is chief product man, while H. Price remains as manager of the mechanical department. The new concern will continue to make all the popular models of McIntosh Stereopticons. They will also continue to make the Premier film slide machine and the combination machine (film and glass slide).

They will also continue to distribute educational and religious slides on both the sales and rental basis. Besides their library of over 25,000 negatives, they are getting out a

brand-new series of educational slides use from the kindergarten to the 8th grade edited by Stella Myers, as well as several on the Project Method, edited by Prof. Bro of the Spry School of Chicago.

They also are releasing a set on the Baltimore Catechism and a set of 100 slides on Eucharistic Congress edited by Father Leh of Batavia, Illinois. The new company will still continue to produce and distribute educational and religious film rolls. Their specialty is a new set of film rolls on the Holy Bible which will correlate with the Sunday School Lessons. Twenty-four rolls are now available and new rolls are being released weekly.

Pilgrim Photoplay Exchange has just issued a new catalog which is by far the largest and best catalog this company has ever put out. They will also continue to handle portable and semi-portable moving picture machines. Both concerns handle a full line of projection screens and all accessories necessary for visual equipment.

This brings under one roof and one management an entire line of visual education goods.

## New Location

Homestead Films has moved from 732 Wabash Avenue to their new location at 13 Belmont Avenue, Chicago. (Make this notation in your copy of "1000 and One Films.")

## War Department Library of Film Available

UNDER regulations issued by the War Department, producers may now have a choice of some 2,000,000 feet of training camp and war scenes taken by the Signal Corps of the United States Army during the World War period, and at present assembled in the vaults of the War Department, in Washington.

In announcing this material, the department pointed out that not more than 10,000 ft. of this film has ever been shown to the public, and that only one film has been made exclusively from it. That film, *Flashes of Action*, was made by the Signal Corps in 1920 and was shown throughout the United States by various organizations.

The Signal Corps has prepared a complete index of the matter, from which producers may select such scenes as they desire. They will not be permitted to use the negatives, but as many positive prints as they desire will be made by the Signal Corps at the regular

commercial rate. The material may be used in any sort of a film produced, but a complete copy of the final picture must be run before a committee of three Army officers who will determine whether certain restrictions imposed upon its use by the department have been complied with.

## Book Reviews

(Continued from page 508)

in the best writing and public utterances of its President from 1899 to 1919."

Living as he did in those years when education generally was coming into its own in method and procedure, Dr. Wheeler's life is tremendously significant. His wide interests and his efficient evaluation of the facts and problems of his executive career, as seen in his writing and public addresses, are clearly edited in the present volume.

## Here It Is!

(A Trade Directory for the Visual Field)

### FILMS

**Atlas Educational Film Co.**

1111 South Blvd., Oak Park, Ill.

**Cosworth, DeFrenes & Felton**

Distributors of "A Trip Through Filmland"

60 N. State St., Wilkes-Barre, Pa.

**Harley Ellis**

71 West 23rd St., New York City

Producer of Social Service Films

**The Chronicles of America Photoplays**

Yale University, New Haven, Conn.

(See advertisement on page 452).

**DeVry Corporation** 1091 Center St., Chicago, Ill.

(See advertisements on pages 480, 481)

**Eastman Kodak Co.**

Rochester, N. Y.

(See advertisement on Outside Back Cover)

**Edwin Holmes Laboratory**

7510 N. Ashland Ave., Chicago, Ill.

**International Harvester Co.**

606 S. Michigan Ave., Chicago, Ill.

(See advertisement on page 449)

**Long-Bell Lumber Co.**

R. A. Long Bldg., Kansas City, Mo.

(See advertisement on page 494)

**Pathe Exchange** 35 W. 45th St., New York City

(See advertisement on page 495)

**Pictorial Clubs, Inc.**

350 Madison Ave., New York City

**Pilgrim Photoplay and Book Exchange**

1150 S. Michigan Ave., Chicago, Ill.

**Ray-Bell Films Inc.**

817 University Ave., St. Paul, Minn.

**Roosevelt Memorial Association Film Library**

28 E. 20th St., New York City

(See advertisement on page 493)

**Rothacker Industrial Films, Inc.**

7510-14 N. Ashland Ave., Chicago, Ill.

**Rowland Rogers Productions**

71 W. 23rd St., New York City

**Society for Visual Education**

327 South La Salle St., Chicago, Ill.

*(See advertisement on page 505)***Spiro Film Corporation**

Irvington-on-Hudson, N. Y.

*(See advertisement on page 497)***Standard Pictures Corporation** Hollywood, Calif.**United Cinema Co.**

120 W. 41st St., New York City

**Elbert H. York**

424 Clay Ave., Scranton, Pa.

*(2 reel comedies for the non-theatrical exhibitor)***United Projector and Films Corporation**

228 Franklin St., Buffalo, N. Y.

**World Educational Film Co.**

732 S. Wabash Ave., Chicago, Ill.

**Y. M. C. A. Free Film Service**

120 W. 41st St., New York

1111 Center St., Chicago

*MOTION PICTURE CAMERAS***Bell and Howell Co.**

1803 Larchmont Ave. Chicago, Ill.

**DeVry Corporation** 1091 Center St., Chicago, Ill.*(See advertisements on pages 480, 481)**MOTION PICTURE MACHINES and SUPPLIES***Acme Motion Picture Projector Co.**

1132 West Austin Ave., Chicago, Ill.

*(See advertisement on page 509)***Capitol Projector Co.**

133 W. Washington St., Chicago, Ill.

**DeVry Corporation** 1091 Center St., Chicago, Ill.*(See advertisements on pages 480, 481)***Exhibitors Supply Co.**

825 S. Wabash Ave., Chicago, Ill.

**Movie Supply Co.** 844 S Wabash Ave., Chicago, Ill.*(See advertisement on page 506)***Pilgrim Photoplay and Book Exchange**

1150 S. Michigan Ave., Chicago, Ill.

**Safety Projector Co.**

Duluth, Minn.

**Scientific and Cinema Supply Co.**

Washington, D. C.

*(See advertisement on page 500)***Chas. M. Stebbins Picture Supply Co.**

1818 Wyandotte St., Kansas City, Mo.

**United Cinema Co.**

120 W 41st St., New York City

**United Projector and Film Corp.**

228 Franklin St., Buffalo, N. Y.

**World Educational Film Co.**

732 S. Wabash Ave., Chicago, Ill.

*PUBLICATIONS***The Century Co.,** 353 Fourth Ave., New York*(See advertisement on page 496)***Journal of Geography**

2249 Calumet Ave., Chicago,

*(See advertisement on Inside Back Cover)***Journal of Home Economics**

1211 Cathedral St., Baltimore, Md.

*(See advertisement on page 501)**SCREENS***Acme Metallic Screen Co.** New Washington, O.**Exhibitors Supply Co.**

825 S. Wabash Ave., Chicago,

**Raven Screen Corporation**

1476 Broadway, New York C.

*SLIDES and FILM SLIDES***Geography Supply Bureau**

314 College Ave., Ithaca, N. Y.

**Keystone View Co.**

Meadville,

*(See advertisement on page 498)***McIntosh Stereopticon Co.**

1150 S. Michigan Ave., Chicago,

*(See advertisement on page 499)***Society for Visual Education**

327 South La Salle St., Chicago,

*(See advertisement on page 505)***Spencer Lens Co.,** 442 Niagara St., Buffalo, N. Y.*(See advertisement on page 450)***Transparex Educational Slide Co.**

2241 Clifton Ave., Chicago,

*STEREOGRAPHS and STEREOSCOPES***Keystone View Co.**

Meadville,

*(See advertisement on page 498)**STEREOPTICONS and OPAQUE PROJECTORS***Bausch and Lomb Optical Co.,** Rochester, N. Y.**DeVry Corporation** 1091 Center St., Chicago,*(See advertisements on pages 480, 481)***Society For Visual Education**

327 S. LaSalle St., Chicago,

*(See advertisement on page 505)***Spencer Lens Co.,** 442 Niagara St., Buffalo, N. Y.*(See advertisement on page 450)*

# In the Wake of the Storm

A One-Reel Feature

INTERESTING, ENTERTAINING and EDUCATIONAL

**I**N THE WAKE OF THE STORM tells a plain story of how the Indiana Farm Bureau, Red Cross, radio, airplane, railroads, motor trucks and tractors assisted in bringing relief to those in the storm-swept area of southern Indiana. March 18th, 1925, will long be remembered by those who witnessed this heart-rending disaster that took a toll of 906 lives, and in its wake left thousands homeless—without food or clothing.

In this film is shown acres upon acres of wind-swept land in the first stages of tillage covered with what remains of farm homes, barns, etc. There are scenes of town buildings crushed like eggshells in the palm of a hand. Where once were peaceful, prosperous villages there is only a mass of ruins, smoldering embers of a fateful day never to be forgotten.

Within a few minutes after the storm, the news was being broadcasted by radio and appeals for doctors, nurses, money, and supplies of all kinds were being made. The organized forces of the Red Cross and the Indiana Farm Bureau were soon on the scene aiding thousands who needed immediate relief. A special call was made for tractors to help the farmer whose horses were killed, buildings blown away, farm implements twisted and tangled beyond repair. This call was immediately answered by a shipment of thirty-two tractors with plows, all loaned to the Indiana Farm Bureau Relief.

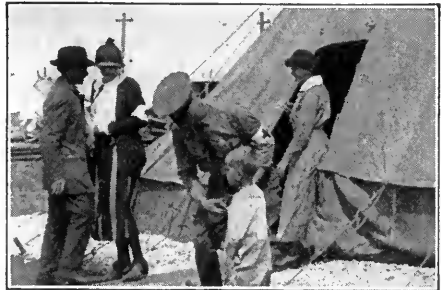
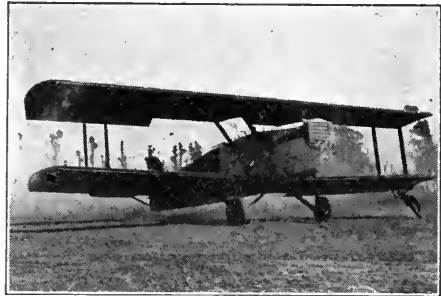
All of these activities are pictured in this interesting and educational motion picture. You can't go wrong by adding this film to your next picture program—it is a film worth anyone's time to see. We make no charge for rental—just transportation both ways.

**INTERNATIONAL HARVESTER CO.**

OF AMERICA  
(Incorporated)

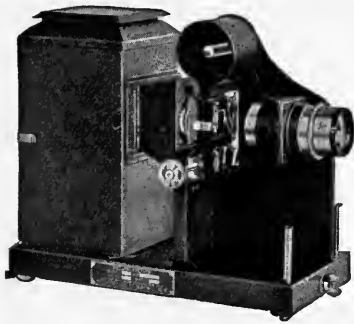
606 So. Mich. Ave.

Chicago, Ill.



“I want to say that this Machine has proved a tremendous factor in Visual Education,” wrote

PAUL HICKEY of the  
Detroit Institute of Technology



THE unusual convenience and economy of the Spencer Film Slide Delineascope and Service is emphasized by Mr. Hickey when he says it is “used time and again where the larger stereopticon is not only inconvenient, but would necessitate very expensive slides.”

Like Mr. Hickey, educators everywhere are welcoming Spencer Filmslide Projection as one of the important forward steps in visual instruction. Its convenience is a constant invitation to use. Its use concentrates attention and stimulates thinking.

You will be interested in knowing more about its simple one hand operation, its clear brilliant projection and the extensive library of Filmslides which is available. The coupon will bring you worthwhile information, without obligation.

## SPENCER LENS COMPANY

19 Doat Street

Buffalo, N. Y.

Please send me further information which will show me how the Spencer Filmslide Projector will help me in my class room work.

Name.....

Address.....

City.....Institution.....

# The Educational Screen

(Including MOVING PICTURE AGE and VISUAL EDUCATION)

THE INDEPENDENT MAGAZINE DEVOTED TO  
THE NEW INFLUENCE IN NATIONAL EDUCATION

NELSON L. GREENE, *Editor*

HERBERT E. SLAUGHT, *President*

MARIE E. GOODENOUGH, *Associate Editor*

FREDERICK J. LANE, *Treasurer*

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**THE EDUCATIONAL SCREEN, Inc.**

5 South Wabash Avenue  
Chicago

236 West 55th Street  
New York

# The CHRONICLES of AMERICA

## PHOTOPLAYS



*Produced Under the Supervision and Control of a  
Committee of the Council of Yale University*



Entering the second school year of educational and non-theatrical distribution the demand for the Chronicles of America Photoplays is far in excess of that of year ago. It is plain that by actual test on the part of superintendents, principals and teachers these scholarly and beautiful films have proven a remarkably effective aid to the teaching of American History and other subjects.

Equally notable is the increasingly heavy call from pastors, welfare executives, Americanization directors, club leaders and others who are constantly alert for distinctive motion pictures of unquestioned quality.

Thus, on their record of consistent progress, supported by many expressions of thanks and approval, the Chronicles of America Photoplays are recommended to you with full confidence in their educational value and inspirational appeal.

Fifteen subjects are available. Detailed information is given in a 64-page booklet, illustrated with scenes from the photoplays, which will be gladly sent to you on request.

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NEW YORK OFFICE, 522 FIFTH AVENUE

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E. S. 11-26

YALE UNIVERSITY PRESS FILM SERVICE,  
New Haven, Connecticut.

Kindly send me the 64-page illustrated booklet which describes the Chronicles of America Photoplays and contains the titles, lengths, synopses, etc. of the fifteen films thus far completed.

Name ..... School or Group.....

City or Town..... State .....

Please Say You Saw the Advertisement in THE EDUCATIONAL SCREEN



# The Status of the Use of Visual Aids in the Intermediate School

HOWARD WILBUR

*William E. Russell District, Boston*

**V**ISUAL aids are understood to mean the instruments used in presenting images to the eye of the pupil.

The term intermediate school or junior high school is taken in its broad sense to mean a school organization intermediate between the grammar school and the high school, formed by union of the upper grades of the grammar school usually with one and occasionally with two grades of the high school, making a separate group and aiming to provide for individual differences among pupils and also to facilitate transfer from the grammar school to the high school especially by allowing a limited amount of election of studies and by employing departmental teachers.

As nothing could be found in print bearing directly upon this subject the writer conceived the idea of mailing the following questionnaire to selected intermediate schools throughout the country in the hope that the replies might indicate the present tendencies in the use of visual aids:

Underline the visual aids used in grades 7, 8, or 9 of your school and underline twice those used the most: (a) films; (b) slides; (c) stereographs; (d) exhibits; (e) maps: community, directory, U. S. Geological Survey, semi-pictorial, e.g., Provincetown Boat View of Boston Harbor, bird's-eye view or aeroplane view, military, marine, food source, e.g., Armour's Food Source Map; (f) black-board sketches; (g) pictures clipped from books, magazines or newspapers; (h) diagrams; (i) models; (j) industrial charts; (k) wall pictures; (l) photographs; (m) postcards; (n) museum or field trips. Please add any which you use that are not listed here.

A total of one hundred copies were sent,

thirty-three to Boston schools, twenty-five to junior high schools in Massachusetts outside of Boston and forty-two to intermediate schools in the United States outside of Massachusetts.

Questionnaires were mailed to all public intermediate schools in Boston, nineteen in number, and to fourteen selected schools with intermediate classes.\* In order to insure better representation at least one school with intermediate class organization received a questionnaire in each of the eleven sections of Boston. Where possible, provided special intermediate schools were lacking as in Charlestown and Hyde Park, two intermediate class schools were sent questionnaires. Dorchester received two for intermediate class schools because of its size. The list follows:

## East Boston

*Intermediate Schools. Intermediate Classes.*

1. Emerson Samuel Adams
2. Ulysses S. Grant

## Charlestown

3. Harvard - Frothingham  
Warren-Bunker Hill

## North & West Ends

- Eliot  
Hancock
4. Bowdoin

## City Proper

5. Abraham Lincoln
- Prince

## South End

- Rice

## South Boston

- Bigelow  
Gaston  
Norcross
6. Shurtleff  
Thomas N. Hart

\* Manual of the Public Schools of the City of Boston, 1925, pp. 26 & 27.

**Roxbury**

*Intermediate Schools Intermediate Classes*

- 7. Lewis Intermediate
- 8. Theodore Roosevelt Intermediate
- 9. Hugh O'Brien

**Brighton**

- 10. Washington Allston
- 11. Bennett

**West Roxbury**

- 12. Robert Gould Shaw Lowell
- 13. Washington Irving Intermediate

**Dorchester**

- 14. Frank V. Thompson Intermediate
- 15. Henry L. Pierce
- 16. John Winthrop
- 17. Mary Hemenway Oliver Wendell Holmes Intermediate
- 18. Edward Everett
- 19. Gilbert Stuart

**Hyde Park**

Elihu Greenwood

- 20. Henry Grew

Note: Replies were received only from those numbered. Numbers furnish key to schools in tabulation in Table A.

	Summary	
<i>Sent</i>		<i>Replied</i>
Intermediate	19	13
Intermediate		
Classes	14	7
	33	20

Percent replied; 60.6 %

Twenty-five questionnaires were sent to intermediate or junior high schools in Massachusetts outside of Boston, to ascertain what is being done with visual aids there. Names and addresses of all junior high school principals in this state were secured from the files of the Massachusetts Department of Edu-

cation at the State House. These were carefully compiled by the writer and arranged under the communities to which their schools belong. The communities in turn were arranged according to population, 1920 census, with the largest first. Twenty questionnaires were sent to the first fifteen cities of the list. For the purpose of securing a wider range, not more than two questionnaires were sent to any one city. Five questionnaires were mailed at large from the remainder of the list. The list as sent follows, and as before, the number before the name of a school is the key to the tabulation in Table B.

<i>Locality</i>	<i>Name of School</i>
Worcester	Worcester Junior High*
Springfield	Chestnut Street Junior High
	1. Forest Park Junior High
Fall River	2. Henry Lord Junior High
Lowell	Butler
	Bartlett
Lynn	3. Pickering
Somerville	4. Western
	5. Northeastern (Sent to Sup't.)
Brockton	Highlands
Holyoke	6. West Street
Quincy	Quincy Junior High
Newton	7. Frank A. Day Junior High
Chelsea	8. Shurtleff
Pittsfield	9. Crane
Everett	Albert N. Parlin
Medford	Lincoln
Waltham	10. North Junior High
	11. South Junior High
(At Large)	West Junior High*
Arlington	Field
Leominster	12. Bird
Walpole	East
Watertown	Alice L. Phillips
Wellesley	

\* Reply received too late to include in this report.

<i>Sent</i>	<i>Summary</i>	<i>Replied</i>
25		12

Percent replied: 48%

In selecting cities in the United States outside of Massachusetts to which to send questionnaires, two United States Bureau of Education Pamphlets were consulted, *City School Leaflet No. 12, September 1923—Hebb*; "Junior High Schools in Cities Having a Population of 2500 and Over" and *Bulletin No. 8, 1924—Hollis*; "Visual Education Departments in Educational Institutions," which contains a list of visual education departments in cities, pp. 12 & 13.

A questionnaire and a special letter were sent to the superintendent of schools in each city of 100,000 population or over, in which a junior high school existed. Wherever a special department of visual education was found to exist, the questionnaire and letter were sent directly to the director instead of to the superintendent.

An extra questionnaire was mailed directly to Brother Clayton B. Wise, Cleveland, Ohio, Principal of Empire Junior High School and National Secretary of Phi Delta Kappa.

In addition questionnaires and letters were sent to the following cities in which visual instruction is being emphasized: Bridgeport, Conn., Reading, Pa., Seattle, Wash., Atlanta, Ga., Berkeley, Cal., Buffalo, N. Y., Indianapolis, Ind., Montclair, N. J., and Hackensack, N. J. It was hoped that from these forty-two questionnaires the status of the use of visual aids in the intermediate school outside of Massachusetts would be obtained. The following comprises a list of questionnaires sent and replies received. Numbers furnish a key to the tabulation in Table C.

**Cities Having Junior High Schools of More Than 100,000. (Hebb)**

California	1. Los Angeles
	2. Oakland
	San Francisco

Colorado	Denver
District of Columbia	Washington
Illinois	3. Chicago
Iowa	Des Moines
	4. Sioux City
Kansas	Kansas City
Maryland	Baltimore
Michigan	Detroit
	5. Grand Rapids
Minnesota	6. Minneapolis
Missouri	7. Kansas City
	8. St. Louis
New Jersey	Camden
	Newark
	Trenton
New York	New York
	Rochester
	Syracuse
Ohio	9. Cincinnati
	10 & 11. Cleveland
	(two sent)
	Columbus
	Toledo
Pennsylvania	12. Philadelphia
	13. Pittsburg
	Scranton
Utah	Salt Lake City
Virginia	Norfolk
	14. Richmond
Wisconsin	Milwaukee

**(Additional Cities in Which Visual Education is Emphasized)**

15. Atlanta Ga.
- Berkeley, Cal.
16. Bridgeport, Conn.
17. Buffalo, N. Y.
18. Hackensack, N. J.
19. Indianapolis, Ind.
- Montclair, N. J.
20. Reading, Pa.
- Seattle, Wash.

<i>Sent</i>	<i>Summary</i>	<i>Replied</i>
42		24

Percent replied: 57.1%

Milwaukee sent no questionnaire but stated that there are no junior high schools in Milwaukee at the present time. Salt Lake City sent back the questionnaire with the statement that the necessary information was not at hand with which to answer. Superintendent Bryan of Camden, N. J. wrote, "It is not possible for us to participate in studies that are not under our own direction," and Scranton, Pa., has not introduced visual instruction in the junior high school to any extent. Grand Rapids sent a personal letter stating what is being done there but did not underline the questionnaire. All other cities which replied filled in the questionnaire indicating the status of the use of visual aids in the intermediate school.

The following is a summary of the answers. For the sake of clearness the same divisions, viz., Boston, Massachusetts outside of Boston, and the United States outside of Massachusetts are retained. The writer realizes that there is great danger in generalizing and in drawing conclusions from a small number of cases and has striven to keep this in mind throughout.

It is assumed that wall maps and globes are as common as text books and are in every classroom or available and used in each building so that no information was requested relative to them.

The additional aids used were few and can all be classified easily under the above main headings with the exception of shadow pictures suggested by Mr. Egan of the Harvard-Frothingham district, Boston. As these are not largely used, no stress will be placed upon them here except to mention them in passing.

The answer to *e* is taken as a whole and credit given for the use of maps if any of the various kinds are used. It would, however, furnish an interesting study to delve into the details of this question. Certain maps are better fitted than others for particular kinds of instruction. Similarly with part *g*—credit

for clipped pictures is given for the question as a whole.

Since part *n* is the only one in which there is a distinct leaving of the school building for instruction purposes, it is observed that in the answers on the whole there is a distinct leaning toward the museum. This may be due largely to convenience, assistance of the museum workers, the classification and organization of material and other good reasons.

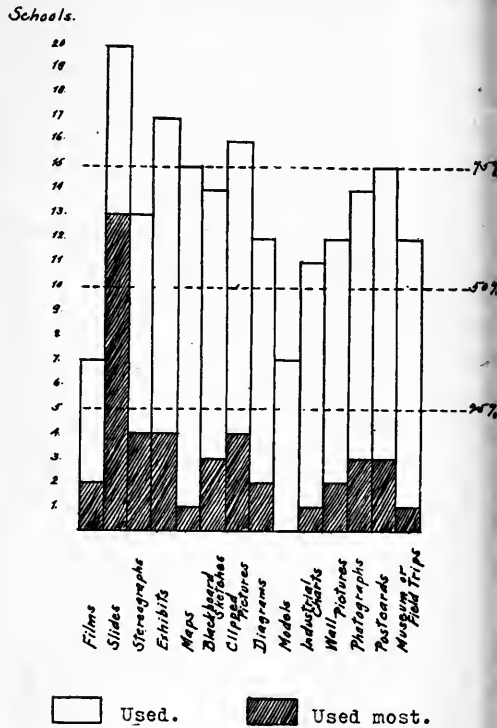


Figure I  
Visual Aids Used in Boston Intermediate Schools and Classes

There is nothing, however, which can take the place of the field trip and a combination of field trip and museum is excellent. Part in the report is taken as a whole in the following tables and graphs.

It will be noted again that each school or locality reporting is numbered. These numbers are retained for identification purposes and may be referred back in this paper to the respective classification if desired.

**Visual Aids Used in Boston Intermediate Schools and Classes**

Schools	Films	Slides	Stereographs	Exhibits	Maps	Blackboard Sketches	Clipped Pictures	Diagrams	Models	Industrial Charts	Wall Pictures	Photographs	Postcards	Museum or Field Trips
	<i>a</i>	<i>b</i>	<i>c</i>	<i>d</i>	<i>e</i>	<i>f</i>	<i>g</i>	<i>h</i>	<i>i</i>	<i>j</i>	<i>k</i>	<i>l</i>	<i>m</i>	<i>n</i>
1.	*	*	*	*	*	*	*	*	*	†	†	†	*	*
2.	*	†	†	*	*	*	*	*	*	*	*	*	*	*
3.	†	*	*	*	*	†	*	*	*	*	*	*	*	*
4.	*	*	*	*	*	*	*	*	*	*	*	*	*	*
5.	*	†	†	*	*	(Master has not been in charge enough to organize as yet.)	*	*	*	*	*	†	†	*
6.	†	†	*	*	*	*	†	†	†	†	†	†	†	*
7.	†	†	*	*	*	*	†	†	*	*	*	*	*	*
8.	†	†	*	*	*	*	†	†	*	*	*	*	*	*
9.	*	*	†	*	*	*	†	*	*	*	*	*	†	*
10.	†	†	*	*	*	*	*	*	*	*	*	*	*	*
11.	*	*	†	*	*	*	*	*	*	*	*	*	*	*
12.	†	†	*	*	*	*	*	*	*	*	*	*	*	†
13.	*	*	*	*	*	*	*	*	*	*	*	*	*	*
14.	*	*	†	*	*	*	*	*	*	*	*	*	*	*
15.	†	†	*	*	*	*	†	*	*	*	*	†	*	*
16.	†	†	*	*	*	*	*	*	*	*	*	*	*	*
17.	†	†	*	*	*	*	*	*	*	*	*	*	*	*
18.	†	†	*	*	*	*	*	*	*	*	*	*	*	*
19.	†	†	*	*	*	*	*	*	*	*	*	*	*	*
20.	†	†	*	*	*	*	*	*	*	*	*	*	*	*
Totals—	* 7	* 5	* 9	* 13	* 14	* 11	* 12	* 10	* 7	* 10	* 10	* 11	* 12	* 11
	† 2	† 13	† 4	† 4	† 1	† 3	† 4	† 2	† 0	† 1	† 2	† 3	† 3	† 1
	7	20	13	17	15	14	16	12	7	11	12	14	15	12

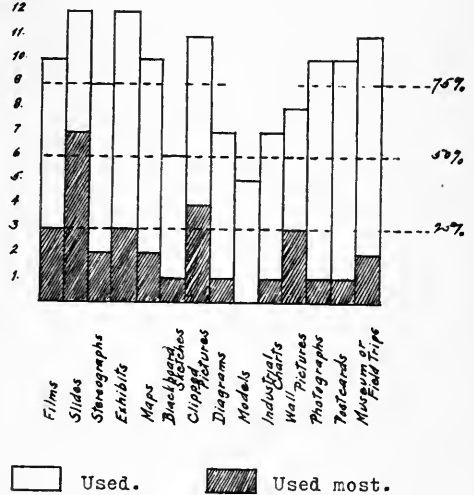
Note: \* Used. † Used most.

**Table A**

It is noticeable that slides are used in every Boston school reporting and that they occupy a place of prominence above all other visual aids, thirteen out of a possible twenty emphasizing them. The use of films and models is not widespread and no school emphasizes the latter probably because of their cost and awkwardness to keep in systematic arrangement. Exhibits and clipped pictures are used a great deal among the schools reporting—both towering above the seventy-five percentile mark. The indicated use of postcards and

photographs is an interesting thing. Many Boston teachers travel during the vacations and bring back photographs and postcards as mementos of their experiences. These many times find their way into classroom instruction and furnish a valuable means of creat-

*Schools.*



**Figure II**  
**Visual Aids Used in Massachusetts Junior High Schools Outside of Boston**

ing interest. Emphasis on maps and museum or field trips is slight. These are two very valuable means of visual instruction and deserve more encouragement. It may be said that school children in some sections of Boston do not have a chance to take such trips. This is true to a certain extent and just here the need is probably the greatest. Generally, however, when the teacher will undertake such a trip a way is easily found to put it through. More interest on the part of the teacher in such instruction will mean much to the pupils. With Boston's wonderful park system and animals, museums, Arnold Arboretum, historical spots, industries, etc., it is a calamity not to have intermediate school pupils observe them under proper guidance in so far as related to their work. Merely to take a field or museum trip for the trip is bad. There should be a definite purpose in view

and that should be kept strictly in mind. With proper organization and purpose disciplinary difficulties will disappear.

**Visual Aids Used in Massachusetts Junior High Schools Outside of Boston**

Schools	Films	Slides	Stereographs	Exhibits	Maps	Blackboard Sketches	Clipped Pictures	Diagrams	Models	Industrial Charts	Wall Pictures	Photographs	Postcards	Museum or Field Trips	
	<i>a</i>	<i>b</i>	<i>c</i>	<i>d</i>	<i>e</i>	<i>f</i>	<i>g</i>	<i>h</i>	<i>i</i>	<i>j</i>	<i>k</i>	<i>l</i>	<i>m</i>	<i>n</i>	
1.	*	*	*	*	*		*					*	*	*	
2.	†	*	*	*	*	*	†	*					*	†	
3.	†	*	*	*	†										
4.	*	†	*	*			†		*	*	*	*	*	*	
5.	*	†	†	†	†	*	†	*		†	†	*	*	†	
6.	†	†	*	*	*	*	*	*	*	*	*	*	*	*	
7.	†	†	*	*	*	*	*	*	*	*	*	*	*	*	
8.	*	†	*	*	*	*	*	*	*	†	†	*	*	*	
9.	*	*	†	†	*	†	*	*		†	†	*	*	*	
10.	*	†	*	*	*	*	*	*	*	*	*	*	*	*	
11.	*	*	*	*	*	*	*				*	*	*	*	
12.	*	†	*	*		†	†		*	*	*	*	*	*	
Totals—	†	3	7	2	3	2	1	4	1	0	1	3	1	1	2
	*	7	5	7	9	8	5	7	6	5	6	5	9	9	9
		10	12	9	12	10	6	11	7	5	7	8	10	10	11

Note: \* Used. † Used most.

**Table B**

In this graph we see more general use and emphasis of the visual aids than in Boston. Only five of the visual aids out of the fourteen listed are below the seventy-five per centile mark whereas in the Boston graph only five are 75% or above. "Models" again is the low column both in use and emphasis. "Slides" is in the same prominent position among the visual aids as in the Boston graph and again occupies first place in emphasis. "Films" here occupy a more conspicuous position both in use and emphasis than in Boston as also do museum and field trips, clipped pictures, and exhibits.

**Visual Aids Used in Junior High Schools Outside of Massachusetts**

Schools	Films	Slides	Stereographs	Exhibits	Maps	Blackboard Sketches	Clipped Pictures	Diagrams	Models	Industrial Charts	Wall Pictures	Photographs	Postcards	Museum or	
	<i>a</i>	<i>b</i>	<i>c</i>	<i>d</i>	<i>e</i>	<i>f</i>	<i>g</i>	<i>h</i>	<i>i</i>	<i>j</i>	<i>k</i>	<i>l</i>	<i>m</i>	<i>n</i>	
1.	*	*	†	*	*		*	*	*	*	*	*	*	*	
2.	*	†		*	*	*	*	*			*	*	*	*	
3.	*	†	*	*	*	*	*	*	*	*	*	*	*	*	
4.	*	*	†	*	*	*	*	*	*	*	*	*	*	*	
5.	*	*									*				
6.	*	†	†	*		*	†	*		†			†	*	
7.	*	†	*	*	*	*	†		*	*	*	*	*	*	
8.	*	†	†	†	*	*	*	*	*	*		†	*	*	
9.	†	†	*	*	*	*	†		*					*	
10.	*	*	*	*	*	*	*					*	*	*	
11.	*	†	*	*	*	*	*	*	*	*	*	*	*	*	
12.	*	†	*	*	*	*	*	*	*	*	*	*	*	*	
13.	*	†	*	*	*	*	*	*	*	*		*	*	*	
14.	†	†												*	
15.	*	*	*	*	*	*	*	*	*	*				*	
16.	*	*	†	†	*	*	†	*	*		*	*	*	*	
17.	*	*	*	*	*	*	*	*	*	*	*	*	*	*	
18.	*	†	*	*			†			*		*	*	*	
19.	*	*	*	†	†									*	
20.	†	†		†	*				†	†	†	†	*	†	
Totals—	†	3	12	5	4	1	0	5	0	1	2	1	2	1	1
	*	15	8	11	12	13	13	10	11	10	9	9	11	13	14
		18	20	16	16	14	13	15	11	11	11	10	13	14	15

Note: \* Used. † Used most.

**Table C**

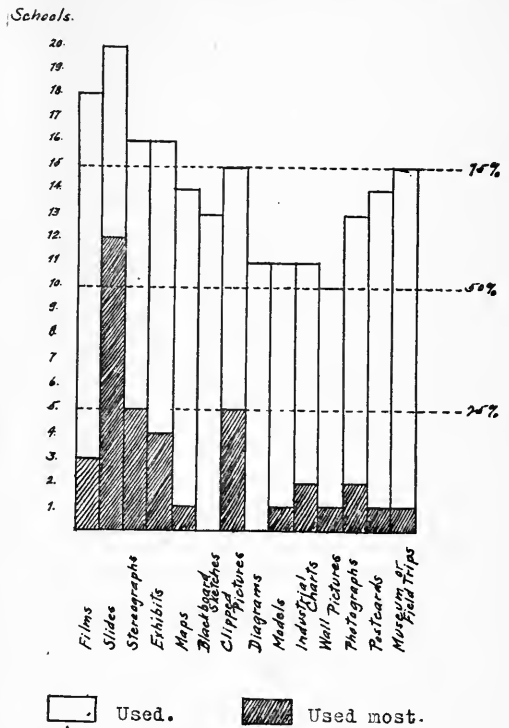
The general use of films is quite marked in schools outside of Massachusetts although the emphasis of them does not increase in proportion to their extended use. Less than 25% of the schools reporting emphasize films. In this respect, Massachusetts except Boston with 25% emphasis, is head of the school reporting on this graph. There may be a situation of too much emphasis especially in the case of something comparatively new in a section. Perhaps the other parts of the country, especially the West and Middle West realize from greater experience that films are

not the best means of visual instruction except where motion or the teaching of some particular skill is involved. Even Thomas Edison has modified his original viewpoint when he stated that movies would replace text books in ten years, so that he is now more in accord with the above findings. The use of slides still holds first place as in the other graphs both in use and emphasis, indicating the superiority of the still picture among the schools reporting. It is interesting to note the lack of emphasis on black-board sketches and diagrams in this chart. This may indicate that teachers are placing more dependence upon mechanical and furnished aids than upon their own illustrations. The embryo of specialization in visual aid production is well represented here. Of course the best is none too good but many times an illustration by the teacher is far more effective and carries with it a more lasting impression when the need of the pupil can be satisfied on the spur of the moment by a simple drawing on the blackboard. More skill of the teacher should be developed in this direction.

A glance at the three graphs as a whole reveals other interesting observations and comparisons. In the first place, with the exception of slides, we are not making full use of our visual aids. Although slides are reported used in every school, I doubt very much, from my experience, if slides even are used as much as they could be to the best advantage.

Secondly, it is safe to say because it is a clear fact that there is no uniformity of practice in the use of visual aids except in the case of slides. This would indicate the necessity for more scientific evaluation of the various aids as a means of greater school efficiency through their use. Relationships in use throughout the graphs should be more uniform. The trouble at the present time is that few know what is best to use under given conditions and therefore there is a tendency to

grasp as a drowning man at a straw, at the first thing that may be at hand without weighing its value. Emphasis frequently is placed



**Figure III**  
Visual Aids Used in Junior High Schools Outside of Massachusetts

on the use of the aid available whether it is the best or not. This is better than no visual aid at all, but for the good of the children we should insist upon the use of the best, and our teachers should be familiarized with visual aids accordingly. This, however, can be done only after the values of the various visual aids are determined scientifically. Freeman of the University of Chicago has already made a beginning in this direction. There should be more evaluation work in every community.

Thirdly, the moving picture, as some would have us think, is by no means the central figure in the intermediate school visual field. This may be because of its comparative newness as compared with the other visual aids

in the class room, difficulties or lack of interest in understanding its operation, its present high cost, or failure of this motion type of visual instruction to be as efficacious as other aids in achieving the results desired. I am inclined to believe that whenever motion is involved or the teaching of some special skill is the objective, the motion picture is the best aid to use. Such a thing as the working of engine combustion can be most effectively taught by means of the animated diagram film. No other visual aid is as useful or efficient for this purpose. During the late war the operation of machine guns was effectively taught to many Georgia "crackers" who could not even tell their own names or state. Here a skill was involved and the motion picture gave the information in much quicker time than it would have been possible to give in any other way. The language of pictures is understood by everybody. Safety instruction, in which one of the aims is to train the boys and girls of the intermediate school to respond to particular situations in the safe way, can probably best be taught by placing like situations before them through the use of the moving picture.

Boston ranks below the others in the use of films but is waking up and equipping more intermediate schools with moving picture projectors.

Moving pictures are not, however, so well adapted to instruction whenever the pupil needs to see the picture longer or whenever we wish to make sure the pupil gets the ideas. With the still picture it is possible to question the class and make sure that the correct impression has been received, whereas in many moving pictures we cannot even talk while the picture is going on. The motion picture is largely dependent upon its sub-titles, which are oftentimes very sketchy and tend to distract the mind from the main ideas. It is quite possible, then, that the motion picture has a definite field among the visual aids and this may account in large measure for

its lack of central position as reported in the graphs.

Fourthly, the use of slides is predominant in all the schools reporting. This is probably due largely to the fact that slides can be organized and classified easily so that the teacher can get what is wanted without great exertion and on short notice.

The following represents a combined summary of the visual aids, used and used most arranged in order of value. The position which Boston occupies in relation to the group is indicated.

#### Average Percent Standing of Visual Aids Used in Intermediate Schools

(Arranged in order of value and based on graphs)

Rank	Visual Aid	Av. % Used	% Used in Boston
* 1.	Slides	100	100
2.	Exhibits	88.3	85
3.	Clipped pictures	82.1	80
4.	Maps	76.1	75
	Postcards	76.1	75
5.	Museum & field trips	75.4	60
6.	Stereographs	73.3	65
7.	Photographs	72.8	70
8.	Films	69.4	35
* 9.	Blackboard sketches	61.6	70
* 10.	Wall pictures	58.9	60
* 11.	Diagrams	57.8	60
12.	Industrial charts	56.1	55
13.	Models	43.8	35

#### Average Percent Standing of Visual Aids Used Most in Intermediate Schools

Rank	Visual Aid	Av. % Used Most	% Used Most in Boston
* 1.	Slides	61.1	65
2.	Clipped pictures	26.1	20
3.	Exhibits	21.6	20
4.	Stereographs	20.5	20
5.	Films	16.6	10
6.	Wall pictures	13.3	10
* 7.	Photographs	11.1	15
* 8.	Postcards	9.4	15
9.	Maps	8.9	5
	Museum & Field trips	8.9	5
* 10.	Blackboard sketches	7.8	15
	Industrial charts	7.8	5
* 11.	Diagrams	6.1	10
12.	Models	1.6	0

\* Boston is at the average or above the average in those starred.



# How to Use Stereographs and Lantern Slides

GEORGE E. HAMILTON

**N**O MORE significant movement has ever occurred in the development of education than the modern effort to make educational procedures meaningful to children. Enormous sums of money have been spent on the education of the American youth during the past fifty years. No one contends that these expenditures have been wasted. Many educators do maintain, however, that we have not gotten from these expenditures, returns duly proportionate to the outlay. Children have been put through courses of training in uninteresting abstractions of truths that were really in themselves self-evident and full of interest. Reluctant minds have been driven to the solving of dull riddles about the most thrilling facts of life. Students have waded laboriously through the long tedious study hours and dozed through dull lectures. Finally after a certain number of credits had been obtained the pupils have gladly left school for the *real world where things have meanings*, and where their education in the things of life really began.

## Modern Educational Procedure Stresses the Use of Illustrative Materials

Modern psychologists properly ask, "Why can't educational procedures deal with actualities and with interests that the child can understand and that will make his work have meaning for him, just like the interesting activities that he will engage in, in his later life?" The experimental laboratory, the kindergarten, the teaching of applied arts, and all phases of vocational training have come into education in answer to this question. The use of visual aids, which is for the most part merely an application of laboratory technique and methods to the teaching of social studies, is a long step in the direction of making the study of many otherwise abstract subjects real and meaningful.

## Visual Aids Do Not Displace the Text-Book

Books and so-called oral instruction do not supply experiences. They can be of interest and value only when their subject matter is related to some experience that the reader has had. Comprehension in reading is absolutely dependent upon the reader being able to visualize quickly and clearly the fact that the book is telling him. When a pupil reads, any one of the following three situations may occur: (1) The pupil may visualize a clear and correct mental picture of the thing he is reading about; (2) He may visualize an incorrect or inadequate picture of it; or (3) He may visualize no picture at all. The stereograph and duplicate slide compensate for the lack of those experiences necessary for the pupil to visualize correct and complete pictures of the situation detailed in the written or spoken thought. In short, these materials will make the pupil's reading both rapid and effective. Stereographs, lantern slides, or any other visual aid will never displace in any degree the use of textbooks. In so far as they stimulate rapid and comprehensive reading and study they will make necessary the use of more textbooks. This is a development that will be understood and desired by every thoughtful educator.

There is then, a very close relationship between the use of stereographs and lantern slides and the effective reading of the textbook. This relationship is self-evident in the pupil's use of language whether oral or written. Visual aids should be used only in connection with what are considered worthwhile ends that would otherwise be attempted through reading or through some form of self-expression. The use of visual aids only intensifies and clarifies procedures already common in all schools. They bring definite and stimulating visual information to vitalize vague thoughts about subject matter presented in language form, to

develop embryonic notions into full-grown knowledge and to rejuvenate half-hearted attitudes towards the book, the teacher and the whole school procedure, even perhaps, to turn the child absolutely from a dislike of the school to an appreciation and a love of it.

#### **The Teacher Who Will Use Successfully Visual Aids**

The modern teacher who understands the tendencies towards stressing realities and meanings in modern education will find successful ways to use stereographs and lantern slides. She will not find that they are "hard to use" nor that they "take lots of time." She will appreciate the fact that the increased interest of her pupils and the developed habits of dealing only with effective conceptions of subject matter are solving many of her problems of dullness and backwardness and stimulating the progress of the most of her class. She will understand that she is saving time and that she is saving boys and girls. She will know that she has moved from a world of vague and uninteresting dictums about the facts of life into a world where the facts of life are lived, enjoyed and discussed as a natural part of the day's work.

#### **The Place of Stereographs in the School**

The stereograph gives a conception of reality that is not given by any other picture. The third dimension gives actuality of form and a strong feeling of intimacy. Its impression on the pupil is tremendous. He feels that he is a part of the pictured situation. It lends itself particularly to individualized work. Only one pupil can see it at a time. To the keen teacher and supervisor this is not a handicap but an asset. It makes necessary an emphasis of the individual aspects of education that have been so much neglected. Each pupil sees his own relationship to the pictured situation and brings to the class discussion his own thoughts on the subject. Through vivid presentations we are here cultivating original thought, favorable attitudes

and habits of active participation. No commonly practiced visual activity of the school can compare with that of a pupil closed off from the rest of the world by the hood of the stereoscope lost in the contemplation of the realities of the stereograph.

These realities, of course, must deal with the subject matter of the lesson at hand. The stereograph is most effectively used as a part of the study period in which definite problems are assigned. If the geography class for example, is engaged in the study of anthracite coal mining, a number of views can easily be obtained that help give a concrete basis for class work. This is the one important purpose of the stereograph—to build backgrounds of definite conceptions and interest that will make study effective.

#### **Only One or a Few Stereographs Should Be Used at a Time**

The stereograph furnishes intensive ideas. Its great values are its vividness and impressions of reality. The child gets strong impressions of acquaintanceship with the situation he sees in the stereograph. Everybody remembers scenes depicted in stereographs he saw long ago. These facts are at the bottom of the educational urge to make a larger use of stereographs in education. At the same time, a careful analysis of these possibilities makes reasonable the suggestion that only a few stereographs, rarely more than one or two should be presented at a time. In this way vivid impressions will not submerge each other and the whole activity become confused, nor will the child get only the superficial and fleeting ideas that so often characterize his reactions to educational motion pictures. To the stereograph can well be delegated in educational procedures the responsibility of conveying one definite and vivid impression at a time.

#### **How Can the Stereograph Be Used Best in the Class that has a Definite Time Assigned for Study?**

Let us suppose that a half hour is set aside

for the study of the geography lesson. The class is studying about Japan. Certain references have been assigned for reading in connection with problems raised in a previous class period. The teacher has decided a certain two stereographs would be helpful. A pupil may be assigned to get these two stereographs from the cabinet. After inspecting them briefly and confirming her opinion that they will be helpful the teacher puts them in stereoscopes and lets them pass around the room from hand to hand in some predetermined order. This is a matter of day-by-day practice and routine. While two pupils are looking at these views the rest of the pupils are going on with their reading and study. Each member of the class in his turn inspects these two stereographs which contribute greatly not only to his actual information on the subject but especially to his attitude toward it. Each pupil spends less than one minute looking at both the views, one half a minute to each view. This will permit 60 pupils to see each view during a 30 minute study period. This is a greater number of pupils than the average teacher has to deal with in a study or recitation period. The class as a whole hasn't changed its normal procedure at all. And yet the whole activity has been marvelously vitalized by the real visual contacts each individual has had with the subject matter in question.

This procedure can be varied as local conditions require. Some teachers prefer to have the views placed on a reference table and used by each pupil in turn as opportunity permits. The use of the stereograph need not be confined to the study period in which it functions definitely. It is difficult, however, to devise a simpler and more convenient, more effective method to use than the one described above.

**How Can the Stereograph Be Used in the Platoon School or in the Departmental School Where There is No Definitely Assigned Study Period**

The stereographs may be used in the li-

brary by individuals just as any other reference material is used. The views may be included in the lesson assignment or the pupil may be encouraged to look up his own references.

The individual use of the stereograph is most valuable always when followed by the group use of the lantern slide in class. A most effective use of stereographs is to assign to individuals definite stereographs to make a study of, with a view to reporting with the aid of the duplicate lantern slide during the class period. Let us suppose that a study of cotton has been undertaken by the class. John and William are told to use a certain stereograph and to be prepared to report and show the corresponding slide at tomorrow's session. Mary and Betty are to report on another stereograph and so on. Here again the stereograph affords vivid and strong backgrounds for a real interest and attitude toward the subject and an appreciation of its realness and of its significance.

**What About Lantern Slides?**

Just as the stereograph is fundamentally an individualized type of equipment, vivid and full of meaning for the individuals who see it, so the lantern slide is adapted especially to group activity. Individual study should not proceed while lantern slides are being used. We are now in a socialized activity. Here is where one gets the pupil's reaction to complete preparation strengthened by the use of the duplicate stereographs.

**The Lantern Slide in the Review Recitation**

Where stereographs are used from day to day there is no use of the lantern slides that can compare with the review recitation. A record has been kept of the stereographs that have been used, let us say, on iron and steel. Now we get the duplicate lantern slides to review and summarize the stereographs which have given the pupils their impression of realness and clearness, and that have furnished such vivid conceptions of the pictured situa-

tion that will accentuate the pictorial values of the projected lantern slide. Pictures of scenes with which we are familiar always mean more to us. We put perspective and understanding into pictures of our summer home, and into the pictures of places that we have visited in far-away lands. Our familiarity with the real places makes the pictures mean more to us than they mean to our friends. The boy or girl, standing at the projected lantern slide with pointer in hand, who has studied the stereograph is in somewhat the same situation. He sees with the eyes of interest and understanding that bring from him spontaneous self-expression and inspire class discussion unparalleled in any other situation.

#### **The Platoon School Affords an Excellent Opportunity for the Use of the Lantern**

Reference has already been made to the auditorium use of the lantern in the platoon school. Auditorium teachers find lantern slide periods full of interest. These periods may follow the use of the stereographs in the day by day work of the home room or may be prepared for by special stereograph study assignments. In fact, there are some advantages in assigning a particular picture to each pupil who is to speak. He comes to the platform with inside information, so to speak, on his subject. He then becomes a bona-fide public speaker delivering information to his listeners. He is in the same situation as you or I would want to be if we were to make an address, be it short or long. We want to know more than our audience. How different this is from the situation of the pupil in the traditional recitation who is merely repeating formulae and statements which every other pupil in the room is supposed to know as well as he knows and of which the ever vigilant teacher constantly makes records and uses in determining his fitness for promotion.

The stereograph will give the pupil an unusual knowledge of the subject at hand. A good report or speech, which we might better

call it, will follow as naturally as good speeches nearly always come from a speaker who is conscious that he knows his subject better than does his audience. Here is one situation where the use of stereographs and lantern slides may help make the school more like life. It contributes in a way which provides a wholesome training for the normal activities of real life in which persons contribute to group conversation from their experience and information instead of proceeding like a third degree examination of a subject.

#### **Not Too Many Lantern Slides Should Be Used in a Lesson**

Here again a word of warning seems to be necessary. Some teachers try to use so many lantern slides in a period that the real value of their use is lost. Such teachers merely show pictures. Full and free discussion should accompany the showing of each picture. The picture is not shown merely as an end in itself but for the thought and expression that it can provoke. Here again it is the matter of using pictures as a functional part of a normal class procedure with definite objectives in view rather than as a superimposed, ambiguous, semi-entertaining, extra-curricular activity. The stereographic preparation will so enrich the discussion of each lantern slide that fewer slides can be covered in a period than would otherwise be the case.

#### **The Lantern Slide and the Socialized Recitation**

Concreteness dispels guessing and ineffectiveness in self-expression. The projected lantern slide affords the class a concrete basis for class discussion. The previous use of the duplicate stereograph intensifies value and strengthens attitudes. Here is an ideal situation for a perfectly natural socialized recitation. George discusses briefly a slide showing "A Modern Pennsylvania Road." He may discuss both the actual content of the picture and its relationship to the larger problem.

em of the class discussion. He invites criticism and questions on his presentation which he endeavors to answer. He may then invite the presentation of additional facts. Several members of the class contribute each some original notion or thought on the subject. Thus the class clears up co-operatively, incomplete and inaccurate notions. The lantern slide lesson thus becomes a real learning situation. Free discussion follows without any of the usual artificial stimuli so often resorted to and the teacher may retire to one corner of the classroom and contemplate with delight the learning process in actual development in a genuine socialized situation.

#### **The Combination Use of Stereographs and Lantern Slides Will Pay Big Returns**

The methods detailed above all presuppose the combined use of slides and stereographs. No other use should be considered. Stereographs are a wonderful aid to study and give the individual pupil an unusual conception of the subject matter under investigation. But these vivid individual impressions and definite conceptions become infinitely more valuable when they are expressed in spoken language and discussed by a group. It is thus that facts and principles are fixed. The duplicate lantern slide is by all odds the best means of clinching fully the impressions and of bringing out the implications of the knowledge gotten by the individual from the stereograph.

If lantern slides alone are used the burden of the discussion and recitation rests upon the

teacher. In fact, there are a few teachers who seem to court this sort of a situation in which they do the major part of the recitation. Such teachers don't seem to care whether or not the pupils have adequate preparation for the lantern slide lesson. But the teacher who wants her class work to develop naturally and without artificiality into a socialized activity, who is always delighted when a pupil stands up and tells his own thoughts in his own language, who counts originality and spontaneity of expression as prize material for the development of correct habits of speech and the use of language, knows that there is nothing which contributes so richly to class work and group discussion as preliminary access of the individuals in the class to the duplicate stereographs of the lantern slides that are to be used.

In carrying out a program of visual instruction, it's the old adage over again, "Nothing is worth doing if it is not done well." The combination use of slides and stereographs furnishes an intensive program. Certain fundamentals, being vividly presented, both from an individual and from a socialized point of view, are emphasized. Vivid conceptions and understandings are fixed. It is a program that is in line with the best educational thought and the reaction away from the too high valuation of superficial information and towards developing habits of thoroughness, definiteness and honesty. It will help make the school what it ought to be—not so much a training *for* life as a training *in* life.

## Among the Magazines and Books

Conducted by MARION F. LANPHIER

THE NATION (September 15th)—A contribution to the widespread discussion of the Russian film, *Armored Cruiser, Prince Potemkin*, which at the same time gives a comprehensive idea of the content of the film, is made by Ernestine Evans in the Drama

column of this periodical. The film was recently exhibited by the Film Arts Guild and the Russian organization, Sovkino, in a private showing to three hundred invited guests.

Miss Evans writes:

Max Reinhardt and Douglas Fairbanks unite in saying that it is great art, the best motion picture either has ever seen. Already it has had, as well, a tremendous commercial success in Germany despite defeats in certain German cities by political censorship. Will Hays, who seems never to forget that the average mental age of the American public is fourteen years, and is so very careful lest the movies help mature us, was not present on Tuesday. There is no final word therefore as to whether the picture is to become a legend among the cognoscenti, or be the sensation of the movies this year.

In making the picture Director Eisenstein used members of the Moscow Art Theater and hundreds of non-professional actors from the Proletcult (Organization for Proletarian Culture.) The story, based on the official report in the Admiralty files of the Czar, and on the recollections of eye-witnesses and participants, describes the revolt of the sailors of the armored cruiser "Potemkin" of the Black Sea fleet outside the harbor of Odessa during the 1905 Revolution, the demonstrations of the common people at the tent-bier of the sailor who led it, the attack on the mourners and revolutionists by the Cossacks, and finally the escape of the cruiser "Potemkin" with the connivance of comrades on the other cruisers of the fleet to the Rumanian port of Constanza. Here is epic material, full of pity, terror, and truth.

Someone muttered in the audience "This is only news-reel." There could be no higher praise for the reality conveyed. So it was, indicating at last in which direction the art of the movies is to lie, if the screen is to be something more than a vehicle for exploiting the personalities of stars and a distractor of the public gaze from public and private conflicts. There was no star in the picture, unless perhaps the cruiser itself, or the sailors, or the masses of Odessa. Certainly not the sailor who rose to give command and who died in the fighting. The eyes of the audience beheld, sensed, understood all that happened on those significant three days. Captions were few and simple, muted down, whispered directions to those who have forgotten history. The continuity halts nowhere for explanations. The eye but followed as the ear might hearken to a tune.

This was more than news-reel. The camera, like some holy invisible, watched

and recorded. Of all this population that Director Eisenstein commanded, not one lingered before the camera. Life was the thing—masses of men, sweating at the furnaces, at mess, fighting; faces, arms, legs, engines, thermometers, the big guns with nostrils scenting danger, the restless flow of the common people of Odessa across the narrow file of the breakwater to where the dead sailor lay in common state; and the faces of the mourners the student and revolutionist exhorters; the crowd in panic—things like these have never been seen so well in life or theater before. Nor has machinery, monster and servant in the modern world, been so emotionally comprehended, or the relations between those who physically manipulate it and those who own it been so dramatized.

The audience was divided between those who were nervous and puzzled by the social conflict which was the theme of the film, and those who were deeply moved not only by the revolutionary theme but by the revolution in movie technique bringing in its wake a vision of the new developments in the one art the machine age can call its own. Whether the public sees this picture or not, it will be long experience the influence of the new technique, the use of masses, the feeling for motion and machinery, a new swiftness and naturalness.

CHICAGO TRIBUNE (October 3rd)—"Motion Pictures and World Peace," an editorial comments as follows:

In Paris the International Motion Picture congress has adopted a resolution urging producers to abstain from making films "susceptible of engendering hatred between nations. If they choose to act within the spirit of the resolution, producers can exercise a real force for peace.

It is said that lack of intercommunication in former days, led to misunderstandings and wars. It is now being found that there are also draw-backs to facility of communication. Mr. Kipling, for example, publishes a poem in which he makes a few unkind remarks about the United States. The poem is cabled broadcast throughout the United States, and an immediate resentment appears.

What is true of the written word is even more true of pictured action. The feeling poem caused in America is matched by the feeling "The Big Parade" caused in England

and presumably the film evoked a not wholly pleased reaction in Germany.

The motion picture is one of the most potent artificial means of exciting human emotions. Added to this power is the fact that it is capable of multiple production; it reaches every corner of the world; its appeal is as universal as its price of admission is comparatively cheap. Few books except the very best sellers can hope to provoke any emotional response from more than a few thousand; the emotional response to one motion picture is measured by the millions.

Thus it is that films of international warfare or depicting the people of other nations as inferior, brutal, or undesirable may work real discord. Producers need not be called on to limit their plays to safe sugary themes, but they should keep in mind the ideal of the resolution passed by the international congress, realize their responsibility as possible promoters of international ill feeling, and eliminate unnecessarily provocative material from their pictures.

ASIA (September).—"The Light of Asia" by Himansu Rai, is an account of the filming of Buddha's early life. Mr. Rai explains that while he was still a student of law in the Middle Temple in the University of London, he became aware of the serious decadence in dramatic traditions in India. Although to desert the study of the law, his heritage as the oldest son of the family, was a disgrace, Mr. Rai's ardor grew as his salary decreased. He played many roles and, in time, organized some twenty dramatic societies throughout India. After close study and extensive experience in Europe, he came back to organize a professional group, drawing recruits from these earlier societies. Such a task met with many obstacles, for the recruits were high-caste individuals, meshed in endless traditions, customs, and prohibitive commands of parental authority. The article reviews the slow progress against these obstacles, the courage entailed, and the ultimate successes. An invitation to play in Egypt and France brought home to Mr. Rai's company the difficulty of language problems.

"It was then that I recognized the value of the cinema as a medium for dramatic expression, since the problem of language is entirely eliminated on the screen." Niranjan Pal, the writer son of a Calcutta journalist, and the author of the first play produced by the company, gave Mr. Rai enthusiastic support. He knew much of the requirements of the film from his ten years' residence in England, and had written some twenty scenarios which had been produced in England. Mr. Rai then says, "It was natural that, in casting around for a suitable story with a historical setting, a story that would reflect the India long since gone by, we should choose the early life of Gotama Buddha." The article proceeds with the difficulties involved, in obtaining financial support, finding suitable and accurate background, and selecting the cast, the title role of which Mr. Rai finally played. For those who believe in the cinema as a future rationalizing agent between nations and within nations, Mr. Rai's account of this Indian filming of a sacred subject is indeed an encouraging array of facts.

THE LITERARY DIGEST (September 11th).—Comment upon the death of Rudolph Valentino has been withheld in THE EDUCATIONAL SCREEN, partly by design. A November perspective gives an objectivity to such comment that might or might not be present in the first reactions to an episode that gathered force after its actual happening. All magazines, dealing directly with film interests, fan and commercial alike, have commented in varying keys with varying accuracy and worth. It is significant that some scraps of real lyric writing and honest-to-goodness poetry have been the result of the Italian boy's death. Witness Margaret Sangster's *In Memoriam* in that jazzy and popular fan publication *Photoplay*. Whatever may be said or felt about the man, himself, surely the man, through the camera's eye taught us a precious lesson; Miss Sangster catches it for us:

“His feet had carried him so very swiftly,  
 Into the lands of wonder and romance;  
 And yet, although they travelled far, they  
 never  
 Forgot to dance.”

And again she voices that precious gift in  
 her second quatrain;

“Yet fame had never taken from his spirit,  
 The gift of mirth.”

And so, whatever one might question of the personal issues at hand, no fair-minded observer of Valentino's pictures, poor and effective alike, could but sense the sparkle of fun that emanated from him. A psychologist might not be far away from a truer solution of the actor's hold upon his public, if he disregarded the sensuous and romantic appeal, and stated that the power to laugh, the sense of humor, creeping through the Italian's characterizations, was, after all, the secret of his attraction.

But, all this may be dismissed by a good many serious-minded souls as pathetically trivial stuff to occupy space in this department. Poetry and humor. Psh!

Let us suggest, then, that such readers turn their eyes to the more weighted comments of the more conservative press, not only of Italy and America, but of cautious Britain and intelligent France. The *Digest* quotes at length, taking as the thread, to unify its comment, the objection of many to the overwhelming notice given Valentino as compared with that granted to Dr. Eliot. Excerpts appear here that speak for themselves; they are chosen because the editor of this department agrees with them and feels that an educational magazine should offer its support, followed by some comment therefrom, to the forming of opinion in this case.

A startling contrast in the fame men acquire in their lifetime is shown in the death occurring within twenty-four hours of President Emeritus Eliot of Harvard and Rudolph Valentino, the hero of the screen. Spread across the front page of New York evening papers was the announcement of the death of

the screen idol, and somewhere buried in their folds one read of Dr. Eliot. Newspapers bid first for the attention of the greatest number, and there was no question about the actor's predominance. Also the death of youth brings a sting that can not be associated with age. Romance, says an anonymous writer to the New York *World*, “is the only thing really worth big headlines, and Rudolph Valentino spelt romance.” It is not America alone that has felt the loss of Valentino. English and French papers have devoted only a little less space to accounts of him.

Heywood Broun says in his column:

“Dr. Eliot is likely to be remembered among the great men of his day, while the fame of Valentino was a passing thing. And these readers seem to feel that the measure of space represents the editor's estimate of the comparative importance of the two men. This, of course, is fallacious. None of the metropolitan editors has risked a guess as to the verdict of posterity.

“I rather think that some of the reports have been too severe in judging the motives of the crowd. I saw the long lines at a distance in the dripping rain, and it is my belief that if it had been possible for a reporter to look into the hearts of all who waited there he would have found in many who trudged the slow march through the doors a profound emotion. Valentino had become that priceless thing—a symbol. It was not so much a motion-picture actor who lay dead as Pan or Apollo whom they are to bury from Campbell's funeral parlors. He was to the thousands the romance which they never knew. He was Prince Charming and came from the other side of the moon. For those who have no access to music Valentino was the violins of ‘Tannhäuser.’ And many who have never read Shelley had seen ‘The Sheik.’

“And if a symbol of romance in the lives of many millions fades, that is a not undignified matter of newspaper interest. Dr. Eliot was also a symbol, to be sure. He typified high thought and the sharp edge of intellect. Such things are more enduring. Romance is of faster flight. It is a long sleep to which Valentino has gone, and very soon the thousands will have another symbol to take his place. It seems to me a little cruel to deny to the dead actor his last full measure of press clippings.”



The London *Evening Standard* remarks that "the touch of scornful patronage with which superior people refer to idols like Valentino is understandable, but philosophically unjustified," and *The Daily Express* declares that he was "a great artist who mastered more than any of his contemporaries the genius that lies in simplicity and restraint." Matching this is much comment on this side, notably that in the *Cleveland Plain Dealer*:

"A man who has given his life to the work of diverting and recreating the many has not lived uselessly. Rudolph Valentino, whose sudden and untimely death has dismayed thousands in all ranks and walks of American life, brought much happiness to us from beyond the Atlantic. He came a very young man with no definite purpose, and he found his work waiting for him. His career has been as romantic as that of any hero he has depicted."

On top of this varied comment comes the acutely sensitive Mr. Mencken, with his efficiently devastating appraisal of life values:

The pedagogue, however, is not my theme; what I presume to argue today is that the rewards that men get in this world, taking averages, run with their merit and value as members of society, and that those who are badly paid are usually paid very justly.

Of late it was mouthed very affectingly by homilists at the bier of the deceased Valentino. It was, it appeared, a disgrace to humanity that Valentino got such vast rewards, and so many pious and laborious men such small ones. His daily income was fifty times that of a bishop, a hundred times that of a pedagogue, and perhaps a thousand times that of a poet. And what did he do to earn it? He postured absurdly in nonsensical movies. He filled hundreds of thousands of female morons with gaudy and often salacious dreams. He destroyed throughout America, and even throughout the world, the respect that should go to dull and industrious men, painfully earning livings for their families.

With all due respect, bosh! Valentino was actually one of the most useful men who ever lived in the federal union, and deserved every cent he took in. Into the life of a sordid, unimaginative and machine bound people he brought a breath of romance. Thousands of poor girls doomed to marry book-keepers,

garage keepers, and Kiwanians got out of his pulchritude a precious and lasting thrill. He lifted their eyes above the carpet sweeper and the slop pail. He made them, for a brief space, gloriously, royally, and even a bit sinfully happy. What bishop has ever done more for them, or at a lower rate per capita? And what pedagogue? And what poet?

The world has always rewarded its romance makers richly, and with sound reason. They are extremely valuable men. They take away the sting of life and make it expansive and charming. They make the forlorn brigades of God's images forget the miseries that issue out of hard work, mounting debts, disintegrating kidneys and the fear of hell. And their value, socially, obviously runs in direct proportion to the number of people they can reach and tickle.

So much for others' ideas. The editor of this department might make one further suggestion about the meaning of Valentino's short experience in the screen world. First, he was an artist, not in the making, but made. No one can watch the finished performance of his Julio, the subtle and exquisite bits that appear in even the Skeik pictures, particularly his last portrayal of the old Sheik, and not grant the assertion. And I have not mentioned another significant and little known production under Mr. Ingram's direction, *The Conquering Power*. As the young Frenchman, he played not only a finished role, but a sensitive one in relation to his fellow cast members. Even an Ingram could not have kept to the background an actor who demanded the spotlight for himself. If Valentino's head were ever turned by his successful Julio, he did not vent the turning upon those with whom he played. He was a gentleman with an honest and proportionate view of his place in a production. If all these tributes are true, how, then, did this actor fall into disrepute?

There is the gist of the thing. Valentino, like every actor (or actress) was, to large extent, the victim of those absurd ruling forces of the studios. He "lqoked" a certain

type to those minds and such type he must play or none.

And so, it is more or less immaterial as to whether or not the young Italian deserved the sudden interest, evinced by all types of minds; his death came, sadly, at a time when he was extricating himself from the ruin of this blind and illiterate domination with some hope of presenting himself in thoughtful work in mediocre productions until he could establish better opportunities for himself. If the educational screen world would only look beyond its own immediate goals to the dramatic film field, it would see that the problems there are but the reverse side of the coin of its own interests.

It must be from such a world that progress in the cinema as an art must come, for it is in that world that the golden coin motive gives precedence to sincere and thinking purposes. Let educational readers take the biggest lesson of Valentino's life to heart and look into this matter of the ways and means of giving talented individuals a chance to try out their ambitions in unhampered and decent fashion.

CHILD WELFARE MAGAZINE (September)—Elizabeth Kerns prefaces her monthly list of "What To See" with some of the encouraging results of the struggles against the vicious "block system." She extends to her readers the news of the Chadwick Pictures, Inc. This company has announced that, hereafter, its productions will not be marketable until completed and then will be sold singly on merit. Miss Kerns closes her editorial comment with the two resolutions of the National Congress of Parents and Teachers: that of 1925 in which they condemned the block booking system; and, that of 1926 in which the membership was asked "not only to support finer pictures but to concentrate their efforts on condemning objectionable ones, remonstrating with the exhibitor and withholding their support."

EDUCATIONAL REVIEW (September)—It is a somewhat pessimistic attitude which is expressed by Bernadine Freeman in an article on "The Movies in Education." She begins by saying "The movies are today the most important single instructive force in our civilization." Anything so vital to civilization would naturally affect the field of education she declares further, and in this particular case the effect is not only pronounced but detrimental in the extreme.

The writer discusses the various aspects of the problem at some length—considering the physical first, since physical well-being is the basis of all educational progress. The conditions in the average movie house she finds deplorable—a germ-laden disease-breeding place in which the youth of the nation come for its entertainment. The impairment of vision which results from the constant eye strain of the movies she names as perhaps the most important physical effect, attributing to it the noticeable decrease in optical efficiency in the present generation.

"Had the movies no intellectual or moral aftermath," she continues, "the physical dangers would surely be enough to proscribe them. But unfortunately, that is not all." A stage of intellectual development is tolerated in the movies which would be decried on the legitimate stage. The movie is now where the theatre was in the 1890's, still reveling in spectacular and melodramatic situations. "There is however," Miss Freeman admits, "some hope for improvement in this direction, and an improvement which can even now be noticed."

The important intellectual effect of the movie, however, is not in the "old-fashionedness" of its plots, but in the *utter passivity* of the spectator. I know of no other form of entertainment in which one puts forth so little mental effort. Everything is explained and diagrammed. The mind is merely a sponge and only needs to absorb. No processes of assimilation, selection, and deduction are necessary. *Perception* is the only mental effort involved, and perception alone never makes

for mental growth. Even in the so-called educational and news reels, a mass of unrelated and non-co-ordinated and usually uninteresting facts are flashed before the spectator—facts which the mind does not retain, and which would be of little value if they were retained . . .

What now, is the moral effect of the movies upon growing, and even mature minds? That is more difficult to determine with exactness. We cannot prove; we can only judge by evidence and inference. We do know definitely that the movie contains the most sexually suggestive elements. It shows lawlessness and crime in all their horror and brutality. It pictures drunkenness in its most licentious aspects. Home and family relations are made subjects of jest and ridicule. The portraying of the sinister aspects of crime, drunkenness, and the rest, does not act as an object lesson to the adolescent. Quite the reverse. The movie serves to *glorify* indecency and immorality solely by its graphic presentation! Small hope of any object lesson there!

We know absolutely that crime, particularly that committed by youthful offenders, has increased tremendously within the last twenty years. The blame for this cannot be attributed wholly to the movies. There have been other contributing factors. But no other single element has continually, consciously, and consistently presented to the youth of the nation, pictures of licentiousness and crime every night of the week.

Miss Freeman also laments the obvious influence of the private life of actors and actresses upon adolescent minds.

"Don't be old-fashioned," someone will say. Or, "Other people are just as bad. It's only that everyone *knows* about the people in the movies." And that is *exactly* the point. Everyone *does* know about the actors in the movies—it is quite the thing to be "up" on all the doings of the idols of the moment. Their pictures, their divorces, their scandals are featured in every newspaper. Their biographies appear in the most reputable of magazines. They furnish the models for dance steps, for styles of hairdressing, for clothes, for sports, for love-making, and for heart-breaking. They are, in short, the models, *par excellence*, for everything that is desirable in the youthful "sheik" or "flapper."

The author substantiates her case against the movies and their vicious influence upon the young by quoting from the advertisements in a city newspaper on one single day in the week—a just arraignment of the stereotyped movie advertising, which seems to be turned out according to pattern, whatever the theme of the picture to be exploited.

1. Exclusive Chicago showing—Rex Beach's "Winds of Chance." Emotions seething in Gold Mad Klondike; life with the lid torn off. Frank Lloyd, creator of the "Sea Hawk," has put the same flame of adventure and romance into the "Winds of Chance." You'll love his countess, a girl of ice and fire, snow and gold.

2. It's here—terrific—vibrant and glorious. You'll never forget. "The Phantom of the Opera," with Lon Chaney and cast of 5000.

3. "The Beautiful City." An Angel-Faced Boy of the Slums—and a Laughing Irish Colleen Who Could Fight as Quickly as She could Smile.

4. "Mannequin." The Romance of a Model—Her Pitfalls—Her Loves—Her Temptations—Her Fascinating Life.

5. "The Eagle." Here are two hours away from the cold of Chicago into the warmth of Romance. You'll forget everything but the wooing of Vilma and Rudy! "The Eagle" is romantic adventure that sweeps you off your feet. Louise Dresser as the flirtatious Czarina—how you'll enjoy her!

The following titles, taken exactly as they come, without any selective process, are descriptive enough, without advertising "copy."

- "The Merry Widow"
- "Why Women Love"
- "The Tower of Lies"
- "Woman Handled"
- "Sporting Chance"
- "Grand Duchess and the Waiter"
- "The Unguarded Hour"
- "When Husbands Flirt"
- "Wages for Wives"
- "The Passionate Adventure"
- "The Palace of Pleasure"
- "The Girl from Montmartre"

Further comment about the moral and spiritual influence of the movies is hardly necessary. Such evidence does not *speak for itself*, it *cries aloud*.

Miss Freeman concludes by predicting. "That the physical conditions of moving picture theatres have been and can still be improved is not to be questioned. That the moral influence of the movies may be bettered is possible—if the right sort of action be taken. That the *intellectual* effect of moving pictures can be altered is still a debatable question. By the very nature of the moving picture, the spectator must remain in that passive, plastic state which is the surest deterrent to all mental development. The movies, then, must be reckoned with as a potent influence in the field of education. That they are now a destructive influence, it is easy to demonstrate. That they may become a constructive and efficacious influence is the sincere hope of every clear-thinking and progressive worker in the realm of education."

THE CHRISTIAN SCIENCE MONITOR (August 24th)—"The Little Movie Movement" is treated in a letter from a London correspondent, who expresses surprise that the movement moves so slowly, since it is so obviously needed, and there is such an open and easily accessible place waiting for it in the world of the cinema. The Little Theatre Movement demonstrates how genuine a contribution amateurs can bring to art. The *Monitor* correspondent inquires if a theatrical group of screen aspirants, with a little camera and projector, could not produce like interesting results.

The apparatus is cheap, the use of it is cheaper, the opportunities for experiment are priceless, and the sincere and studied work that would undoubtedly come from such uncommercial experiments would feed the screen as the stage has been fed. Sooner or later the movement is bound to gather momentum.

In London it has just received a preliminary push from a little group of players known as the Gate Theater, who not long ago, at a festival matinee, presented among their mates a home-made motion-picture called *Shadow*. Now this is interesting, for here is a little theater turning its attention to and using its

equipment for a little movie. To be sure this first attempt was not very serious, and is not to be taken seriously, but it has its significance.

The writer relates in detail the origin of the idea of this movie and the manner of its execution.

The excellence and interest of the lighting and setting and composing of some of the later interior scenes of "Shadow" when the extempore director got his hand in is the point, and the reason for writing seriously at all about this merry melodrama made for fun by a company of mountebanks.

For it is by just such modest means that the little theater, especially the little theater in America, has flourished. Shall not the little movies flourish also, fed by young enthusiasm?

The project opens up possibilities, and is not presumptuous to imagine a Gate Theater entirely of the screen—not of the stage playing with the screen—organized to compose, play, and produce before an audience of subscribers miniature motion pictures which can be developed and enlarged, and will eventually develop and enlarge the art of the motion picture.

NORMAL INSTRUCTOR AND PRIMARY PLANNING (September)—F. Dean McClusky, Director of the Division of Educational Reference, Purdue University, and one of the best known writers in the field of visual instruction, contributes a discussion on "The Fundamental Approach to Visual Instruction," and includes some terse comment on its meaning in terms of pedagogical and psychological principles.

"Visual instruction," he asserts, "should not be characterized on a basis of the relative importance of one sense organ against another. The real conflict, if there be such, between visual instruction and 'other instruction' is a matter of emphasis. The former emphasizes the value of concrete imagery in the learning process. The latter, by virtue of the contrast, is represented as stressing the importance of verbal imagery."

The visual enthusiast who would discard language and textbooks forgets that much of one's academic language experience comes through reading, and that reading is made

possible by the sense of vision. That is to say, language experience through reading is just as dependent upon the sense of sight as is picture experience. Any attempt to justify teaching with pictures instead of with words by arguing that the sense of sight is the most important sense organ may be likened into the merry-go-round.

The eye-gate to knowledge is a picturesque portal, but education is more concerned with what takes place after an entrance is effected than it is with the gate itself. Even if it were proved, beyond a shadow of a doubt, that a vast majority of the total number of sensations do arise from a stimulation of the eye, it is the interpretation, elaboration, analysis and synthesis of these experiences that determine the educational product. Experiments show that the same intellectual activity may be initiated by a variety of such experiences and that "we learn quite as readily through one sense as another." Other conditions, such as past experience and mechanical advantages, determine which type of initial sensory experience is to be preferred by the teacher.

Now, what is the significance of the foregoing discussion when applied to the classroom teacher? It means that the relative instructional values of moving pictures, graphs, slides, diagrams, models, pictures, stereographs, and verbal explanations are determined by the mechanical advantages of presentation and by the past experience of the pupils. Clarity, interest, and economy are the determining factors. It also means that the visual method has a definite place in the scheme of instruction and that the importance of this position to no small degree is dependent upon the ingenuity of the teacher in preparing visual aids. Above all, the teacher must recognize that the various subjects for presentation are to be treated and thought of as a series of special cases. Each one should be given individual consideration and the method best suited for its presentation should be selected.

Dr. McClusky concludes his article with a description of the use of one specific picture, and the use of an exhibit showing vegetables suitable for the diet in the normal child's school lunch. He cites the exhibit as illustrating the way in which a number of different types of visual material may be used

in presenting a subject, combining as it does models, charts, pictures and real objects. As an instructional unit, however, like other visual materials, it is not complete, but requires the discussions of teacher and pupil to fix the story which it tells—thus exemplifying the way in which the visual method correlates with language in instructional technique.

THE DEARBORN INDEPENDENT (September 25th)—Quoting "the Plain Citizen," a paragraph in the "Chats with Office Callers" voices a caustic, if humorous, comment on the general run of movie publicity which is richly deserved by the industry which permits it. He says:

"The film version of *Ben Hur* has at last arrived in our city. I haven't seen it yet, but from the advertising it must be a great picture. With really generous abandon the producers have given credit to many people. Take this ad from last Sunday's newspapers: Credit is given the 150,000 actors who appear in the film. Credit is given the stars. Credit is given the producers. The advertisement informs us that *Ben Hur*, mightiest of dramatic spectacles, is 'A Metro-Goldwyn-Mayer Production in Arrangement with A. L. Erlanger, C. B. Dillingham and F. Ziegfeld, Jr. The array of names really dazzles me; there are so many people to be thanked for the privilege of viewing the picture. There is only one name I failed to find. That's the name of General Lew Wallace. In the scramble to give credit to everybody else he was probably overlooked, or possibly there just wasn't space to mention him too. That's a small matter, though. All Lew Wallace did was write *Ben Hur*."

THE NATION (September 8th)—A whimsical article, somewhat in the self-amused vein of Mr. Southern's *A Tale of Melancholy Me*, appears by Ruth Sapin, a movie reader for many moons, or, as she terms herself, "an ant" in the huge industry of which "God, who once upon a time created a super-movie of his own, must be jealous and dismayed." She tells of her omnivorous reading through novels of all classes and distinction to offer to the

# Notes and News

CONDUCTED BY THE STAFF

## BOOK-FILMS LIST

In observance of Motion Picture Book Week, November 7th-13th, the National Board of Review of Motion Pictures has prepared its annual Selected Book Films list.

The 1926 list is more complete than any of its predecessors for it contains not only the selected pictures adapted from published sources for the current year through September, but also all book-films still available for circulation which have been released within the past four or five years.

This week coincides with the dates of Book Week, sponsored by the National Association of Book Publishers, and American Education Week, approved by the National Education Association, so that it is a time when community groups will be alert for good pictures and good books.

Here is brought together for the convenience of exhibitors, better films committees, libraries, schools and bookstores a compilation of over four hundred book-films giving title, book source and author, featured players, reels and distributors.

The list is available at ten cents from the National Board of Review of Motion Pictures, 70 Fifth Avenue, New York City.

## BRITISH ASSOCIATION FINDS FILMS VALUABLE

As reported in *The Christian Science Monitor* of September 25th, the education section of the British Association recently held at Oxford was told by Dr. C. W. Kimmins that he had investigated the favorite films of children in both poorer and well-to-do districts. Tests had been applied to find out how long the impressions received remained with the children, and comparative tests were made as to the value of cinematographic and ordinary methods of instruction.

The result showed a 15 per cent advantage

in favor of the cinema all along the line. This was due to the fact, said Dr. Kimmins, that the child loved movement, and it was here that the cinema held the advantage over the static image, as in the lantern slide for teaching.

For propaganda purposes and in recording such things as the Arctic and Everest expeditions the cinema would always have a high value. The psychologist and educationalist should join forces in order to produce the true educational film.

G. T. Hankin described an experiment which had been made to obtain the opinion of teachers on the educational value of a film which was shown to 80,000 children in different schools. The film was one issued by the League of Nations Union with a list of questions. The majority of the 240 replies received showed that the film was considered to be a nucleus of interest in class work round which teaching could center. The film in question was a propaganda one against war and vivid, if somewhat confused, impressions were given by the film, the confusion being obliterated in the subsequent teaching of the lessons to be reaped. The experiment suggested that both political history and economic evolution could be taught by the film.

## Y. M. C. A. DISTRIBUTION OF FILMS

The Y. M. C. A. Motion Picture Bureau with offices in New York and Chicago, reports that it furnished a total of 24,216 programs consisting of 68,804 reels to 919 different exhibitors in churches, schools, industries, community and welfare organizations and Y. M. C. A.'s during the past twelve months.

The total attendance at these exhibitions was 6,649,400 people.

This service is rendered to these organizations without cost save transportation.

The purpose of the Y. M. C. A. Motion Picture Bureau is to provide suitable film material at the lowest possible cost, and to discover and promote the most effective methods of presentation and adaptation of motion pictures to the programs of churches, clubs, industries, grammar, high and technical schools, colleges, community and welfare organizations and similar institutions in addition to Y. M. C. A.'s. Since these organizations prefer to secure their film subjects from a central source, their continuously growing demand for films has developed this Bureau into one of the most effective channels for the release of educational and industrial subjects to the non-theatrical field. Twelve years' service has won the confidence of the exhibitors and owners of industrial subjects.

Catalogs may be had upon request.

#### ALASKAN AERIAL MAPPING

*The Christian Science Monitor* reports that the first two months of the four-year program of mapping 25,000 miles of southeastern Alaska has resulted in an unexpected victory, according to reports from members of the Alaska Aerial Expedition, who have progressed from their first base at Ketchikan to the second station at Wrangle.

Fifteen rolls of film, equal to nearly 6,000 feet of airplane "mosaics," have been received at Washington and are to be placed in the vaults of the United States Geological Survey to await the return of the chiefs of the department from Alaska.

The United States Navy is bearing the entire burden of the expedition this year, but 12 different government bureaus are watching the survey and assisting wherever practicable and plan to apportion the expense among the co-operating departments next season.

It is an interesting coincidence that the tri-axial aerial camera used by the expedition was developed by Maj. James W. Bagley, now of the United States Army Engineers, but for 12 years an expert attached to the Geological Survey and familiar with the mountainous

terrain of Alaska through a period of many trips north.

Two airplanes, flying in line, can map a strip approximately 100 miles long and 14 miles wide in an hour, as each camera photographs an area about seven miles wide at one exposure, with its three lenses. This is at a height or "ceiling" of 10,000 feet, which gives a clear view of the countryside.

The feat of mapping southeastern Alaska can hardly be overestimated, and is scarcely less spectacular than the recent dash to the North Pole. The region abounds with mountains 10,000 to 20,000 feet in height, whose peaks are constantly crowned with snow, and whose lower slopes are covered with heavy forests that for many years have safely defied the combined efforts of timber cruisers and surveyors.

#### A NEW MAGAZINE

The first issue of *Children*, "The Magazine for Parents," has made its appearance. An impressive Board of Editors is responsible for what promises to be a practical help to parents in problems of child rearing. In the opening number, George J. Hecht, chairman of the Board of Editors, states the aims of the magazine.

Parenthood is the greatest profession in the world. Engaged in it is the largest group of people with a common interest. This new magazine will serve as a medium for the interchange of experience between mothers and fathers. While most of them consider their children to be "different from other children," nevertheless there is enough similarity in the problems of parents so that the mutual interchange of experience in this magazine as to the methods of rearing children will be unquestionably helpful.

Doctors in their practise, bacteriologists in their laboratories, psychologists in their clinics, teachers in their classrooms, visiting nurses and social workers in their rounds, are all finding out things that are vitally important for parents to know and to practice. A number of our great universities have recently established Institutes of Child Welfare Research which are making important discoveries that should have the widest dissemination among parents everywhere. This new magazine will endeavor to publish authentic information gathered from all such avail-

able sources and will present it in an understandable, practical and interesting manner.

There are menus and recipes for children's foods, and fashions and patterns for children's clothing. There are articles on constructive things for children to do, including games, sports and handicrafts. There are reviews of books for children and books for parents about children. There are recommendations as to motion pictures suitable for youngsters to see. There is a Parents' Forum and each month a program for group study of child problems, with an authoritative article to serve as the text for the discussion, and many other features, making what we believe will be a well-rounded magazine on all parental problems.

*Children* is published by the Parents' Publishing Association, Inc., 353 Fourth Avenue, New York City.

#### THE MOTION PICTURE AND MUSIC

That a new form of music may result from the influence of the motion picture was stated as the opinion of Mrs. Mine G. delCastello of Cambridge, Mass., who spoke at the recent biennial of the General Federation of Women's Clubs at Atlantic City.

The screen, with its flash-backs, its rapid movements, its restless, shifting scenes holds within it tremendous possibilities for creative competition, Mrs. Castillo believes, and as rapidly as composers are made aware of these possibilities a new form in music is to develop.

"The women's clubs of America," she said, "have a very definite opportunity and responsibility for working on musical appreciation through the moving picture theaters of our country. They must take it upon themselves, as part of their work, to spread the gospel of good and appropriate music in the theaters."

#### MEDICAL FILM LIBRARY TO BE ESTABLISHED

The first medical film library will be established by Columbia University in New York, according to an announcement by Dr. Simon P. Goodhart, professor of Clinical Neurology. The films will demonstrate the latest developments in the fields of medical and surgical science. Prints of the library negatives will be distributed to clinics throughout the world.

#### VISUAL INSTRUCTION THROUGH THE BUFFALO SOCIETY OF NATURAL SCIENCES

The published report of the Visual Extension Department of the Buffalo Society of Natural Sciences, under the direction of Mrs. F. C. Busch, indicates the splendid scope of the influence exerted by this department in co-operating with the schools and other institutions in its territory.

"During the fiscal year 1925-1926, the Visual Extension Department loaned 270,107 slides, distributed in 7,095 sets, an increase in sets of 95 over last year. A total of 113,776 slides, in 3,346 sets, have been loaned to the public schools during the year, an increase of nearly 10,000 slides over last year. A total of 1,941,821, or nearly two million slides have been issued by this department during the seven years it has been in operation.

"The Chronicles of America films, deposited with us through the generosity of Mr. Seymour H. Knox, have had a circulation far beyond our expectations, 886 reels having been loaned during the year to schools, churches and organizations."

The report lists also the accessions of slides, added to the library during the past year, which include religious and travel subjects of Palestine, life in the Holy Land, Trees and Flowers of Palestine, and one set on Egypt, all of which were made and colored in the American Colony in Jerusalem, and show modern conditions in the countries visited.

#### A LIBRARY OF WAR FILM

Recent reports from Washington indicate that the War Department is in correspondence with the war departments of various foreign nations with a view to exchanging films of the World War.

The Department has some 2,000,000 feet of such film, much of which covers events not pictured by the camera service of other allies. At the same time, the foreign governments took pictures which the Department did not get, and the general idea is to secure an



exchange of such matter with a view of giving all countries a complete story of the war.

#### SOCIAL HYGIENE FILMS

A recent issue of *Social Hygiene News* carried this brief paragraph, which will serve to suggest, however, the vast influence exerted by the visual materials distributed by the American Social Hygiene Association.

Since 1920, copies of our films have been distributed to official and voluntary agencies in 17 countries outside of the United States. The inhabitants of Egypt, China—and even Iceland are receiving the social hygiene message that the films impart. Thirty-four copies are being used in England.

A further announcement of the American Social Hygiene Association says: "Professor H. M. Nebb, Chief of the Military Medical Service and Professor of Hygiene at the Technical University of Bandoeng, is Chairman of the chief committee in charge of the First Hygiene Exhibition in the Dutch East Indies to be held in Bandoeng during June and July, 1927. Professor Nebb has expressed the desire of his committee to use the Association's exhibits, posters, motion pictures, slides, and literature in the Exhibition."

#### ARCTIC FILMS IN NORWAY

Press notices recently carried the news that among the many Arctic motion pictures recently put on view in Oslo is one depicting the life of the men of the *Maud* of the Amundsen expedition between the years 1922 and 1925. The film is said to give a vivid impression of the daily routine of the expedition during these years, as well as to record with great beauty, pictures of the dog-sled journeys across shining fields of snow, of white plains and open sea and pack ice piled high.

Simultaneously with the *Maud* film was shown another picturing the arrival of the airship *Norge* in Oslo. And, finally, the first samples were given of the great Svalbard-North Pole-Alaska film, to be released in the autumn, showing the arrival of the *Norge* in the small mining town of Kingsbay, Svalbard (Spitzbergen). The film shows the hangar

and the big airship being maneuvered to her moorings with the help, as it seems, of the entire population of the mining town. The arrival of the Byrd expedition and the landing of the *Josephine Ford* are also shown. And then follow the first experimental flights of Commander Byrd and his companion. Finally, the *Norge*, with Amundsen's party aboard, is seen disappearing in the distance for her daring dash across the Polar Basin, the Norwegian flag flying at her stern.

#### FILM ENTERTAINMENT ON U. S. TRANSPORTS

*The Film Daily* of August 2nd carries an item of interest in the news that, according to an announcement by the War Department, daily picture shows are to be given aboard American transports.

The first vessel to be so equipped is the *Cambria*, leaving San Francisco August 14th. Sufficient films were loaded at San Francisco for daily programs as far as Balboa, Canal Zone, where other pictures were supplied for use upon the trip to New York. Upon the return to the Canal, a new lot of film will be placed abroad.

If the innovation is received favorably, it is likely that daily shows will be made a permanent source of entertainment upon long sea voyages.

#### AMERICANIZATION WORK ON INCOMING SHIPS

Patriotic and historical motion pictures are to be shown in the steerage of trans-Atlantic steamships bringing immigrants to this country, under arrangements just made by the motion picture industry and various steamship lines. The films will be furnished free of charge.

All films shown will be specially selected pictures giving the future citizens their first lessons in American citizenship. Thus before America's soil is reached, her customs, her backgrounds, and her ideals will be brought directly to the attention of these people.

Many ships have had pictures for some time as a part of the entertainment provided for passengers but never before have motion pictures been used in the steerage for immigrants.

### MOTION PICTURES IN ARMY THEATRES

One hundred and five motion picture theatres are operated by the United States Army Motion Picture Service. These theatres serve 65,000 persons and the total seating capacity is 40,000, according to figures issued by the department. More than four and a half millions attended the theatres last year.

R. B. Murray, the director, expresses the belief that the service will have a glorious future, and with the constant improvement in the entertainment value of pictures from year to year and the improvement in theatre facilities which the army is to make, there is no doubt but that the attendance in future years will exceed the present figures.

### MOVIE-STRUCK UNITED STATES

Figures recently published are so startling in their implication as to the hold of motion pictures on the public in this country as to bear reprinting.

So great a national habit has motion picture attendance become that the weekly figure is greater than the total population of the country. A survey of the industry shows that the weekly attendance is approximately 130,000,000.

Admittance returns in 1925 reached \$700,000,000, or about half as much as the total capital invested in the industry.

Motion picture theater construction reached the peak of \$250,000,000 last year, as against \$200,000,000 the previous year.

Some of the salaries in the industry are among the largest in any profession. There are several actors and directors who earn annually more than \$500,000. The average salary, the survey points out, is much lower than that of the actor on the speaking stage.

Statistics of the industry, compiled from the best and latest trade sources, show:

Invested in the industry in 1925.....\$1,500,000,000

Taxable property—theaters and

studios ..... 720,000,000

Persons permanently employed ..... 500,000

Amount spent annually in ad-

vertising ..... 67,000,000

Actors receive 25 per cent of production costs; directors and camera men take 10 per cent; studio overhead is 20 per cent; manufacture of sets, 19 per cent; costumes, 3 per cent; rental of sites and

transportation costs, 8 per cent; new film, 5 per cent and scenario and stories, 10 per cent.

### JAPANESE HISTORICAL FILMS

The culture of the ancient East is, by strange anachronism, being perpetuated through the use of one of the modern marvels of western civilization—the motion picture. Film producing companies in Japan have recently released films, said to be elaborate and well done, which tell two of the most beloved tales of the Japanese people.

It is reported that at least one of these Japanese companies is considering the exportation of its film to the United States and Europe, on the supposition that it would be of interest to the Western World and might do much toward an understanding of Japan and its people.

*The Christian Science Monitor* (June 15th) by special correspondent, gives the following account of the stories which have been filmed.

The tale of the Forty-Seven Ronin, or the *Chushingura*, is probably the best known of Japanese stories abroad, as it is unquestionably the most popular in Japan itself. The Nikkatsu Motion Picture Company chose this favorite subject for the best film that has yet been produced in Japan. From the technical and artistic points of view the *Chushingura* leaves nothing to be desired, save that the action drags in spots, for 20 reels have been used to give the play. The photography is excellent and some fine and original effects have been secured. The action throughout is realistic, all conventions of the Japanese stage having been eschewed. In this film be contrasted with the films the Japanese studios were producing only a few years ago, the progress made is startling.

No tale could be more alien to the civilization that invented the cinematograph than this story, idealized by all Japanese, of the revenge of the Forty-Seven Ronin of the Ako Clan for the insult to their feudal lord, and yet in an understanding of its motivation and the Japanese attitude to it lies an understanding of much in Japan that is strange and incomprehensible in the United States. Certainly no other dramatic theme needs so greatly to be presented to the Western world by the people of this Empire.

Strict historical accuracy has been followed in every detail of the setting and costuming. From this standpoint, also, the picture would be of interest to an American audience. A large amount of

explanatory matter would be necessary, but this could be introduced in sub-titles or a printed synopsis. In Japan, a trained speaker stands beside the screen and explains everything in Japanese when an American picture is shown.

The second Japanese picture of major importance is *Dai Nanko*, the work of the Shochiku Cinema Company, the largest theatrical trust in Japan. *Dai Nanko* is the popular name of Kuniyoshi Masashige, famous warrior who remained loyal to the Emperor through great trial and tribulation many centuries ago. Like the *Chushingura*, the theme is that of loyalty to a liege lord, undoubtedly one of the strongest traits in the Japanese character.

This picture lacks the intense dramatic appeal of the story of the Forty-Seven Ronin and in other ways is not of as high a standard, but the plot is much simpler and it would require less explanation for an American audience.

#### CHINESE FILM PRODUCTION

What is hailed as the "first pretentious Chinese screen achievement" is the production of *The Willow Pattern Plate* recently shown at a Shanghai theater. It is a portrayal of one of the legendary tales which furnish the basis for the design executed by the Chinese potter on the familiar "Willow Pattern" plates.

Although several companies, under European direction but with Chinese actors and actresses, are engaged in Shanghai making films for the native theatres, these films have no significance at all to any but the Chinese. In *The Willow Pattern Plate*, however, is a production of equal interest to Oriental and Occidental audiences.

The correspondent of *The Christian Science Monitor*, in reviewing the picture says:

The delicacy with which the young Chinese players handle the story is quite in keeping with the note of Chinese craftsmanship itself. The scenes are mostly about the beautiful West Lake at Hengchow, not far from Shanghai. This is one of the most attractive sections of all China, and the scenes of the little play are laid in and about some of the summer palaces of the former mandarins on the shores of the lake.

The charm of this first really notable Chinese film to be shown to a European audience is much enhanced by the characteristic Oriental manner of presentation, which includes the personal appearance of all the actors and actresses, clad in most

gorgeous silks, and the playing of an actual scene similar to one shown afterward on the screen, the accompaniment being the usual Chinese music peculiar to native theaters. A striking degree of dramatic understanding as well as a knowledge of screen work is revealed by the Chinese players in *The Willow Pattern Plate*, and although the conclusion does not accord with cut-and-dried western ideas there is a daintiness about the whole production, well sustained by the careful reserve of the acting, which makes it a delightful picture.

## Foreign Notes

Conducted by OTTO MAURICE FORKERT

**I**N Europe, film fans believe that some strange fate has drawn their greatest screen artists to America. We have been fol-



Conrad Veidt

lowing closely the coming and going of many foreign screen stars. Some among them did better work in their native countries, others have improved their art here. Among the latest comers are Emil Jannings, and Conrad Veidt, the latter a distinguished character

(Continued on page 564)

# THE MODER



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1091 Center St., Chicago, Ill

# Film Estimates

For November, 1926

By a National Committee co-operating with The Educational Screen

*Only when the estimate is printed in bold type should the film be considered as "recommended," and then only for audience indicated at head of column.*

Titles of Films (Actors) (Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
BIGGER THAN BARNUM'S (Viola Dana) F. B. O. Melodrama, hokum and thrills. (See review No. 33)	Worthless	Exciting	Better not
BORN TO THE WEST (Jack Holt) F. P.-L. Typical Zane Grey. Gambling house love affair. Heavy on shootings and killings.	Same old stuff	Hardly	No
BROKEN HEARTS OF HOLLYWOOD (Patsy Ruth Miller) Awful hokum. Good cast. Warner	Obvious	No	No
BUSINESS OF LOVE * (See note below)			
CLINGING VINE, THE (Leatrice Joy) P. D. C. Delightful comedy, close to real life but always gently burlesqued. Finely acted, titled and directed.	<b>Notable</b>	<b>Notable</b>	<b>Wholesome</b>
COMBAT * (See note below)			
DICE WOMAN, THE (Priscilla Dean) P. D. C. Adventure stuff, dice rolling, harem scenes.	Worthless	Doubtful	Better not
DIXIE MERCHANT, THE * (See note below)			
DON JUAN'S THREE NIGHTS (Lewis Stone) First Nat'l. For those to whom this picture is not utterly silly, it is decidedly unwholesome.	Twaddle	Better not	No
DUCHESS OF BUFFALO, THE (Constance Talmadge) First Nat'l Rather feeble effort to be as sparkling and naughty as possible.	Passable	Unwholesome	No
EARLY TO WED (Matt Moore) Fox Newlywed story, rather human if a bit far-fetched.	Amusing Perhaps	Passable Doubtful	Beyond them No
EARTH WOMAN, THE (Mary Alden) Fox Another picture of serious purpose by Mrs. Wallace Reid, to show grind of frontier life. A bit heavy and not over-convincing.			
FAMILY UPSTAIRS, THE (Virginia Valli) Fox Fairly successful realistic farce-comedy, if there is such a thing.	Fair	<b>Amusing</b>	Passable
FINE CLOTHES (Lewis Stone) First Nat'l. Domestic drama of London storekeeper with Lewis Stone attempting some more high life seduction of the heroine. Another waste of good cast.	Mediocre	No	No
FINE MANNERS (Gloria Swanson) F. P.-L. Miss Swanson overacts fearfully in a stupid film.	Mediocre	Passable	No use
GREAT DECEPTION, THE (Ben Lyon) First Nat'l. Spy story of war. Some fine photography but little else. Firing squad scene horrible.	Ordinary	Passable	Unsuitable
HER MAN O'WAR * (See note below)			

Film Estimates, Continued

Titles of Films (Actors) (Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
HERO OF THE BIG SNOWS (Rin Tin Tin) Warner Rin Tin Tin cannot change—but story is negligible.	Mediocre	Mediocre	Mediocre
HOLD THAT LION (Douglas MacLean) F. P.-L. Above average. One judge says "Really funny much of the time." (See Review No. 34)	<b>Amusing</b>	<b>Excellent</b>	<b>Good</b>
JADE CUP, THE (Evelyn Brent) F. B. O. Crook melodrama, rather cheap.	Not worth it	Doubtful	No
LADY OF THE HAREM (Greta Nissen) F. P.-L. Good actors wasted on absurd story of harem mystery and intrigue.	Trash	Unwhole- some	No
LAST FRONTIER, THE (William Boyd) Metropolitan Lively western—usual thrills—notable buffalo stampede.	Passable	Exciting	Too exciting
LEW TYLER'S WIVES (Frank Mayo) Preferred Marriage, vamp, divorce, re-marriage.	No	No	No
LONE WOLF RETURNS, THE (Bert Lytell) Columbia Crook, love, reform, marriage. Regular Louis Joseph Vance stuff.	Mediocre	Mediocre	No
LOVES OF RICARDO, THE (George Beban) Independent All right for those who can stand Beban's super-sentimentality.	Perhaps	Fair	Passable
LOVEY MARY (Bessie Love) Metro Orphanage story. Sentimental, human, amusing. Bessie Love's acting notable.	<b>Enjoyable</b>	<b>Whole- some</b>	<b>Yes</b>
MARE NOSTRUM (Directed by Rex Ingram) Metro As a story, flimsy. Comic effects absurd. Too violent in spots for children. But many beautiful features compensate fully.	<b>Worth seeing</b>	<b>Notable</b>	Better not
MARRIAGE CLAUSE, THE (Billie Dove) Universal Notable acting in a rather strong story of stage life, ably directed by Lois Weber.	<b>Above average</b>	Interesting	Hardly
MEET THE PRINCE (Joseph Schildkraut) P. D. C. Flimsy stuff, with comedy attempts rather painful.	Mediocre	Ordinary	Hardly
MIDNIGHT SUN, THE (Laura La Plante) Universal One judge says "Woman-chasing in Russian high life." Sex and hokum.	Worthless	Unwhole- some	No
MISMATES (Doris Kenyon) First Nat'l. Some fine human scenes by Doris Kenyon and fine boy actor—but ruined by absurdities of story.	Perhaps	Unwhole- some	No
MISS NOBODY * (See note below)			
MONEY TALKS (Claire Windsor) Metro Judges say "cheap," "vulgar," "offensive," "crude." A pitiful attempt.	No	No	No
MONSTER, THE (Lon Chaney) Metro Piled-up thrills and horrors in a lunatic asylum.	Worthless	Unwhole- some	No
MORE PAY—LESS WORK (Mary Brian) Fox A Peter B. Kyne story of flapper love. Farce-comedy quite above average.	<b>Good</b>	<b>Very good</b>	Harmless

## Film Estimates, Continued

Titles of Films (Actors) (Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
MY OLD DUTCH (May McAvoy, Pat O'Malley) Universal A life-story of London peddlers who seek to give their children a chance at better lives. Characters better than story.	<b>Interest- ing</b>	Passable	Uninterest- ing
NUTCRACKER, THE (Edward Everett Horton) Assoc. Exhib. Henpecked husband pretends loss of memory to cure the henpecking. Amusing farce.	Perhaps	Amusing	Passable
ONE MINUTE TO PLAY (Red Grange) F. B. O. Far above average as "college story." Red Grange's acting notably good.	<b>Notable</b>	<b>Excellent</b>	<b>Good</b>
OTHER WOMAN'S STORY, THE * (Alice Calhoun) Schulberg Murder mystery—Testimony of witness at the trial, makes the story.	Sordid	No	No
PARTNERS AGAIN (Potash and Perlmutter) F. P.-L. Partly humorous, partly silly horseplay.	Not worth it	Perhaps	Hardly
PASSIONATE QUEST, THE * (See note below)			
PLASTIC AGE, THE (Clara Bow) Schulberg Another "college" story. Pitifully absurd and unreal. The dissipation of supposed college life, the main theme.	Rubbish	No	No
POKER FACES (E. E. Horton) Universal Real laugh entertainment, partly comedy of real life, partly pure farce.	<b>Good of its kind</b>	<b>Very good</b>	Passable
PRINCE OF PILSEN, THE * (See note below)			
PUPPETS (Milton Sills) First National False cousin steals wife of hero off at war. Big fist-fight, of course, as seems necessary in Sills films. (See Review No. 31)	Mediocre	Doubtful	No
ROAD TO GLORY, THE * (May McAvoy) Fox A war story, with nothing much above the ordinary to recommend it.	Average	Perhaps	No
ROMANCE OF A MILLION DOLLARS, THE (Glenn Hunter) Preferred Again, a cousin tries to make hero appear a thief. Both-after-same-girl melodrama.	Negligible	Hardly	No
SAP, THE (Kenneth Harlan) Warner Merely read the review following. (See Review 32)	No	No	No
SHIPWRECKED * (See note below)			
SHOW-OFF, THE (Ford Sterling) F. P.-L. A distinctly fine performance. Cleverly done and amusing, as cross-section of real life.	<b>Excellent</b>	<b>Excellent</b>	<b>Good</b>
So THIS IS PARIS (Monte Blue, Patsy Ruth Miller) Warner Lubitsch shows skill on story not worth his time. Two husbands spend entire seven reels trying to deceive their wives in an atmosphere of booze, jazz, and falsehood. So lightsomely done one almost forgets the unwholesomeness. Marriage is a joke in this film.	Fair	Decidedly not	No



## Film Estimates, Continued

Titles of Films (Actors) (Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
<b>SPEEDING VENUS, THE</b> (Priscilla Dean) P. D. C. Artificial adventures to make thrills. Auto beats train to Los Angeles!! One judge says, "Some breezy moments but much absurdity."	Stupid	Passable	Doubtful
<b>SUNNY SIDE UP</b> (Vera Reynolds) P. D. C. Rise of "happy" heroine from pickles to paradise by honest means. Easily made objectionable. Give the movies credit.	Passable	<b>Good</b>	Passable
<b>SWEET DADDIES</b> (George Sidney, Vera Gordon) First Nat'l Bootlegging, drunkenness, seasickness, and an Irish-Jewish marriage. Waste of good actors.	Mediocre	Doubtful	No
<b>TAKE IT FROM ME</b> * (See note below) <b>TOO MUCH MONEY</b> (Lewis Stone) First Nat'l. Absurd use of Lewis Stone in slapstick stuff.	Painful	Poor	No use
<b>TRAP, THE</b> * (See note below) <b>VARIETY</b> (Emil Jannings, Lya de Putti) F. P.-L. One of the greatest movies ever made. First two reels sometimes omitted, but they should be in. Various judges say: "One of the finest films I ever saw"—"Serious human theme treated as such"—"A masterpiece impossible to any medium but the cinema"—"It rings true, and is therefore a salutary moral influence."	<b>Excellent</b>	Perhaps	Better not
<b>WALTZ DREAM, THE</b> (Produced in Germany) Metro Fine continental atmosphere. Shows what Germans can do with the unhappy marriage theme and much less than a million dollars. It is so "different."	<b>Notable</b>	Doubtful	No
<b>WHISPERING SMITH</b> (H. B. Warner) P. D. C. "Mystery stuff" in the railroad business.	Perhaps	No	No
<b>WILDERNESS WOMAN, THE</b> (Aileen Pringle) First Nat'l. Chester Conklin is funny but film drags in spots. Beauty parlor scene planned to be "snappy."	Mediocre	Passable	Doubtful
<b>WISE GUY, THE</b> (James Kirkwood) First Nat'l. Regeneration of band of crooks who take up evangelism—a sort of second <i>Miracle Man</i> .	<b>Worth-while</b>	Unwholesome	Better not
<b>YANKEE SENOR</b> * (See note below) <b>YOU NEVER KNOW WOMEN</b> (Florence Vidor) F. P.-L. A Russian vaudeville troupe in the United States and how the man-about-town interfered with the beautiful acrobat's love for the magician.	Entertaining	Possibly	No

Assoc. Exhib.—Associated Exhibitors; First Nat'l—Associated First National; Metro—Metro-Goldwyn-Mayer; F. B. O.—Film Booking Offices; F. P.-L.—Famous Players-Lasky; P. D. C.—Producers Distributing Corporation.

\* NOTE—No estimate is given on these films. They have been on our "list of films to be reviewed" for several months, but have evidently not come within reach of any of our judges throughout the country. This may be due to withdrawal or irregularities in circulation of the film. If judges' reports are subsequently received, the film will appear later in the Film Estimates. Otherwise this is its last appearance.

Judges are asked to make note of this on their "lists to be reviewed."

# The Theatrical Field

Conducted by MARGUERITE ORNDORFF

## Theatrical Film Reviews for November

[24] **THE BLACK PIRATE** (United Artists)

Romantic shades of all the buccaneers who ever sailed the seas, and of all the old masters who ever laid brush to canvas to create marvels in color! They live again in our own Douglas Fairbanks, who combines in himself the actor to portray the one, and the artist to

And that took time, not only the time of his technical staff, but, knowing something of his methods, I venture to say, much of his own as well. For Doug always likes to have a finger—several, in fact—in his own pie. (And right there, you might as well know, is one of the secrets of the artistic perfection of the Fairbanks pictures.)

Well, anyhow, as to the picture itself, it has a fourfold charm—color, beauty, action, simplicity. First, because of its comparative novelty, the color. No screaming reds to try the sensitive eye, but moss green seas, and ivory flesh tints, dull woods and costumes, and—only once—the creaming smoke and rosy flame of an exploding ship against a black sky. Old masters, I said in the beginning, and that's exactly what it reminds you of—those early Spanish paintings whose original richness of tone has merely deepened with time. Never does the presence of color take your interest from the story. The opening scenes—clever Doug!—are relatively unimportant bits of action—a sort of marking time until you have got over your first surprise. And after that, unconsciously, you revel in the added beauty of the color.

There is nothing amazing or complicated about the plot. It grew together in Doug's mind, I fancy, made out of bits of all the pirate lore he'd ever read or heard, with a thread of story to string the bits on. A young man and his father are the victims of a pirate raid. They escape, but the father dies of his injuries, and the son swears to avenge him. He joins the pirates, makes himself their leader by dint of his great prowess, and eventually compasses their destruction. And there is a romance, of course, because a lovely lady is held for ransom.



Prodigious schemes lurk behind this golden smile.

produce the other. He promised us a pirate picture after *Robin Hood*, but he had a deep conviction that it must be done in color, and as color was then only in its crude initial stages, it meant experimenting with processes.

A fifth charm that I should have listed, one too rarely encountered among the movies, is the picture's absolute lack of non-essentials.



Even the Black Pirate must admit that the odds are against him.

No meandering titles or side excursions into ramifications of the main plot. When the hero escapes from the pirates and goes for help, he knows where he is going, even if we don't, and he goes there, gets help, and returns with it at the proper time. That he has it is enough for us; we don't care where he got it. Nor are we introduced to each character with a detailed biographical explanation. The point is that these people are here in a certain situation, and our interest is not in what they have done, but in what they are going to do. We have eyes to see, and minds (oh, yes we have) to reason out the obvious. And, being one of the astutest showmen in the business, Doug knows what we want, and gives it to us.

Of the cast, mention should surely be made of Donald Crisp, the sour humor of whose one-armed Scotchman enlivens the tale; of Anders Randolf, who follows a brief but bloody career as the pirate captain; of Sam Le Grasse as a lowering villain, and of Billie Dove, the beautiful lady. Direction is by Albert Parker. (*See Film Estimates for Oct.*)

25] **THE UNKNOWN SOLDIER** (Producers Distributing Corporation)

The idea was good enough in the begin-

ning, but they couldn't let it alone. The romance of the girl and the doughboy was commonplace enough up to the point where he volunteered for a dangerous job at the front, and didn't come back. There is drama in the notion that the Unknown Soldier whom the nation honored might have been our doughboy, and the suggestion is adroitly furthered by well-handled scenes of the ceremonies. But the whole thing drops to pieces when, after a weird church scene, in which the heroine marries the spirit of her dead soldier, the hero tamely turns up, shell-shocked, but otherwise whole; and the ending, which could have been made so terribly impressive, simply goes blah! Charles Emmett Mack and Marguerite de la Motte do well enough with the principal parts, but Henry Walthall is no less than splendid as the girl's father. (*See Film Estimates for September.*)

[26] **BATTLING BUTLER** (Metro-Goldwyn-Mayer)

The mournful Keaton seems to have taken a leaf from the Chaplin book of jests, for there is less of downright laughter than usual in his latest comedy, but plenty of quiet chuckles, and something of pathos. Consider the situation—a small chap of retiring disposition and peaceful tendencies, badgered into posing as a champion prize-fighter, and bounded on all sides by big brutes who are not only able but anxious to pound him to a pulp for no really good reason. But he tries to hold his own; how he does try! You can't help feeling sorry for him when the real fighter bullies him past bearing. And aren't you proud of him when he finally gets enough of it and begins to hit back! We liked that fight a lot. For one thing, it wiped off the famous wooden Indian expression for a while, and gave us a sneaking suspicion that Buster is probably human after all. Yes, and we liked the titles, and Francis McDonald as the fighter, too. But—we have to say it—Sally O'Neill was a dud. (*See Film Estimates for October.*)

[27] **INTO HER KINGDOM** (First National)

The trouble with a story built around so delicate a situation as the murder of the royal family of Russia, is that it's—well, delicate. And the director's idea of dealing delicately with it is to indicate the presence of a royal personage by simply projecting a hand or a foot into the picture. Corinne Griffith plays the Grand Duchess Tatiana, and Einar Hansen, an interesting young actor from Sweden, plays opposite. Claude Gillingwater plays one of his lovable old fellows. The opening of the story is crude and unconvincing, but after the director gets his characters into America, where he is obviously better acquainted than he was in Russia, it really isn't so bad. (*See Film Estimates for October.*)

[28] **WET PAINT** (Paramount)

No, I couldn't tell you what this is all about, and neither could anybody else. Raymond Griffith slips decidedly from the high comedy standard he has set himself. But you mustn't forget that it's no joke to be funny for a living, and that no human can be continuously and unvaryingly amusing for an indefinite period. In spite of all this, however, a connoisseur in humor should glean at least one chuckle out of the scene where Griffith explains at great length just how the accident occurred. (*See Film Estimates for September.*)

[29] **KIKI** (First National)

There has been a good deal of argument over Norma Talmadge's "Kiki," but I believe that most of the critics, in their ravings pro and con, failed to separate the performance from the story. As a piece of acting, the picture is probably much the best that Miss Talmadge has ever done. As a story—well it's ridiculous to try to Americanize a French farce. You can't make 'em any better, and they usually can't stand being made any worse. I'm for letting 'em alone. (*See Film Estimates for September.*)

[30] **THE SON OF THE SHEIK** (United Artists)

The romance and mysterious glamor of the desert, and Rudolph Valentino in the sort of role he played best—all fire and ice. And—not the least of his achievements—his playing of the Sheik grown old—a handsome grey-beard, with a flashing, reminiscent smile for the days of his youth. And, too, the lovely Hungarian, Vilma Banky. Not a great picture, nor one that tested the actor's growing ability to any wide extent. But it is a good one, and somehow a fitting fadeout for Valentino. His was one of the gallant and dashing figures of the screen, and he will be missed. (*See Film Estimates for October.*)

[31] **PUPPETS** (First National)

The story of the Italian owner of a puppet show, who goes to the war, and comes home deaf. Under these circumstances, his best friend can make audible love to the puppet master's wife, and does so until the deaf one unexpectedly recovers his hearing. Rather interesting, and somewhat of a departure for Milton Sills, who apparently doesn't recognize it as such, but plays it in his usual manner. Gertrude Olmstead makes a pretty wife, but you can't quite believe in her. Francis McDonald is convincing as the lover.

[32] **THE SAP** (Warner Brothers)

A silly thing about a timorous youth who shook in his shoes at the idea of being a soldier, and who in his effort to run away from the Germans, accidentally ran the other way, and was showered with medals for heroism. His subsequent attempts to live up to his decorations constitute the story. That is bad enough, but when in addition you have the spectacle of a strapping fellow like Kenneth Harlan going around the block to avoid the village bully, and throwing a fit of hysterics whenever a cat comes near him, you just about decide that Will Hays isn't earning his salary.



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[33] **BIGGER THAN BARNUM'S** (F.B.O.)

A tale of the circus containing some thrills, much hokum, and the regulation clinch at the end. Viola Dana and George O'Hara as a team of wire walkers, Ralph Lewis as a high-wire artist who tumbles from his lofty perch, being pathetically crippled thereby, and Ralph Ince, who also directed, as a strong man.

[34] **HOLD THAT LION!** (Paramount)

This month, I feel that I must sing the praises of Douglas MacLean, who, in his latest comedy, pursues a globe-trotting young lady all around the world, to return a handkerchief she dropped in New York. He catches up with her in South Africa, and that's where the lion comes in. Mr. MacLean's own ingratiating grin is present, and there is also the lovely smile of Constance Howard, as well as the broad beam of Walter Hiers. And you may be quite sure that the picture is, according to Mr. MacLean's invariable custom, in good taste, and filled with well-dressed, good-looking people. Isn't that a lot to be thankful for? Now, I ask you! Although this isn't really the funniest ever, it is done so suavely that it just invites you to smile, and while at the end, you are not exactly spent with laughter, you do emerge from the theater in such a bland humor that you will not even be annoyed to find that it is pouring rain and you have no umbrella.

Production Notes for November  
**J**OHN BARRYMORE'S first starring photoplay for United Artists will be entitled *The Vagabond Lover*. The story deals with the romantic life and adventures of Francois Villon, the whimsical beggar-poet of France. The supporting cast includes Marceline Day, Henry Victor, Lawson Butt, Mack Swain, Slim Summerville, Otto Mathieson, Lucy Beaumont, and Rose Dione.

The death of Rudolph Valentino has disarranged the production schedule of the United Artists, making it necessary for Mary Pickford and Douglas Fairbanks to abandon their contemplated Oriental tour. Neither knows, however, what the next production will be.

**I**N addition to the "Twenty-Six Warner Winners" for the 1926-27 season, the Warners will concentrate on big road shows with Vitaphone accompaniment. They have signed contracts with Al Jolson, George Jessel, Reinald Werrenrath, Elsie Janis, and Eugene and Willie Howard for Vitaphone appearances. The first of the big special pictures planned is *Noah's Ark*, to be followed by *Black Ivory*. *Mama Kiss Papa* with George Sidney, Vera Gordon, and Louise Fazenda is finished. Monte Blue's next picture will be *Wolf's Clothing*, with Patsy Ruth Miller in support. An Arthur Somers Roche mystery

(Continued on page 562)

# School Department

Conducted by STELLA EVELYN MYERS

*Director of the Department of Visual Education  
Forest Park Schools, Forest Park, Ill.*

## Visual Materials Used During the Summer Term

**A**S preliminary material, forty hand-painted slides on Switzerland were used, in these grades, preceded by a study of mountain lands and followed by various projects, some of which were suggested by the children.

### Grades III to V

In studying the subject of wool, from the back of the sheep to the back of man, the following steps were taken:

1. A teacher presentation was given covering the main points to be emphasized in the still picture study.
2. The Keystone stereographs on sheep and wool were used with the class.
3. A uniform answer test was given and scored by the pupils with the requisite assistance.
4. Those making the highest scores were given the opportunity to talk with the lantern pictures duplicating the stereographs. Through the kindness of the Physics Department this was a broadcasting program.
5. The former test was repeated to see if all could now make a perfect score.
6. The film, *A Woolen Yarn*, was screened and a new test given on the content of the motion picture.

This lesson was designed for the seventh and eighth grades, but the pupils of the fifth and sixth grades wished to be included, so

Editor's Note—This account supplements Miss Myers' article in the October issue, "What a College Can Do in Installing Visual Aids During One Summer Term," and lists the materials used during the first term of the 1926 summer session at the Western State College, Gunnison, Colorado.

they were allowed to participate, and proved their eligibility.

**I**MMEDIATELY following the annual school event, a mountain trout fry, the subject of fish was pursued by means of the stereographs and slides in the third and fourth grades. This study was necessarily less formal than the preceding one. When the slides were used they were accompanied by a general discussion on the part of the children, who had an opportunity to show what they had learned from the stereographs and by means of their reading.

At the time of the State Cattlemen's Convention, the exhibitions of which were held on college grounds, a study of the noted breeds of cattle was made and the conditions under which they thrive. As the local occupations are mostly mining and cattle raising, much interest was manifested in this investigation although in general the subject would be rather difficult for these grades, the third to fifth. This study was based on stereographs, and those ranking high, as determined by simple tests, were given the privilege of broadcasting when the lantern slides were projected.

As the sixth, seventh, and eighth grades were now completing their summer term, it was not possible for them to give further demonstrations, but the third, fourth and fifth grades continued with the study of hot regions of the earth, using the stereographs and slides on tropical plants and animals. The Kleine film on Bananas and Cocoanuts helped greatly in visualizing the tropical conditions of growth and treatment.

The problem of how lumber is gotten to market from the trees of the forest was aided in vividness by the Ford film, *Out of the Woods*.

In connection with mountain regions, the story of Heidi was reviewed and the film ordered, but difficulties arose in filling this order before the expiration of the time. The pupils were very enthusiastic about this juvenile classic, and the film when used will afford the proper climax.

#### Grades I to III

FOR the kindergarten and grades one to three, the film of *Humpty Dumpty* has been found to furnish a pleasing nursery review as well as to lead the imagination into definite imagery and incidentally to inculcate the lesson that undue pride will have a fall. The youngest children are among our most appreciative observers when it comes to pictures in motion, but very few are given them and then only with the utmost caution in the selection.

In the way of health lessons, the films, *The Knowing Gnome* and *Good Teeth*; *Good Health* were used, the former for grades three to five, and the first reel of the latter for grades one to three.

A simple lesson was developed on children of other lands for grades one and two. Pupils of this age greatly enjoy the stereographs, with their unexpected revelation of third-dimensional reality. They, later on, commented rather freely when the slides were projected on the screen. The effect of the intimate experience of the stereograph was evident in fluent expression when discussion of the slide came.

#### Evening Programs

TWO evening programs were given with an admission of twenty-five cents each. On the second of July, the Yale picture, *The Declaration of Independence* (three reels) was given. This was accompanied by a scenic, *Nipigon Trails*, and an exceptional Pathe comedy suitable for children or adults. At

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the time of the Cattlemen's Convention, the Pathe picture, *The King of Wild Horses*, and the Department of Agriculture picture, *Sir Loin of T-Bone Ranch*, were screened. The former is in every respect an ideal animal picture inducing a friendly attitude towards the world of lesser creatures. The latter is well photographed and is educational, but is cheapened by concessions to the superficially minded. Sugar-coating a serious study with a bit of ordinary sentiment is quite displeasing to those of even slight intellectual taste. Even children far prefer actual enlightenment given straight without the subterfuge of being doctored up to catch their attention. Some day producers will take their cue from this fact.

The Department of Geography gave a most excellent evening's entertainment, which was also praiseworthy from the point of view of instruction because of artistic pictures, varied and unusual features, and finely finished detail. Hand-colored slides were carefully selected from a group of one hundred and were used when the film of two reels on the Yellowstone Park was stopped for further still study on the features just presented in motion. The instructor spoke from her personal observations and experiences in the Park. The admission was only ten cents and all voted large returns and an evening pleasantly spent. The lantern was run by a boy only ten years old, who spent several hours each

day following the motion picture course study printed in THE EDUCATIONAL SCREEN for June, 1926, and in acquiring technique for efficiently running the lantern for lecturers, for the children's broadcasting programs, and for supplementing the motion pictures. He is now independent with the motion picture machine under all ordinary conditions, although only operating with an adult in charge.

Two free evening programs were given, one being typical of juvenile content that is also appealing to older persons. The feature at this time was *The Princess' Necklace*, a four reeler; *The Knowing Gnome* was repeated after being used for class work; another one reel furnished by the local office of the National Forestry Bureau was so popular that a request was made for its repetition in the next program. This film, *The Last Day of the Prairie Dog*, shows the work of the government in counteracting the ravages of this little creature in agricultural districts.

As a preliminary to the five days' trip to be taken to the Mesa Verde at the close of the summer, Dr. Wightman, chairman of the Visual Instruction Committee, spoke with colored slides on his trip of last summer to this archaeological district, elucidating the historical ruins with scientific precision.

As the time was quite limited for arranging a schedule for materials, the total expense was greater than otherwise it would have



een, since long distance phoning and wiring were occasionally necessary. The account stands as follows:

Total expense for slides and films.	\$210.42
Total receipts from admissions...	183.61
Net expense....	\$26.81

Since many concerts and lectures were scheduled, it was not possible to present as many picture programs as would otherwise be possible. We believe this showing very favorable for the financial side of picture instruction, and the delight of the pupils in learning by this method appeared to be immeasurable.

## Note

In presenting this month certain elements of a film program for a short term, we hope that others may be induced to add to it by sending us further titles from their own repertoire. We welcome accounts of visual courses co-ordinating with a term's work in single subject, or simply lists of miscellaneous materials used and found helpful for specific projects or problems. In this manner can be built up gradually a working catalog of the best visual aids of all forms, from which each worker may select that which is most fitting to his special field. If you have made worth while discoveries, will you not enjoy playing the part of benefactor to others who may still be groping,—if not in the dark, at least in the gray dawn? Do not hesitate to recommend your favorite pictures, whether static or moving, because you think them well known. It will be like voting for our favorite candidate for office; the more votes duplicating yours, the higher the recommendation.

As previously stated, the pictures here listed merely serve to add bits of concreteness to the curriculum in small spots, here and there. They simply tend to indicate, and that but slightly, the possibilities for interest and intensive application as the progress of the visual movement gains in momentum.

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These films are loaned to schools without charge other than express charges. Bookings are made in the order in which requests with definite dates are received.

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## Film Reviews

**Flashes of the Past** (2 reels) Pathe—An excellent survey of the years from 1910 to 1925 is provided in this sifting of the salient features of an extremely significant era of history. An introduction is afforded by means of the Egyptian hieroglyphics, papyrus rolls, and the printing press of 1430.

The film chronicle begins with Roosevelt seen on an eleven months' hunting tour of Africa in 1910; King George assuming the imperial position over India in 1911, and in 1913 visiting the Kaiser; a suffragette parade under the guiding spirit of Mrs. Pankhurst; the original order for mobilization by the German Kaiser; the French call to arms as read by the populace; the exodus from Belgium in 1914 made picturesque by moving vans and white cattle on the march; General Joffre as hero of the Marne; and in 1915 Russia, Galicia, and Hungary in the Great War. Then, we get a glimpse of the western

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11 EXCHANGES

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world through Villa's punitive expedition into Mexico in 1916. In the east of Europe, we witness the defeat of the Turkish fleet; the czar in 1917 cast from the throne; and Russian soldiers before the Kremlin swearing allegiance to a popular regime. America enters the war and Wilson signs the declaration. In 1918, we see the marines fighting by land and German forces surrendering in the trenches. Among the new devices are the flame projector and the tank, a result of trench warfare. The year 1919 attests Germany a republic, and the first fighting of American soldiers overseas. The N-C 4, upon landing in Lisbon, signals a premiere for America in aviation. President Wilson appears in the first Peace Conference. The Devil-Dogs are welcomed in New York while the Blacks and Tans and Sein Feiners appear in conflict in Ireland. The martyrdom of MacSwinney is suffered before the Emerald Isle is restored as a gem to the crown of Britain.

Ceremonies for the burial of the Unknown Soldier follow, in Washington. In 1921, the heroes of the five chief allies during the war are seen in the United States; Smyrna appears in flames, and a bombing test is given by the army and navy. In 1923, the quaking earth in Japan is responsible for the loss of 100,000 lives. President Harding lies in state and we see the funeral cortege and his cabinet. In 1924 American fliers encircle the globe, making 26,000 miles in as many hours

as there are days in the year. The Russian pay tribute to Lenin in Moscow after a most spectacular career. The seven million plurality of Coolidge, making a record for presidential popularity, is a fitting climax for the many "flashes" of significant activities. The picture brings in most graphic form before an observer a vast amount of history that no amount of verbosity could thus clearly portray.

**Dairy Products** (1 reel) Pathe—From the *World's Food Series*. Cattle were brought to America by Columbus on his second trip. They were domesticated in Europe about the beginning of the New Stone Age, 6,000 B. C. The ancient Greeks, from 1,000 to 450 B. C. used milk and cheese. The Romans, from 750 to 475 B. C., used dairy products and exported cheese. Dairying in the United States was aided by the importation of better herds in 1820. In 1920 there were over 3 million dairy cattle in this country. These historic facts are told in titles and not pictorially, but there are beautiful farm scenes showing present day cattle and the dairy industry.

The dairy barns are kept scrupulously clean. Farmers come with cans of milk in wagons. The milk after being pasteurized is hauled to the nearest railroad station. Swiss cheese is made in America and Switzerland. Rennet changes the milk to curd, which is taken out, 200 pounds at a time. It is

pressed for 24 hours. There is a frequent change of cloths about the cheese. Salt is rubbed over the top surface. Swiss cheese is ripened in a cold, then in a warm temperature. The average yearly consumption of butter per person in the United States is  $17\frac{1}{4}$  pounds. The cream is cooled for the production of this dairy product by running over cold pipes. One churn turns out 1,000 pounds of butter. Even the air in the churning room is cleaned. In the churn the cream turns to a mass of golden granules, after which 4,000 pounds per hour are moulded and cut. Grease-proof paper is used in wrapping.

The film provides excellent educational material.

**Speeding Up Our Deep Sea Cables** (2 reels) Western Electric—Animated drawings combined with photography make plain the laying of the world's fastest cable. The material used is permalloy, the most magnetic material available. We are given glimpses of Cyrus W. Field, whose persistence and faith along with the assistance of Peter



Splicing the cable on board the  
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Cooper and Robert Morse, made possible the first trans-Atlantic communication. We see a model of the Great Eastern that laid the strong wires on the very bed of the Ocean, following the manufacture of the cable by an English factory, and then the tank of the

**EDITOR'S NOTE**—This review describes the laying of the first trans-Atlantic cable. See also pages 568-572.



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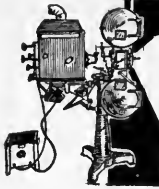
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**Pillars of the Sky** (1 reel) Western Electric—These pillars upholding the sky are the gigantic fir trees of the Mount Rainier National Forest. Many were well-grown in the time of Charlemagne, and have now reached a height of 230 feet and a diameter of 6 feet.



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The cross-cut saw reveals 15 growth rings to the inch. The "high lead" cutter has the most hazardous occupation in the industry of tree felling as he works "up the sky trail," 180 feet from the ground. His "trimming the scalp lock" is the only picture of the kind that the reviewer has seen in motion. Steel cables reaching into the edge of the



"Trimming the scalp lock"

forest convey 15 ton logs that a distance of 200 yards look like firewood. When the tree that is being felled snaps, the noise is like that of rifle fire. The wise woodman then does not loaf on his job, but sprints away from the track of the falling trunk. Only an unwise or inexperienced workman will take chances. The logs are rolled into the water to be transported to the mill-pond. The grab-setter makes them ready for the saw. With a screech of triumph, the whirling of the rip-saw severs them into usable lengths, while smaller saws make the planks adaptable to special purposes.

**The Fall of Man** (2 reels) Produced for the American Abrasive Metals Company, 50 Church St., New York City, by the Worcester Film Corporation. Distributed also by the Y.

M. C. A., New York and Chicago branches  
The film is presented by the National Safety Council, and deals with the necessity for safe walking surfaces. Startling facts are vividly brought home to demonstrate the



The director's little daughter is hurt

appalling mortality resulting from unsafe walking surfaces which cause everyday accidents on steps, sidewalks, in machine shops and factories.

A vivid graph shows the leading causes of accidental deaths—by conflagration, machines, street cars, automobiles, and (the most prolific source of accidental death) falling—nearly half of which are caused by unsafe walkways.

A bit of drama, which involves the little daughter of one of the directors, serves to convince him of the necessity of providing for safe walkways in a building program.

W. H. Cameron, Managing Director of the National Safety Council, writes:

"This latest film interprets to the general public as well as to specialists directly interested, the facts about slipping and falling accidents as no other piece of publicity has done up to this time. It should arouse to action the public interested in protective measures against the cause of such accidents."



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## School Notes

### WEST VIRGINIA ORGANIZES

A Visual Education Society of West Virginia has been organized. The secretary-treasurer writes,

"The first meeting was held in Ogelbay Hall, Morgantown, September 2, 1926. At this meeting Professor J. V. Ankeney acted as temporary chairman. The constitution of the society was read and was unanimously adopted. Officers were elected to serve until the meeting of the State Teacher's Association in Clarksburg, West Virginia, sometime during the month of November. Application blanks were prepared by the secretary and sent out to all prospective members. An effort is being made at this time to secure a place on the program at the Clarksburg meeting."

## Production Notes

(Continued from page 553)

story, as yet untitled, will be the first of a series of comedies co-starring John T. Murray and Louise Fazenda.

**T**HE World Series, America's baseball classic, will this year be the background for a motion picture, *Slide, Kelly, Slide*, to be produced by Metro-Goldwyn-Mayer, with William Haines as the hero. King Vidor, director of *The Big Parade*, is to direct another great American epic, *The Glory Days*, a screen adaptation of Irvin Cobb's original story based on the building of the Panama Canal. Lillian Gish has been chosen for the role of "Letty" in Dorothy Scarborough's novel, *The Wind*, to be directed by Clarence Brown. Peter B. Kyne has completed an original story for Colonel Tim McCoy, Metro-Goldwyn-Mayer's newest western star. McCoy has just finished *War Paint*, a story of the plains during the seventies, when the Indians were in a restless mood and many war parties were making sorties from the land allotted to them by the government. Other stories ready for production include Charles Tenny Jackson's *The Day of Souls*, *La Nouveau Deluge*, written by Madame Noelle Roger and published in France in 1922, *The Girl from Outside*, an adaptation of Rex Beach's *The Wag Lady*, and an epic of the old South, as yet untitled, which will have to do with the navigation of the Mississippi during the romantic days before the development of railroads.

**M**ETROPOLITAN PICTURES announce the coming production of *No Contract* with Harrison Ford and Phyllis Haver, *Rubber Tires*, a story of the auto camps, *Jim, the Conqueror*, a new Peter B. Kyne story for Elinor Fair and William Boyd, and *The Country Doctor*, with Rudolph Schildkraut portraying the title role.

## Among the Magazines

(Continued from page 537)

producing lords a one-inch recommendation of the material possible for screen adaptation. Miss Sapin concludes that she is probably the Cinderella of the movies, but that "the prospect of ever becoming a princess would fill me with horror. . . . For being a cynical Cinderella, I know that movie princesses must work like horses—while I read peacefully by the fire, ragged, ignored, pettily paid, but infinitely amused." An intelligent and humorous glimpse of one of the multitudinous tasks imposed by the monstrous cinema!

## Book Reviews

**SCENARIO SECRETS.** The Efficiency Company, College Station, Raleigh, N. C. (\$3.00, Postpaid.)

This decidedly unique publication is 9 inches high by 12 inches wide, bound in dark red, limp paper cover, and contains 128 eyeenticing pages, generously printed on fine quality paper, of delicate cream tint, with spacious margins throughout. The writer is W. H. Young, Ph. D., author of "How to Preach with Motion Pictures," a man of long experience in the educational and religious fields as well as in the field of motion pictures.

"Scenario Secrets" is thoroughly different from any other book we have seen on the much-treated subject of how to write motion picture scenarios. It is breezily written and easy to read. It is thickly dotted with sound suggestions. Its terse, crisp statements stand out the more emphatically because of the carefully planned type-selection and arrangement. Dr. Young differentiates 10 kinds of scenarios—theatrical and nine others—and treats each separately, treatment of the theatrical being naturally the longest. The subject-matter ranges from the most obvious and elementary facts and principles of scenario-writing to more subtle and distinctly original

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ideas. Contrary to the common practice, the book does not "guarantee" great wealth to the followers of its doctrines, and the difficulties in the way of success are not minimized. Indeed, these difficulties are emphatically stated and concrete suggestions follow for surmounting them, but hard work is always presupposed. The style of exposition is sometimes too pronouncedly "breezy" to please all tastes, and certain parts of the book are too elementary to be very significant. But, on the whole, "Scenario Secrets" is an unusual and valuable contribution to the literature of the subject and is refreshing for its manifest sincerity and unmistakable originality.

### Personal Mention

**MR. F. H. TURNER**, for the past two years with the Chicago branch of the Educational Department of Pathe Exchange and for seven years in the non-theatrical film field, is now associated with H. S. Brown and Company, Chicago.

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## Foreign Notes

(Continued from page 543)

actor of Germany, selected by John Barrymore to play the role of Louis XI in the forthcoming United Artists production, *The Vagabond Lover*.

Jannings and Veidt were together on the stage under the famous Max Reinhardt and have consequently a solid background for film work. They have given their influence to finer educational films abroad and their future work with American producers will be an experiment worthwhile to observe.

During his short stay in New York and Chicago on the way to Los Angeles, Connie Veidt (he prefers his nickname to that of Conrad) talked with the writer in French and German for many hours about almost everything of interest to our present-day problems of the screen, the public, the press, educational values, and aspects in other continents.

A few short fragments from Veidt's conversation: "The situation overseas is getting better. The film is just about 30 years old and the real filmp lay in its full artistic and cultural value is still to come. . . As there are bad shoemakers in America as well as in Europe, so we have mediocre productions on both sides of the ocean. . . Actors should look like human beings. . . Their own eyes, their own faces should express their emotions. . . Man is man, whether he be from the new or old world."

Among the steps for a better international understanding and cooperation in the film world, the exchange of film artists among the different nations is welcome.

### AMERICAN MEDICAL COMMISSION REVIEWS SCIENTIFIC UFA-FILMS IN BERLIN

**D**URING the European study-travels of a large group of the American Medical Society, the scientific film department of the UFA, in Berlin, presented during a private session a number of widely discussed films to the distinguished American visitors. Strong scientific, and popular-scientific pictures from the Gynaecological Film Studio of Prof. Dr. Doderlein, new Microscopic films about Bacteriology, the Appendicitis operation, and parts from a Tuberculosis film were shown accompanied with a lecture by Dr. Kaufman from the Culturefilm Departments. Where is the international, scientific University-Film Exchange? May the Paris-Congress find the way to a World Culturefilm Federation!

### GERMANY

**O**NE of the producing companies of Germany has announced the production of *Die Waffen Nieder* (Down with Arms) after the famous book of the Austrian woman pacifist leader, Bertha von Suttner, who died shortly before the beginning of the World War. If they are successful in visualizing the most important scenes which this work contains, they will furnish a powerful document which should work toward better international relationships and promote world peace in a way which the author did not dream of in her day.

### ITALY

**P**RESS reports have it that Mussolini has asked members of the Italian industrial associations to aid the state educational film institution, La Luce, by opening their plants for the making of industrial films which shall show the Italian people the economics of their land and the various aspects of their industrial life.



# The Church and Pictures

Conducted by REV. FRANK E. JENSEN

## The Church Motion Picture

*(Continued from the October issue)*

THERE is an open and inviting field for a genuinely religious motion picture library that is truly adapted to the use of the church. Up to the present, there is comparatively little that can be classed as a church film library. This is due largely to the fact that too many of the one-time theatrical pictures are used, at a small rental price, by the church. This has had a two-fold effect:

1. It has failed to awaken in the church constituency a real interest in a church picture program.
2. It has failed to interest capital in the creation of a church film library.

There must, therefore, be a change in the effort of those who have come to appreciate the value of the motion picture to the church, and a real and sincere effort must be made by those who have the welfare of the church in his respect at heart. It is the writer's conviction that the church itself should create, control and distribute motion pictures for religious and entertainment ends. It is not easily possible to conceive how suitable pictures can be secured, of right quality and of sufficient quantity, in any other way. In this statement is comprehended the hopes of the writer for a real and permanent advance in religious motion pictures.

The pictures that would be produced by people of the church and for the church would be pictures that would not compete with the pictures for the theatre, but they would indirectly raise the quality of the theatre pictures by educating the church people who attend the theatre to higher standards of pictures, a consummation which is so much needed. And on the other hand, the pictures for the church, if of right quality,

would tend to make the church and its services more popular since only in the church could the pictures for its use be shown.

Let it here be said that the church is making a great mistake when it tries to put on a "movie show." The church and the theatre should never occupy the same position. The church should always be the "church," as the theatre is usually just the "theatre." To expect the continued blessing of the Christ, as the one great Head over all things, the church in pictures, as in all other things, should be conducted in a way befitting and becoming to the church, as the pillar and ground of the truth. The education of its people's hearts as well as their heads will be done through the teaching of truth and the enforcement of the attributes not only of righteousness and justice, but also of kindness and mercy. It will in this way place a discount on all things in life that are sordid and unworthy and put a premium on all things noble and true. The thought and conduct of the Christian citizens, who are in the world but not of the world, who are the true and wise "children of light," are to be moulded by the true principles of Christian standards as against the false principles of worldly standards. The elements of both must necessarily be incorporated in the picture, but in such measure and proportion as to make everyone who sees them "eschew that which is evil and cleave to that which is good."

In short, the pictures of, by, and for the church must be of a character that is constructive, upbuilding and inspiring to all that is best in life and human character by directing to fear, love and trust in God, and to the love and service of fellowman.

## Church Activities with Film in New Zealand

**T**HROUGH the courtesy of the Congregational Church Extension Board, comes this word of what is being done on the other side of the world.

Rev. Stanley Morrison, pastor of the Mount Eden Congregational Church of Auckland, New Zealand, who was a resident of the United States for a time and returned to New Zealand about two years ago, writes "By no means is the work we are doing with the cinema the least important. I got tired of the churches always complaining about the type of pictures presented at the picture theatres and so we set out to give the church people a better service of films. The venture

has proven highly satisfactory. Our ordinary screening takes place every Thursday, but in addition we run a machine with a carefully selected programme for children every Saturday afternoon. The service we are rendering has attracted considerable attention throughout New Zealand and is being matched very carefully by the churches and by the picture shows generally. Our equipment is the best obtainable, the labor is voluntary but is skilled and so we are able to put on a first class show, especially since the big film exchanges are sympathetic towards the experiment."

## Personally Conducted Church Film Reviews

### Children, Here, There and Everywhere

(1 reel)—H. S. Brown, Chicago.

A picture that will both interest and instruct in its beautiful presentation of the children in Japan, China, India, Arabia, Lapland, Italy, France, Holland, America. The native games of children, their habits and environments, the varied scenery of land and water from the icebergs in the north to the limpid waters and luxuriant foliage in the south. Throughout the picture there is felt the appeal for Christian teaching and leadership. Prints available on non-inflammable stock.

### Do Children Count?—A Child's Faith

(2 reels)—Film Library of the Associated Churches, Chicago.

A well presented religious story showing how the Lord does provide, and proves Himself to be a very present help in time of need. The story is that of a Christian family of father and mother and three children. The father has lost his position and seeks one in another city. He is disabled by an automobile accident, lingers at a hospital and is unable to communicate with his family who

are in distress and want. The troubled mother assures the 7-year-old daughter that the Lord will provide. The little girl becomes the real mother and heroine of the story showing how, through a number of very possible incidents, the Lord does provide. The father returns home, secures work, and the family is happy and better for their hard experiences.

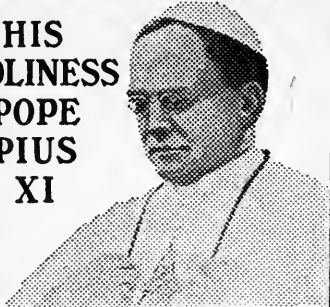
A service program will be provided with the film.

**Japan**—One reel in natural colors. (World Educational Film Co.)

Shows Nippon, the Island Kingdom of the Mikado. An interesting view of a Pacific Ocean liner in its trip across the Pacific, and life on the great boat is interestingly pictured. This can easily be made to represent the voyage of missionaries on their way to Japan and thus give a good missionary turn to the picture. The people, cities, industries etc., of Japan are projected in natural colors, and are very interesting as well as attractive and informing. With a little study a number of lessons can be applied from the picture.

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**The Butterfly Net** (2 reels)—Film Library of the Associated Churches, Chicago.

A chaste comedy very suitable for an entertainment program anywhere. It deals with an English Lord—youthful and manly—who seeks rest and recreation in the States, and whose one great hobby is catching new specimens of butterflies with his skillfully wielded net. His net is destined to catch more than butterflies as the humorous incidents in the story show. Through his bar-risters in London he is successful in leasing an estate in a section of the United States where the people of the community “are un-tainted by the fads of the day, where the girls still wear long skirts, even at tennis, and their hair is unbobbed, and where the horse and buggy are still in evidence,” as part of the specifications mentioned in the selection of the vacation sojourn of the English Lord. On the steamer the Englishman meets another of his native land, who is old enough to be his father, and yet not beyond the jovial period of life. He promises to call on his friend, and later does so. He is mistaken for the real “English Lord,” which mistake and the complications that follow are filled with good, laughter-provoking humor. All has a happy ending when *The Butterfly Net* secures and carries back to England the rarest specimen of all its catch—the happy bride.

**The Beggar Maid** (2 reels)—H. S. Brown & Co., Chicago.

Based on Alfred Tennyson’s beautiful poem by that name, it is an impressive story well rendered and beautifully photographed. Prints are available on non-inflammable stock.

It reveals how the artist, Sir Edward Burne-Jones came to paint the now famous picture *The Beggar Maid*. The characters in the story are a young Earl and the gardener’s daughter who are in love and who are made to duplicate the characters and the incidents in the poem, namely King Cophetua and the beggar maid.

To the better appreciation of the story we give Tennyson’s poem:—

Her arms across her breast she laid;  
She was more fair than words can say:  
Bare-footed came the beggar maid  
Before the king Cophetua.  
In robe and crown the king stepped down  
To meet and greet her on her way:  
“It is no wonder,” said the lords,  
“She is more beautiful than day.”  
As shines the moon in clouded skies,  
She in her poor attire was seen:  
One praised her ankles, one her eyes,  
One her dark hair, and lovesome mien,  
So sweet a face, such angel grace,  
In all that land had never been:  
Cophetua swore a royal oath:  
“This beggar maid shall be my queen.”

# Among the Producers

(This department belongs to the commercial companies whose activities have a real and important bearing on progress in the visual field.

Within our space limitations we shall reprint each month, from data supplied by these companies, such material as seems to offer most informational and news value to our readers.

We invite all serious producers in this field to send us their literature regularly.—Editor.)

## Laying the World's Fastest Ocean Cable

CONSIDERABLE attention was attracted recently to the bleak waters along the shores of Newfoundland, where an incident of world-wide importance was enacted. We are indebted to the *Western Electric News* for excerpts from the account written by Charles W. Barrell, Director of the Motion Picture Bureau of the Western Electric Company, describing the filming of that incident—the landing of the permalloy cable from Bay Roberts, Newfoundland, to Penzance, England.

Mr. Barrell writes:

To reach England's oldest colony one must be prepared to spend an indefinite time, varying from hours to days, on a stretch of uneasy, fog-infested salt water, haunted for months each year by ghostly and treacherous mountains of floating ice—one of the most dangerous and disquieting sectors to be found throughout the seven seas.

By virtue of its geographical position, however, Newfoundland has just naturally developed into the most important of all junction-points for Atlantic submarine telegraph traffic. Since the year 1858, when Cyrus Field and his associates connected the Old World and the New by wire, up to the present day, many important epochs in the history of ocean telegraphy have been celebrated on its rocky shores.

Through the courtesy of the Western Union Company, I was given the opportunity to visit Newfoundland during the present summer. Walter Pritchard, the youthful cinematographic veteran, accompanied me. The purpose of our expedition was to secure a motion picture record of the landing of the new permalloy, high-speed cable, designed by Western Electric engineers and recently laid

between Bay Roberts, Newfoundland, and Penzance, England.

Pritchard and I traveled by rail from New York to Halifax, Nova Scotia, where we signed on as members of the crew of Western Union's crack new cable repair ship, *Cyrus Field*. On the *Cyrus Field* we journeyed east north-east over the six hundred-odd sea miles which separate Halifax from Bay Roberts.

Fifteen nights and almost as many days we spent on the good ship *Cyrus Field*. And during that time we experienced varying degrees of equilibrium, equipoise, or whatever the study of the human body's position in relation to the fixed center of the earth may be. Also, we sampled a variety of weather conditions too wide to bear enumeration. During most of the run out and back, the ship rocked her way cautiously through greasy-grey seas in a dripping blanket of fog to the ear-shattering screech of the siren. But these fleeting discomfures notwithstanding, it would be a gross breach of veracity not to say that the trip was stimulating both to body and mind.

Having crossed the Cabot Straits, which separate Nova Scotia from Newfoundland, our spirits went up as the fog banks lifted occasionally, giving us glimpses on the west of the island colony's rugged coastline and Cape Race with its world-famous lighthouse and gigantic wireless skeleton standing out on the horizon. Ice-bergs also showed up on either hand, drifting with sinister nonchalance down toward the busy steamer lanes which connect America with Europe and destined to give the ships and men of the International Ice Patrol much work and worry before their final dissolution in the warm blue waters of the Gulf Stream. Captain Bloomer gave all these glacial derelicts ample navigating room, but we secured some fair close-ups of them by using a telephoto lens.

The third day out from Halifax we anchored in the picturesque harbor of Bay Roberts.

Codfish and cables are the mainstays of this interesting settlement. Some three hundred houses, fifteen or twenty stores and eight churches cluster about the sharply indented waterfront.

On the north shore the Western Union Company has built a neat village for those of its employees who must make the place their permanent residence. A substantial brick building, a few yards back from the beach, houses the cable station. Underseas telegraph lines from both England and America enter the building, and the volume of cable traffic relayed here is so heavy that operating shifts are kept on duty day and night.

It is now sixty years since the *Great Eastern*, first of all the modern ocean-going giants, steamed into Trinity Bay, trailing behind her on the ocean bottom a continuous line of insulated copper wire, the European end of which was securely anchored on the west coast of Ireland.

On July 27th, 1866, the *Great Eastern's* tender, the *Blood-hound*, sent the cable ashore at Heart's Content. This was probably the most exciting day that the drowsy little settlement ever had or ever will experience, until the end of time. Through the good offices of



The broken shore-end of the historic cable of 1866, the first successful ocean telegraph laid by the "Great Eastern" just sixty years ago.

C. H. Tranfield, local justice of peace and superintendent of the Heart's Content cable station for the past thirty-six years, we were enabled to meet and photograph one John Warren, an eighty-year-old veteran of that memorable occasion, who as a youth helped drag the first successful Atlantic telegraph cable to land in the western hemisphere. Mr. Warren said that practically the whole population of Newfoundland, as well as hundreds of strangers, were present in Heart's Content that day. In their eagerness to be the first to touch the new cable, crowds of men rushed out in the water up to their necks.

We also secured pictures of the tiny cottage, still in excellent repair, in which the first cable to successfully span the Atlantic was opened to telegraphic traffic.

Then Mr. Tranfield led the way to the rocky beach below the village where we uncovered the broken shore-end of the original cable. It was most interesting to discover that the gutta-percha insulation on this historic relic was still to all appearances as snug and resilient as the day it was moulded



Here the cable is being transferred from the "Colonia" which brought the cable over from England to the "Cyrus Field" which handled the landing operations at Bay Roberts.

on its seven-stranded conductor core, more than half a century ago.

Back in Bay Roberts we found that Captain Bloomer and his associates had completed arrangements for the landing of the new cable. So next day we steamed off for St. John's, the metropolis of Newfoundland, to await the arrival of the *Colonia* from England with its 2,000 mile cargo of permalloy cable, fresh from the works of the Telegraph Construction and Maintenance Company at Greenwich, near London.

Through the early morning mists a day or two later, the *Colonia* slipped quietly into the harbor with its \$3,500,000 cargo neatly coiled away below decks. Felicitations and congratulations were exchanged between the two



Air-tight barrels float the wriggling serpent-like cable in to the beach.

ships, after which the transferring of the Newfoundland shore section of the cable from the *Colonia* to the *Cyrus Field* took place. This shore section is said to be the largest and heaviest piece of submarine cable that has ever been fabricated. It contains three separately insulated conductor cores, has a total diameter of  $3\frac{1}{4}$  inches, and weighs 36 tons per mile. It is built to withstand electrical interferences from land sources and other cables which may lie near it. And it should also hold its own in the eternal conflict with a restless sea, jagged rocks and grinding ice-floes.

On the way back to Bay Roberts we were favored with weather of classic Italian mild-

ness and brilliancy. In fact, it was so suspiciously mild and brilliant that no one was particularly suprised early Monday morning to find the thermometer had dropped more than twenty degrees in the teeth of a raw Easterly rainstorm when we turned out to see the cable sent ashore. One hundred and fifty Newfoundlanders were waiting on the beach, every last man covered from crown to heels in oilskins. It was a picturesque sight, but the rain, the early hour and the lack of sunlight made it photographically depressing. Pritchard and I had chartered a motor fishing dory the day before, which was awaiting us by the overside gangway. Grimly shouldering our cameras and clutching the actinic flares which we had brought along in obedi-

ence to some clairvoyant premonition, we floundered aboard our dory and made for the prow of the ship, over which the cable had already started to wriggle in long serpentine loops. In a small boat below two members of the *Field's* crew, stripped for action and dripping wet, were working like mad to keep up with their job of attaching air-tight barrels to the slippery cable at regular intervals. These barrels floated the cable ashore. Without them, it would probably have re-

quired 150 horses instead of men to drag the snakelike monster in.

With a wretched feeling of frustration, I lighted one of the flares, burning an eyebrow and two fingers in the process, and watched Pritchard focus his camera on the scene of rain-swept activity before us. Walter, with customary conservatism, refused to make any definite reply to my questions regarding the possibility of our "getting" anything in such a pea-soup atmosphere. But he ground away while the flare smoked and spluttered.

Whether or not we did actually get what we went after on this occasion, I will now leave to the judgment of our movie fans, many of whom have doubtless seen a short version of

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EXPERT TITLE WORK

the evidence as it was released last month by the Kinograms Newsreel, while the others can base their verdict on the 1,000 foot film record which we are releasing immediately with the following title: "Laying the World's Fastest Ocean Cable Off Newfoundland."

In any event, the cable got ashore safely, and when I saw my late commander, Captain Bloomer, in New York, recently, he told me that the new cable had outstripped expectations by displaying a speed capacity of 2,500 letters a minute before the sending and receiving apparatus had been fully tested. So at least the title of our new picture has warrant in actual accomplishment.

## Screen Advertisers Association

**T**HE fall meeting of the Screen Advertisers Association, the Motion Picture Department of the International Advertising Association, was held in Kansas City, October 14th, 15th and 16th. At the opening session, Robert A. Warfel, Executive Secretary of the Advertising Commission, discussed "New Phases of the Work of the International Advertising Association," and Paul E. Kendall, Advertising Manager of the Long-Bell Lumber Company, Kansas City, spoke on the subject of the experience of his company in the use of the screen. He said, in speaking of the four films now in circulation by his company:

"*From Tree to Trade*, has been in constant use since May, 1920. More than 700 lumber dealers have used the film, and it has been borrowed by many, many schools and col-

leges, civic clubs and various associations. Last year this film was used in all the public schools of Kansas City. It is also being used in the schools this year.

"In September, 1920, we completed and put into circulation the two reel film, *The Story of a Stick*. This film is a romantic portrayal of the manufacture of Southern Yellow Pine lumber products. It is intended primarily for schools and colleges and like organizations. For the past six years some thirty colleges have made use of a print of this film during their school terms. A number of prints have been used extensively by other educational organizations, religious institutions, county agricultural agents and lumber dealers. The Y. M. C. A. has for more than five years distributed several prints of this film from their New York and Chicago exchanges."

Particular attention was attracted to the paper read by George A. Blair of the Eastman Kodak Company on "The Use of Panchromatic Negative." He exhibited several photographs to display contrasts between the registration of color values on regular stock, and on panchromatic.

The short-length film division of the Association held several departmental meetings, one of which was addressed by James P. Simpson of Dallas, Texas, on the subject, "My Ten Years' Experience in Distributing Short Length Advertising Films through the Theatres, and a Prophecy for the Future." "The





## The Finest Motion Picture Projector

*For Non-Theatrical Use*

**T**HE new Acme S. V. E. Type G portable motion picture projector and stereopticon is an outstanding achievement in the manufacture of projection equipment. It offers to the non-theatrical user of motion pictures, either in the school or church, a machine that really gives good results—a projector that is dependable—and renders the service you expect.

Here, in the improved Acme S. V. E., is new smoothness of operation, new quality in projection, increased reliability and the perfect mechanical accuracy that assures successful projection.

Inspect the new Acme S. V. E. Type G. Note each of its improvements. Note its simplicity and economy of operation.

Note the convenience of its controls. Note its new enclosed metal film magazines. Note its Acme patented Gold Glass Shutter—the greatest step ever taken to increase the value of motion pictures for educational purposes. With the Acme Gold Glass Shutter you can show still pictures from the motion picture film. You can hold a still picture for any length of time without any danger or damage to film. And still, with all the improvements will find no radical changes in Acme's proved design.

Write us for the name of the Acme distributor near you. Let us arrange a demonstration of the Acme S. V. E. with no obligation on your part. Write us today.

**INTERNATIONAL PROJECTOR CORPORATION**  
*Acme Division*

1130-1136 W. Austin Ave.

Chicago, Illinois



**THE ACME S.V.E. TYPE G**

*The Acme is compact, dependable, safe and easy to operate. It operates from the ordinary electric line current. It gives results as fine as seen in the best theatres. It is just as satisfactory in the small class room as in the big auditorium. It is specially designed for use by non-professional operators.*

# ACME MOTION PICTURE PROJECTORS

Possibilities of Multiple Service to Advertisers" was discussed by H. E. Hollister, Pyramid Film Company, Dayton, Ohio.

Entertainment for the visiting delegates was provided in several luncheons and on Friday evening, a banquet was held in the Aztec Room of the Hotel President, followed by a dance given for the Screen Association by the Kansas City Advertising Club. Mr. Lou Holland, President of the Kansas City Chamber of Commerce, was the guest of honor and speaker at the banquet.

Douglas D. Rothacker, of Rothacker Industrial Films, Chicago, is President of the Screen Advertisers Association.

## Atlas Productions

**B**RIEF synopses of several recent productions of the Atlas Educational Film Company indicate a rather wide range of subjects.

**Saving the Forests** (One-half reel) Produced for the Evenrude Motor Company, Milwaukee, Wisconsin.

Forest fires constitute a most serious menace, and this film shows the disastrous consequences of a chance spark. Thrilling scenes show the increasing conflagration, and then in dramatic manner the Forest Rangers dash to the rescue and we get a most interesting insight into the modern way of fighting forest fires. The picture is of more than usual interest.

**The Great Out-Doors** (One reel) Produced for the Evenrude Motor Company, Milwaukee, Wisconsin.

## New Films from the Department of Agriculture

**T**HE "Popillia Japonica" is featured by the United States Department of Agriculture in its new educational film, "Holding the Japanese Beetle."

Scenes in the new film depict the introduction of the pest into the United States from its native haunts in Japan, visualize its life history, show examples of the damage it has

An outing in the great out-doors, shown in most interesting, entertaining manner, including fishing, boating, camping, and other out-door pleasures. Staged in most charming, artistic settings, with scenes of natural beauty, the film is a delight. It concerns an outing of a party of young folk who have the time of their lives. The picture is of high entertainment value and will be thoroughly enjoyed by every lover of the great out-doors. A sufficient thread of story runs through it to hold interest from start to finish.

**Keeping Fit the Battle Creek Way** (Two reels) Produced for the Sanitarium Hospital Equipment Company, Battle Creek, Michigan.

An educational film showing in an entertaining, educational manner the Battle Creek way of keeping fit. It features a remarkable apparatus perfected by Dr. Kellogg of the Battle Creek Sanitarium, and used in the Sanitarium. Of exceptional interest in the film are some ultra-speed (slow-motion) scenes showing the action of the muscles while taking the exercises.

**What Happens in the Sand-Blast** (Two Reels) Produced for the U. S. Silico Company, Chicago, Illinois.

While this picture is of special interest to foundry men, it contains some very unusual animated drawings showing the action of sand and other abrasives in a sand-blast. The process of obtaining the abrasive from the quarry and preparing for use are shown in interesting detail.

done to fruit trees, various plants and turf—and emphasize measures of control developed by Federal and State Departments of Agriculture. Among the various features are close-ups showing three hundred beetles attacking a single apple hanging from the tree, animated drawings tracing the progress of the beetle grubs during the 10 months the

ive in the soil; the Dexiid fly, a parasite imported from Japan to help man fight the beetle; the spraying of orchards with coated arsenate of lead to prevent beetle damage; the treatment of turf with carbon disulphide solution to kill grubs, and the enforcement of crop quarantine laws to help prevent the spread of the beetle.

"Holding the Japanese Beetle" was photographed in New Jersey, Pennsylvania and Delaware in co-operation with the departments of agriculture of those States. It is one reel in length. Copies may be borrowed for short periods, or may be purchased at the laboratory charge. A complete list of the department's films, with information on the method of distributing them, is given in Miscellaneous Circular 27, which may be obtained on application to the department at Washington.

CO-OPERATIVE marketing, as practiced by 10,000 poultrymen in California, Oregon, and Washington is graphically set forth in a new motion picture, "Co-operative Marketing—Pacific Coast Eggs," just released

by the United States Department of Agriculture.

This film, in two reels, shows methods and practices employed by the large co-operative associations. Scenes were obtained in San Diego, Los Angeles, San Francisco and Petaluma, Calif.; Portland, Ore.; Seattle and other Washington points; and in New York City. It is the third of a series of educational films on the co-operative marketing of important farm products, designed for use by co-operative associations, extension workers, and others engaged in teaching co-operative principles and practices.

THE horse is paid tribute by the United States Department of Agriculture in a new educational motion picture, *The Horse and Man*. The film acknowledges the service which the horse has rendered the human race throughout the ages, recalls some of the important roles he has played in the drama of American history, and directs attention to his economic importance in modern industrial life.

The film is one reel in length.

## Here It Is!

(A Trade Directory for the Visual Field)

### FILMS

**Atlas Educational Film Co.**

1111 South Blvd., Oak Park, Ill.

**DeFrenes & Felton**

Distributors of "A Trip Through Filmland"  
60 N. State St., Wilkes-Barre, Pa.

**Earlyle Ellis** 71 West 23rd St., New York City  
Producer of Social Service Films

**Catholic Film Syndicate**

1125 Union Mortgage Bldg., Cleveland, Ohio  
(See advertisement on page 567)

**The Chronicles of America Photoplays**

Yale University, New Haven, Conn.  
(See advertisement on page 516)

**DeVry Corporation** 1091 Center St., Chicago, Ill.  
(See advertisements on pages 544, 545)

**Eastman Kodak Co.**

Rochester, N. Y.  
(See advertisement on Outside Back Cover)

**Burton Holmes Laboratory**

7510 N. Ashland Ave., Chicago, Ill.  
(See advertisement on page 572)

**International Harvester Co.**

606 S. Michigan Ave., Chicago, Ill.  
(See advertisement on page 513)

**Long-Bell Lumber Co.**

R. A. Long Bldg., Kansas City, Mo.  
(See advertisement on page 557)

**Pathe Exchange** 35 W. 45th St., New York City  
(See advertisement on page 555)

**Pictorial Clubs, Inc.**

350 Madison Ave., New York City

**Pilgrim Photoplay and Book Exchange**

1150 S. Michigan Ave., Chicago, Ill.

**Ray-Bell Films Inc.**

817 University Ave., St. Paul, Minn.

**Roosevelt Memorial Association Film Library**

28 E. 20th St., New York City

**Rothacker Industrial Films, Inc.**

7510-14 N. Ashland Ave., Chicago, Ill.

**Rowland Rogers Productions**

71 W. 23rd St., New York City

**Society for Visual Education**

327 South La Salle St., Chicago, Ill.

*(See advertisement on page 571)***Spiro Film Corporation**

Irvington-on-Hudson, N. Y.

*(See advertisement on page 558)***Standard Pictures Corporation** Hollywood, Calif.**United Cinema Co.**

120 W. 41st St., New York City

**United Projector and Films Corporation**

228 Franklin St., Buffalo, N. Y.

**World Educational Film Co.**

732 S. Wabash Ave., Chicago, Ill.

**Y. M. C. A. Free Film Service**

120 W. 41st St., New York

1111 Center St., Chicago

**MOTION PICTURE CAMERAS****Bell and Howell Co.**

1803 Larchmont Ave. Chicago, Ill.

**DeVry Corporation** 1091 Center St., Chicago, Ill.*(See advertisements on pages 544, 545)***MOTION PICTURE MACHINES and SUPPLIES****Acme Motion Picture Projector Co.**

1132 West Austin Ave., Chicago, Ill.

*(See advertisement on page 573)***Capitol Projector Co.**

133 W. Washington St., Chicago, Ill.

**DeVry Corporation** 1091 Center St., Chicago, Ill.*(See advertisements on pages 544, 545)***National Theatre Supply Co.,**

624 S. Michigan Ave., Chicago, Ill.

**Movie Supply Co.** 844 S Wabash Ave., Chicago, Ill.*(See advertisement on page 560)***Pilgrim Photoplay and Book Exchange**

1150 S. Michigan Ave., Chicago, Ill.

**Safety Projector Co.**

Duluth, Minn.

**Scientific and Cinema Supply Co.**

Washington, D. C.

*(See advertisement on page 564)***Chas. M. Stebbins Picture Supply Co.**

1818 Wyandotte St., Kansas City, Mo.

**United Cinema Co.**

120 W 41st St., New York City

**United Projector and Film Corp.**

228 Franklin St., Buffalo, N. Y.

**World Educational Film Co.**

732 S. Wabash Ave., Chicago, Ill.

**PUBLICATIONS****The Century Co.,** 353 Fourth Ave., New York*(See advertisement on page 556)***Journal of Home Economics**

1211 Cathedral St., Baltimore, Md.

*(See advertisement on Inside Back Cover)***Wheeler Publishing Co.,**

352 E. 22nd St., Chicago, Ill.

*(See advertisement on page 561)***SCREENS****Acme Metallic Screen Co.** New Washington, Oh**Da-lite Screen and Scenic Co.,**

922 W. Monroe St., Chicago, Ill.

*(See advertisement on page 559)***National Theatre Supply Co.,**

624 S. Michigan Ave., Chicago, Ill.

**Raven Screen Corporation**

1476 Broadway, New York City

*(See advertisement on page 553)***SLIDES and FILM SLIDES****Geography Supply Bureau**

314 College Ave., Ithaca, N. Y.

**Keystone View Co.**

Meadville, Pa.

*(See advertisement on page 562)***McIntosh Stereopticon Co.**

1150 S. Michigan Ave., Chicago, Ill.

*(See advertisement on page 563)***Society for Visual Education**

327 South La Salle St., Chicago, Ill.

*(See advertisement on page 571)***Spencer Lens Co.,** 442 Niagara St., Buffalo, N. Y.*(See advertisement on page 514)***Transparex Educational Slide Co.**

2241 Clifton Ave., Chicago, Ill.

**STEREOGRAPHS and STEREOSCOPES****Keystone View Co.**

Meadville, Pa.

*(See advertisement on page 562)***STEREOPTICONS and OPAQUE PROJECTORS****Bausch and Lomb Optical Co.,** Rochester, N. Y.**DeVry Corporation** 1091 Center St., Chicago, Ill.*(See advertisements on pages 544, 545)***Society For Visual Education**

327 S. LaSalle St., Chicago, Ill.

*(See advertisement on page 571)***Spencer Lens Co.,** 442 Niagara St., Buffalo, N. Y.*(See advertisement on page 514)*

# The Making Of Steel

2 Reels — Printed on Non-Inflammable Stock

**T**HE latest addition to the International Harvester Company's free list of motion pictures is "The Making of Steel." This entertaining and instructive film vividly portrays every essential part of the steel making process. You can't go wrong by adding this film to your next picture program—it is a film worth anyone's time to see.

## LOANED WITHOUT CHARGE

You may obtain this film by writing to this office or to any of our branches. Tell us you will be responsible for the film and mention two or three dates that will be satisfactory to you. We will then fit you into our schedule. There is no rental fee or other charges. The sole cost to you is the small express charge to and from your station.

International Harvester Company of America  
(Incorporated)

606 So. Michigan Ave.

Chicago, Ill.



“I find that anything taught by the pictures is remembered far better and longer than regular class instruction,” wrote

MISS ELINOR G. PRICE,  
Montclair Teacher



MISS PRICE is another one of the hundreds of educators who are enthusiastic about the Spencer Film Slide Delineascope and Service. To use her own words—“I view it as a chance for clear decisive teaching. Then too, the Delineascope way is so much easier and cheaper than the lantern slide method that it recommends itself to anyone who realizes the value of visual instruction.”

You too should know the many ways that this new machine and service can make your classroom work easier. The coupon will bring you worthwhile information. Send it now.

## SPENCER LENS COMPANY

19 Doat Street

Buffalo, N. Y.

Please tell me more about the use of film slides and how they'll make my class room work easier.

Name .....

Address .....

City ..... Institution.....

# The Educational Screen

(Including MOVING PICTURE AGE and VISUAL EDUCATION)

THE INDEPENDENT MAGAZINE DEVOTED TO  
THE NEW INFLUENCE IN NATIONAL EDUCATION

NELSON L. GREENE, *Editor*

HERBERT E. SLAUGHT, *President*

MARIE E. GOODENOUGH, *Associate Editor*

FREDERICK J. LANE, *Treasurer*

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Published at Crawfordsville, Indiana for

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South Wabash Avenue  
Chicago

236 West 55th Street  
New York

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## YALE UNIVERSITY PRESS FILM SERVICE

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(Physical Distributor, Pathe Exchange, Inc.)

YALE UNIVERSITY PRESS FILM SERVICE,  
New Haven, Connecticut.

E. S. 12-26

Kindly send me the 64-page illustrated booklet which describes the Chronicles of America Photoplays and contains the titles, lengths, synopses, etc. of the fifteen films thus far completed.

Name ..... School or Group.....

City or Town..... State .....



# The Cinema in International Education

JOHN A. HAESELER

IT MAY be assumed, I think, that permanent international co-operation can only be achieved through the mutual understanding of the various peoples of the world, and that this understanding can only be attained through the mutual knowledge of their diverse lives and problems.

## Necessity for New Technique of Presentation

Methods based upon textual representation alone have seemed inadequate for conveying the knowledge upon which international understanding can be based. Children's comprehension, especially, is limited to immediate environment, and verbal statements regarding regions and periods entirely removed from their actual experience are almost without content or reality for them, and hold little enough significance for most adults. It is generally admitted that school history and geography are unstimulating and uninspiring, and, therefore, it is to be considered, because the subject matter is outside the common range of experience.

## Adoption of the Cinema

History and Geography became living things to me only when I spent a year traveling in the Far East just after the war. The variety of peoples I encountered in Oriental lands interested me and filled me with questions concerning their nature and development. Once having gained a concrete visual background, I had an overwhelming desire to increase my knowledge and understanding of their manners and institutions.

It seemed to me that if students and people

Editor's Note—Mr. Haeseler's discussion of this topic, which has challenged widespread attention of late, was prepared as a lecture for the Comité d'Initiative at the International Institute of Intellectual Co-operation, composed of representatives of the various international societies interested in education. The second installment of the article will appear in the January issue.

generally could undergo a like range of visual experience, they would develop a broader and more sympathetic attitude toward the inhabitants of other countries. Travel, however, could not be counted upon for the presentation of such experiences, for obviously it could not be at all general. Finally, the cinema appealed to me as being next to reality in vividness and seemed the best medium for recording and presenting the life of the various national and racial groups of mankind. In preparation for employing it as a scientific background I pursued an intensive course of study at Harvard and Oxford, and devoted myself also to learning the fundamentals of cinema technique. Since then I have made two sets of films, one on the Berber tribes of North Africa in collaboration with Captain M. W. Hilton-Simpson, and another on the Hungarian peasants in their villages and the herdsmen on their plains. These may serve as examples to indicate what I consider should be prepared generally concerning the peoples of different countries as material for international education.

## The Cinema as an Instrument

There is a general tendency to confuse the *technique* of the cinema with the *ends* to which it has been generally employed or, one might say, perverted. Little distinction has been made between the commercial showmen and their product, and the technique they employ. It is not realized that the cinema is merely animated photography—that is nothing more than a means of vivid *photographic representation* and that this animated photography can be used as satisfactorily for setting forth the results of scientific research as for purposes of entertainment.

Cinema technique is as plastic as literary technique and the products of photography can be as varied as the products of the pen.

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Cinema technique is as plastic as literary technique and the products of photography can be as varied as the products of the pen.

The range of the cinema is as wide as imagination itself. Pictures from far and near, from indoors and out-of-doors, from general views to close-ups, can pass one after the other. The smallest details can be thrown on the screen greatly enlarged and even the finest points can be brought out with gratifying clearness. Movements that are too rapid to be easily perceived can be slowed down for analyzation. Projection can be repeated as often as required for the understanding and retention of any particular point.

#### **Selective and Combining Power**

The selective and combining power of the cinema is almost without limit. Usually the exact portion of a scene or subject desired can be photographed to the exclusion of the rest. The combination and order can be arranged and varied in any conceivable manner. Subjects complementing one another or throwing each other into effective contrast can follow in immediate succession.

Though so akin to reality, the cinema has all the advantages of the text in permitting a logical and coherent presentation of a subject. It has not the limitations of the confused multiplicity of real experience but can develop a theme or thesis step by step through a continued sequence that leads without interruption to a conclusion. Furthermore it can eliminate the disturbing phases and distracting elements that are nearly always present in actuality and can concentrate upon the relevant and significant.

#### **Universally Comprehensible**

The cinema furnishes the best medium for the universal presentation of a subject. By its use the same material can be made comprehensible and available with fewer changes to people of all ages, classes and degrees of education than by any other means. It possesses the distinctive advantage of almost automatically eliminating the specialist's vocabulary and of bringing even difficult tech-

nical points and ideas within the range of common understanding.

#### **The Cinema Not Necessarily a Passive Medium**

The view, frequently expressed, that the cinema is a passive medium and that images passing before the eyes call forth no effort from the mind seems to emanate from the puritanical conception of life that "whatever is difficult is good, and that whatever is easy is of the devil." This assumption of passivity can only be maintained when the cinema is considered as a means of entertainment and not when it is employed with a serious purpose. The demand for mental activity in watching a story film can be even less than in the casual reading of a novel but the attention occasioned in viewing a scientific film is as great or greater than in reading a scientific treatise. The fact that concentration may be easier because passing visual sensations are more biologically natural and more directly comprehensible than are textual representations, and that no energy is expended in transforming word symbols into images and thought, does not mean that minds are less active and assimilative. In the case of students it is generally advisable to prepare them beforehand regarding what they are to look for and remark in the film, and it is well to indicate these points as the film passes and enlarge upon their significance afterwards. If serious results are expected, an active and attentive attitude can be obtained. In fact the movement which is such an essential part of films is so biologically irresistible that it compels attentiveness and intensifies mental activity during the projection and subsequently animates the thought and stimulates the reflection.

#### **The Cinema as an Individual Tool**

Cinema projection is so commonly associated with large screens and numerous spectators that the possibilities of the cinema as an individual tool have not been realized. Yet

as a personal instrument it possesses the innumerable qualities displayed in group use together with the advantage that it is freed from the limitations imposed by consideration of others and can be manipulated for the service of one person. For individual use it is sufficient to have a projection machine beside one and a small screen 6 x 8 inches on the far side of the desk, and an incandescent lamp working on the regular current is sufficient to project a small picture so brilliantly lighted that the room does not need to be darkened. Every detail is as sharp and clear as it would be on a larger screen, and when non-flam film (which is now generally employed outside theatres) is used, there is no danger of fire. A motor-driven projection machine is scarcely more difficult to operate than a phonograph. The speed can be varied to suit any purpose and the projection may be repeated as often as desired. Though the wear on the film would mean that the expense of this method might prevent its general use by students, it may well become the scientist's and scholar's instrument par excellence.

#### Still Pictures and Films

Films do not preclude the use of still pictures, which have the great advantage of permitting sustained scrutiny and study. Still pictures may often serve as a valuable complement to films or as powerful tools in themselves. For the presentation of some subjects and for the enforcing and clarifying of many phases and fundamentals of others they can be highly efficacious. It is my experience that the way they are employed in the Fine Arts Course at Harvard is very effective. The lectures are accompanied at all times by illustrations on the screen. Furthermore, each student possesses a set of a thousand pictures of architecture and works of art printed from half-tone blocks and studies them as texts, noting and comparing their details and characteristics. For examination, illustra-

tions are again thrown on the screen and the students identify the pictures and buildings, name the artists and architects and criticize their work.

By a like combination of group projection of either films or still photographs and the individual study of separate pictures reproduced either by mechanical printing or by direct photographic processes, a method of presentation may be generally developed which has all the intensive advantages of textual study but which is infinitely more vivid and concrete.

#### Inexpensive Projection Methods

The projection of still pictures has never been sufficiently convenient and inexpensive to be generally used. Glass slides have always been too costly and unwieldy to be commonly used. During the last two years however, a new method of still picture projection has been developed that consists of printing series of still pictures on strips of cinema film and projecting these from machines using incandescent lamps. The expense of this method is out of all proportion to the expense of glass slides, for the cost of printing these film strips (once the negatives have been gathered) is only a small fraction of that of ordinary glass slides. This cheapness means that many more pictures can be employed than has hitherto been possible, so that every detail of a subject can be appropriately presented by a separate picture. The film strips possess the further advantages of being light and compact. Several scores of pictures can be obtained on a strip of film a few feet in length and less than one and a half inches in width and diameter when rolled. Transportation can be covered by a small postage stamp. The rolls can be conveniently handled and projected and the pictures do not get out of order as is the case of slides.

A number of machines have appeared in several countries for this form of projection. The great difficulty, however, is adequate

lighting, because the heat that is proportional to the light buckles the film and throws a large part out of focus on the screen. The enormous saving made possible in the cost of material, however, justifies a substantial outlay for equipment. A new machine is now under construction, which will be even smaller than a portable typewriter and as easily carried. It will be artificially cooled and will have several times as much light as the other machines, so that it will project a brilliant picture in a partially darkened room. Furthermore, no operator will be required for the lecturer or teacher can work it automatically from the front of the room. Two electrical push buttons will permit pictures to be turned forward or backward at will and the order thus altered as desired.

As an individual apparatus the machine will possess great advantages for it can be placed on any desk to project a picture on a small screen without darkening the room, and the cheapness of the film strips makes

this employment commonly possible. This apparatus, employed daily for group use and individual projection with the occasional use of cinema films, if expense and equipment permit, will make effective and inexpensive visual education generally available.

#### Preservation and Distribution of Films

In addition to the many potentialities that films and still pictures possess as educational tools is the fundamental advantage that they are not what reality often is—a fleeting incident that is gone forever, but they can serve as more or less permanent records. They can be classified, stored and brought forth at any time. Furthermore, they are not single examples but can be generally reproduced and widely distributed. Copies can be printed from cinema negatives just as they can from ordinary photographs. Several scores and even hundreds of positives can be made from one negative and each of these can be projected as many times as desired, wherever projection machines are available.

## Visual Education in Detroit Public Schools (I) General Administration

BURTON A. BARNES

*Supervisor of Visual Education, Detroit Schools*

THE future growth of visual education in this country depends to a great extent on the ability of each city department to keep in touch with what other departments are doing. This article is the first of a series of five to be written by members of the Detroit department, to put on record our progress thus far. The second article will be written by Mr. Walter W. Whittinghill, Assistant Supervisor, on the film, slide and exhibit work, and the last three articles will be contributed by Mrs. Mildred Smith, instructor in Teachers College, on the details of methods of instruction. In this way we hope to give a helpful bird's-eye view of the work of the Detroit Department.

The Visual Education Department has for its purpose the best service to the Detroit Schools. This service consists in recommending the purchase of visual equipment and material on the basis of experimentation, attending to the distribution of equipment and material, and supervising their use. Our success is due not only to the work of the members of the department, but also to the support and encouragement of the Board of Education, Superintendent Frank Cody, his administrative officers and supervisors.

To understand the work of the Visual Department it is necessary to know something of our administrative "setup." We have five groups of school officials with whom and

through whom we get results. These are the high school principals, the intermediate principals, the district principals, the heads of the supervisory departments, and the faculty of Teachers College. Representatives of the Visual Department meet with these various groups and they give us their very best co-operation in carrying out our plans, or modify them to suit their respective conditions. The success of our work depends very largely on our use of this excellent administrative organization. In its last analysis the Visual Department is not another separate supervisory department. We are here to serve the supervisors by recommending to them material which they may incorporate in their courses of study, and suggest to the teachers. So we have our administration done through the proper channels and our supervision done through the regular supervisory channels. At the same time we must attend to considerable administration and do considerable supervision ourselves.

The department handles three types of material: films, slides, and exhibits. We have in our vault 350 films. In the slide department there are 20,000 stereopticon slides. Besides these we have exhibits of the work of the various supervisory departments in the schools to be used at fairs, P. T. A. meetings, teachers meetings, etc. The department also has extra moving picture machines and stereopticons which are loaned out in various parts of the city. We have the delinescope, opaque projector, and five spotlights which are scheduled and distributed on demand. We supply material to all schools in the city. Ninety platoon schools have auditoriums equipped with motion picture booths for the projection of films. These films are served on a regular film circuit every other week. The intermediate schools use our films in their auditoriums and a weekly general science film circuit has been started for them. Several of the high schools have made considerable use of the films. All schools have the privilege of booking any film in our vault at any time. The slides are

sent out from the office by messengers from the schools after being reserved. We also attend to the purchase, distribution, and supervision of Keystone Sets in a large number of schools.

The organization is the simplest possible. Under the immediate direction of the Supervisor is the Assistant Supervisor, and each of the other members works directly under the Assistant Supervisor.

The duties of each are briefly given below:

#### Supervisor

(A) Administration, (B) Administrative Supervision, (C) Routing Visual Material, (D) Meetings, (E) Teachers College Courses, (F) Principal, *Priest School*, A thirty-six teacher platoon school used as an experimental school for visual work, (G) Chalk Talks, (H) Cartooning, (I) New Materials, (J) Articles on Visual Instruction.

#### Assistant Supervisor

(A) Administration, (B) Administrative Business, (C) Administrative Supervision of Films, (D) Exhibits (Educational-Commercial); (E) Research Activities, (F) Film Censor, (G) Experimental Material—Equipment, (H) Meetings, (I) Film Program, (J) Budget Expenditures, (K) Articles of Visual Instruction.

#### Instructor in Teachers College

(A) Instruction in Visual Education at Detroit Teachers College (Each student gets some instruction), (B) Demonstration lessons in schools at request of district principals.

#### Slide Program-Photographic Work

(A) Slide Program, (B) Photographic Materials, (C) New Slide Materials, (D) Reports on Uses of Slides, (E) Keystone 600 Sets, (F) Replacements of Slide Material.

#### Projection

(A) Training Teachers to operate, (B) Inspection of Projectors, (C) Inspection of Auditoriums, (D) Repair of all projection equipment, (F) Inspection of Films.

#### Clerk

(A) Booking Films, (B) Booking Slides, (C) Booking special programs, (D) Inspection of Films, (E) Tabular Reports, (F) Care of Film Vault, (G) Shipping of Films.

a non-perspective stereograph in the case of the even-numbered subjects. The comple-

mentary method can be made much clearer by means of a visual arrangement.

**Form A**

*To Odd-numbered Subjects*

- 1. Show non-perspective McKinley
- 4. Show perspective Coffee Pickers
- 6. Show perspective Cocoa Pods
- 7. Show non-perspective Canyon

Repeat in Reversed Order—

- 2. Show perspective McKinley
- 3. Show non-perspective Coffee Pickers
- 5. Show non-perspective Cocoa Pods
- 8. Show perspective Canyon

**Form B**

*To Even-numbered Subjects*

- 2. Perspective McKinley
- 3. Non-perspective Coffee Pickers
- 5. Non-perspective Cocoa Pods
- 8. Perspective Canyon

Repeat in Reversed Order—

- 1. Non-perspective McKinley
- 4. Perspective Coffee Pickers
- 6. Perspective Cocoa Pods
- 7. Non-perspective Canyon



1256—President McKinley at His Desk in the White House. 35 mm. 1908. D. C. U. S. A.

The procedure was begun by handing the subject a stereoscope together with a trial stereograph. He was taught to adjust the focus and turn bodily so as to get the best light upon the picture. Then he was told that he would be shown several pictures; also, that he was to look at each picture as long as he liked to watch it, and as soon as he felt he wanted to see another one he should say "Next." Care was taken that he understood and would follow instructions.

Pupils who were experimented with according to Form A were shown the stereographs in the order indicated in the foregoing arrange-

ment. After seeing the five pictures once, and while the Grand Canyon view was still before the subject, the examiner said, "Now I am going to show you the same pictures over." Then the series was repeated, but with the effect reversed. The new order was that indicated in the lower half of the column.

For pupils who were experimented with according to Form B the entire procedure was reversed, as indicated in the column above. These were the even-numbered subjects.

What was the outcome of the experiment? It will be recalled that the experiment was conducted with ninety grade pupils and eight





college students. The results from the two groups were tabulated separately and the means computed. These, together with the means, gave us the following figures:

With Depth	Without Depth	Difference	S. D. Diff.	Exper. Coef.	Chances to One
15.8	14.6	1.2	.7	.57	16
15.8	...	.9	1.1	.32	4

This summary shows that the voluntary attention span of the stereograph with perspective was 15.8 seconds and that of the stereograph without perspective 14.6.

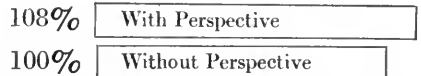
It is interesting to note the means of the college students in comparison with those of the grade pupils. These were:

With Depth	Without Depth	Difference With and Without Depth
16.0	14.4	1.6

From this summary it is evident that perspective in the stereograph elicited relatively more time in the case of adults than in the case of children, 1.6 against 1.2 seconds. Of course the number of students tested is too small to assure us of this conclusion completely; but it is probably safe to conclude that perspective means at least as much to university students as to grade pupils.

Going back now to the original question, What is the effect of stereoscopic perspective

upon the voluntary attention span? The answer can be best given in graphic forms:



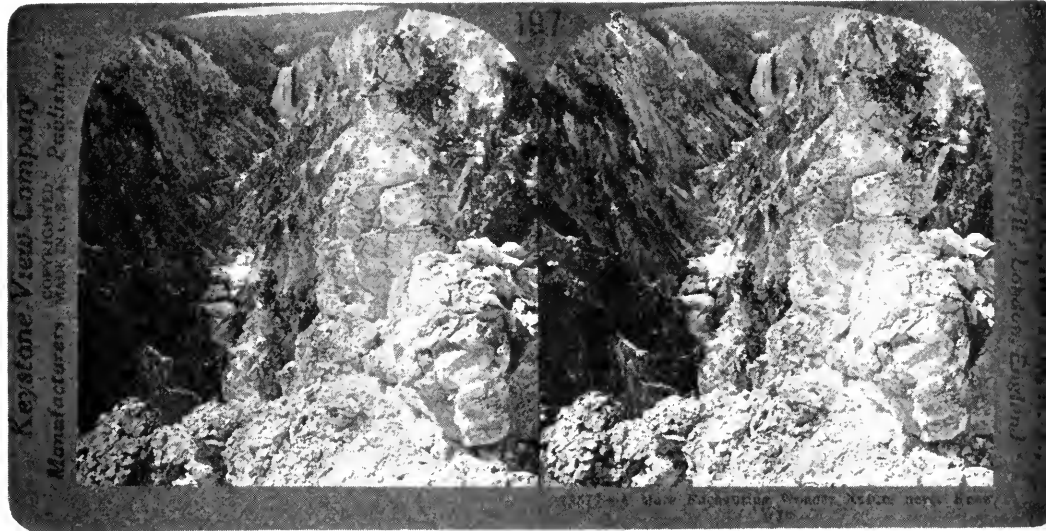
Showing the average voluntary attention span for pictures with perspective as compared with the span of the same pictures without perspective.

Before concluding this article, let us consider the question, Is there any relationship between the effect of perspective and degree of intelligence? There are in reality two aspects to the question: Does the increase vary with the mental age of the pupil? And, similarly, does it vary with his intelligence quotient? From correlations computed from the above tests, we may summarize facts and venture a few inferences, as follows: First, stereoscopic effect, or perspective, in a picture, all other conditions being the same, increases the observation span by 8 percent, on the average. This is true of college students as well as of grade pupils with an average of about twelve years.

Second, the effect of perspective in the stereograph varies with the intelligence of the subject. There is a low but distinct negative correlation with native capacity, or what is technically known as the intelligence quotient.

This hints that the stereograph has a greater relative value in the case of the duller pupil. If the hypothesis can be substantiated, then

the use of the visual aids promises to reduce retardation and elimination in our public schools.



Editor's Note—The cuts of stereographs accompanying this article were supplied through the courtesy of the Keystone View Co.

# Motion Pictures for Christmas Programs

WITH the approach of the Christmas season there are numerous occasions which call for special film programs. In some communities these may be given in cooperation with the owners of neighborhood theatres, as special matinees; in others there are church programs in celebration of Christmas to which the motion picture is called to contribute an added element of interest, and most schools observe Christmas with special programs on which a film can be appropriately used.

THE EDUCATIONAL SCREEN is frequently asked to suggest what films are available, and from what sources. The following titles are suggested in the hope that they may prove helpful. Schools, churches and community centers are urged to get their calls for films in at the earliest possible date, in order to avoid last minute disappointments.

## Short Subjects

**SANTA CLAUS** (2 reels) F. E. Kleinschmidt, 220 W. 42nd Street, New York City. For theatre bookings only.

A fantasy filmed in Northern Alaska, with reindeer, polar bears, glaciers and icebergs as a realistic background for a charming little story of how two children wait up on Christmas Eve to catch Santa Claus, how they fall asleep and dream that he comes and talks to them, and how they ask him what he does during the year "when it isn't Christmas." The film shows his workshop with gnomes and elves making toys, while Santa looks through a telescope to keep track of the good and bad little boys and girls, so that he may reward them accordingly.

**A LITTLE FRIEND OF ALL THE WORLD** (1 reel) Red Seal Pictures Corporation, 729 Seventh Avenue, New York City, and branch offices.

A youngster, overflowing with the Christmas spirit, brings gifts to all the tiny animals

in the woods—a squirrel, a fox, a rabbit, and other small creatures of the forest. The close-ups of the shy woodland animals are extraordinary.

**SONGS OF CENTRAL EUROPE** (1 reel) Pathe Exchange, 35 W. 45th Street, New York City and branch offices.

One of the *Famous Melody Series* made for the Christmas holidays. It includes famous Christmas songs, loved for generations, pictured in the places that gave them birth.

**THE NIGHT BEFORE CHRISTMAS** (2 reels) Pilgrim Photoplay Exchange, 1150 S. Michigan Avenue, Chicago.

The film tells the story of how the poem, *A Visit from St. Nicholas*, came to be written a hundred years ago by Dr. Clement C. Moore, and depicts the story of the poem itself, as it is known by children the world over.

**THE NIGHT BEFORE CHRISTMAS** (1 reel) H. S. Brown, 806 S. Wabash Avenue, Chicago.

A shorter version of the poem referred to above. Also available from the Apollo Feature Film Company, 286 Market Street, New York City.

**THE MAGIC HOUR** (1 reel) Red Seal.

A reel of kiddies and toys—and so, particularly appropriate to the Christmas season. A little boy has a dream in which he travels out through his window in a toy aeroplane and spends the night in wonderful experiences with fairies.

**OLD SCROOGE** (3 reels) Pathe.

Dickens' famous story, *A Christmas Carol* done in film.

**SCROOGE** (1 reel) H. S. Brown.

Pictures the same story as above.

**CHRISTMAS CAROL** (1 reel) Apollo Feature Film Co.

**A CHRISTMAS CAROL** (3 reels) Central Film Company, 729 Seventh Ave., New York City.

THE KNIGHT BEFORE CHRISTMAS (1 reel) H. S. Brown; Apollo Feature Film Co.

A CHRISTMAS ACCIDENT (1 reel) H. S. Brown; Apollo Feature Film Co.

How the Yule-tide spirit is brought out in some of us when we least suspect it.

THE LITTLE GIRL WHO DIDN'T BELIEVE IN SANTA CLAUS (1 reel) H. S. Brown; Apollo Feature Film Co.

ON CHRISTMAS EVE (1 reel) H. S. Brown.

THE BIRTH OF OUR SAVIOR (1 reel) H. S. Brown.

PILGRIMAGE TO PALESTINE SERIES (1 reel each) Pathe.

Bible land scenic reels. Those on *Bethlehem* and *Nazareth* particularly appropriate to this season.

#### Features

PETER PAN (10 reels) Famous Players-Lasky Corporation, 485 Fifth Avenue, New York City, and branch offices.

Barrie's classic on the screen. Beautifully done.

A KISS FOR CINDERELLA (7 reels) Famous Players-Lasky.

Another of Barrie's, exquisitely filmed. Delightful for both children and adults.

THE ANCIENT MARINER (6 reels) Fox Film Corporation, 55th Street and 10th Avenue, New York City, and branch offices.

The Coleridge classic, with a "modern" introduction.

THE MAN NOBODY KNOWS (6 reels) Pathe. Edited and titled by Bruce Barton.

FROM THE MANGER TO THE CROSS (7 reels) Warner Brothers, 1600 Broadway, New York City.

THE CHRIST CHILD (6 reels) H. S. Brown.

THE FAIRY AND THE WAIF (5 reels) H. S. Brown.

## Among the Magazines and Books

Conducted by MARION F. LANPHIER

THE NEW REPUBLIC (November 10th)—John S. Cohen in his "Books and the Movies," remarks on the cinema's appeal.

The screen becomes a habit—I speak from experience as a motion picture reviewer—which acts like a drug. The habitué suffers without it.

There is no use railing against the screen because it has such a hold on the peoples, not only of America but of the whole world. Here is a new medium of communication, democratic, persuasive to literate and illiterate alike, and the wise intellectual will study its universal appeal, try to capture it for his own "message," to use a hated but accurate term.

Mr. Cohen's subject concerns itself with children's reading in relation to moving pictures.

Over ninety million people attend motion picture theatres every week in the United

States. Of this gargantuan number 25 percent are children.

These children are fed, day in and out, with the stuff of the screen, a diet never prescribed certainly, by any Doctor Holt of literature.

What effect will cinema romance have on the reading tastes of the present generation? Many of the English classics have been put into motion pictures. Is that a cause for joy among librarians and classic-reading parents? Is it the books their parents knew (or didn't know) that the young meet in the movies? Do the children really receive these books through translation into cinema?

One point alone emerges clearly. No book is ever properly translated to the screen. It does not mean that the motion picture is such a primitive and elemental medium that wit, satire, symbolism find no place in it. No, that it is so limited that achievements on a par with the poetry of Shakespeare and the novels of Dostoyevsky are not to be expected.

of it. It can, and has, offered Olympian wonders. But it is a visual medium, purely and simply, and it presents what Hergesheimer calls "shapes in light" which move in individual scenes and thereby tell a story. The cinema offers ready-made visual image. It leaves comparatively little to the imagination. Whereas, the business of a book is to conjure in the reader's mind certain images which are part and parcel of himself.

If, then, a book is not a book when it becomes a cinema we may cease to be afraid that things so different will compete with each other. Certainly no one having seen the *Sea Beast* can pretend acquaintance with *Moby Dick*.

But if the producers of the *Sea Beast* had followed the story of *Moby Dick* precisely as it was written, they could never have made anything comparable with the book in the new medium. It would have to be different.

We need not be afraid that children will refuse any particular book, saying "I saw it on the screen." The answer is, nobody ever saw a *book*, certainly not a good one, on the screen. But there is another fear to speculate about. It is entirely possible that the children of this generation, as the result of motion pictures, may develop an antipathy for reading; for the movies, and the tabloid newspapers, and the rotogravure sections, and the increasing speed of city life in the United States all tend to develop our sight sense away from the more deliberate experience of reading.

Mr. Cohen dismisses this possibility in the next breath, at least, the seriousness of it. In speaking of the intellectual in this respect, he says,

He will not abuse it roundly, nor be frightened of it as an enemy to books. He will live to see new books influenced by it as one of the social phenomena of our time, but he can defend the classics from confusion with "screen versions" by realizing himself the impossibility and the impiety of a *book* on the screen. He need have no fears, unless they be Wellsian ones of an over-development of the sense of sight, sotted with too much movement in the modern world.

Mr. Cohen has sound ground upon which to stand for the two very challenging possibilities he offers, but he discusses them too briefly and too sketchily to be convincing.

We have already, from reliable critics, the assertions that our younger men and women show distinct traces of picture influence in their novels, with particular mention of certain English novelists. On the other hand, we have some authentic claims against the screen and its tendency to drug the imagination necessary to book reading. In a magazine of the reach and strength of *The New Republic*, vital questions should be clearly evaluated or left untouched.

CHRISTIAN SCIENCE MONITOR (October 11th)—An editorial on "The New Singing Screen" indulges in a bit of prophecy as to the possibilities of the Vitaphone. For the first time mechanically recorded music has been definitely and harmoniously conjoined with motion pictures in a way that will permit of wide usage and development. Although there have been other interesting experiments made in this particular field, some of which have bespoken remarkable inventive genius, it has remained for the Vitaphone to synchronize sound and moving pictures with sufficient clarity and consistency to raise the issue above the novel and experimental to the realm of fait accompli.

But the chief virtue of the Vitaphone would seem to be in assuring motion pictures complete and proper orchestral scores wherever they might be shown. These scores, original in treatment and rendered by full symphony orchestras, would provide films with their rightful musical investiture whether they be projected on Broadway or in some remote village or town. No longer will the motion pictures be left to the mercy of scratch orchestras and ebullient organists or the country pianist for amplification of effect, but they will move intact from theater to theater, securely trailing their own harmonic garments after them, and rejoicing in their new found immunity from the patchwork inventions of too willing improvisators.

Furthermore the possibility of such assured and sumptuous orchestral accompaniments

will invite the attention of the musical writers of the day, who will find a new field for creative work in providing individual musical settings for motion pictures. Soon the Strausses and Stravinskys may be making tracks for Hollywood, to add their kindling touch to the glowing fabric of the screen. Besides all this, there is now the possibility of using the spoken word for punctuation in the pictures, in place of the more or less clumsy titles now employed. The dramatic possibilities of such a step are too great to be ignored, no matter how much the studios may frown upon such a notion. It only remains for some adventurous director to try his hand at oral titles to have the rest of the screen world in full pursuit. With new processes in the way of color and three dimensions hovering about the fringes of the screen, it is folly to set arbitrarily limits on the screen of the future. It is the first step that counts in any direction, and surely the Vitaphone marks the beginning of a new era in motion picture presentation.

THE LITERARY DIGEST (September 25th)—Again this magazine presents some press comments upon the much discussed Vitaphone, entitling the comments "Pro and Con." The *New York Commercial* and *The Times* comment favorably, the former granting the new invention unstinted future possibilities, the latter reaffirming such prophecy with deep regret for the tardiness of the Vitaphone's appearance.

The most obvious fact is that this invention in its various forms will enable the smaller communities to participate to a greater degree than even the radio permits in the cultural advantages that have been possible in the past only in places of large population. But the more stirring fact is that it will give immortality to the faces and voices of those whom the world wishes immortally to keep among the living. Any supreme skill of voice or hand that comes into the world hereafter in any generation may be kept for all generations, with a mimicry that needs only color to make it perfect. The great will not longer

walk the earth as "melancholy ghosts of de renowned, whispering faint echoes of t world's applause," but as contemporaries every age in which their preeminence can st prove itself. It was said in an old Engli proverb that "painted pictures are dead spea ers." In pictures such as these, the eloque dead will hereafter still speak. And as for t singers and the players on instruments, whom it was said in ancient prophecy th they should ever be in the City of God, t prophecy has come true in the earth and our own city. Those who sing and play he with perfection will ever sing and play o terrestrially.

Opposed to this reckless eulogy are t caustic words of Mr. George Jean Nathan *The Morning Telegraph*.

The theater need not be worried over t vitaphone, the mechanical invention whi synchronizes the movies and human speec and which was recently given its first publ demonstration. If there is any worrying be done, it is the movies that should do. For if the vitaphone is ever adopted generall by the movies, it will not be long before t galleries of the legitimate theaters are aga filled with the class of individuals who d sserted them some years ago for the films.

The vitaphone is an interesting device, d spite certain crudities that still exist in t crudities that will doubtless be eliminated a time goes on. It does succeed in dovetailin speech and music with the movements of pe sons on the screen, and dovetailing them e actly. Its words and its tones are identic in time with the opening of persons' lips an the movement of violin bows. It still betray an audible mechanism and it still possess no light and shade; it is deafening. It make the actor, the singer and the musician alik so many boiler factories. But that is not th point. The point, rather, is that, aside fro its commercial value in certain short-reel sub jects, such as an opera-singer doing her bi or a politician exuding the usual platitud or a musician making pretty sounds, it wi bring to the motion-picture exactly the thin that the motion-picture should have no us for, to wit, the human voice, and that, furthe once it brings it, the motion-picture will hav a tough time holding its own even among th boobs who now make it the profitable instit tion it is.

If the vitaphone gets its deadly hold on the movies, it won't be long before the latter's rrrrent millionaires are driven back to their former fur and delicatessen businesses.

The regular and enthusiastic movie patron is a person upon whom a strain may be placed only at the risk of losing him. When he is asked to use his eyes, that is enough. To ask him to use his ears as well and, coincidentally, his intelligence—or at least that modest amount of intelligence that is demanded to assimilate dramatic speech—is to ask the impossible. He likes the movies as they present themselves for the simple reason that they impose not the slightest tax upon his imagination. All that he has to do is to open his eye, occasionally at least, and allow the screen balderdash to impress itself easily and casually upon his half-conscious retina. Words would change this acceptable situation, and enormously. The spoken word demands attention, not the semi-attention that pantomime demands, but taut attention. There is something commanding, challenging, about the human voice. And, in addition, there is something that calls for a degree of understanding.

Despite the "take-it-or-leave-it" feeling stimulated by Mr. Nathan's snobbish assertions, it is possible that the talking movie will find no place unless its production warrants a higher admission price than the legitimate offering makes possible. Such a "compromise" or hybrid art as the talking-movie must necessarily be, seems by casual glance at least, a somewhat meaningless effort. We shall see!

THE LITERARY DIGEST (November 13th)—previous to the introduction of the voice into silent drama has come the use of color. We read, with the perfection of the process, an interesting comment upon the health aspect of the colored film, quoted from Science Service's *Daily Science News Bulletin* (Washington). Those who have had to miss the movies because they hurt their eyes, may go in perfect comfort and ease to the colored ones that are being developed to-day. Prof. Leonard T. Troland of the psychology department of Harvard University has made a study

of both kinds of movies and gives the colored ones a clean bill of health.

Some persons still insist that motion-pictures hurt their eyes, in spite of the fact that the vivid black and white contrasts of the early motion-picture and the unsteadiness on the screen and the flickering projection have now been eliminated. Experience has shown, however, that eye-strain is much less for the average sensitive observer after seeing a colored picture. The more natural a picture is, it seems, the easier it is for the oculo-motor system to make the images "appear as they should." In black-and-white pictures violent contrasts often have to be used in order to get the effect of depth and reality, and such contrasts tire the eyes. Colors, on the other hand, express contrasts in a harmless way and also improve the truthfulness of the pictures.

When motion-pictures in color were first introduced about fifteen years ago, annoying fringes of red and green on the edges of moving objects disturbed the enjoyment of the pictures, and critics said that they were much worse for the eyes than the black-and-white performances. The trouble was that the red and green components were not photographed simultaneously, and the effect was a doubling of the image on the screen which the eye muscles struggled to make into one again. This upset the normal balance of what Professor Troland calls the ocular reflexes. The fringing and double image defects in natural color movies have been overcome in recent years, and the modern pictures are quite free from them. Professor Troland says that sensitive people feel so much less strain now from the colored pictures that they often close their eyes entirely to the black-and-white portion of the films.

CHRISTIAN SCIENCE MONITOR (October 12th)—"A Year of Screen Achievement" summarizes the seven or eight outstanding films of 1925-26 and mentions a number of others which deserve honorable mention. Individual performers are singled out and given credit for fine characterization in the season's pictures.

Among the interesting developments of the past season have been the influx of continental stars and directors into American studios, the activities of the "little theatre" groups (the

International Film Arts Guild and the Film Associates in New York), and the novelty of the Vitaphone synchronizing sound with motion, and the Swiss invention, plastic chromatic films, which bring a stereoscopic quality to the screen.

THE NATION (September 29th)—Quotation is made from the *Haagsche Post* of Holland, giving "an interesting if unfavorable opinion of a widely-heralded American film and the leading motion picture comedian of the world."

I have seen a miserable film, one that earns millions—"Gold Rush," written, directed, and played by Charlie Chaplin. Nobody with the slightest self-respect can derive any pleasure from this stupid product. Mankind must be childish to regard this as a world success. Chaplin's vaunted healthy humor turns out to be merely American sentimentality that has become a habit. Charlie Chaplin has acquired a new mannerism, a new success-mannerism, that is all. This is the recipe: Humor equals one laugh plus one tear, presented by a clown with a soulful face and a pair of soulful legs. But now we are also aware that all this is worn without any psychic necessity and that in its foundation there is not an atom of deeper humanity. The recluse of "Gold Rush" is not tragic, though such is the presumable intent; it is Charlie Chaplin trying to make propaganda of the legend that his seeming foolishness is derived from, or overshadowed by, a pure human melancholy.

Such a tasteless and childish business, this whole scenario of Charlie Chaplin. A puppet of Madame Tussaud goes to Alaska to dig for gold (dressed in an undertaker's mourning coat). He is not funny, he is only an exaggerated improbability. And why does he go to Alaska? To make the acquaintance of a young damsel with a bad reputation but a good heart, something that could readily have been found in Hollywood. Only in Hollywood they are probably more human than in the cold of Alaska, for in this dame all individuality seems to be frozen. She is neither fish nor flesh, a puppet operated by strings. Then Charlie Chaplin pulls a string and in sudden love she falls into the arms of the new millionaire.

And all this proves again the axiom that the public accepts everything, swallows everything, enjoys everything if it has been for some years manipulated with a certain business dexterity. Even if a man, from personal conviction, has come to the conclusion that it is disappointing—as in this case—he feels called upon to praise it. The hero worship gets the better of him. When the hero Charlie Chaplin, tumbles from his pedestal he is ready to return him to the elevated place. The film public no longer believes in God; it believes in an Olympus where the god-millionaires sit enthroned, those gods called Douglas Fairbanks, Charlie Chaplin, Harold Lloyd, and innumerable Aphroditis-like Gloria Swanson and Mary Pickford. Probably the time will come when from them will be born a new religion; that is as soon as it pleases one of the above-mentioned super-human celebrities to die. Then Charlie Chaplin will arise as the sun god, another Helios, and the Americans will bring him offerings consisting of cooked films. And in the sightseeing bus they will drive to Mary Pickford palace, to pray to the image of this holy Mary. For the present Charlie Chaplin is still the infallible pope.

DEARBORN INDEPENDENT (October 9th)—"What Tagore Thinks of the Movies" serves as a point of departure for an editorial which reads as follows:

Rabindranath Tagore, the Hindu poet, has been deploring the prevalence of pictures representing sex relationship, sentimental crime and all that kind of thing. But Doctor Tagore has done nothing more than voice a widespread opinion. There is reason, and a good reason, to believe that the public has an insatiable appetite for scandalous pictures or for the perniciously sensational, or for the insidiously erotic. Let it be admitted that there are always some hungering for that kind of thing, and there are more who were mildly interested in it when it first came out. But as a fad the day of pictures made by the inept for the half-witted is past. The trouble is that there are producers who still go as far as they dare, only concerned to keep themselves out of the clutches of the law, who fail to see the trend of public opinion. And public opinion, in the long run, stands for decency.

Unhappily the average man does not e-



ress himself. Perhaps he is too busy making living. Perhaps the fear of being accused prudishness prevents him. Perhaps he dismisses the matter as none of his affair, with sort of grossness-to-the-gross attitude. At any rate he does not let himself become audible. If he did, the off-color stuff would vanish like a mountain mist before the sun.

What the average man does is to practise a policy of abstention. So things are gradually correcting themselves, box-office receipts constituting the recording dial. Soon we may have 'funny' pictures which do not depress, and serious pictures which are not altogether provoking.

EDUCATION (September)—In their "Education and the Moving-Picture Show," Harvey Lehman and Paul A. Witty of the University of Kansas give us a keen resume of the situation, making good use of their very contemporary bibliography, listed at the close of the brief discussion.

Again and yet again, it seems to the editor of this department, that critics neglect the oft-mentioned "classification" of the theatrical movie. Granting that there are a hundred bad productions to one excellent picture, we must also admit that the occasional excellent movie may be no more fit for child consumption than the hundred poor pictures. The whole thing lies, not half as much in what is offered in the theatres generally, as in the undeniable truth that movies generally are not for children. The theatrical movie *must* be for adult consumption, which automatically closes it to the child mind. The problem, then, is not one of improving production but furnishing an entirely new class of production, designed for and addressed to children and presented at matinee performances, with rigid legal prohibition of children at evening performances.

This article, under review, like others of its kind, makes no note of this truth. As a scholarly account of the situation indicated in its title, it is very valuable. Following are some of its statements:

The curriculum for any given individual

is not the procedure of the classroom and its contingent activities alone, but is all of the activities and experiences which condition the development of personality in all its aspects.

Thus it becomes the duty of the educator to examine critically the activities to which the child turns in his leisure hours and to evaluate these activities in the light of the changes wrought by them in the growing child.

One of the activities to which children frequently turn in their leisure is attendance of the moving-picture show.

Judd probably expressed the judgments of numerous schoolmen in the following quotation:

"The teacher who thinks that the effects of the movies do not reach into her classroom unless she uses a lantern and brings in films, is very shortsighted. The fact is that young people and old are getting a type of mental training at the moving-picture theatre which is fixing mental habits to a degree which we have not been recognizing as we should."

The producers and distributors of moving-pictures, realizing the need of improving the quality of their productions, employed Mr. Hayes to guide them, declaring their willingness to follow his suggestions. Mr. Hayes asked the co-operation of the educators of the United States in providing better films for school children. Finally, after a great deal of discussion, President Owen of the National Education Association appointed a committee of educators to see what might be done. The salient interest of the producers, as expressed by their representatives, is indicated by Professor Judd in the following paragraph:

"It is interesting and impressive to learn what the producers really think of a committee of educators. As soon as the committee took up the work of discovering its province, the emphatic suggestion came from the producers that the educators had better confine their activities at the outset to pedagogical films. A pedagogical film is one which is useful in a classroom and not likely to compete with the entertainment film commonly exhibited in theatres."

The most important question arises. . . . What is the effect upon the child? What is the child learning. . . . What are the kinds of reactions which one makes at the movie?

It would be difficult to list all of the "resultant concomitants of movie attendance."

"The school is trying to train pupils to be critical and exacting in their own minds, the movie is pulling the other way in 80 per cent of the cases."

Two possible deleterious results from movie attendance have been emphasized, namely: (1) The formation of habits of frequent emotional reaction which may carry over to affect classroom behavior; (2) the cultivation of untrammelled imagination, which likewise may be transferred to the classroom.

How is the school to offset these undesirable possibilities of movie attendance? Is the solution to be found in restricting attendance of the movie? Obviously not.

The definite suggestions for betterment may

be given in the summary of the article, although they are more specifically treated in the text.

"Children will undoubtedly continue to attend the movies. Hope of improvement lies in the direction of improvement in the taste of young people. Improved taste will lead to improved production."

All of which seems, to the editor, to be a Utopian hope of long waiting, while quiet classification and legislation as outlined above would be more practical and certainly more scientific. Regardless of excellence of production, children have no business at night entertainment and furthermore, surely we can purge the theatre of adult interests!

## Book Reviews

**VISUAL INSTRUCTION EQUIPMENT.** Circular No. 4. A 40-page pamphlet, published by the Visual Instruction Division of the New York State Department of Education.

The introductory note written by A. W. Abrams, Director of the Visual Instruction Division, states the purpose of the circular:

"In theory there is complete agreement among educators as to the importance of bringing pupils into contact with the material world directly and by pictorial representations. Yet if one were to follow all the exercises of all the grades of any school for an entire week, how few of them would be found to involve observation and discussion either of objects themselves or of pictures of them. True, textbooks contain many pictures and prints are often displayed in the school-room. For the purposes of class instruction, however, a picture must be sufficiently large to enable the teacher to direct observation and discussion of it by pupils. This fact is coming to be recognized and the projection lantern now occupies a more prominent place in the school program than ever before.

"This circular has been prepared to bring before supervisors and teachers certain prob-

lems of projection lantern equipment, to offer suggestions relative to them and to emphasize the fact that projection lanterns properly constitute a part of regular and essential classroom equipment."

The pamphlet is full of specific, constructive suggestions as to such problems as where in the school (auditorium, special lecture room, or regular classroom) lantern equipment shall be provided; standardizing equipment for a school system; standards by which to judge screen pictures; details of the lantern; screens and their mounting, placing of lantern stands, connections, the care and adjustment of the lantern, and the care of slides as well as a discussion of opaque projection strip film projectors, and motion picture projectors.

The publication is presented primarily for the use of the schools of New York State, but is available to others in limited quantities at the rate of ten cents per copy.

**NEW STORIES** by Marjorie Hardy, University of Chicago Elementary School. Wheeling Publishing Company, Chicago. 224 pages.

This attractive little volume fills a need long felt and often expressed. As a Second Reader

urnishing Community Life narratives, the book must meet with success. It is not a faultless book but it is an excellent fulfillment. The Wheeler Publishing Company has done for the text all that the best in typography can do and the author has managed to steer fairly safely between her several aims. The writer of stories for city children must keep in mind, not only the vocabulary and imagery demands of the age for which she writes, but the complex background against which city stories for that age will stand. When, if she is to make her series a community series she must manage to bring into her sequence of incidents a lot of briefly told but accurate information about community processes. It is no wonder, then, that such writers lose sight of dramatic and narrative structure from the composition angle. They do, almost inevitably. In this respect Miss Hardy slips, too; but the slip, avoidable or not, is somewhat analogous to the poet's use of license; the end justifies the means.

Again, Miss Hardy's device of connecting her stories on the theme of the boy's visit to city cousin is a happy device. It seems to the reviewer that the tendency in primary education has been to allow the longer narrative to wait too long for introduction into the curriculum. This book is a step toward bringing such narratives to the child earlier in a safely sustained but not too long tale.

In like manner, but shorter, are the Wild animal stories told. These two narratives are fresh in choice of subject and manner of treatment.

**VISUAL INSTRUCTION BULLETIN.** Department of Education, State of Ohio. 72 pages, paper bound.

Prepared by B. A. Aughinbaugh, Supervisor of Visual Instruction, Ohio State Department of Education, the volume should function as guide, philosopher and friend to schools undertaking a visual program, as well as a valuable handbook to others more experienced in the field. It contains a most com-

plete exposition of the various types of teaching materials that fall within the class of "visual aids," and it is most refreshing to find the author in his introduction declaring, "It is not necessary that your school be provided with projection equipment for you to be interested in visual instruction, as there are many phases of the work that do not call for such equipment. This is only one of the misunderstandings to be eliminated, but it is an important one."

To each general class of visual aids, Mr. Aughinbaugh devotes space for the description of the ends best served by, and the equipment necessary for the use of, such materials.

The author's enthusiasm for the motion picture is well tempered by his full consideration of other, and less spectacular, materials, such as models, specimens, the sand table, maps, charts and graphs. Of the latter he says, "It is unfortunate that many advocates of visual instruction confine their enthusiasm to projection equipment, overlooking such established aids as maps, charts, and graphs. It is a poor policy that attempts to break away from all things the past has found valuable to seek new fields simply because they are new. A school which is not up to its standards in maps and charts would do well to consider its equipment along this line before investing its funds elsewhere."

Visual instruction is being given all possible encouragement in Ohio, and the Bulletin of the State Department of Education is a long step toward stimulating a fuller appreciation of the subject in the schools of the state.

**MOTION PICTURE PHOTOGRAPHY FOR THE AMATEUR,** by Herbert C. McKay. 219 pages; Falk Publishing Company, New York City, 1924.

The increased interest of late in amateur motion picture photography gives added importance to this volume. It is written throughout in the vocabulary of the non-professional, and contains chapters on camera

# Notes and News

CONDUCTED BY THE STAFF

## DEVELOPMENT OF MEDICAL AND SURGICAL FILMS

An important project for the advancement of films dealing with medical, surgical and general health problems, has been undertaken by the American College of Surgeons, in cooperation with the motion picture industry.

At a recent congress of the American College of Surgeons in Montreal, the report of a committee, who had been studying the subject for a considerable period of time, was laid before the board of regents of the organization. A permanent committee including some of the most eminent doctors in America, was appointed to study and classify the films now available, to analyze the possibilities for future picturization and develop the more effective use of films for both professional and lay service. The committee is made up of Dr. J. Bentley Squier of New York, a pioneer in the medical motion picture field, chairman; Will H. Hays, president of the Motion Picture Producers and Distributors of America, honorary chairman; Dr. W. W. Chipman, president of the American College of Surgeons, Montreal; Dr. Franklin Martin, director-general, American College of Surgeons, Chicago; Dr. Allan Craig, Dr. Bowman Crowell, and Dr. Malcolm MacEachern, Chicago, associate directors of the American College of Surgeons; Dr. C. H. Mayo, Rochester, Minn.; Dr. George W. Crile, Cleveland.

The convention was addressed by Will Hays, who pledged the services of his organization to the promotion of films along the lines needed in medical and surgical science. In speaking of the scope of such films, Mr. Hays said:

"At the outset we may determine in what ways films may be used as an aid to medicine. First of all, we think of the film in the clinic and in the classroom where the doctor of

tomorrow is receiving his training. Again we think of it in the hands of the diagnostician who is studying it for the subtle movement and phases of a case which the camera alone can bring out. Again we see it teaching well men how to keep well—preventive work as well as remedial. Then we may see its use in hospitals and wards where recreation and amusement are essential but where only the films can go.

"As I look upon it, the moving picture is simply another great instrument placed in the service bag of the doctor. As time advances use of that instrument will grow in importance and he will find it of immeasurable advantage just as the school teachers of the country are beginning to find the screen of undreamed importance in furthering their teaching methods."

## DR. FINEGAN HEADS EASTMAN PROJECT

Dr. Thomas E. Finegan, nationally known educator and formerly State Superintendent of Public Instruction in Pennsylvania, has been appointed Educational Director of the Eastman experimental tests with classroom films. Dr. Finegan will supervise the work being conducted to test the adaptability of motion pictures for school use, in the twelve centers selected for the experiment. The work will be confined to the fourth, fifth and sixth grades and junior high schools, and will seek to demonstrate in just what ways the motion picture can be used as a visual aid in schools.

The Eastman Kodak Company is at work on the development of fifty films for this purpose. The Company is stressing the point that the films are not for entertainment purposes and that they are not intended for general assemblies in the school. They are prepared specifically for the classroom—for definite work in connection with the daily lesson.

The Company's plans contemplate the completion of ten films in geography, five in health, and five in general science during the current school year. In geography, films will be used, for instance, to give to pupils an idea of the development of transportation routes, and how these routes have affected the development of the life of the nation. Under this topic, the Appalachian Barrier will be treated. Several films might be prepared on this subject, but "The Mohawk Valley" has been selected as illustrative of the type of film which will be used in this field. Under the topic "Fisheries," many films might also be prepared, but to illustrate this industry and to show its human relations, a film is being prepared on the Life of a New England Fisherman.

A film on iron is being prepared to show how iron has influenced the industrial life of America, and moulded the trend of modern civilization. The use of iron in the development of powerful machinery for excavation, large construction enterprises, and similar purposes will be shown so as to give children a clear and comprehensive idea of how this one element, buried in the soil has been dug out and utilized for the benefit of mankind. In this same field, a film on steel will be developed, showing the processes essential to the manufacture of steel and how this one product has been utilized for the comfort, happiness, and health of people everywhere.

The teachers and school authorities of the country will be much interested to know that the Eastman Kodak Company is planning to establish a training school during the summer of 1927 in its Rochester plant to complete the preparation of the content of the thirty additional films which will be ready for use after the opening of schools in September, 1927. The teachers who have been employed to prepare the content of these films, will be brought together in a training school and placed under the direction of experts. Daily conferences and reviews of work will be possible and the

purpose of the enterprise and its spirit of service to the children of the country better understood.

To reduce the cost of production and to make films available to all schools and also to insure safety, the films will be made from sixteen millimeter, non-inflammable stock.

Experimental centers have been established in the following cities: Rochester, Newton, Mass., New York, Atlanta, Winston-Salem, Kansas City, Detroit, Chicago, Denver, Los Angeles and San Diego.

### OHIO'S PROGRESS

Significant interest attaches to the announcement from the State Department of Education in Ohio, that visual instruction has been made mandatory in that state. The following letter from Vernon M. Riegel, State Director of Education, addressed to the superintendents of Ohio, defines the requirements for schools that have already purchased visual equipment, and suggests that the time is coming when adequate visual equipment will be required of all schools.

The use of the motion picture projector and other visual aids in education is very important because of the increase in the amount of work that can be done, the effectiveness of the work done, and the economy that results. In a given amount of learning there is a great financial saving by the use of proper visual aids, especially the motion picture. The use of such aids makes it possible for the schools to do a big job of work well in carrying out the modern school program when book study alone would fail.

The Department of Education is this year promoting visual instruction in our public schools for the reasons and purposes above-mentioned. In the last edition of our High School Standards we urge the use of such equipment. The time is coming when proper and adequate visual equipment will be *required* as well as other equipment. It would be well, therefore, for all schools to look forward to meeting this requirement and to secure adequate equipment and to begin the use of visual aids to instruction in their schools.

There are a number of schools in the state, however, that have purchased motion picture projectors and other equipment of this character. In schools where this equipment has already been purchased,

visual instruction will be required in the rating of high schools henceforth, because since the equipment has been provided and is on hand it should be used for educational purposes. Our high school inspectors will make findings against high schools that have visual equipment and that are not using it for educational purposes; and by "educational purposes" we mean actual classroom work and such other community uses of this equipment as are incidental to the regular work of the schools or as is of educational value to both the adults and children of the community. We disapprove the use of such equipment for purely and exclusively theatrical and commercial purposes because we do not believe that our schools should be converted into theatres. This we find to be the case in a number of localities and if such schools are to continue to receive recognition from this Department as schools of high standing their programs will have to be modified and readjusted.

Please notify your principals who are conducting motion pictures in their schools as to the contents of this letter so that they may be able to make the necessary adjustments by the time their schools are inspected.

In order to supply suitable films for schools equipped with projectors, the Ohio State Bureau of Visual Education, under the direction of B. A. Aughinbaugh, is conducting a central educational film exchange for the state, to distribute films for commercial producers, with the stipulation that the companies give the advantage of exchange costs to the schools. Before the close of the school year in 1927 it is predicted by Mr. Aughinbaugh that some 3000 schools in the state will be equipped with motion picture projectors.

The Ohio Bureau of Visual Education has compiled and published a most complete and helpful *Visual Instruction Bulletin* which should be of great informational value to the schools of the state in developing their visual instruction program.

#### IOWA STATE COLLEGE

A report from the Visual Instruction Service in Ames outlines the scope of the department and the manner of its functioning.

Organized in 1914 as an aid to schools and industrial organizations, the Visual Instruction Service of Iowa State College has expanded so that visual aids are supplied to all non-theatrical institutions of

Iowa, including churches, county agents, community clubs, Boy Scout organizations, Izaak Walton League chapters, and many others.

In the past the distribution has been primarily confined to motion picture films and stereopticon slides. However, the Service is now distributing mounted pictures, film slides, and other visual aids. It is hoped that this phase of the work may be greatly developed so that the users of visual aids in the state of Iowa will have the opportunity of securing those types that will best suit their individual problems.

The county agents of Iowa are great users of motion picture films. Slides are not so popular, but more are being used as time goes on. It has been found that motion pictures prove to be an attraction to the meetings and a valuable aid for instruction in various phases of their work. Two United States Department of Agriculture films, "Out of the Shadows" and "Clean Herds and Hearts" have been used very effectively as aids in the campaigns for the eradication of bovine tuberculosis.

The Visual Instruction Service is endeavoring to bring about a more thoughtful use of visual aids in the schools of the state. One step toward this is an exhibit of projection apparatus and visual aids held each summer during the regular summer school. The visitor may examine the material as he or she wants and the attendant in charge answers questions and gives demonstrations.

At all times the Service is equipped to give information as to equipment, supply of materials, methods of use, publications, and answer any other questions that may arise in connection with visual instruction.

It is hoped that, before long, an accredited course in the use of visual aids may be established for summer school students.

There is evidence to indicate that the educational institutions of Iowa are realizing the value of the use of visual aids in connection with school work. The motion picture, especially, is no longer merely a means of entertainment, but a valuable aid in education.

#### OPEN AIR DAYTIME MOVIES

A recent exhibition of films in connection with a fair in Pennsylvania was accomplished in full daylight, using a projection machine fitted with a 400-watt lamp. The throw was 15 feet, using a 2-inch objective lens, which gave a picture about 5 feet high. The outfit used to secure these results was devised at a slight cost by Maxwell Harper Hite and Son, Harrisburg, Pa.

## INDIANA UNIVERSITY NEWS LETTER

Volume XVI, No. 7 (July, 1926) of this regular publication by the Indiana University Extension Division, is devoted to the subject of Visual Education with a description of facilities open to the public through the Bureau of Visual Instruction of the State, and an outline of the service it is prepared to render.

The general subject of the pamphlet is the "Influence of Visualization," in which there are found some interesting statements.

Too generally we associate visual education only with maps, charts, slides, films, and objects used in the classroom to vitalize school work. Such association is correct, but the term means much more than that. The child sees and learns thru the eye both in and out of school. A poorly kept home, an unsightly building, a bed of flowers, a clean street, or a moving picture show is a visual lesson either for good or for bad to the plastic mind of a child.

Again we should not limit visual education by speaking of it only in terms of the child. Most of us are unconsciously influenced by our observations.

We are not only concerned with what the child observes while in school, but we are concerned as to the visual experiences that present themselves out of the school. In a broad sense visual education may touch practically every phase of school work. It is likewise a community problem and effects the public welfare.

The fundamental idea upon which visual education rests is the part which personal experience plays in the learning process. With the progress of modern civilization, as life becomes more complex, the need, use, and application of visual education becomes more vital.

Public education in a broad sense is perhaps our most important and also our most difficult problem today. We know that the avenues to the mind are thru the five senses: sight, hearing, smell, taste, and touch. These five senses must form the pillars upon which the foundation of any complete educational system must rest. Each of these approaches should be, with proper balance, exhaustively developed. Visual material is becoming more plentiful and is not so difficult to obtain.

Visual education as a field for research is now being scientifically studied. Scientific methods are being developed, and the relative effectiveness of the various visual aids are being determined. Courses in visual education are now offered in colleges and normal schools. The literature in this field is becoming more accessible. School systems throughout the country, realizing the importance of visual education, are supporting it more freely in a financial way.

With new materials, better methods, trained teachers, and increased financial support visual education will assume the important place that it should hold in order to promote education and the public welfare.

## EXCHANGE OF PICTURES

A recent letter received from a subscriber in Los Angeles presents an idea in which a number of our readers will be interested. The letter is quoted:

"I am writing an article for newspapers in the Orient, about Visual Education in the U. S. and the Project Method, with reference to facilities offered thus for increasing world friendship among children. For the promotion of such friendship I hope to get the co-operation of newspapers over there in encouraging the collecting of home snap-shots showing in as intimate a way as possible the life and customs of Oriental boys and girls—pictures to be exchanged perhaps through Visual Education Departments here, or through Junior Red Cross International School Correspondence, more informal and personal than most pictures now exchanged. Movies made with little home outfits could also be exchanged. Unfortunately, Oriental producers could not finance making motion pictures suitable for export.

Equipment for good pictorial supplements to newspapers is lacking in the Orient, as a rule, but a few papers have it. If sufficient interest is shown in the idea here, we might persuade some progressive editor in Japan, at any rate, to devote an occasional or periodic supplement exclusively to Child Life in Japan, designed especially for children overseas, to reach them through Visual Education departments in public schools and other channels, such as Public Library displays.

Those of us who know something of the ideals and life of the Japanese, for example, from residence in their country, are rather startled by statements and pictures in some of the most popular of the supplementary readers in school libraries in the U. S. I feel sure that if the Japanese are helped

to realize the widespread interest in promoting world friendship among children, they would make every effort to put before us authentic, artistic pictures of the life of their boys and girls. Winning children, they are, with a wonderful round of customs and ceremonies, rich and colorful, throughout the year. Some newspaper syndicate here might reciprocate by portraying our child life in Rotogravure supplements, with comments for the benefit of foreign children overseas and here among us, explaining our holidays and the like.

Those who are interested in co-operating should communicate directly with Miss Clara Lyford Smith, 921 S. Flower Street, Los Angeles.

#### SECOND "GREATER MOVIE SEASON" CONTEST

More than 700,000 persons entered the National Greater Movie Season Contest this year through the 57 newspapers that conducted it in co-operation with the Motion Picture Producers and Distributors of America. The twenty-eight best entries chosen by each newspaper were sent to New York and there the national judges selected the winners. The judges were Mrs. Anna Steese Richardson, associate editor of the *Woman's Home Companion*; the Rev. Dr. S. Parkes Cadman, President of the Federal Council of Churches of Christ in America; Rex Beach, author; Richard Washburn Child, author and former ambassador to Italy; and Dr. R. S. Woodworth, professor of Psychology at Columbia University.

The final decision of the judges was based upon the quality of the letters on "Why I Like Motion Pictures."

The winner, Mrs. Pearl Hinshaw of Windfall, Indiana, was entered through the Indianapolis News. The second prize winner was entered by the Little Rock Daily News and the third prize winner by the Tulsa World.

#### MOTION PICTURES AND LIBRARIES

The value of motion pictures in the promulgation of popular education was stressed by Carl E. Millikin of the Motion Picture Producers and Distributors, in an address before

the Special Libraries Association in its annual convention.

In part he said:

"The moving picture of today, by bringing good literature to the attention of countless persons who never before had contact with it, and by its own instructional contents is seeking to make ignorance not only uncommon but impossible. One State Library Association last year reported an increase in calls for books of 34,000 over the preceding year, the cause being attributed to the influence of moving pictures and the radio. And the commission reported that the demand especially from rural districts was chiefly for the old standard works, many of which have been picturized.

He expressed the belief that industries will use films more and more in teaching employment efficiency methods of operation, safety practices, and broader understanding of the work. Already many large industries have their films, and instruction through the eye is becoming of more and more practical benefit to industry.

## Foreign Notes

Conducted by OTTO MAURICE FORKERT

**M**G. MICHEL COISSAC, director of the most prominent French motion picture magazine, *Le Cineopse*, in an editorial on "Les Enfants au Cinema" (The Children at the Movies) demands better laws to protect the health of the children—physical and psychological. To encourage French legislators in their efforts to modify present laws concerning child attendance in the theatres and child participation in the movie studios of France, he presents a general resume of similar activities in other countries.

He says, "Stockholm has three establishments dedicated in a unique manner to young people; the entrance to public halls is prohibited to all under seventeen years of age. The same regulation exists in Belgium and



Switzerland, where the posters are required say that the performance is either 'authorized for' or 'forbidden to' children. Directors disobeying this law are severely punished. "In these two countries, as well as in England, so-called 'family programs' are given every week. In spite of reduced admission prices, the movie house owners are not complaining with these special programs but on the contrary are making good profits."

A recent decree in Portugal officially prohibits children under fifteen years of age from entering the motion picture theatres.

In Czechoslovakia, censorship classifies films for adults, and those prohibited or permitted for children. During the past year, of 1561 films examined, 1528 were admitted—809 for adults and 719 for children. It is interesting to note that among the rejected films, the following countries were represented: Germany, 14; America, 13; France, 4; Austria, 1; Russia, 1. Among the accepted films were 510 dramas, 426 comedies, 15 industrial subjects, 24 sports subjects, 339 news reels and 184 miscellaneous subjects.

In Greece, where the cinema receives little encouragement and where the authorities, according to M. Coissac, are more negligent than the French, an organization of Greek women succeeded in gaining permission from the Cine-Orient, the most important motion picture enterprise in the country, to organize matinee performances for children. These performances are given three times a week in the Attikon and the Splendid, the two best movie houses in the Hellenic republic.

Even special performances for children of laborers are supervised, through the initiative of the well-known industrialist, Mr. Vatsiannis, president of the board of directors of the Cine-Orient.

Legislation in Italy specifies that no children can enter any spectacle, theatre, cinema, or public place of amusement, even accompanied by their parents. Only specially des-

ignated places with authorized attractions are open to the young people.

In Germany all cities and even rural communities have their special children's performances.

The director of *Le Cineopse* continues the editorial to complain about the poor French protective laws for children, and proposes the following corrective legislation:

1. Order for a special visé for films authorized for children.
2. Requirement that programs be advertised as permitted or prohibited for the youthful clientele of a certain age, not less than seventeen years.
3. Promotion, through freedom from taxation, of performances for children with a view to facilitating the production of special films for such use.
4. Assisting the creation and maintenance of movie houses dedicated especially to the youth, not only of Paris but of all the cities of France.

The editorial is concluded with the plea that cinema directors reserve particular programs at specific times for children. In doing so it is pointed out that they would not only contribute to the moral education of children, but would be useful in spreading popular ideas which would work against evils of all sorts confronting France.

We congratulate M. Director of *Le Cineopse* for his courage in expressing such sound ideas, which could well be followed by many other countries besides France.

#### AUSTRIA

ON MARCH 27th, 1927, the musical world will commemorate the centenary of the death of Ludwig von Beethoven. The Allianz Film Company of Vienna is now producing a film on the subject of the master's life, under the direction of Hans Otto, with Fritz Kortner in the role of Beethoven. An opportunity for a "culturefilm" worthy of the name.

# Film Estimates

For December, 1926

By a National Committee co-operating with The Educational Screen

*Only when the estimate is printed in bold type should the film be considered as "recommended," and then only for audience indicated at head of column.*

Titles of Films (Actors) (Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs.)
ACE OF CADS, THE (Adolphe Menjou) Sophisticated story by Michael Arlen, crudely directed, but Menjou's acting is fine. (F. P.-L.)	Interesting	No	No
ACROSS THE PACIFIC (Monte Blue) General impression of realty in spite of extreme absurdities. Some historic value. (Warner)	Perhaps	Better not	No
ALASKAN ADVENTURES (by Capt. Robertson) A splendid scenic—fine geographical study of Alaska. <i>See review on page 621.</i> (Pathe)	<b>Exceptional of its kind</b>	<b>Excellent</b>	<b>Excellent</b>
ALMOST A LADY (Marie Prevost) Stupidity, bad taste, crudity, supposed to be comic. (P. D. C.)	Worthless	Worthless	No
APRIL FOOL (Alexander Carr) More Jewish merchant stuff. Moderately funny. (Chadwick)	Hardly	Perhaps	Perhaps
BARRIER, THE (Norman Kerry) Scenically very fine but otherwise the old stuff about Alaskan beards and blizzards, and beleaguered heroine in impossible surroundings. (Metro)	Passable	Better not	No
BELLE OF BROADWAY, THE (Betty Compson) Rather appealing story of actress, misunderstood and deserted by her husband, and her drab existence afterward. (Columbia)	<b>Good</b>	<b>Good</b>	Passable
BELLS, THE (Lionel Barrymore) Alsatian innkeeper, tempted to murder, pays dearly with tortured conscience. Violent acting and tragic ending. (Chadwick)	Rather good	Not suitable	No
BIG SHOW, THE (John Lowell) Wild West show stuff, thrilling stunts, with rather cheap love story. (Assoc. Exhib.)	Mediocre	Mediocre	No
BLARNEY (Ralph Graves) Irish prizefighter of the bare knuckle days, costumes of the '80's, wins out against pugilists and a vamp. <i>See Review No. 39.</i> (Metro)	Rather good of its kind	Doubtful	No
CAMPUS FLIRT, THE (Bebe Daniels) Another pseudo-college story. Bebe Daniels' antics more amusing than usual. Her drinking is objectionable. (F. P.-L.)	Cheap	Passable	No
CARNIVAL GIRL, THE (Marion Mack) Cheap melodrama not worth describing. (Astor)	Trashy	No	No

# Film Estimates, Continued

Titles of Films (Actors) (Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
<b>COLLEGE BOOB, THE</b> (Lefty Flynn) One judge says, "Another movie producer's idea of a college setting." Wholesome except for one questionable title. (F. B. O.)	Mediocre	Passable	<b>Wholesome</b>
<b>DEVIL'S ISLAND</b> (Pauline Frederick) A penal colony with a prisoner unjustly sentenced for life, the woman who waits for him and the son born a prisoner. (Chadwick)	Melodrama	No	No
<b>DON JUAN</b> (John Barrymore) To quote one judge: "A thoroughly unwholesome theme, beautifully done from the standpoint of technique and acting." Another says, "Final scenes too 'movie-ish.'" (Warner)	<b>Excellent of its kind</b>	By no means	No
<b>FLAME OF THE ARGENTINE</b> (Evelyn Brent) One judge says, "Pleasing to adult and inspirational to youth." (F. B. O.)	<b>Interesting</b>	<b>Interesting</b>	Passable
<b>FLAMES</b> (Eugene O'Brien) Comedy romance, with a forest-fire climax. Familiar situations—hero trapped in bandit's cabin, etc. (Assoc. Exhib.)	Obvious	Thrilling	No
<b>FLYING MAIL, THE</b> (Kathleen Myers) Aeroplane stunts provide the thrills in the U. S. Mail Service. (Assoc. Exhib.)	Trash and thrills	Worthless	No
<b>FOR ALIMONY ONLY</b> (Leatrice Joy) Over-acted attempt to capitalize on popularity of <i>The Clinging Vine</i> . (P. D. C.)	Mediocre	Unwholesome	No
<b>FOREVER AFTER</b> (Hughes, Mary Astor) A pleasant little tale ranging from football to France. Boy-and-girl love story appealingly sincere; artistically handled. (First Nat'l.)	<b>Notable</b>	<b>Notable</b>	Quite exciting
<b>FORLORN RIVER</b> (Jack Holt) Countless murders, cattle thievery, heroine saved just in time from thieves' den. "Trashy and misleading to young hero-worshippers," says one judge. (F. P.-L.)	Mediocre	Unwholesome	Bad
<b>GAY DECEIVER, THE</b> (Lew Cody) Glorifies lying and deception. Without a redeeming feature. (Metro)	Pernicious	By no means	No
<b>GICOLO</b> (Rod LaRocque) An intelligent production that is refreshingly "different." The son of a small-town American family, after the war enduring degradation of pride as a professional dancing man in a Paris cafe. (P. D. C.)	<b>Notable</b>	Passable	Of no interest
<b>GOLDEN WEB, THE</b> (Lillian Rich) Another murder mystery story, this time in South Africa. Melodrama. (Gotham)	Worthless	Hardly	No
<b>HAVOC</b> <i>See Review No. 48.</i>	Possibly	Sordid	No

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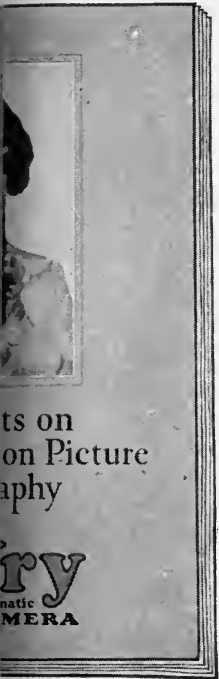
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## Film Estimates, Continued

Titles of Films (Actors) (Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs.)
HER MAN O' WAR (Jetta Goudal) Lightweight story laid behind the German lines. An American spy falls in love with German peasant girl. (P. D. C.)	Obvious	Perhaps	No
HONEYMOON EXPRESS, THE (Irene Rich) Good production, but cheap material about an old-fashioned wife, a philandering husband and a jazz family. (Warner)	Tawdry	No	No
ISLE OF RETRIBUTION, THE (Lillian Rich) Melodrama of the far north—wrecked ship and plentiful fighting. (F. B. O.)	Worthless	Worthless	By no means
JACK OF HEARTS (Cullen Landis) Young man forced into studying for religious calling, acquires prison record and long course of misfortune. (American Cinema Assn.)	Possibly	Unwholesome	No
KICK-OFF, THE (George Walsh) Chiefly distinguished by the usual "movie" portrayal of college students. (Excellent Pictures)	Mediocre	Passable	Passable
KID BOOTS (Eddie Cantor) A "re-hash" of the star's bag of tricks. Funny in spots. Much hokum. Overdone thrill. (F.P.-L.)	<b>Good of the kind</b>	Too exciting	Too exciting
KOSHER KITTY KELLY (Viola Dana) Mildly amusing addition to the Hebrew and Hibernian flood. (F. B. O.)	Mediocre	Perhaps funny	Hardly
LADDIE (John Bowers) Film version of Gene Stratton Porter's book. (F. B. O.)	<b>Interesting</b>	<b>Good</b>	<b>Good</b>
LODGE IN THE WILDERNESS, THE (Anita Stewart) Lumber-camp melodrama, with the usual hero-villain-girl formula, murder and jail-break. (Tiffany)	Trite	Better not	No
LOST AT SEA (Lowell Sherman) Domestic drama—deserting husband, neglected wife and child and a deserted woman, with a murder thrown in for good measure.	Stupid	No	No
MARRIAGE LICENSE (Alma Rubens) Mother love theme. Excellent portrayal of self-sacrificing renunciation of happiness, for sake of son's career. (Fox)	<b>Interesting</b>	Beyond them	No
MICHAEL STROGOFF Adventure story built around the hardships of the Czar's messenger in his efforts to reach Siberia to warn the Grand Duke of an impending rebellion. <i>See Review No. 46.</i> (Universal)	<b>Notable</b>	Pretty strong	Too exciting
MY OFFICIAL WIFE (Irene Rich) Disgusting material for an elaborate production. Drunken rape in Russian high life. <i>See Review No. 45</i> (Warner)	Sex stuff	No	No

## Film Estimates, Continued

Titles of Films (Actors) (Producers and Distributors)	For Adults Intelligent	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
<p><b>NERVOUS WRECK, THE</b> (Harrison Ford) To quote one judge: "A wholesome, entertaining comedy, with no objectionable features. Good fun for children." A "family" picture. (P. D. C.)</p>	Amusing	<b>Good</b>	<b>Good</b>
<p><b>OLD SOAK, THE</b> (Jean Hersholt) Adapted from the Don Marquis stage play of the imbibing lovable old codger. Interesting characterization by Hersholt. (Universal)</p>	<b>Entertain- ing</b>	Not the best theme	No
<p><b>PARADISE</b> (Milton Sills) The usual Sills performance, this time on a South Sea island plantation, where there is plenty of room for the finish fight. (First Nat'l.)</p>	Dull	Better not	Unsuitable
<p><b>PRINCE OF TEMPTERS, THE</b> (Lois Moran) The havoc wrought by two vastly different women in the life of a young duke, reared for the church. (First Nat'l.)</p>	Cheap	Unwhole- some	No
<p><b>PRISONERS OF THE STORM</b> (House Peters) Northwoods melodrama; from Curwood story <i>The Quest of Joan</i>. A murder and an avalanche. (Universal)</p>	Passable	Average	Possibly
<p><b>PRIVATE IZZY MURPHY</b> (George Jessel) The Jewish-Irish situation again. This time a Jewish lad is by chance mustered into an Irish-American regi- ment. (Warner)</p>	Meager	Harmless	Doubtful
<p><b>QUARTERBACK, THE</b> (Richard Dix) An excellent comedy cleverly done and without a jar- ring note. "One of the most enjoyable films of the season," says one judge. <i>See Review No. 38.</i> (F.P.-L.)</p>	<b>Notable</b>	<b>Excellent</b>	<b>Excellent</b>
<p><b>RAT, THE</b> (Mae Marsh) The Paris underworld. Lurid melodrama. Infatua- tion and murder. (Lee-Bradford)</p>	Waste of time	No	No
<p><b>RISKY BUSINESS</b> (Vera Reynolds) Unconvincing story of girl, millionaire suitor and young country doctor, her real sweetheart. Effort to point a moral concerning "real things of life." (P. D. C.)</p>	Thin	Harmless	Possibly
<p><b>So's YOUR OLD MAN</b> (W. C. Fields) Julian Street's story, <i>Mr. Bisbee's Princess</i>, about a glazer who manufactures an unbreakable glass for windshields. Humorous portrayal by Fields. (F. P.-L.)</p>	<b>Entertain- ing</b>	<b>Good</b>	<b>Wholesome</b>
<p><b>STRONG MAN, THE</b> (Harry Langdon) In which Langdon advances his claims to front rank of screen comedians in a vehicle not fully adequate. <i>See Review No. 41.</i> (First Nat'l.)</p>	Much of interest	Doubtful	Doubtful
<p><b>SUBWAY SADIE</b> (Dorothy Mackaill) Pretty trite stuff about the New York sales girl who wants to go to Paris, and her romance with a subway guard. <i>See Review No. 43.</i> (First Nat'l.)</p>	Possibly amusing	Doubtful	Unwhole- some

(Concluded on page 616)

# The Theatrical Field

Conducted by MARGUERITE ORNDORFF

## Theatrical Film Reviews for December



The Three Artinellis dangle, and swing, and twist perilously, high above the heads of the crowd

[35] *VARIETY*  
(Paramount)

A small bit of the mimic world has come into glowing life in this drama of the German variety theatre. It deals in simple fashion with the lives of three acrobats, or as they might please to call themselves, three trapeze artists. The story opens with a prison scene, in which a gray-haired convict, under consideration for a pardon, tells the story of his crime.

"Boss" Huller was reduced to the cheapness and dirt of a tiny travelling circus. His wife was too fat and heavy to work on the trapeze any more. So presently he left her and his baby son, to go with Berta Marie, who was beautiful and slim. To Berlin came Artinelli, a world famous trapeze artist, seeking a partner to share his starring act at the Winter Garten. "Boss" Huller and Berta Marie, performing in a little carnival show, were brought to his attention, and because the girl was lovely, he took them both. Thereafter, he amused himself by making love to Berta Marie, unknown to "Boss." But the day came when "Boss" found out, and in his rage, he killed Artinelli, and then gave himself up.

The plot is not unusual, but the treatment and the acting are. Emil Jannings, that splen-

did character actor, plays "Boss" with a rare insight into the fatuous, guileless, childlike nature that must have been his. Lya de Putti plays Berta Marie as a luxurious, sensual creature. Warwick Ward, the third of the trio, is the sinuous Artinelli.

Simplicity marks the settings, with the exception, perhaps, of the scenes in the Winter Garten, where the Three Artinellis dangle, and swing, and twirl, perilously, high above the heads of the crowd. There is no straining after effects. The sequence of incident is natural and logical, and the story is told without the seeming necessity of many titles. And again the German director, Dupont, demonstrates a remarkable knack at symbolizing emotions. When "Boss," for example, first hears of the affair of Berta Marie and Artinelli, his fury and bewilderment make objects appear to whirl about him, and he staggers through a veritable maze. Again, on his high, swinging trapeze, when the impulse comes to drop his partner and let him fall to his death, there are the flashing, tossing lights, and the myriad



For the first time "Boss" Huller sees his partner not as a friend, but as an enemy



upturned faces, seemingly woven together into a monstrous blanket of staring eyes. And last of all there is the perfect simplicity of the ending, which after a brief flash to the convict whose tale is finished, there comes a long vista through open gates, of green trees waving in a free wind against a clear sky. (*See Film Estimates for November*).

[36] **RANSOM'S FOLLY** (First National)

Richard Barthelmess puts on an old Richard Harding Davis story about some young army officers at a western post in the dull days between wars, when, in order to create a little excitement, a man had to go out and hold up a stage coach at the point of a pair of shears. This foolish feat is mixed up with a real hold-up which occurs soon after, and the bright young man who thought of it is court martialled in consequence. There is one ridiculous moment in court when one person after another rises to declare himself the guilty party. Mr. Barthelmess wastes his energy and his talent on stuff like this. (*See Film Estimates for September*).

[37] **TAKE IT FROM ME** (Universal)

A made-over musical comedy story for Reginald Denny. Not by far the best material he has ever had, yet there are some laughs in it. This time he inherits a department store with a proviso: he must make it show a profit within three months or lose it to a rival. And naturally, the rival does all he can to ruin the business. But right is ever triumphant, and the heir not only shows a net gain of two dollars and thirty-eight cents at the end of the three months, but wins a nice girl besides. Blanche Mehaffey is attractive as the heroine.

[38] **THE QUARTERBACK** (Paramount)

Richard Dix officially ushers in the football season, and incidentally gets the jump on a string of collegiate pictures now coming on as the aftermath of *Brown of Harvard*. Dix, as the campus hero, is the village milkman—icemen being now passe—equally proficient at slinging a bottle or passing a football.

Circumstances bar him from the big game until a critical moment in the final quarter, but then he tears in and wins. Esther Ralston is charming as the girl, and David Butler is good as brother milkman and team mate to the hero. The college atmosphere, as usual, is nil, but the football is real stuff, done under the direction of Coach Fielding H. Yost of Michigan. The game is honestly exciting, and you shouldn't miss it if you are in any degree a football fan.

[39] **BLARNEY** (Metro-Goldwyn-Mayer)

Donn Byrne's *In Praise of James Carabine* has been admirably transferred to the screen with Ralph Graves as the pugnacious Irish youngster, and Renee Adoree as his sweetheart. There are some, perhaps, for whom the gentle art of prize-fighting, particularly as it was practiced some fifty years ago, will have no appeal, and others for whom the author's rambling and conversational style—which it seems to me has been remarkably well reproduced—will hold no interest. But those who like a good story well and easily told will find much to please them. Paulette Duval and Malcolm Waite are notable in the cast.

[40] **YOU'D BE SURPRISED** (Paramount)

A murder has been committed. The jewels have been stolen. It is a case for the coroner. Whereupon, enter the elegant, top-hatted Mr. Raymond Griffith. Neither cast nor audience believe him until he displays his brief case with his title printed on it. Even then there are some skeptics. The whole thing is satire, and although it may not strike everybody as appropriate material for comedy, in its way it is extraordinarily funny. At least we must give Mr. Griffith credit for attempting something a little out of the beaten path, and for calling in expert assistance. The titles were done in partnership by Ralph Spence, and Robert Benchley, Life's dramatic critic, who chronicles from time to time the pleasing adventures in murder of Mr. Peters of Dyke, Ohio. In fact, a constant follower of Mr.

Peters may possibly discern something of his technic in the behavior of Mr. Griffith and his associates during the exciting events of the evening.

[41] **THE STRONG MAN** (First National)

The adventures of that round-eyed innocent of the doll-like expression and the little stiff-armed gestures—Harry Langdon, who is by way of being a real god-send to a screen suffering from a woeful lack of genuine humor. His gentle clowning is of that quality which even at its funniest brings the kind of laughter that ends in a little chuckle of sympathy. He is a Belgian soldier, captured during the war by a German, who afterwards brings him to America as his assistant in a vaudeville act. In his spare time he hunts for a girl who wrote him letters while he was a soldier, and finding her, discovers that she is blind. The story isn't entirely adequate. There are a number of arid spots, particularly when Mr. Langdon is out of sight. But when he does appear, he more than makes up for them. His little bashful love scenes with Priscilla Bonner, who plays the blind girl, are touching; and his more strenuous scenes are uproarious. He has a good foil in Gertrude Astor, who towers above him as a strong-armed vamp.

[42] **THE WANING SEX** (Metro-Goldwyn-Mayer)

Which is the waning sex? is the question which two young people undertake to answer. The girl, a successful lawyer, and the man, the district attorney, agree to enter a contest to determine whose is the greater ability, the winner to take two out of three trials. They further agree that if the man wins, the girl shall marry him on his own terms. Each wins once, and the third trial comes when the district attorney is renominated for office, and the girl accepts an offer to run against him as the women's candidate. A rather successful comedy, in which Norma Shearer and Conrad Nagel appear to enjoy themselves. George Arthur does a good bit.

[43] **SUBWAY SADIE** (First National)

An airy little fairy tale of New York, about a subway guard and a sleek young salesperson in a Fifth Avenue shop. Of course, we are committed to the belief that practically anything can happen in New York, but just the same, we had to take a lot of this on faith. However, the genial Jack Mulhall and the slim trim Dorothy Mackaill manage to put it over fairly well.

[44] **TIN GODS** (Paramount)

Thomas Meighan, after a long, long absence, is again in our midst. Which is to say that he has a real story—the first since *The Miracle Man*, I do believe. He is a bridge engineer who marries a rich wife with great literary and political aspirations. Finding his life with her intolerable, he leaves her and goes to South America to build a bridge. Bitterness, despair, and finally drink, wreck him, but he is regenerated through the love of a Spanish girl. Mr. Meighan's performance revives our faith in him, but even so, he is somewhat overshadowed by Renee Adoree, who does a beautiful piece of work as the Spanish dancing girl. Aileen Pringle is satisfactory as the wife. (*See Film Estimates for October*).

[45] **MY OFFICIAL WIFE** (Warner Brothers)

Conway Tearle as a wild young Russian nobleman who, after wronging a woman and causing her to be sentenced to exile, repents and goes to some trouble to rescue her from the guards who are taking her to Siberia, and to help her escape. Later he aids her to return to Russia by allowing her to pose as his wife. The picture is elaborately set, and filled with heavy dramatic scenes, and Mr. Tearle and his brother officers indulge in a good deal of plain and fancy drinking. Irene Rich is the offended lady, a part to which she is not especially suited.

[46] **MICHAEL STROGOFF** (Universal)

Jules Verne's melodramatic tale of the adventures of the courier of the Czar, comes

to the screen in fairly interesting form. Taken in Latvia under direction of Films de France, it is accurate in setting, costuming, and character. The actors are Russian and French, for the most part, the heroic rôle of Michael Strogoff being played by Ivan Mosjoukin, that of Nadia, the heroine, by Nathalie de Kovanko, and an especially fine characterization as Strogoff's mother by Jeane Brindeau. Much of the plot is the usual adventure type, depending on rapid tempo for effect, but there are some astonishingly beautiful and dramatic scenes. The camp of the tartars, reproduced in colors, and the ceremonies during which the captured Strogoff is tortured, are impressive. The costuming, particularly of the Tartars, is beautiful. There is not an incongruous note. Even the extras wear their gorgeous and barbaric robes with the ease born of long familiarity. Quite worth seeing.

[47] **NELL GWYNN** (Paramount)

After listing a German and a French picture, we might as well complete the international scope of our reviews with an English film. It is not of any serious consequence except for a lively and altogether charming performance by our own Dorothy Gish, (who, to our notion, appears all too seldom on the screen) as "poor Nelly," the favorite of Charles II of England. It is hardly more than an illustrated historical narrative, overdrawn as to character, and stretched to include two or three of the more famous remarks with which history credits Charles. (*See Film Estimates for October.*)

[48] **HAVOC** (Fox)

More war. Do you know, I believe that when the next war comes, every man, woman, and child in this country can spring to arms without any more training than the intensive motion picture course that we have had during the last few years. This one omits nothing, and paints a very gloomy picture of the effect of conflict upon society. George O'Brien is the hero.

## Production Notes for December

**F**OR the express purpose of discussing with Frances Marion, celebrated Hollywood screen writer, the scenario of their forthcoming production, *Madame Pompadour*, Herbert Wilcox and Cecil A. H. Harrison have made a 14,000 mile journey. Wilcox is a film director and Harrison is a member of the board of directors of British National Pictures, Ltd. Dorothy Gish, they announced, will be starred in the new production to be made at Elstree, the new English Hollywood, which is half an hour's ride from the center of London.

**W**ITH sixteen pictures under way, the most impressive schedule in the history of Paramount's West Coast studio is in full blast. *Blonde or Brunette* starring Adolphe Menjou, is an adaptation of the French novel, *An Angel Passes* by Jacques Bouquet and Henri Falk. *The Waiter from the Ritz* is Raymond Griffith's new picture, adapted from Somerset Maugham's play, *Jack Straw* which served John Drew on the stage a number of years ago. It will be directed by James Cruze. Work has begun on Emil Jannings' first American picture; on *Casey at the Bat*, the third Wallace Beery-Raymond Hatton comedy; on Esther Ralston's first starring picture; on a Bebe Daniels picture; on a Zane Grey, featuring Jack Holt; on Frank Lloyd's *Children of Divorce*; and on Pola Negri's new picture. Before the end of the year, camera work is scheduled to begin on the huge road show of circus life, *The Greatest Show on Earth*, in which the career of P. T. Barnum will be featured, with Wallace Beery in the rôle of the peerless showman. Herbert Brenon has been selected to direct *Sorrell and Son*, a powerful story of self-sacrificing fatherhood, which will be produced as a special feature. Brenon will give the new production his attention upon completing *God Gave Me Twenty Cents* on which he is now working.



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### Film Estimates, Continued

Titles of Films	(Actors)	(Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs.)
SYNCOATING SUE	(Corinne Griffith)		Passable	Doubtful	Doubtful
Exceedingly light entertainment, enacted on the sidewalks of New York, and in a music store where Sue pounds a piano and hopes to become an actress. Capable characterization by Miss Griffith. (First Nat'l.)					
TAKE IT FROM ME	(Reginald Denny)		Passable	Amusing	Wholesome
Says one judge, "Rather an improbable story, but clean and with humorous situations. Suitable for family groups." See Review No. 37. (Universal)					
TEMPRESS, THE	(Greta Garbo)		Hardly	By no means	No
Expressly devoted to "sex appeal." Extraordinary acting wasted on unhealthy theme. (Metro)					
THAT MODEL FROM PARIS	(Bert Lytell)		Obvious	Possibly	Possibly
Flimsy story on the Cinderella theme, with a fashion show mixed in. (Tiffany)					
THREE BAD MEN	(George O'Brien)		Glorified "western"	Passable	Too exciting
Spectacular achievement on lavish scale. Land-rushing in the latter '70's. For the rest, pure melodrama— notable of its kind. (Fox)					
WANING SEX, THE	(Norma Shearer)		Entertain- ing	Wholesome	Wholesome
"Clever and amusing comedy," says one judge, "Titling a bit broad in spots." See Review No. 42. (Metro)					
WOMANPOWER	(Ralph Graves)		Mediocre	No	No
Customary stuff concerning the hero regenerated through the influence of a sweet country girl after being disillusioned by a Broadway dancer who threw him over. "Bunk," says one judge. (Fox)					
YOU'D BE SURPRISED	(Raymond Griffith)		Fair	Unwhole- some	No
A man is murdered, and Mr. Griffith is the coroner who finds out who did the killing. Take-off on super-detective work. Pretty tenuous but rather different. See Review No. 40. (F. P.-L.)					
YOUNG APRIL	(Joseph and Rudolph Schildkraut)		Notable	Excellent	Wholesome
Gentle burlesque farce comedy. Says one judge, "One of the best nonsensities most ably done." (P. D. C.)					

# The Church and Pictures

Conducted by REV. FRANK E. JENSEN

## Editorial

IN this issue will be found two articles presenting entirely different conceptions as to kind and length of motion pictures for use in the church. The one contribution advocates the actual use of "feature motion pictures" not produced directly for church use, while the other speaks of the experiment of producing "religious motion pictures" especially prepared for the church. Both articles are of great interest and value. The editor calls for free and full expressions from our readers on the subject.

SUPPLEMENTING the first article is given a list of feature films used successfully by the church in South Britain, Connecticut. There is a brief description of each, and also a statement of merits or demerits. The list covers those used during a period of two months, and is given as an instance of how one church successfully uses theatrical feature films in the Sunday evening religious program. One thing is certain, however, in connection with the use of such pictures—the church must have a staff of workers to relieve the pastor of many duties in order to permit him to adapt such theatrical films for the use of the church in its Sunday evening service. Another important item that must not be overlooked in this connection is that all such feature films are not usually available until they have had their long runs in the regular theatres.

IN looking over the field of the feature films prepared for and run by the theatres, it is found that a number of well produced pictures could be recast for use in the church. Such pictures would put on a really new appearance and be acceptable to pastors and people. So far it has not been possible to get the owners of such pictures to agree to a fair experiment along this line. We hope that the day will come when certain feature films can be secured for rearrangement and retitling so as to make them usable for the use of the church in the Sunday evening service.

## The Use of Feature Films in the Sunday Evening Service

REV. FREDERIC L. FAY

*Director of Religious Education, South Congregational Church, New Britain, Conn.*

MY dear Mr. Jensen:  
What a world this would be if everyone thought exactly alike!

I must differ with one of your statements in the October, 1926 EDUCATIONAL SCREEN, page 503. Here you say, "a picture for Sunday evening of 2 reels. . . is coming to be recognized by those of experience as one of proper time length."

We are just starting on our fifth consecutive year of using films for our Sunday evening service. Our purpose in the service is to make it a distinctly religious gathering, with a strong element of worship and inspiration. We are not interested in using movies merely as "bait."

To this end, every part of our service,—hymns, scripture, prayers, selections by the

quartet, all bear upon the theme brought out by the pastor in his brief address,—which theme is the dominant one in the film story.

At the close of this address the film is started without any interruption and the story is unfolded on the screen as though closing the talk with an illustration from life of what the speaker has been saying.

For this purpose we use only feature length subjects, preferably 6-8 reels. This makes our service about two hours long. Every Sunday night hundreds are waiting outside when the doors are opened, and frequently many are later turned away for lack of seats, as our church can accommodate only about 900. No one ever complains of the length of service and no one ever leaves until it is finished.

Since we have been using films, I have been in touch with quite a few pastors throughout the country and we have exchanged ideas and lists of films. Yet with only one exception, every man I know uses *feature length films only*.

Short subject films are usually produced by non-theatricals who cannot yet produce a really good picture. Also, a 2-reel film cannot contain enough of a story to work up interest or make a forceful climax.

The one and two-reel religious films are too sickly to produce any good results. Educational and Biblical subjects draw only the regular church attendants who do not need this kind of a service anyway.

In the city, where there are other attractions, where it is desired to reach the unchurched and drive home to them a real vital religious message, in language they can understand, I believe the feature length film is desirable.

We have no trouble in getting all the fine pictures we can use, although we cut nearly everyone to eliminate oaths, fights, long non-essential episodes which detract from the main theme, etc.

Some of the films we have found excellent

(and we buy only from the regular theatrical exchanges) are:

Boy of Mine	The Man Who Played God
Smiling Through	Barbara Frietchie
Not One to Spare	A Prince There Was
The Arab	Chalkmarks
Icebound	The Fool

What I should like to see in your department, would be reviews of two or three good feature films each month, giving a very brief synopsis of the story, and stating the main themes, or point of contact for a minister to use in developing his talk.

**F**EATURE Motion Pictures used in South Congregational Church, New Britain Conn., during the months of October and November 1925:

**IDLE TONGUES** (6 reels) First National. Film version of Joseph Lincoln's book "Dr. Nye." An excellent picture. Theme is that of evils of gossip.

**ABRAHAM LINCOLN** (10 reels) First National. Produced by Al & Ray Rockett. An excellent picture.

**ISN'T LIFE WONDERFUL** (9 reels) United Artists. A D. W. Griffith production. Very sweet and beautiful picture. Chief criticism is that some of the scenes are too long drawn out.

**THE MINE WITH THE IRON DOOR** (8 reels) Vitagraph. Film version of Harold Bel Wright's novel of the same name.

A very fine picture, but lacking the splendid spiritual values to be found in the book.

**THE CLEAN HEART** (7 reels) Vitagraph. Film version of book of same name by author of *If Winter Comes*.

One of the best pictures we have used. Splendid talking points for Sunday night service. Has strong moral lesson without preaching. Several cuts will improve it for religious purposes.

**PAMPERED YOUTH** (6 or 7 reels) Vitagraph. Very good picture from Booth Tarkington's story, *The Magnificent Ambersons*. Portrays a boy brought up to feel that his family is "it." Circumstances bring him to realize some of the worthwhile qualities of life.

**THE ENCHANTED COTTAGE** (7 reels) First National Pictures.

An excellent picture with well designated theme, that real beauty lies within, not without. A man, crippled in the World War, marries an unattractive girl because fate seems to have played unkindly with both. As they come to know each other, they discover hidden charms, and while they remain mar-

red and ugly to the world they see only beauty and love in each other.

**THE GOOSE HANGS HIGH** (6 reels) Famous Players-Lasky Corp.

The story deals with a family where the parents scrimp and sacrifice to keep their thoughtless children in school. While the children are home for the Christmas holiday the crash comes and the family faces poverty. The young people rise bravely to the occasion and prove their real worth. Excellent picture.

**THE MAN WHO FIGHTS ALONE** (7 reels) Famous Players.

Beautiful picture, with a story only fairly adapted for religious purposes. The title suggests the theme, although it is not so well developed as in some pictures.

## Religious Motion Pictures Produced for Use in Church Service

EVELYN S. BROWN

ON October 24th at the Rutgers Presbyterian Church in New York a new form of the drama was introduced into religion when two films recently produced by the Religious Motion Picture Foundation were shown, taking their place in the regular service and acting as sermon illustrations rather than substitutes for the preaching. This use of the cinema is quite apart from previous motion picture showings in the church since the Foundation intends through its films to supply an attractive reverential feature which will ultimately bring about an increased attendance.

At the service on the 24th, Dr. Daniel Russell, pastor of the Rutgers Church, and Dean Howard Robbins of the Cathedral of St. John the Divine, both supplemented sermons with the pictures. A week later at the church of Dr. S. Parkes Cadman in Brooklyn, the picture *Forgive Us Our Debts* was shown, the accompanying sermon being preached by P. W. Wilson, writer and critic on the staff of

the New York Times. Dr. Cadman in his introductory remarks also declared that this development of the motion picture was destined to mark the beginning of a new art in religion.

The Religious Motion Picture Foundation at the end of its first year's work has completed four films, *Christ Confounds His Critics*, one reel in length, drawn from the story in John 8, 1-12, of Jesus confusing the Pharisees by pardoning the woman who has sinned; *The Unwelcome Guest*, one reel, Luke 7, 36-50, depicting Jesus in Simon's house; *Forgive Us Our Debts*, two reels, Matthew 18, 23-35, illustrating the story of the king and the unjust debtor; and *The Rich Young Ruler*, two reels, Matthew 19, 16-23, describing the episode of the young man who aspired to the kingdom of heaven. These pictures will be made available to churches in certain sections of New York State, Pennsylvania, and New Jersey before further production is started, so that through them proper distribution

methods may be learned and the future trend of production gauged. While this initial work was financed by an appropriation of \$50,000 from William E. Harmon, it is believed that this sum should but start a service whose ultimate strength depends upon its ability to become self-supporting.

The pictures have all been made in Chatham, New Jersey, under the directorship of Herbert M. Dawley, formerly in charge of motion picture work at the Metropolitan Museum of Art and also the inventor of the jointed figures used in the production of *The Lost World*. Treatment of the subject matter has been such as to make the pictures adaptable for use by all creeds.

## Church Film Reviews

**Abraham the Patriarch** (One reel)—Pathe Exchange, Inc.

A new release in the series of *A Pilgrimage to Palestine*.

One is taken in this picture to Ur of the Chaldees, to the Euphrates River, and through the lands of Old Testament history—such interesting places as Haran, Valley of Shechem, Mt. Gerizim, the Wells of Abraham, which are used to-day as they were in the days of the old patriarch. The mode of travel, as well as the country through which Abraham journeyed, is well brought out. How Abraham met Melchizedek, priest of the Most High God, is shown, as well as the saddest of all Old

Testament stories, that of Hagar and Ishmael. It will be interesting to behold the actual Red Sea, and the country leading to Egypt. There is good sermon material in this picture. It is not dramatized.

**The Birth of a Race** (7 reels) Can be used in one showing, or in two showings of 3½ reels each.—H. S. Brown & Co., Chicago.

A feature picture especially adapted to the use of the church. A dramatic story of the human race from the Creation to the close of the World War. The picture carries one on through the early development of the race from Adam to Noah, with the attendant development of evil, the pleading of Noah with the people of his day, the building of the ark, the destruction of the flood and the saving of Noah and his house. From Noah we are taken to the hard years of the children of Israel in Egypt, the birth and rescue of Moses, his young manhood in the court of Pharaoh as the prince, his sympathy for his people and their flight into exile. The return of Moses to Egypt and to Pharaoh demanding the deliverance of Israel, is pictured as well as the final flight to freedom and the death of Moses upon the Mount alone. This comprises the first 3½ reels. Then come scenes in the field of Bethlehem, the birth of Jesus, His days of teaching, suffering and crucifixion, very satisfactorily and impressively presented.

The days of Columbus follow with his pleadings before the Queen, his departure with his three boats and crew, and arrival upon the shores of the western continent. Then come the scenes of the days and events of the development of a new race on the American continent with the stirring events of Revolutionary times. The epoch of Civil War days arrives; Abraham Lincoln and his cabinet are featured, ending with his death and the restoration of peace. The last step in the birth of a race is the World War, ending with the triumphal return of the American troops.



Abraham's Oak



# School Department

Conducted by **STELLA EVELYN MYERS**  
*Director of the Department of Visual Education*  
*Forest Park Schools, Forest Park, Ill.*

## How One School System Spent Its Fund for Visual Materials

**T**HE school system of Forest Park, Illinois, comprises four elementary schools. All the pictures used in these schools are correlated with the curriculum. Exception might be made of those used on a few special days, but even on those occasions, the correlation is not remote.

It has been discovered that with the limited ability of children to grow by their own activity, a large mass of visual material cannot be introduced in a single semester. Otherwise a passive attitude is induced, with resulting inertia instead of growth. The mental preparation for pictures and the opportunity to work out a response to them afterwards, requires much time. The study of visual aids so that they may be used to cover the requirements of courses of study already in vogue, which have been made to meet the High School entrance requirements, takes much time on the part of individual teachers. Hence for the reason that pupils grow slowly, and for the reason that teachers require time to make proper adaptations of what may be to what is, the proper policy in visual instruction appears to be to "make haste slowly."

The following record is submitted to demonstrate how effective visual instruction may be carried on in such a school system during a single semester, with a moderate outlay of funds.

The film subjects for which rental charges were paid:

A Mountain Glacier	Rice
The Barefoot Boy	The Knowing Gnome
Under the Stars	Ali Baba
Jack and the Beanstalk	Hansel and Gretel
Humpty Dumpty	The Pied Piper
Vincennes (Yale Chronicles of America)	
The Earth and Worlds Beyond	

Total expense for film rental (including supplies) . . . . .	\$53.77
For slide purchase and rental . . . . .	\$19.70
Total Expended during semester ..	\$73.47
The funds used for the visual instruction program were partly provided from the Board of Education and school funds on hand, but for the most part from a fund supplied by the Field-Stevenson Parent Teachers Association:	
Board of Education and School Funds . . . . .	\$12.50
Parent Teachers Association Fund . . . . .	\$66.15
Total	\$78.65

Remaining in the fund, after deducting expenditures above . . . . . \$5.18

The free film subjects used were:

Good Teeth, Good Health  
 The World of Paper  
 Pillars of Salt  
 The Power behind the Orange  
 The Conquest of the Forest  
 On the Skeena River  
 Arizona  
 The Sugar Trail  
 A Woolen Yarn  
 A Rubber Tire  
 The Panama Canal  
 The Lone Asian Traveler  
 Bird and Animal Life in Yellowstone Park  
 The Making of Steel

## Film Reviews

**Alaskan Adventures** (6 reels) Pathe Exchange—It is all about a pilgrimage through uninhabited stretches of our northernmost possession, undertaken by two adventurers, Capt. Jack Robertson, an explorer, and Arthur H. Young, said to be the world's champion bow and arrow expert. Their sole object in their two-year sojourn was to see and photograph the wonders of the northern country—and the

big game hunter's part was merely to assure the party a supply of food when needed. No other weapons were carried by the party.

*Alaskan Adventures* is good entertainment with an occasional genuine thrill, as when a Kodiak bear is felled by the arrow from Young's bow—and it includes as well a large measure of awe-inspiring Alaskan scenery.



Alaskan bears find food aplenty in the streams during the salmon run

A map at the outset traces the route of the party, and the expedition takes them down rushing rivers that flow toward the north, along beautiful heights above the timber line where wild mountain sheep climb on rocky crags which seem to be almost vertical, past immense herds of caribou migrating southward in autumn, Mt. McKinley in all its beauty, and most impressive of all, the explorers witness the thrilling scene of the spring "break-up" of the mighty Yukon—a mile-wide mass of moving, grinding ice.

Bering Sea and Eskimo life along the Arctic Circle are filmed, and splendidly photographed scenes of the midnight sun, filmed at 20-second intervals from eight o'clock in the evening until three in the morning, show the sun traveling across the horizon, dipping slightly and rising again.

A visit to the Valley of Ten Thousand Smokes in the Mt. Katmai district is included in the catalogue of Alaskan wonders—as well as the glaciers along the coast and the tumbling cascades of ice at the water's edge.

Photography is perfectly adequate to the grandeur of the subject. There is intended to be no set continuity to the scenes in the early portions of the subject, each experience being sufficient unto itself. No estimate of the film would be complete without due credit to "Wrong start," a foundling dog who has missed his calling if he doesn't go into picture as a profession.

**Citrus Fruits** (1 reel) Y. M. C. A.—This picture put out by the Beech Nut Packing Co. is well developed historically. A small part of the footage is well colored. Sugar is a necessary part of the tissues of our body, being essential for growth and particularly for energy. The hunger for sweets is a natural one. The original candy maker extracted her sweets from the depths of the calyx of flowers, and deposited honey in the hollow of a tree. All sorts of creatures, man and animal, robbed this first store-house



Grinding masses of ice in the Spring "break-up" of the Yukon

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*Alaskan Adventures*, 6 reels; wonderful scenery in the far north, with amazing views of wild animals. The birth of the icebergs, the Valley of Ten Thousand Smokes, the midnight sun, the break-up of ice in the Yukon.

*Nanook of the North*, 6 reels; the classic of the Arctic, depicting the life and hardships of the Eskimo. Photographed by Robert Flaherty, F.R.G.S.

*World's Food Series*, 5 reels; prepared with the co-operation of the U. S. Department of Agriculture.

*Amundsen's Polar Flight*, the dramatic and unsuccessful attempt of the famous explorer to reach the North Pole by airplane; 2 reels.

*The World Struggle for Oil*, 5 reels; the where and how of a major industry.

*Pathe Review*, one reel weekly; the magazine of the screen covering travel, science, botany, animal life, customs, etc. Many subjects in Pathecolor.

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When the bear locates the honey and feasts upon it. In the jungle, the sugar cane plant was early sought for its juice.

In former times, the art of making candy was chiefly practiced by the physician and the apothecary, who prescribed concoctions of sugar and honey. Pen and ink cartoons portray the apothecary with his balances and medicaments. When Dad was a boy, each candy dealer made his own goods in an ununitary manner. Stick, molasses, and french candies were exposed to dust and flies, until sold.

Since sugar is to the body what coal is to an engine, the source of energy, the film shows glimpses of hurdling, football, racing, and golf—all of the participants having presumably taken into their system a sufficiency of sweets. Children in perpetual motion have the greatest craving for this element of food. Sweets are an army ration. For educational purposes, this part of the film would require some elucidation by the teacher as to the best

form of sweets to eat and their effect upon the stomach and other organs; also instruction as to the conversion of starch into sugar within the body.

The film then illustrates the sanitary methods used by the Beech Nut Co., after showing the sugar cane, being cut, harvested, and loaded on a freighter in Havana harbor. The raw sugar is purified in America by many processes. Since candies have flavor as well as sweetness, oranges, lemons, and limes because of their delicious fruit flavors are greatly in demand in the production of candy. We see an orange orchard blossoming in nature's colors. The fruits in these products are not picked green. They are cleaned in clear running water by revolving brushes. We travel to the Mohawk Valley where in pure air, and sunshine, far from the dust of cities, immaculate cleanliness is preserved in the packing rooms. The picture has educational possibilities when properly handled.

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**Laundering in its Relation to the Conservation of Fabrics** (3 reels) Produced by the Pathscope Company for Colgate and Company—A brief history of wash-day from the remote times when there was no soap but when rubbing, sun and wind were depended on to do the job, to Colonial times when primitive soap-boiling was conducted, and then to the present day when fine fabrics need gentle treatment and mild cleansing to preserve their texture. The film shows most interesting views of the modern soap factory.

The three reels are chiefly devoted to unusually clear and detailed examples of just how three sorts of fabrics—wool, silk and rayon—should be laundered, as demonstrated by the Colgate Service Bureau under the direction of Janet Reid. Helpful advice is given, in picture form, for various washing problems, which goes back in each case to a consideration of the nature of the fabric in hand, and something of its manufacture. How to remove stains is also treated.

The film will prove useful for every domestic science class in its study of textiles, as well as to women's organizations and club groups. It is distributed by the Y. M. C. A. through its New York and Chicago exchanges.

## School Notes

### SLIDE LOANS IN NEW YORK STATE

The number of slides lent by the Visual Instruction Division of the New York State Department of Education last year was 667,-

504, exceeding the highest previous record by 85,238.

The schools of the state which took advantage of the service were grouped into three classes, as stated in a recent report:

*Class A.* The following registered schools borrowed more than 4,000 slides each: No. 3, Jamestown, 8,124; Richard Kelly Junior High School, New York, 6,817; Tivoli High School Madalin, 5,956; Lincoln School Huntington, 5,000; No. 42, Bronx, New York, 4,619; Buchanan, 4,578; Thomas Street Rome, 4,383; Saratoga Av., Mechanicville, 4,277; North Washington, Herkimer, 4,110.

The following figures indicate what other registered schools are doing: 138 borrowed more than 1,000; 94 more than 2,500; 4 more than 3,000; 19 more than 3,500.

*Class B.* At the same time there were 8 schools registered to use slides on the monthly plan that borrowed less than 1,000. Some of these ordered only 4, 5 or 6 times during the 10 months of the school year.

*Class C.* Unregistered schools. Of this class some schools borrow a large number of slides on the one-week plan, others make application for them occasionally, still others never make use of screen pictures even though they have a lantern and might readily put equipment in working order.

The Visual Instruction Division has established a list of *Premier Borrowers*, consisting of those schools that are registered to use

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slides on the One-Month Plan. These schools receive as soon as issued all new publications and certain special circular letters.

The Division urges the principal of each of these schools to keep familiar with what slides are available, rules of service and aims of the visual method and to supervise still more thoroughly the work of teachers through this means of instruction.

The school system of Jamestown had delivered to 13 of its buildings last year 25,321 slides for use at the particular time needed. During the past 5 years Jamestown has had the use of \$100,000 worth of slides.

Some schools have been using slides systematically for years. Buchanan, a senior school, has not missed a month in 13 years and during this time has had the use of 30,325 slides.

Up to the present 11,714 titles have been announced, and the Division is now classifying about 1,500 new negatives a year. They deliver on time 98 per cent of the slides applied for.

### PRACTICAL USE OF AN HISTORICAL MUSEUM

Willoughby M. Babcock, Curator of the Museum, Minnesota Historical Society, St. Paul, contributes a most interesting discussion of the subject in the *Quarterly Journal of the University of North Dakota*, for May, 1926.

He takes the stand that such a museum, preserving with the greatest care, rare, valuable

and historically interesting objects, must at the same time show that its collections are being seen and enjoyed by many people. Hence the *modern* museum necessitates a trained administrator, who knows not only what and where to collect, but must be prepared to give authentic information to those seeking the service of the museum.

Directly on the subject of visual instruction is the following paragraph.

The articles on display, if the exhibits are carefully planned and labelled, form so many object lessons in history, geography, domestic science, textiles, sewing, science, English, and many other subjects for young and old alike. Progressive teachers are realizing more and more the possibilities for visual instruction of their classes afforded by museum exhibits and bringing their students to study at close range the articles about which they have been reading. The Pioneer Log Cabin in the museum of the Minnesota Historical Society presents the problems of pioneer life to the observer in a concrete form which few pieces of descriptive writing could accomplish. Stark reality, stripped of the glamour of romance and the Twentieth Century "North Woods Cabin Home" idea is there, with its meager floorspace crowded with the few homemade articles of furniture necessary for housekeeping, its lack of privacy, and its dim lighting. Candle-moulds, churn, spinning wheel and cloth loom as well as the rifle over the fireplace all emphasize the self reliance of the frontier family. Classes in textiles can study the hand loom and get the principles of weaving as they are carried out on the big power looms in the factories. Special preparation

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for a trip to the museum is frequently made by a teacher familiar with the character of the exhibits in the form of written questions to be answered, or by the assignment of groups of students to study certain classes of articles to be reported upon orally before the class. High school and college students in search of material for class talks or papers find interesting subjects for their compositions, and additional hints or suggestions can always be obtained from the museum staff. Formal lectures, and informal guide talks, too, by museum officials are frequently called for as an aid to the understanding of the exhibits. There are really no limits to the possibilities for the use of the museum in educational work except the ingenuity of the curator in planning the methods and making known the opportunities.

SCHOOL ARTS MAGAZINE (November)—“A Christmas Movie” is described by Nell Adams Smith, Supervisor of Art, San Antonio, Texas, as it was done by a fifth grade class, with a large wooden box, having ten wooden rollers at either end, as the basis for the “theatre.” A piece of beaver-board was fashioned into an Alamo facade and tacked to the front of the box. The addition of soft green cambric curtains made the illusion complete.

Committees on art illustration, lettering, mounting and music, worked on the project. The art committee found a series of magazine illustrations portraying the Christmas story and used them for cutting from black paper. Then the cut illustrations were mounted onto sheets of white. Lettered sheets (the titles) announced and preceded each picture as it was rolled through the opening of the theatre.

A page of black and white illustrations of the scenes and titles accompanies the article.

OHIO SCHOOLS (October)—“Visual Aids” by B. A. Aughinbaugh, outlines with considerable detail the materials which are properly classed as “visual aids,” and defines the scope of the activities of the Bureau of Visual Instruction, Ohio State Department of Education, with particular reference to its film service.

## Splendid Films Available For School Use

### A Miracle in Modern City Building:

A most interesting two-reel film showing the building of a model city—**Longview, Washington.**

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A 4-reel industrial - educational film depicting the manufacture of great Douglas Fir trees of the Pacific Northwest into lumber products.

### From Tree to Trade:

2½ reels showing the manufacture of Southern Pine and California White Pine lumber products.

### The Story of a Stick:

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EXPERT TITLE WORK

THE HIGH SCHOOL TEACHER (June)—The Francis W. Parker School of San Diego, California, has organized a camera club as an extra-curricular social activity.

In an extensive description by Mr. Broom, he describes its activities as follows:

The group meets regularly every Thursday noon in the cafeteria of the school for luncheon, discussion of photographic subjects, and a social hour. From time to time this meeting is supplemented by a field trip to places chosen by the social committee, who endeavor to select such spots as would furnish suitable subjects for study and comment. Specimens of the pictures taken and finished by club members are posted on a bulletin board which is reserved for the use of the club.

**Book Reviews***(Continued from page 599)*

equipment, its use, the technique of direction, details of acting and makeup, titling, developing and printing, and film editing, as well as a non-technical explanation of trick photography and stop-motion photography. There is also a discussion of projectors and projection.

The author says in his introduction, "One of the most fascinating branches of photography, cinematography, has long been closed to the amateur because of the bulky and expensive equipment necessary for the production of motion pictures.

"Owing to the peculiar circumstances attendant upon the development of the motion picture industry and the research along amateur lines, the field has, one might almost

say, opened to the amateur overnight. In still photography the amateur grew with the ever-widening field of discovery and research in photography. He learned slowly and as each new improvement was brought forth, it was mastered with ease, for it represented but a detail—but in the field of motion pictures, the amateur has placed before him highly developed and delicate apparatus with which he is absolutely unfamiliar."

All this means that the amateur must grasp at once the technical details of beautifully constructed cameras, and to such amateurs the volume will prove an easy guide to the best procedure. Its title page states that it is used as a supplementary text in the New York Institute of Photography.

BULLETINS OF THE EXTENSION DIVISION, INDIANA UNIVERSITY. No. 2, "Lantern Slides and Picture Prints," October 1926; No 3, "Motion Pictures," November, 1926.

Each pamphlet contains a classified list of the materials available from the Bureau of Visual Instruction in Indiana, with the terms of the service both within the state and outside its boundaries. The first pamphlet includes lists of picture exhibits, art, health and welfare posters, as well as lists of slides.

The second pamphlet features a most interesting map of the state, showing by dots the 791 communities served with educational films and slides by the Visual Instruction Bureau during the year 1924-25.



# Among the Producers

(This department belongs to the commercial companies whose activities have a real and important bearing on progress in the visual field.

Within our space limitations we shall reprint each month, from data supplied by these companies, such material as seems to offer most informational and news value to our readers.

We invite all serious producers in this field to send us their literature regularly.—Editor.)

## The Distribution Problem

MISS Stella Myers, Director of Visual Education, Forest Park Schools, Forest Park, Illinois, has done a genuine service to the educational motion picture field. She has written an article in the October issue of *THE EDUCATIONAL SCREEN* that throws a strong light on the greatest fault in this field as it exists today, i. e., the proper distribution of good educational subjects.

Since the appearance of the first visual aid, *distribution* of films has been the greatest stumbling block to both the schools who use these subjects and the producer who endeavors to fulfill the demand for them. The writer above-mentioned has depicted very accurately and vividly the difficulty encountered by a school attempting to rent suitable film subjects, particularly if the school is at a great distance from the producer.

Once a school decides that certain subjects are desirable for rental, there is much program planning and letter writing to and from the producer. This usually ends in a belated arrival of the films in question or, what is more often the case, a letter from the producer explaining that it would not be practical to ship films so great a distance.

When a producer ships some film to a school about 1500 miles away, which is approximately the average distance from exhibitor to producer, he is facing two distinct financial expenditures that very often overcome the price of the booking which he receives.

The first difficulty is that the film would be in transit three days to reach the school, one day for the booking, and three days for return. The films are thus out of his hands

and not available for booking for about seven days. But he receives the price for only a day's booking. This is a very unsatisfactory arrangement. A parallel to this case would be that of having a student remain away from school seven days and then attend one day and repeat the performance. The interest on the money the producer has tied up in his films runs along merrily, and the prints do not improve with age but quite the contrary. The producer loses bookings on the print while it is in transit, unless he provides another print on the same subject, and that only makes the matter that much worse as it ties up more of his money.

The second drawback is that a producer figures a cost of twenty cents as a minimum of depreciation on each print each time it is run. Only a part of the school projectors are in good running order, judging by returned prints. Most producers dread a returned print, expecting to find it scratched and cut up in school use. Most school machines are run by amateurs who are in most cases unacquainted with the proper way to run film. There are exceptions to the rule, of course, and the condition is improving all the time—but it still exists today. We are in the shoes of the producers, so we *know*. When films are badly torn and scratched, it is necessary for the producer to have replacements made.

The schools can do a great deal to remedy this condition by appointing a person to run the projector who will do the work conscientiously, and make a genuine effort to safeguard the films against unnecessary



## The Finest Motion Picture Projector

*For Non-Theatrical Use*

**T**HE new Acme S. V. E. Type G portable motion picture projector and stereopticon is an outstanding achievement in the manufacture of projection equipment. It offers to the non-theatrical user of motion pictures, either in the school or church, a machine that really gives good results—a projector that is dependable—and renders the service you expect.

Here, in the improved Acme S. V. E., is new smoothness of operation, new quality in projection, increased reliability and the perfect mechanical accuracy that assures successful projection.

Inspect the new Acme S. V. E. Type G. Note each of its improvements. Note its simplicity and economy of operation.

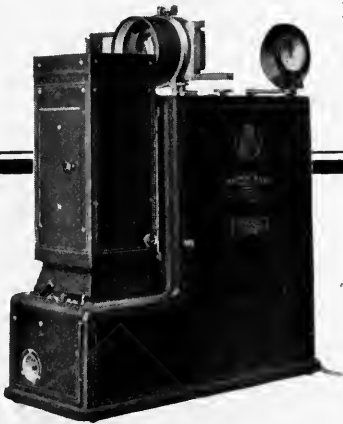
Note the convenience of its controls. Note its new enclosed metal film magazines. Note its Acme patented Gold Glass Shutter—the greatest step ever taken to increase the value of motion pictures for educational purposes. With the Acme Gold Glass Shutter you can show still pictures from the motion picture film. You can hold a still picture for any length of time without any danger or damage to film. And still, with all the improvements will find no radical changes in Acme's proved design.

Write us for the name of the Acme distributor near you. Let us arrange a demonstration of the Acme S. V. E. with no obligation on your part. Write us today.

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*Acme Division*

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Chicago, Illinois



THE ACME S.V.E. TYPE G

*The Acme is compact, dependable, safe and easy to operate. It operates from the ordinary electric line current. It gives results as fine as seen in the best theatres. It is just as satisfactory in the small class room as in the big auditorium. It is specially designed for use by non-professional operators.*

# ACME MOTION PICTURE PROJECTORS

damage. If the schools throughout the country will take the precaution to safeguard the films they run, we believe the producers will soon recognize the effort and build up an adequate distribution system that will serve the numerous schools throughout the country that are anxious to procure good film subjects.

Most of the so-called educational films are pictures that have seen their best days in theatrical runs, and are then considered as done, as far as making money is concerned. They are then labelled "educational" and sold for whatever they will bring. The schools do not get new prints—the producer could not, in the present stage of the educational picture problem, make new prints, for it would not pay him to do so.

But in the case of the producer who deals in educational subjects exclusively, he is much more concerned about the condition of his print, as his entire income is derived from rentals of prints that must have a certain life to justify the cost of the print and negative.

The distribution system that will adequately solve these problems can be built up by the producers who have sufficient confidence in the schools to spend an initial sum of money as a first investment. The next step would be to expend time and energy to establish exchanges in certain "key" cities. Each exchange would have to be stocked with a miniature library of prints, and thus the great difficulty of distance from the school to the producer would be largely overcome. Each school could get its supply of educational films from the exchange in its particular locality.

Miss Myers, in her article, fully realizes the unsatisfactory nature of the distribution system that has existed heretofore. She cites the fact that such desirable subjects as the Urban-Kineto prints had been scattered promiscuously all over the country. Usually the print desired was at the other end of the map. Miss Myers has very tersely described the way the old Urban library was handled.



*There is no use talking—*  
good pictures can no more be  
had without a good screen,  
than without a good projector.

**Get a Da-Lite  
and be convinced**

**Da-Lite Screen & Scenic Co.**

922-24 West Monroe St.

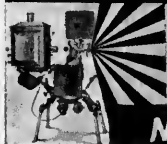
**Chicago**

**Illinois**

However, a new company called the Spiro Film Corporation has stepped in and bought up all the Urban assets including their wonderful library. They too realized the flaw in the distribution system in the past, and have sufficient confidence in the educational field for pictures to spend their money and energy to establish a chain of exchanges like those mentioned in this article. Since the first of September, 1926, they have established eleven exchanges, in each one of which they have placed a miniature library of prints. It has taken an enormous outlay of money to make sufficient prints so that all the exchanges would be properly stocked. No more, then, need the Urban prints be scattered piecemeal all over the country, and be unavailable when wanted most.

The Spiro Film Corporation realized these prints were in great demand by schools and educators throughout the country. Now the schools may take advantage of the excellent

## THEATRE EQUIPMENT ~ NEW AND USED



Moving Picture Machines, Screens, Portable Projectors, Stereopticons, Spot Lights, Booths, Film Cabinets, M. P. Cameras, Slides, Carbons, Mazda Lamps, Celatine, Etc. *Send for list of films. Write for Catalog*

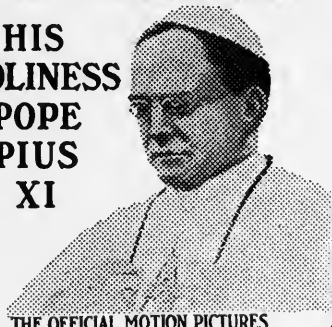
**BRAYCO FILM STEREOPTICONS**

Use Standard Size Film - Price and Booklet on Request

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HOLINESS  
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XI**



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## ROME AND THE POPE IN REAL LIFE

Memorable Scenes at the Catholic Eucharistic Congress, never before filmed.

Inspiring, historical, religious, and educational pictures for churches, schools and societies.

*Licenses and rights now available*

## CATHOLIC FILM SYNDICATE

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Cleveland, Ohio

opportunity offered by these exchanges to book many subjects which were so hard to get, and which were practically denied them in the past. The addresses of these exchanges may be had by writing to the office of the company at Irvington-on-Hudson, New York, or through the courtesy of THE EDUCATIONAL

SCREEN which has so kindly co-operated in getting this project before the educators all over the country.

WALTER HAAS

*Director, Educational Film Department  
Spiro Film Corporation*

## Here It Is!

(A Trade Directory for the Visual Field)

### FILMS

**Atlas Educational Film Co.**

1111 South Blvd., Oak Park, Ill.

**DeFrenes & Felton**

Distributors of "A Trip Through Filmiland"  
60 N. State St., Wilkes-Barre, Pa.

**Carlyle Ellis** 71 West 23rd St., New York City

Producer of Social Service Films

**Catholic Film Syndicate**

1125 Union Mortgage Bldg., Cleveland, Ohio  
*(See advertisement on page 632)*

**The Chronicles of America Photoplays**

Yale University, New Haven, Conn.  
*(See advertisement on page 580)*

**DeVry Corporation** 1091 Center St., Chicago, Ill.

*(See advertisement on pages 608, 609)*

**Eastman Kodak Co.**

Rochester, N. Y.

*(See advertisement on Outside Back Cover)*

**Burton Holmes Laboratory**

7510 N. Ashland Ave., Chicago, Ill.

*(See advertisement on page 628)*

**International Harvester Co.**

606 S. Michigan Ave., Chicago, Ill.  
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**Long-Bell Lumber Co.**

R. A. Long Bldg., Kansas City, Mo.  
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**Pathe Exchange** 35 W. 45th St., New York City

*(See advertisement on page 623)*

**Pictorial Clubs, Inc.**

350 Madison Ave., New York City

**Pilgrim Photoplay and Book Exchange**

1150 S. Michigan Ave., Chicago, Ill.

**Ray-Bell Films Inc.**

817 University Ave., St. Paul, Minn.

**Roosevelt Memorial Association Film Library**

28 E. 20th St., New York City

**Rothacker Industrial Films, Inc.**

7510-14 N. Ashland Ave., Chicago, Ill.

**Rowland Rogers Productions**

71 W. 23rd St., New York City

**Society for Visual Education**  
327 South La Salle St., Chicago, Ill.  
*(See advertisement on page 626)*

**Empire Film Corporation**  
Irvington-on-Hudson, N. Y.  
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**Standard Pictures Corporation** Hollywood, Calif.

**United Cinema Co.**  
120 W. 41st St., New York City

**United Projector and Films Corporation**  
228 Franklin St., Buffalo, N. Y.

**World Educational Film Co.**  
732 S. Wabash Ave., Chicago, Ill.

**M. C. A. Free Film Service**  
120 W. 41st St., New York  
1111 Center St., Chicago

#### MOTION PICTURE CAMERAS

**Ell and Howell Co.**  
1803 Larchmont Ave. Chicago, Ill.

**DeVry Corporation** 1091 Center St., Chicago, Ill.  
*(See advertisement on pages 608, 609)*

#### MOTION PICTURE MACHINES and SUPPLIES

**Acme Motion Picture Projector Co.**  
1132 West Austin Ave., Chicago, Ill.  
*(See advertisement on page 630)*

**Capitol Projector Co.**  
133 W. Washington St., Chicago, Ill.

**DeVry Corporation** 1091 Center St., Chicago, Ill.  
*(See advertisement on pages 608, 609)*

**National Theatre Supply Co.,**  
624 S. Michigan Ave., Chicago, Ill.

**Movie Supply Co.** 844 S Wabash Ave., Chicago, Ill.  
*(See advertisement on page 633)*

**Pilgrim Photoplay and Book Exchange**  
1150 S. Michigan Ave., Chicago, Ill.

**Safety Projector Co.** Duluth, Minn.

**Scientific and Cinema Supply Co.**  
Washington, D. C.

**Thas. M. Stebbins Picture Supply Co.**  
1818 Wyandotte St., Kansas City, Mo.

**United Cinema Co.**  
120 W 41st St., New York City

**United Projector and Film Corp.**  
228 Franklin St., Buffalo, N. Y.

**World Educational Film Co.**  
732 S. Wabash Ave., Chicago, Ill.

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**The Century Co.,** 353 Fourth Ave., New York  
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**Journal of Home Economics**  
1211 Cathedral St., Baltimore, Md.  
*(See advertisement on Inside Back Cover)*

**Wheeler Publishing Co.,**  
352 E. 22nd St., Chicago, Ill.

#### SCREENS

**Acme Metallic Screen Co.** New Washington, Ohio

**Da-Lite Screen and Scenic Co.,**  
922 W. Monroe St., Chicago, Ill.  
*(See advertisement on page 631)*

**National Theatre Supply Co.,**  
624 S. Michigan Ave., Chicago, Ill.

**Raven Screen Corporation**  
1476 Broadway, New York City  
*(See advertisement on page 616)*

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**Geography Supply Bureau**  
314 College Ave., Ithaca, N. Y.

**Keystone View Co.** Meadville, Pa.  
*(See advertisement on page 627)*

**McIntosh Stereopticon Co.**  
1150 S. Michigan Ave., Chicago, Ill.

**Society for Visual Education**  
327 South La Salle St., Chicago, Ill.  
*(See advertisement on page 626)*

**Spencer Lens Co.,** 442 Niagara St., Buffalo, N. Y.  
*(See advertisement on page 578)*

**Transparex Educational Slide Co.**  
2241 Clifton Ave., Chicago, Ill.

#### STEREOGRAPHS and STEREOSCOPIES

**Keystone View Co.** Meadville, Pa.  
*(See advertisement on page 627)*

#### STEREOPTICONS and OPAQUE PROJECTORS

**Bausch and Lomb Optical Co.,** Rochester, N. Y.

**DeVry Corporation** 1091 Center St., Chicago, Ill.  
*(See advertisement on pages 608, 609)*

**Society For Visual Education**  
327 S. LaSalle St., Chicago, Ill.  
*(See advertisement on page 626)*

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General George Washington, Commander-in-Chief of the American Army, during the closing months of the War of Independence. The progress of his campaigns between January and October, 1781, ending with the thrilling battle of Yorktown and an impressive recreation of the surrender of Cornwallis.

"ALEXANDER HAMILTON"

George Washington, President of the United States, during the crucial period following the war. Faithfully reproducing his first inauguration, 1789, and recounting the story of the rebellion against the levy of an excise tax, a measure sponsored by Hamilton. A picture in which Washington plays as prominent a part as does his Secretary of the Treasury.

*Although prints of each of these three Washington films are available from 34 distribution centers, you are strongly urged to make your arrangements without delay in order that definite reservations may be completed. Write at once or, if you prefer, use the return coupon to secure additional information.*

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# THE EDUCATIONAL SCREEN

. VI

JANUARY, 1927

No. I

## The Movies and the Schools

**E**DUCATION is a process not confined to schools. It is universal and continuous, through every waking hour of every pupil. "School hours" are but a fraction of the educative period. The teacher in school is working in direct competition with life-experiences of endless variety and powerful appeal from outside school and school hours.

To meet this competition—which becomes more intensive continually with the growing complexity of life environment—teachers are forced to increase steadily the effectiveness of school work. Visual instruction, for thousands of teachers and schools, is accomplishing this end as no other educational device or method yet found. The visual method will inevitably be a major factor—perhaps the main factor—in the solution of the problem of keeping formal education in vital contact with swift-moving modern life.

While the eyes are becoming invaluable channels of approach for the teacher and of comprehension by the pupil *in school*, we must remember that those eyes are no less active and efficient *outside the school*. For the vast majority of school children in this country, the greatest source of new "eye" experience is the ubiquitous theatrical movie. There is not a school in America, not a class in the schools, where the educational results are not in some degree affected—for better or worse—by the movies. Yet a host of educators still hesitate to take the movies seriously! It is flagrant neglect, whether born of ignorance or intention.

Wise control of movie-attendance by children would be a great step forward, not only socially but educationally. A new service, recently started in THE EDUCATIONAL SCREEN offers a simple and logical basis for developing such control on a rational scale.

The "Film Estimates" evaluate current movies for three classes of audience, specifically—Intelligent Adult—Youth (15 to 20 years)—Child (under 15 years). For the first time movie-going can be made rational. Thinking parents, teachers, ministers, social workers, club leaders—using the "Film Estimates" as a common basis for film selection and rejection—can modify movie attendance by children throughout the country, to the distinct advantage of American education and to the lasting benefit of the children.

Put the Film Estimates into active use in your School, Church, or Community. Then tell us how you do it—and we will pass on the methods and suggestions to the many others among the intelligent public interested in such constructive work for the good of the rising generation.

# The British Association and the Cinema

## A Report of the Oxford Meeting

RONALD GOW

THE PRESENT state of the cinema, as an educational medium in Britain, was reviewed and discussed at the Oxford meeting of the British Association (Education Section) in August of last year. Dr. C. W. Kimmins, M. A., late Chief Inspector of the London County Council, spoke of the research carried out at University College \* by a Committee of the National Council of Public Morals. The report of this intensive investigation into the value of the cinema as a teaching instrument has been issued in book form by Allen and Unwin, Ltd., London, and was reviewed in THE EDUCATIONAL SCREEN for June, 1926.

Mr. G. T. Hankin, one of His Majesty's School Inspectors, gave a detailed account of a large-scale experiment with a film dealing with what might be termed "Contemporary History." A film made for the League of Nations Union, called *The Star of Hope*, had been used in mass exhibitions before children all over the country, and the results collated from the answers given by teachers to a questionnaire. "*The Star of Hope*," said Mr. Hankin, "was frankly an experimental film, and its subject was a very difficult one, though extraordinarily important. The scenario was written with a double purpose. First, to give the branches of the League of Nations Union some useful material in an arresting form for their meetings, and secondly, to serve as the nucleus for a series of history lessons on the League of Nations and its work in the upper classes of elementary schools (ages 13-14). Teaching notes were issued, making suggestions as to the type of lesson or lessons to be given before and after the film was shown."

The following figures summarize the answers given by the 240 teachers for an aggregate of 15,201 children in various types of elementary schools. The average age of the children was 13 years.

Questions	Answers		
	Yes	No	Blank
1. Was your general impression of the film favorable?.....	227	9	4
2. Did the film help you to make the class realize			
(a) how the League was formed? .....	185	47	8
(b) that it is an active force to-day? .....	228	10	2
3. Did the film help you to make the class realize that War			
(a) is contagious? (from blackening map) .....	216	12	12
(b) is horrible? (from graves and devastated area pictures) .	226	10	4
(c) is expensive? (from cartoons and diagrams).....	224	12	4
4. Did the "Disputes" map and the "Aland Island" pictures help you to make the class realize that the League is a peacemaker?...	236	3	1
5. Did the "Refugee" pictures help you to make the class realize that the League has many duties beside settling disputes?.....	223	10	7
6. Did the class understand the organization of the League?....	72	124	44
7. Do you think that the class did better compositions because they had seen the films?.....	158	22	60
8. Do you think that there are too many pictures .....			
(a) of the Aland Islands and the people? .....	No.		
(b) of the Refugees?.....	No.		
9. How many lessons should be given .....			
(a) in preparation for the film? .....	Large majority favor 2 or 3 preparatory lessons and		
(b) following the film?....	or 2 to follow up.		

\* A Note on this work appeared in THE EDUCATIONAL SCREEN for November, 1926.

10. Which of the diagrams is  
 (a) most successful?..... "War" maps  
 most success-  
 ful. "F-i-  
 nance" maps  
 —opinion di-  
 vided. Large  
 major ity  
 think dia-  
 gram of  
 League or-  
 ganization  
 not under-  
 stood.

Mr. Hankin claimed these figures demonstrate that the average teacher can make use of a film in his ordinary teaching. The evidence goes to show that a film like *The Star of Hope* does form a real nucleus of interest around which class teaching can advantageously center.

"I have several times tested classes," says Mr. Hankin, "which have seen this film in the manner above described, and my experience is that it leaves the children with a vivid but somewhat confused mass of impressions. It is manifestly absurd to expect them to arrange these impressions without any assistance, or to write compositions directly after they have seen the film. The first lesson after the visit to the Cinema House must be devoted to the analysis and arrangement of the new material presented. And the arrangement and analysis must be worked out by the children themselves, under the guidance of the teacher. An intelligent class which has had little preparation before going to the picture palace can easily be induced to write out themselves an intelligent analysis of the main points in the film. It is extraordinary how the need for this type of lesson, and its essential educational importance, do not seem to have occurred to most of those who have experimented with films in classroom use." *The Star of Hope* takes about thirty-five minutes to show. This is probably too long for the classroom exhibition of a teaching film; whilst it is too short for mass exhibition. It is not worth while to collect children from all over a town to see a film which occupies less than forty-five minutes; while experience

shows that a mixed program leaves a muddled impression in childish minds.

The film committee of the League of Nations Union are now preparing a new historical teaching film, *The Great War and the World Since*, making full use of the criticisms and suggestions received from teachers. The new film will be simpler and more direct than *The Star of Hope*, proceed more slowly, emphasize by repetition, press home essential points more decisively. It will take from 45 to 50 minutes to show.

Some knowledge of the part in recent history played by the Great War and its results, especially the creation and work of the League of Nations, is so essential to the citizen of today that it may be hoped the new film on the subject will be seen by each of the half million children who annually leave our elementary schools. It would form the nucleus of interest in one of the vital subjects that should be dealt with in every history syllabus.

Other vital subjects in recent history would lend themselves to similar treatment if and when some public spirited Society or individual gives the necessary pecuniary assistance. For example, the history of the British Empire up to date should be real to every child before he leaves school. This broad and complex subject could be probably better simplified and vivified by the aid of a film than in any other way. Or again the economic development summed up as the Industrial Revolution, and its effects, could be made very real to children by a picturesque film showing the contrasts in certain methods of production of a hundred and fifty years ago and of today.

The Cinema is now being introduced, more or less tentatively, into many English schools. Some are hampered by inefficient apparatus and the almost insuperable difficulty of getting films which deal adequately with the subjects they want to teach. Some use such films as they can get merely to illustrate lessons. Others, more fortunately circumstanced, are

finding their school projector of permanent educational value. This is particularly the case where engineering or other mechanical work is taught, to explain which excellent films have been produced and can be borrowed or hired.

Probably the most interesting experiments in an English school at this moment are being carried out at the County High School for Boys at Altrincham, Cheshire, where one of the masters is constructing films himself, for use in the school. A short film he has composed and photographed, entitled *Sundew*, will bear comparison for actual teaching value with the expensive and elaborate botanical films produced by commercial firms. This summer he is in consultation with Professor Boyd Dawkins, using his boys, assembled in their Dorsetshire Summer Camp, as actors in a film to illustrate life in the New Stone Age.\*

The use of the Cinema in education is certainly spreading, and during the last year or two we have learned much by actual experiment as to its teaching value. Though we must still proceed warily by a process of trial and error, we obviously can no longer afford to ignore or neglect this new educational instrument.

Mr. Hankin suggests four considerations which have a practical bearing on the future.

"I. A teaching film, specially designed for that purpose, is an entirely separate thing from an ordinary Picture House film, however instructive, or from a commercial film of any sort. Though the expense of its production need not be very large as films go, it cannot be made financially successful in the most modest manner unless it can command a far wider field than is open to it yet. To make it financially possible when a professional producer is employed it should be in demand in schools totalling 100,000 children at least. The average life of a positive is only about 250 representations, and each one-

reel copy will cost about £15 to print, in addition to the initial expenses of producing the negative.

"II. The scenario of a teaching film should be planned by educationalists in close touch with schools, who can command expert advice. It is important that these films should represent the best educational thought on the teaching of their subject, so that teachers of all types can use them without fear. All films produced for teaching purposes should be submitted at various stages of their production to experts, who shall guarantee that they are correct in matters of fact and are built up on sound teaching principles. For example, a film should go out to the schools for use in geography lessons until it has been approved by some such body as the Geographic Association.

"But this is not to say that after the subject and its treatment has been duly considered, the actual scenario should be written by any sort of committee. Any such attempt would mean confusion in the film. The scenario should be the creation of one mind or two minds accustomed to literary collaboration, working with a clear purpose and a very definite conception of the sequence of ideas it is desired to convey, and the impressions that will convey them. A teaching film should be in its own way a work of art, in the sense that the scenario writer must realize in imagination the possibilities and limitations of the medium which is to be used to reproduce his thought in visual shape. He must work in close touch with the mentalities and capacities of the studio artists who are skilfully materialising his ideas in the moving pictures they devise. It is a startling experience to find, for the first time, that one's own thought translated into visual forms causes the minds of those who see the moving pictures to re-create spontaneously that same

(Concluded on page 57)

\* An article on this interesting piece of school-film-work, by the same author, will appear in an early issue of THE EDUCATIONAL SCREEN.

# The Cinema in International Education

(Concluded from the December issue)

JOHN A. HAESELER

**M**OST important in the consideration of the cinema and still pictures as instruments in international education is the fact that the image is outside all language limitations. With only the translation of titles, films and pictures can go equally well into any country and are comprehensible to all people regardless of the language they speak.

Films are international from the *technical* standpoint as well as from the *mental* and *linguistic*. Their size is standardized the world over and films taken in professional cinema cameras can be projected in professional projection machines everywhere. Even the dimensions of amateur films are standardized. Furthermore, the rapid and widespread growth of the cinema industry during the last thirty years has resulted in a technical development that has distributed cinema machines and equipment into all parts of the world. Except in backward and isolated districts most towns and even village communities have machines permanently installed. Though these are usually in cinema theatres, they might in many cases be employed for educational purposes. The number, however, now available in schools of different countries runs into thousands. Portable projection machines also have been developed to such an extent that they can furnish successful projection almost anywhere. There is scarcely a region in which film laboratories equipped for development and for printing of positives do not exist. Many transportation companies are almost solely occupied with the shipment of films from one country to another. Much of this marvellous mechanical development and far-flung organization can be used as well for scientific and educational ends as for purposes of commercial entertainment. (One

great disability from which this international organization suffers, however, and which must be overcome sooner or later for truly scientific productions, is the custom duty that is charged on films in nearly every important country. Though nearly negligible when theatrical films are considered, in the case of scientific films it is often as great as the entire cost of production.)

## Commercial Companies and Education

With all its remarkable adaptability and its world-wide equipment, the cinema has scarcely been seriously employed in education. The films that have been perpetrated under the name of educational films by most commercial companies have been made primarily to supply inexpensive footage and variety to the theatres. These have usually been prepared by professional cameramen with some idea of the taste of the theatrical public but with only a meagre knowledge of the subjects they were presenting. As in the case of travel pictures, they selected only the curious and popular aspects that would make a common appeal. When I tried to edit films from material gathered by such professional cameramen in various parts of the world I was confirmed in my opinion that it was entirely impracticable to attempt to make anything truly educational and instructive in this way. Always the material was insufficient or had been taken from the wrong point of view. Most of the so-called historical films for which an educational value has been claimed have been ordinary romances set in an historical period to increase the picturesque. The main emphasis has been on the story. The incidental historical details and costumes have been arranged by an employee of the company, and are usually inaccurate. Even when adequately interpreted by a com-

petent teacher these can furnish but very second-rate material for educational purposes.

Nor is the prospect of realizing truly educational films through commercial companies much more promising for the future than in the past. They must be prepared and edited from a scientific and educational standpoint and only scientists and educators can accomplish this end. Until the present time the personnel of the cinema industry has been almost entirely out of touch with educated and cultured circles and completely cut off from the stream of civilization that has developed through the ages. It is virtually impossible to express scientific and educational ideas through them. Directors, scenario writers and cameramen think only in the terms of dramatic effect and tend to interpret all ideas that come to them in those terms. It is their common saying, "Our purpose is to amuse, not to educate." Entertainment is far more lucrative than education and since the majority of cinema personnel have no contact and vision in the educational field it is highly improbable that they will adopt a truly scientific viewpoint or employ scientists to produce films. They will find more profitable scope for their capital and energies in entertainment.

#### Scientific Films

The production of scientific films holds little in common with the theatrical, but the technique. There is an entire difference in kind where "everything is staged" and where "nothing is staged." No actors, no sets, no costumes are commonly required in the production of scientific films. Realistic and natural presentation of facts and subjects is generally sufficient. Typical and characteristic people and objects in natural settings may serve as material. And when these people are engaged in their common task and habitual activities they possess the naturalism and lack of self-consciousness which is to be desired.

The cost of producing scientific films is out

of all proportion to that of producing theatrical films. Many of the buildings, laboratories and other equipment of educational institutions might be used for this work. Some initial outlay for cameras, projecting machines and lighting equipment is necessary. Among other things it is advisable to have a truck for transporting generators to supply lighting for photographing small interiors whenever and wherever desired. Film stock is a considerable item of expense but not excessive. In fact, the necessary cost of production is not greatly beyond the expense of promoting usual scientific research.

Several months' experience is enough for scientists to acquire sufficient knowledge of film technique to begin the production of films which would have far greater educational value than those that have been produced by commercial companies. Then as the scientists proceed to the production of films they will rapidly improve as they come to think in terms of visual expression.

The actual realization can be undertaken both by educational institutions and by young scientists who become independent producers. Scientists themselves may or may not do the photography but it is essential that they know the fundamentals of cinema technique in order to direct cameramen and insist upon the presentation of a scientific viewpoint. They must themselves organize the material, direct the films, edit them and write the titles and accompanying texts.

Films and pictures that may be useful in international education are particularly within the scope of realization by scientists.

#### World Geography

Material on different countries and the lives of their people may be readily recorded and effectively presented with the cinema. In employing this medium a country may be portrayed in all its manifold aspects. Its general position in relation to other countries

its physical characteristics and its economic resources all lend themselves to animated picture-making. The numerous occupations of its people in field, factory and office, their home surroundings and their pleasures and pastimes may all be depicted. Nearly every phase of a country's life, its ports and industrial centres, its agricultural regions, its transportation systems or its commerce and contact with the outer world may be vividly shown by this means. Once the equipment has been secured the realization of such films needs only to involve travelling expenses, salary of personnel and cost of film stock. Prepared by scientists, such material might have even a greater educational value than ordinary travel. The significant features could receive a logical and orderly presentation without including all the irrelevancy that results from undirected travel and such films might be almost as valuable to students as a personally guided trip by the greatest experts on the region.

### History of Civilization

The illustration and animation of history by means of the cinema and still picture seem now within the realm of practical accomplishment. In the more backward regions and even in the out-of-the-way districts of more advanced countries, many crafts and customs that are generally representative of a period of history continue to survive in a substantially unmodified form. Agricultural methods in Egypt, the "Gufah" or hemispherical boat on the Tigris, threshing methods in Italy, and transportation by oxen in southern European countries, are a few examples of these survivals that continue unchanged up to the present day. In my collection I have film records of the primitive pottery making and weaving that appear to have been carried on in the North African Mountains since pre-Roman days. From the same region I have records of the manufacture and use of quernstones similar to those employed around the Mediterranean in Biblical days. From Hungary I

have films of the medieval spinning and weaving industry which is still pursued by the peasant women in their homes, as well as a potter's craft that has changed little since the Middle Ages, and of medieval windmills that continue to grind the grain for the community. These indicate but a few of the many arts and crafts that were once practised and can still be found, and which, besides being significant material that may be inexpensively recorded, have the advantage of being authentic.

Furthermore, whole groups of people who played leading roles in history still carry on the same mode of life that they have followed through many centuries. This is true of the Arabs whose manners and customs, except in the case of fire-arms, remain practically unchanged. The Tartars among whom I have travelled on the steppes of Central Asia still guard their flocks and herds and move their felt tents from pasture to pasture just as they have done throughout historic times. It is also my experience that in the interior regions of China the manners and habits of the days of Marco Polo still hold sway.

Films made on the subject of the various crafts and peoples that still remain unchanged would have great value not only in illustrating certain periods of history, but also in tracing the development of a craft or industry throughout the ages and demonstrating its effect upon the social order generally. As already mentioned I have films characteristic of the ancient and medieval stages in weaving, pottery and milling industries and I am now starting to increase my material showing the development of transportation from primitive through to modern forms and the growth of communities and communal life. And it should be remarked in passing that many of the crafts and customs representative of the past are fast dying out and that no time should be lost in recording them.

Throughout the historic periods and even in some prehistoric epochs native artists have depicted the manners, personalities and events

of their times. The pictures on the walls of Egyptian tombs and on Greek vases, in illuminated manuscripts and sculpture, as well as engravings and paintings of different periods, are among the records left to us by the artists. These can be compared with one another for accuracy as satisfactorily as can texts and can be photographed with the still camera and made generally available for projection and study. Besides these are all the buildings and objects that were part of the life of the past and which can be readily reproduced by still pictures at the present day.

Thus by employing the cinema to illustrate the arts, crafts and peoples that continue to survive unmodified and by using still pictures to show the records left by artists and the historic monuments and objects that still exist, a fairly complete visual reconstruction of history is possible.

#### Uses for Material

Such records of reality gathered by scientists and historians from different parts of the world and different periods of history would find their place naturally in the history and geography courses in the schools of many countries. Moreover, the attractiveness of this illustrative material would insure that it would make its way into schools of various lands without influence from outside. Since the fundamentals that should be known about other countries and peoples and the common growth of civilization is much the same in every country, the material could be edited and made available in a more or less standard form. The unifying effect of having the children in all regions learn of their common heritage and the life and conditions of other countries from the same material is too obvious to need explanation. Its usefulness would not be limited to children but it could be employed as well to show adults the life of other peoples and the development of civilization. Incidentally, such adequate records

that could be filed and brought forth at a time might furnish the human sciences with store of material that could do much to make those complicated and involved social studies scientific in character as well as in name.

#### Photographic and Cinematographic Institutions

As centres for gathering and preserving such visual material, photographic and cinematographic institutions should be established in both the Old World and the New. A national institution in each country or a large central organization in Europe, another in America and later, one in Asia, could do much to serve these purposes. They would afford bases from which the recording of material could be carried out in the respective areas as well as places for editing, classifying and storing material. Cinema and still picture equipment would be available there and two or three original negatives could be made so that copies might be preserved in different institutions. Mutual exchange of positive and duplicate negatives could be arranged between the institutions. It would probably be advisable to have photographic laboratories in connection with them for providing prints for general distribution. The actual circulation of films and pictures could be carried out through educational organizations. Such institutions once founded, could draw a considerable revenue by supplying illustrative material to educational systems and commercial interests and they might even in time become self-supporting.

#### Conclusion

In order that the great force of the cinema may be turned to educational and scientific ends, individuals and organizations interested in education should undertake, to whatever extent in their power, the production and distribution of truly scientific and educational films and encourage the installation of equipment and the use of the cinema in all educational and social institutions.



# Visual Education in Detroit Public Schools (II)

## Telescopic Service

### In Visual Education Departments

W. W. WHITTINGHILL

*Assistant Supervisor, Visual Education, Detroit, Michigan*

THE efficient use of visual material is a problem of major importance for all departments. The age, growth, and demands of visual education require a type of service which will give maximum results under our present day conditions. Telescopic service enables the department to establish a working technique which is broad enough to meet the many and varied needs of all schools.

The accompanying diagram pictures this service and close scrutiny will reveal the telescopic analysis.

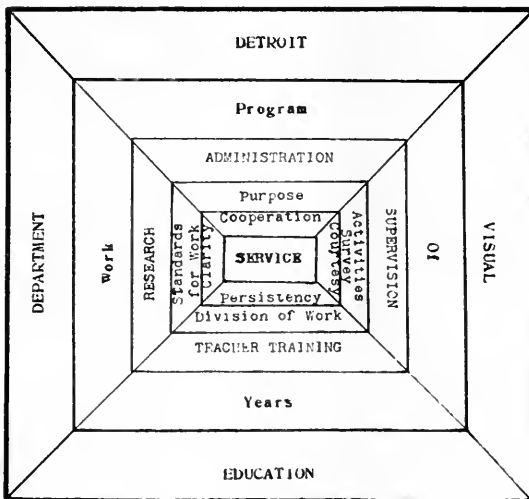
The slide, film, exhibit, and photographic program represents our activities for the year's work. The diagram shows that *service* is the basis for carrying out this work. Cooperation, courtesy, persistency, and clarity

are four essentials which will establish a common understanding of service for the school. Co-operation will keep the machinery going, courtesy will bring respect of fellow workers, respect from the schools served and an appreciation of work accomplished, persistency is the driving force for goals to be achieved, and clarity will be the guiding principle for evaluating and giving the order in which the work is to be serviced

and it will also do away with many pitfalls which are always present.

The purpose of telescopic service should be clearly understood by all members in the department. The main purpose is to make available to the schools all visual aids which may be used in connection with the program of instruction or any school activity. The activities survey will show immediately what

is to be done. This survey lists the four major programs which have already been mentioned and gives a detailed outline of the various sub-activities as they are classified under each grouping. Valuable information as to the depth and breath of the year's work can be determined by inspection of this report on activities. The division of



work naturally follows the survey of activities.

Generally speaking, each program is given to certain members of the department who are best equipped for the responsibility. We do not strive for over-specialization in this work. Every member in the department knows something about all the programs. Standards for work should be practically as important as the work to be done. A great loss of time has accompanied many achievements in the past.

*(Concluded on page 57).*

# Biological Charts

REV. HILARY S. JURICA, O. S. B., PH. D.

*Professor of Botany, St. Procopius College, Lisle, Illinois.*

EVERY instructor whose lot it happens to be to teach any of the biological sciences realizes the importance of charts in a class room. And this is especially so at the present time, since we have such conclusive data from the educational researches of Cooprider and others in regard to the use of a lecture demonstration method for imparting knowledge. For, without doubt, a student will generally retain more easily whatever makes an impression upon his mind, and that especially if a particular phase or stage in life history of a plant or animal has been properly visualized.

We are living in an age of visual education, at least so it would seem from all the attention given to the various types of visual instruction. But, come what may, no matter how elaborate the motion picture films may be or how accurately the slide or still film may be worked out, a carefully prepared chart remaining before the pupils for a longer period will always hold its place.

The market indeed is flooded with charts, but it seldom happens that a person is able to procure just what he wants. Moreover, some of the charts offered for sale are rather crude and superficial and certainly not worth buying. Others are exceptionally good. But even here, one is, so to say, forced to adopt a course of instruction to fit the charts available, which process is not in accord with good pedagogy.

Unwilling to subject their instruction to market conditions, a number of good schools are making their own charts.

The University of Chicago has engaged the services of a Japanese artist and his air brush for a number of years. Cornell University

Editor's Note—Reprinted by permission from "Catholic School Interests," October, 1926.

has prepared most of their charts, by having a lantern slide made of the desired illustration and then projecting the slide upon thick Manila paper (recently they began using cloth) and tracing the simple outlines.

The practice at our institution is quite different. The charts made by our students were successfully exhibited and well received at the 1924 High School Conference held at Urbana, Illinois; the Washington meeting of the American Association for the Advancement of Science; and at the Fourth International Congress of Plant Sciences, held at Cornell University, Ithaca, New York, August 16 to 23d, 1926.

The process of making the charts was written up by me and delivered and demonstrated by one of my students before the Galesburg meeting of the Illinois State Academy of Science.

But, inasmuch as quite a few teachers have not had an opportunity to view these charts or listen to the demonstration given at the said meetings, I thought it would not be out of place to describe it briefly for them.

## The Making of the Charts

The procedure is quite simple. The main feature is opaque projection. And this is found in combination with a number of the lantern slide projecting machines appearing on the market. The secret is to select a machine that will permit one to project opaque illustrations at any distance.

Ordinarily the projection apparatus is equipped with a short plunger which does not permit a short working distance. This means that one would have a limit to the size of any particular illustration on the chart. However, after negotiating with a number of optical companies, I succeeded in inducing one of



courtesy of Catholic School Interests

### A Student Outlining a Chart

them to modify their delineascope so that it could be used for projecting opaque illustrations at any distance.

An eighteen inch plunger allows one to come as near to cloth as is desired and correspondingly reduces the size of the picture.

Having made the proper connection and set the delineascope in place, all one needs to do is to tack the cloth intended for the chart to the wall or beaver board. The selected illustrations can then be projected from a book, reprint or drawing as the case may be, regulating the size by moving the table backward or forward and focusing by means of the elongated plunger.

The relative position of a number of illustrations on a given chart can readily be controlled either by moving the reflecting mirror up or down, or pushing the table to the right or left.

With this all set, one is free to trace the

chart in outline with pencil. Later it can be finished with colored waterproof inks.

#### Cloth

The cloth used, which we have found to be very satisfactory, is known as white "binders," Velum de Luxe, and can be purchased at whole-sale in rolls of 40 yards each, at about twenty-six cents a yard. It is easily cut into sheets of any size with a razor blade. Our practice is to cut up the roll into sheets of uniform size at one time, by tacking one side of the cloth to a table and cutting along the edge.

#### Ink

Any good colored waterproof ink can be used. Most dealers will supply the desired colors at wholesale, provided a dozen of assorted colors are selected at one time. If the number of charts is not large, three-quarter ounce bottles will do. But where a large

number of charts are made, as at our institution, a considerable saving is made by purchasing pint bottles of individual colors. Some colors like brown will not keep well, hence a smaller quantity is advised.

#### Finishing the Chart

If the teacher is at leisure, he or she can carry out the entire task, but in most cases they will be obliged to leave a good part for hired help.

As a rule, I select all illustrations and make the pencil outlines myself, and leave the rest to be finished by some of my students, directing of course the choice of colors and all detail work.

It is well to lay out a color scheme to be used in all charts made. Thus carmine for xylem, green for phlœm, brown for mechanical tissue; one color of archegonia, another for antheridia, etc.

When this is followed out, the teaching value of a given set of charts is greatly enhanced. The choice is not exactly arbitrary. Since certain tissues are generally stained with certain colors it is well to use that color if possible.

But probably the main factor in the choice of a color is the amount of work to be done in that color, for some colors oxidize or dry up more readily and hence are not so easy to work with.

The choice of a pen is important, too; we have found Gillott No. 303 to be very satisfactory. It is a very fine English pen which can be obtained at any wholesale stationer.

#### Mounting the Charts

If one desires, the chart may be put upon rollers, but as a rule they do not keep as well, and where a quantity is made they are difficult to store and are very easily torn. It is best

to bind the sheets in loose-leaf form in strong covers made of beaver board, and mount on a tripod.

The book form on a tripod has a decided advantage, for the lecturer can readily turn from chart to chart as occasion demands.

#### Advantages

The advantages in making your own charts are many. One is not forced to adapt his course entirely to what others have made for purely commercial aims, but can outline just what he needs and moreover include in a series or set, material but recently worked out and at times not at all available on the market.

Besides, it is a money saver. For the overhead expenses connected with storing, advertising and selling charts, force dealers to sell at quite a high figure.

One may object that it is difficult to find students capable and willing to finish charts. This, however, presents no difficulty, for the teacher is able there is no class, not even on the high school level, in which a number of students could not be trained, and who would not be willing to earn some pocket money. Besides, the students as a rule take pride in their finished product, especially if the proper credit is given them for whatever they do. One high school freshman averaged a chart a day during one of the summer vacations.

The delineascope in itself is not very expensive, if one considers the time it saves in outlining or measuring off the illustration. Moreover, it can be used for lantern slide projection as well.

The accompanying photograph shows a student at work.

A careful study of the picture will fully explain the procedure in tracing, finishing, binding and mounting on tripod stands.

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**W**E regret that space limitations in this number prevent extended notice of a very important new book on the visual field that has just appeared from the press of the Century Company. "Motion Pictures for Instruction", by A. P. Hollis of the DeVry Corporation, will be reviewed in our next issue. The Editor

# Among the MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

THE CHICAGO TRIBUNE—It is discouraging to the commercial interests of screen production to hear of effort of the sort reported here.

Only if the British government forces the moving picture theaters in Great Britain to present a compulsory quota of British made films can the moving picture industry in this country be established on a sound basis for competition against the Americans, according to the Federation of British Industries, an influential organization of manufacturing interests here.

This opinion is presented in a report sent today by the federation to the president of the Board of Trade for submission to the imperial economic conference, which will meet here this month.

The completeness of American control of the foreign film market is shown by figures quoted in the report. Against Great Britain's yearly output of fifteen films the United States produces between six hundred and eight hundred. It is estimated that America supplies 90 per cent of the pictures shown in Great Britain and the overseas British dominions. The total exports of American reels in 1913 were 32,000,000 linear feet, worth \$2,250,000. In 1925 they were more than 235,000,000 linear feet, worth more than \$8,500,000.

And yet, is the commercial aspect the important consideration? Remembering the care with which most foreign films are made, it may be fortunate news. Indirectly, American films may attempt to compete with foreign production in this respect and quite accidentally improve themselves. I say "accidentally," because quite evidently, the English, like the people of Germany, prefer the inferior American film. Any objections to his use of "inferior" must be silenced when we recall the many, many assertions from authentic observers that only small numbers of the best American films reach foreigners

in comparison with the huge output of films so poor that they are never offered to American audiences. Therefore, if it occurred to American distributors to insist upon better films that would meet with foreign approval, some good might result from an antagonism now purely commercial. This commercial aspect will and should always be present. There is no reason why any country is justified in monopolizing an art. We monopolize trades, manufacturing projects and business ventures, as does every country and justly so! But every nation expects to produce her own arts and expects consumption of those arts, together with the genius of other nations, to be proportionately distributed. It seems, therefore, that the use of American films the world over must be curtailed. Perhaps, in those days of the screen's millenium, when the movies are no longer a trade, such monopoly will automatically stop. Until then it continues! Witness a further press report!

American literature and movies hold dominant places in South Africa, according to Dr. Rosalie Slaughter Morton, an American who returned to Paris today from a tour of the dark continent.

"I was surprised to find the people there enthusiastic about Americans, American books, American periodicals, and American society," she said.

"They seem to think the American ideas interpret the realities of their lives better than the British."

THE extent of the motion picture industry is brought to mind by Walter A. Maier, the editor of the *Walther League Messenger* of the Lutheran Synodical Conference who quotes the official statement of the Producers and Distributors of America:

Fifteen thousand theaters are devoted to photo-plays in the United States. They have a combined seating-capacity of 7,600,000.

Fifty Million persons in America go to the movies every week. Movie-theater admissions total \$520,000,000 annually.

Production of the pictures costs \$200,000,000 a year. The combined weekly pay-roll of all studios, which employ a total of 50,000 persons, is \$7,000,000. Capital invested in the movie industry aggregates \$1,250,000,000."

Mr. Maier adds:

We will understand these figures better when we recall the statement made not long ago in *Collier's Weekly*, in which an unnamed motion-picture producer declared that the movies will soon eclipse the newspapers, the schools, and even the Church in the point of time that is devoted to each; and that while the total morning and evening circulation of all newspapers in our country is 31,000,000 "we spend as many hours each day at the movies as are spent over the daily newspapers; . . . and for every three pupils enrolled in the public schools there are two people sitting in the picture-theaters (which continue in summer when the schools close); . . . and for every hour spent in church more than three hours are spent in the movies."

Those are significant statements which reflect the extent to which the motion picture has grown and flourished. Admittedly, the elaborate and artistic film productions of today, the lavish theatres, the symphony orchestras—all point to an unmistakable advance in the art.

But—and here rests the burden of the writer's message—he raises the question, "Has there been a corresponding *inner* growth in the American picture industry?" A question amply justified by the tremendous influence which the screen wields before millions of people weekly. We quote further from the article:

Have the oft-repeated promises of motion-picture magnates to purify the movies been realized? Have the efforts of Mr. Hays, who left a position in the Cabinet of President Harding to assume his present office as dictator of the motion-picture industry, borne fruit?

It is our personal conviction that there has been some degree of inner progress in the development of the motion-picture industry. Many of the crudely

sensual appeals have been eliminated. Recently, for example, Mr. Hays refused to permit a prize-winning sex-novel to be filmed by any of the organization with which he is connected. And we have heard people who are in a position to know declare that there are some good, refining, and uplifting pictures which amuse and instruct in a clean and harmless way.

Yet, when this has been stated, we feel that the limits of charitable judgment have been stretched to the breaking-point, for we believe that with these exceptions there has been no real change of heart throughout the entire motion-picture industry and that as the General Federation of Women's Clubs declared, when they had withdrawn their representatives from the "Hays Committee": "While there had been some improvement in the standards of motion-pictures released, there were still many immoral ones which had a depraving effect upon the young people."

This claim that there are still many films which are immoral, debasing, and sometimes even vulgar is borne out by a recent survey of 404 popular films, which is cited in the *Watchman*. In these 400 leaders the following scenes were portrayed throughout our country, and especially to the young men and young women who are to constitute the moral stamina of the coming generation:

Marriage unfaithfulness . . . . .	117 times
Divorce as a remedy for marriage ills. . . . .	38 times
Struggle of a girl to defend her honor. . . . .	113 times
Approved drinking-scenes . . . . .	140 times
Approved smoking by girls. . . . .	82 times
Undue sex-familiarity . . . . .	192 times
Immodest dress . . . . .	172 times
Interior of gambling-dens and houses of ill fame . . . . .	124 times
Nerve-racking scenes . . . . .	223 times
Indecent dancing . . . . .	97 times

It must be quite apparent, therefore, that while the motion-picture industry pushed its "Great Movie Week" propaganda, the greatness which the emphasized could hardly be an increase in morality and in honor and in truth.

Nor has there been any improvement in the quality and spirit of the publicity and propaganda of the industry. Past-masters in the art of making suggestive attractions have been chosen to catch susceptible eyes in the posters and newspaper-advertising, and a glance at any one of the many motion-picture magazines, which receive their material directly from the studios, presents a long list of amorous scenes and indecent situations. Suggestive titles are still flaunted before the eyes of the American public.

with appeals and insinuations that are probably more cunning than ever before.

**A**N interview with Donald Crisp, screen actor and director, is published in *The Christian Science Monitor*.

There are a number of men doing interesting things in motion pictures. Crisp is one of them. Hence the desire to interview him and bag at one sitting one of the screen's best-known directors, as well as one of its most accomplished villains. He was born in London, and after some years of acting, stage managing and directing in drama and light opera, both abroad and in the United States, he joined the old Biograph Picture Company as an actor under D. W. Griffith, and soon was making pictures himself. Those were the days when pictures were 800 feet long and Mary Pickford was playing bits. Crisp had to write his own stories, direct them, act in them and edit them as well. When Griffith made "The Birth of a Nation" Mr. Crisp directed the battle scenes for him. Since then he has directed and played in a long list of films, the latest being Douglas Fairbanks' "Don Q," which he directed and in which he played the part of Don Sebastian.

As we chatted on the rolling galleon it became clear that Mr. Crisp likes to vary the production and direction of pictures by creating some interesting screen characterization, preferably that of a villain, and the interviewer recalled with somewhat of a shiver Crisp's vivid and unforgettable work as battling Burrows in Griffith's "Broken Blossoms" and as Bull McGee in Griffith's "The Escape."

"I like to play villains," said Mr. Crisp. "It gives me a wider range for creative experimentation, but I will never play the same type twice. As a matter of fact, playing a bad man on the screen is no different, in a sense, from playing the hero if it is one with the idea of bringing home to an audience some eternal truth. Supplying the menace in a story so that the hero may show the right motive and act from the wrong is just the same as the reversed situation if the actors are sincere about what they are doing and living their characterizations. And the actor must live his part. If he becomes self-conscious, or, as we say in pictures, camera-conscious, his work becomes artificial.

"I don't mind being a screen villain if I can help get over the idea that the only thing worth while in the world is right thinking and clean living. Evil doesn't pay, no matter how beautiful its coating may be, and there is no lasting satisfaction in it, as

everyone must find out for himself sooner or later. Evil is an ugly thing and there is nothing really attractive about an evil man or woman, though they may be surrounded by all that the world calls worth while. I do not like bad people in real life. To me they are quite valueless and uninteresting. It takes little effort to be bad. And yet most of the roles I have played have been bad men, often very bad men, and I have played them from choice.

"Audiences have detested me in some of these parts and many times people have actually thrown things at me on the screen. And yet when I have been most brutal my very brutality, by contrast, has brought out in the play a greater sense of the value of love; my unkindnesses have emphasized the importance of kindness and understanding in our relationships with one another; my dishonesties have always dramatically shown that such things inevitably reap the whirlwind, and so you see, often when audiences have detested me most I have been driving home the truth that there is only one way to live, and that's the right way."

The question was raised as to why there was such sameness, mediocrity and dullness in so many pictures being made today.

"There has been quite a general complaint that many so-called 'good pictures' are tediously dull, and because of this box office failures. This is quite true. Some of the producers in trying to omit unwholesomeness from their films go to the other extreme and make them namby-pamby, insincere and artificial. One of these extremes is as unnecessary as the other, and an even balance can be maintained and plays presented which will have a good moral influence, be true to life, present the finer things in it and yet be entertaining every inch of the way. It is encouraging to know that there is yet to be a motion picture as morally bad as some of the stage plays presented during the past two years.

As to the "international appeal" of films made in the United States,

"Pictures should be made with an international appeal," he said. "There is no greater force for visual education than films. No medium has its teaching advantages, nor can any medium accomplish greater usefulness in helping countries to understand one another better. And yet most of our pictures are not made with an international appeal. Inasmuch as 80 per cent of the film market is in the United States, the producers cater to that percentage and don't bother much about the 20 per cent.

(Continued on page 59)

## Book Reviews

THE PAGEANT OF AMERICA—A Pictorial History of the United States. Fifteen volumes. Yale University Press, New Haven, Connecticut.

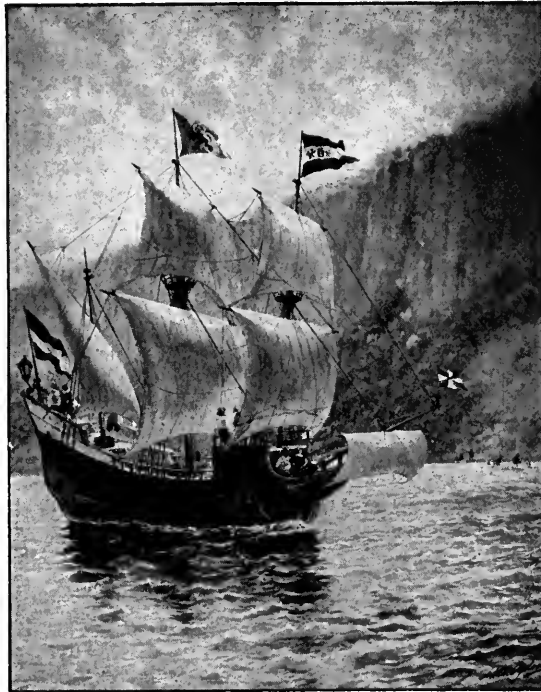
A colossal work, admirably planned and beautifully executed, is this history told in pictures of the sweep of American life, American industry and American culture. Five of the volumes have already been issued: I, *Adventures in the Wilderness*; III, *Toilers of Land and Sea*; V, *The Epic of Industry*; XI, *The American Spirit in Letters*; and XIII, *The American Spirit in Architecture*. The other ten will follow during the present year.

The volumes so far issued contain from more than six hundred to over eight hundred illustrations each. In general plan they are similar. Each volume has for its foreword a brilliant and charmingly written essay by the editor, Ralph H. Gabriel, in which he outlines the scope of the historical development to be pictured in detail. Each chapter is a group of pictures arranged in sequence to carry on the story, and each picture in turn is accompanied by a written explanation which serves as a connected narrative to tie them together into a unified whole.

Something of the literary charm of the writ-

ing throughout the volumes may be suggested by a brief quotation from the first (*Adventures in the Wilderness*, page 65):

"In the year 1298, the jails of the little sea port town of Genoa were bulging with some seven thousand prisoners. The belligerent Genoese had bagged most of the fighting fleet of Venice, burned the bulk of it, and sailed the rest triumphant home overladen with captives. Among them was a Venetian gentleman who had of late achieved some notoriety because he had recently returned from a long sojourn in China and because he told tales of that far-off country which were beyond the wildest imaginings of Mediaeval Europeans. Waiting in prison for the feud between the rival commercial cities to be settled, Marco Polo turned his tale into one of the most famous books of travel of all time. In its pages his fellow



Vol. 1, *Adventures in the Wilderness*

### The Half-Moon Passing the Palisades

From the painting by H. A. Ogden. Courtesy of *The Christian Herald*, New York.

caught a glimpse of a civilization older, and in some respects, more advanced than their own. . . . Men looked up from Polo's pages at the bare walls of feudal castles; at fortified trading towns; at kings struggling to found small nations, England, France. There were more silks and spices, more gold and silver and precious stones in China and India than in all Europe. Polo set men to coveting



the luxuries of the Orient."

Thus naturally and clearly are presented the underlying motives, the primary causes of the westward movement of Europeans in the centuries that followed. And with equal clearness and charm are delineated through the suc-

cessive volumes the forces that have shaped the nation which now stretches across the western continent and have given individuality to its characteristics.

It is the pictures, however, which tell the real story. More than ten thousand of them have gone into the making of the volumes and their collection alone represents years of careful, scientific and scholarly effort on the part of the Yale University Press. They are of wide variety—many of the illus-



Vol. 3, Toilers of Land and Sea

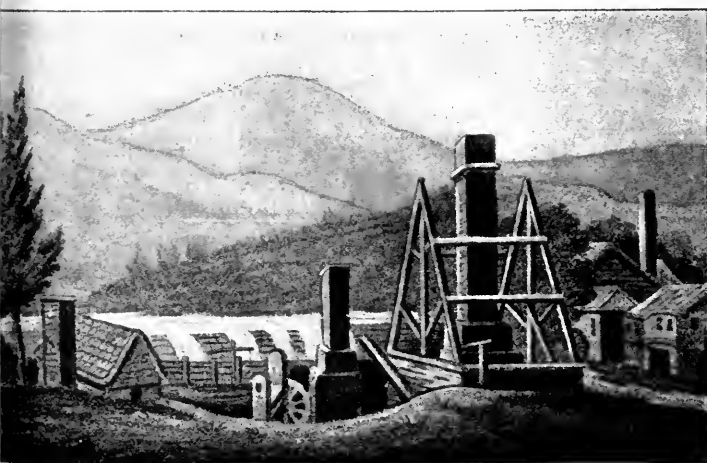
**The Cowherd**

Drawn expressly for *The Pageant of America* by C. W. Jefferys

trations are true copies from originals of old-time prints; museum objects have been photographed, and contemporary sources of material ransacked. Private libraries, the collections of the government, historical societies, art galleries, religious and educational institutions have contributed their share of the illustrative material. Nor has the search for material stopped with our own country. The earliest dated picture in the work is a page from the Latin MS. of Adam of Bremen, 11th

century, in which the first mention of Vinland is made. This manuscript was located in the Staats Bibliothek of Vienna.

Copies of paintings and works of sculpture, drawings, old-time maps and charts, have been called into play. In addition to the material collected from hundreds of different sources, numerous maps have been drawn expressly for *The Pageant of America* by Gregor Noetzel, of the American Geographical Society, New York. Special



Vol. 5, The Epic of Industry

**Valley Forge in 1812**

From an engraving by Cornelius Tiebout (ca. 1777-ca. 1830), after a drawing by Strickland (1787-1854)



Vol. 11, *The American Spirit in Letters*

**Franklin's Book Shop**

Independence Hall, Philadelphia

From the painting by J. L. G. Ferris in

drawings have also been prepared by Harry D. Ogden and C. W. Jeffreys, both historical artists of note.

Having once seen the volumes, it is difficult to imagine history, geography, industry, civics or the broad subject of American art in its various aspects, adequately taught without their use. To all enthusiasts of the visual method of expression, the volumes will possess unflinching charm for their beauty of pictorial representation.

*The Pageant of America* is happily named. It vivifies the drama which has been enacted here during past centuries; it makes the present meaningful; it may well illuminate the future.

THE PUBLIC AND THE MOTION PICTURE INDUSTRY, by William Marston Seabury. Published by The MacMillan Company, September, 1926. 340 pages.

Under this title recently appeared what is unquestionably the most significant book yet written on the problem of motion pictures. Previous more or less pretentious attempts at a comprehensive treatment of the question have fallen far short of effectiveness for one of two reasons. Either the writers, while possessing first-hand knowledge by virtue of a position within the industry, lacked the intellectual power to interpret clearly and think through the complex elements involved; or, being located outside the industry, these writers lacked the intimate knowledge of specific facts and conditions absolutely essential as a sound basis for serious discussion.

In *The Public and the Motion Picture Industry*, Mr. Seabury proves possession of both these requisites. As former General Counsel to the Motion Picture Board of Trade and the National Association of the Motion Picture Industry, he *knows* the facts and the history involved; and as an able thinker and writer he goes beyond the phenomena to their interpretation in terms of the social and cultural interests of the world. Building on actual conditions instead of theorizing about them, developing therefrom a constructive plan of procedure instead of stopping with a mere catalog of events, Mr. Seabury has produced a notable work which will prove an invaluable contribution toward the ultimate solution of the question. Such a book was greatly needed and it is now written.

Mr. Seabury sees the problem in the large and states his purpose in preface, as follows:

"The purpose of this work is to initiate and to render articulate an international movement to fix and establish the status of the motion picture in every nation of the world as a new public utility and to require the industry *without diminishing the popularity of its entertainment*, to consecrate its service to the cultivation and preservation of the world's peace and the moral, intellectual and cultural devel-

opment of all people. The industry can be fitted for this great universal service only through its *complete commercial renaissance*.

"There is no existing work that gives the data and information contained in the present volume or which translates the vernacular of the industry into terms intelligible to those outside of its circle so that its workings may be understood by all. . . .

"There can be no substantial or lasting progress in the production of pictures in the moral, cultural or intellectual sense until the organized and thinking public understands its commercial and industrial structure and until the industry both here and abroad undergoes the substantial and fundamental changes advocated in this work."

The first six chapters give a clear-cut survey of the situation today and the chief steps that have led up to it, with just sufficient repetition of salient points to give adequate emphasis without loss of terseness. There is a brief description of the industry as it stands now. The author then traces the events and changes in methods and policies that have transformed the modest and elementary industry of 1907 into the complex colossus of 1926. The "Exchange System," "State Rights," "Percentage Rentals," "Block Bookings," "Circuit Bookings," the coming of the "feature film," the "first run" theatre and its significance, the growing tendency to unify and combine the three activities originally quite distinct (Producer, Distributor, Exhibitor) as illustrated successively in the old Motion Picture Patents Company, the General Film Company, the First National Circuit, Paramount, Famous Players-Lasky—all these are deftly explained and their relation to the whole development are made very clear.

Three more chapters give other elements, concerned in or complicating the

problem such as trade associations, film clubs, boycotts, admission prices, etc., completing the picture of the present situation, in which stand out clearly the fundamental evils and dangers that demand correction.

Chapter X reviews Federal and State legislative efforts that have been made so far toward a solution of the motion picture problem, and the author is then ready for his constructive proposals.

Mr. Seabury is as sure of the necessity for special legislation as he is of the futility of censorship and he devotes the remaining eight chapters of the book—and an Appendix—to a careful formulation of the specific legislation needed, local, state, national and international—ably answering questions and ob-

(Concluded on page 59)



Vol. 13, *The American Spirit in Architecture*

**Stairway, Independence Hall**

From a photograph by Frank Cousins

# NEWS AND NOTES

CONDUCTED BY THE STAFF

## THREE-DIMENSIONAL FILMS

Occasional bits of news have been emanating during the past months from studios where stereoscopic or "natural vision" motion pictures were being developed. Private showings have been held—and recently in the Cameo Theatre, under the direction of Symon Gould and his associates of the Film Arts Guild, a public performance was given of the "Widescope" film.

Ralph Flint, writing in *The Christian Science Monitor* describes this new photography.

Thrown upon a screen more than twice the size of the one in ordinary use, and revealing untold possibilities in the way of new compositional values and three-dimensional effects, the Widescope films mark the beginning of a new era on the screen.

A somewhat crudely devised but none the less interesting three-dimensional device appeared last year at the New York Hippodrome, a Swiss invention, which threw upon a thin gauze screen spread before a lighted stationary drop a series of moving pictures having a wholly sculptural feeling. Dancers, acrobats, and such like moved about with a new plastic beauty, as if there was no screen leashing them to its two-dimensional condition. This first step in the new direction gave courage to those who had committed themselves theoretically to the ampler use of motion picture photography, and no longer were they obliged to subsist on reports and rumors of this, that or the other invention in the process of unfoldment.

I stopped last summer, on my way west, at Chicago and paid a visit to the old Essanay Studios where some of the earliest films were made, and talked with the inventor of the stereoscopic camera which George K. Spoor has been sponsoring during its 12 years of gradual unfoldment despite seemingly insuperable technical difficulties. While I was not able to see the new film projected at the studio, I was sufficiently convinced by the remarkable story of achievement and unfoldment that the author of the Spoor film

related to me to regard the thing as an accomplished fact, at least in its primary stages. Now from another angle, the same problem has been attacked with equal courage, and the Widescope is the first to make its entry into the arena of demonstrable ideas.

In showing these new pictures, which are but a series of unconnected test experiments, the author has cleverly shown a scene taken with the ordinary one-eyed camera, and followed it immediately by the same scene in its new two-eyed estate. The result is indescribably arresting, with its sudden sense of amplification, of liberation, of walking into another world. The present photography yields the impression of peeping gingerly through some narrow aperture at a manifestly teeming universe, while the new stereoscopic film tears away the frame surrounding the peep-hole and lets you straight into that universe without let or hindrance. From east to west your eye takes in the widespread panorama and you watch, almost with bated breath, some bit of action as it unwinds its course over hill and dale.

Skiing through a two-eyed lens becomes a thrilling flight through space, carrying the action without break over two or three times the distance ordinarily obtained on the screen. While the Widescope screen apparently does not aim at the intense stereoscopic effects that the Spoor camera achieves, it certainly makes possible the development of screen action over a much larger area, both in width and depth. While D. W. Griffith was filming his latest picture, he invited the Widescope people to try photographing some of his large scenes, with the amusing and unexpected result that the new camera caught things above and beyond the studio sets, the "juicers" in the flies appearing probably for the first time on regulation negative.

Then, too, detail becomes massed by this new photography in the way the painters co-ordinated their efforts. Certain snow scenes shown at the Cameo had a pictorial dignity and decorativeness that was strongly akin to Winslow Homer's style of painting, and again I thought of certain plates by Seymour Haden as the films unfolded. With this fine invitation to new possibilities on the screen

the studios should be ready to make the most of their opportunities, before the fun of pioneering is over. Already executives of highest standing are actively interested in these stereoscopic developments. In fact, three dimensions are in the air; and there is probably nothing so drastic and revolutionary ahead of the present screen as this stepping over the border of two dimensions into three.

#### TRANSMITTING PICTURES BY TELEPHONE

The astonishing news was recently carried by press dispatches that the transmission of pictures by telephone between Boston and San Francisco had been successfully accomplished in seven minutes. The rate charged was \$50, while from Boston to New York the service fee was \$15, and to Chicago, \$25.

A public demonstration of the method of this telephotography was described as follows:

The film upon which the original picture has been transferred, at the transmitting station, is inserted in the transmitter by rolling it about a cylinder upon which a small, intense light beam shines through onto a photo-electric cell within the cylinder. The film is rotated and at the same time moves sidewise so that the motion of the light beam acts the same as a phonograph needle or the old-fashioned cylindrical record.

Each minute part of the picture in the film thus successively affects the intensity of the light reaching the photo-electric cell. Variations in the amount of light striking the sensitive surface of that cell as the film moves on regulates a current which controls that flowing through the telephone line. An unexposed phonographic film is rotated at the receiving end in front of a beam of light similar to that described above. Both films are rotated at exactly the same speed.

By means of a new device called a light-valve, the impulses starting at the sending end are controlled at the receiving end. The result is a picture in black, white and the intermediate shading, instead of dots and dashes. Shading is transmitted from the film at the transmitter to that at the receiving end by the impulses, which vary in strength according to the density of the spot from which they emanate, and register the same density on the corresponding spot on the receiving film. So continuously are these impulses leaving the transmitter and following each other through the wire to receiver that they cause almost unbroken lines to be drawn across the new picture, making these lines finer or heavier,

which means lighter or darker, according to the density of the shade they are recording.

Wet films may be used for transmission, thus eliminating the delay otherwise caused by drying. The cylinder of the receiving apparatus can take a piece of film or a strip of sensitized paper, and the emulsion of either can be of such speed as to take care of the rate of operation.

As soon as the film is removed from the cylinder at the receiving end photographs are printed from the film in the dark room adjoining the transmitting and receiving apparatus, just as is done in regular photography. The total time necessary for preparing a regulation size five-by-seven photograph, is seven minutes.

#### THE SHEDD AQUARIUM

The city of Chicago is soon to be favored with an additional opportunity for the exercise of first-hand visual instruction, in the new Shedd Aquarium to be constructed on the lake-front.

Major plans for the \$3,000,000 building have been completed and the palatial design calls for the erection not only of the largest aquarium but also the most complete, in modern improvements, of any in the world. Five separate kinds of water are to be used—carefully chosen as to temperature and salinity, to fit the needs and habits of the various fish to be housed. A score of tanks will be used in a refrigerating system to cool water sufficiently for the northern species, whereas fish accustomed to the warmth of southern waters may be equally well provided for, due to a complete heating system. Water brought from the ocean will be cooled or heated to taste, for the “dwellers of the briny seas.”

A total of one hundred and thirty-two exhibition tanks will be built, in which new lighting effects are planned, principally for the enjoyment of visitors—though careful tests have been made to be sure that no desire for decorative effect shall detract from the comfort of the fish on display. To care for their diet, two separate commissary departments are said to be planned, one for salt-

water fish and the other for those living in fresh-water lakes and streams.

All tanks will be placed in the main floor, in the six large exhibition halls radiating from the rotunda. Preliminary announcements say: "The visitor entering the classic pillared portal is brought face to face with a bit of natural landscape in the center of the building. It is to be a reproduction of a marsh, with a running brook and the luxuriant vegetation that grows in the lowlands.

"This plan was suggested by the San Francisco Aquarium, but here an Illinois swamp is to be reproduced."

#### "THE BIG PARADE" CALLED BEST OF 1925

To the King Vidor production, *The Big Parade*, has been awarded the *Photoplay* gold medal, annually given to the best picture of the past year as determined by vote of its readers. The honor is all the more significant, since 1925 brought to the theatres of this country an array of films which were a credit to their producers.

In originating this annual award some several years ago, *Photoplay* asked its readers to consider each year's product from various angles—not only stars, direction, photography and technical detail, but also the ideals behind each production.

The first ballot in the present year's voting appeared in the August issue. There was then published a list of 50 pictures mentioned, as the publication described it, to refresh the memory of readers but at the same time, indicating what, in the opinions of its editors, were the best pictures released in 1925. The productions were:

Are Parents People?, Beggar on Horseback, Big Parade, Charley's Aunt, Chickie, Coast of Folly, Dark Angel, Don Q, Drusilla with a Million, Freshman, Gold Rush, Goose Woman, Graustark, Her Sister from Paris, Introduce Me, Isn't Life Wonderful? King on Main Street, Kiss for Cinderella, Kiss Me Again, Lady, Lady Windermere's Fan, Last Laugh, Little Annie Rooney, Lord Jim, Lost World, Mannequin, Merry Widow, Midshipman, Mme. Sans-Gene, Never Say Die, Never the Twain Shall Meet, Paths to Paradise, Phantom of the Opera, Pony Express,

Road to Yesterday, Sally, Sally of the Sawdust, Siege, Shore Leave, Sky Rocket, Stage Struck, Stella Dallas, That Royle Girl, Trouble with Wives, Thundering Herd, Unholy Three, Vanishing American, Wanderer, Womanhandled and Zander the Great.

This year's award to *The Big Parade* places that film in the notable list of those having been given the gold medal in previous years. The *Photoplay* medal has been awarded to the following productions to date:

1920	Humoresque
1921	Tol'able David
1922	Robin Hood
1923	The Covered Wagon
1924	Abraham Lincoln
1925	The Big Parade

#### RUSSIA PLANS HISTORICAL FILMS

To commemorate the tenth anniversary of the Russian Bolshevik Revolution, which is to be celebrated in November, 1927, plans are under way for the preparation of two historical films. One of these is said to be based on the incidents of that momentous November of ten years ago, as they were recorded in *Ten Days that Shook the World*, the history of the Bolshevik Revolution by Reed, an American Communist.

The second film will be broader in scope and devoted to depicting scenes of Soviet life during the past ten years. It has been proposed that this latter film might include extracts from several historical films which have already been produced, such as *Red Partisan* which treats of the revolutionary struggle in Siberia against Admiral Kolchak, and *The Beast of the Forest*, based on the effort of the Soviet authorities to crush guerrilla bands of groups which operated in the Ukraine for some time after the end of the regular civil war.

*The Battleship Potemkin*, perhaps the most outstanding of the Russian films, is a vivid representation of the revolutionary meeting on the Black Sea battleship in 1905.

*The Battleship Potemkin*, and *The Beast of the Forest* are lively adventure pictures, ca

culated to hold any audience by their portrayal of striking and varied action. The participation of the famous actor of the Moscow Art Theatre, Ivan Moskvín, in *Polikushka* and *The Posthorse Official*, lent to the film productions of these stories by Tolstoy and Pushkin the character of genuine works of art.

#### A MAGAZINE FOR THE AMATEUR CINEMATOGRAPHER

*Amateur Movie Makers*, Volume I, Number 1, has made its appearance as the official publication of the Amateur Cinema League, Hartford, Connecticut. The magazine is attractive in appearance, plentifully illustrated, as is fitting, and entertainingly written for the enlightenment and enjoyment of those who make their own movies.

The League itself as a national organization was recently formed in New York City, as an outgrowth of the initial interest in the subject of amateur cinematography displayed by Hiram Percy Maxim, inventor of the Maxim silencer. Mr. Maxim already has to his credit the organization of amateur radio telegraphers throughout the world into the American Radio Relay League and the formation of the first areo club of America.

Mr. Maxim has undertaken the leadership of the Amateur Cinema League. He says in "A Closeup," the editorial page in *Amateur Movie Makers*:

"Amateur cinematography has a future that the most imaginative of us would be totally incapable of estimating. When we analyze amateur cinematography we find it a very much broader affair than appears upon the surface. Instead of its being a form of light individual amusement, it really is an entirely new method of communication.

"Our civilization offers us today, only the spoken word or the written word, as a means of communicating with each other. This word may be spoken to those within sound of our voice, telephoned over a hired wire, mailed in a letter or telegraphed in dots and dashes.

But no matter how transmitted it is still the spoken or written word. We are dumb as far as communicating such things as movement, action, grace, beauty and all that depends upon these things.

"The motion picture communicates all of these. We are able to transmit what our eyes see, and it is the next thing to actually being present ourselves.

"And so, instead of amateur cinematography being merely a means of individual amusement, we have in it a means of communicating a new form of knowledge to our fellow beings,—be where they may upon the earth's surface.

"The professional cinema cannot do this in the perfect way that the amateur cinema can. Professional pictures must appeal to mass interest and mass interest does not always embrace the things that ought to be known. On the other hand, the amateur has no necessity for appealing to mass interest. He is free to reproduce and record any action his fancy or the fancy of a friend may dictate."

#### DISCOVERING AMERICA WITH A CAMERA

Such was the method followed by a Londoner, E. O. Hoppe, one of the editors of the English review, *Art Work*. He expects to include some 300 photographs of particularly picturesque scenes, selected from a collection of 4000, in a volume of travel, by which he can carry back to the people of his country "an unembellished and unadorned brief whose correctness and impartiality cannot be questioned." He is said to have been thoughtful and wise enough to gain distinct and representative views of the country, north, south, east and west. He believes that he has been able to record on his camera film a new discovery, enlightening and helpful not only to the people of his own country, but to those who have thoughtfully been advised to "see America first" and have failed to do so.

In commenting upon the project, *The Christian Science Monitor* says editorially:

The camera, in responsible hands, is doing a wonderful educational work in nearly every part of the world. From travel lectures generously illustrated, from the pages of newspapers and magazines, from news reels in the motion-picture houses, and from books such as that which Mr. Hoppe is preparing to publish, people everywhere are gaining a better knowledge of the ways and manners, as well as the character, of their neighbors. The camera's discerning eye has brought distant scenes closer and shortened, more perceptibly than even the cable, the radio, or the airplane, the space which separates nations and peoples. It is able to tell, without words or other interpretation, its simple story of facts. Those, after all has been said, are satisfactory things with which to deal. If one knows his neighbor well it matters little to either what another may say of them.

#### SCHOOLS OF MOTION PICTURE TECHNOLOGY

That the industry should endow schools of motion picture technology at colleges in New York and Los Angeles was the suggestion made by Carl L. Gregory, Dean of the New York Institute of Photography, at the recent convention of the Society of Motion Picture Engineers, held at Briarcliff Lodge, New York.

"Every other industry demands and receives an unending supply of trained men from the technical schools and colleges of our country, while the motion picture industry must train their own in the haphazard school of experience or filch their employees from other companies by paying higher salaries," he declared. "The appalling amount of waste that occurs in the production of pictures is due largely to incompetence on the part of employees. Better training of the employed personnel would reduce tremendously the exorbitant waste that today seems unavoidable in the studios."

Dean Gregory averred that the schools he suggests would provide for research work, for which the individual studios have neither the inclination nor the facilities; that they would also centralize and co-ordinate the work of producing films for instructional purposes in schools and colleges.

#### AERIAL PHOTOGRAPHY IN INDIA

The Punjab Government has recently been using aerial photography in mapping. As reported in *The Christian Science Monitor*, the process is described in official records as follows:

Two villages in a district were selected for the experiment and the Survey Department laid out traverse stations of about three per square mile, which were whitewashed on the ground with a circular ring, three feet wide and 15 feet in diameter. The charts of the traverse station were supplied by the Survey Department to the Royal Air Force and photographs were then taken, and it was decided to continue the experiment in three villages of another district, measuring about 1,000,000 acres.

In this process, the airplane flies at a height which will give a photographic map of five inches to a mile. A camera with a small plate, 5 inches by 4 inches is used. When the photograph has been taken the image is projected onto the plotted screen and enlarged. A photograph on the required scale is then prepared.

The next step is to make a mosaic of the photographs, and the field boundaries shown on it are transferred by ordinary tracing to sheets of tracing paper and from this to the mapping sheets, which are to be supplied to patwaris (revenue officers). The patwari takes the mapping sheets to the spot, and with the assistance of the survey chandas (spots) and photographs, determines his position and fills in the ownership and tenancy boundaries on the sheets.

#### OPEN-AIR THEATRE ON SHIPBOARD

The *S. S. Malolo*, said to be the largest and fastest high-powered steamer ever built in the United States, will contain in its after-stack a completely equipped built-in motion picture booth. The stack will also contain, for the storage of reels, a steel vault with a capacity of 100,000 feet of film.

This unique arrangement will provide the vessel's passengers with an open-air motion picture theatre on the navigating bridge deck to be enjoyed during the balmy tropic nights on the San Francisco-Honolulu run of the *Malolo*. The screen upon which the pictures will be thrown will be erected upon the mainmast, over 90 feet from the booth.



In addition to the open-air theatre, there will be another indoors which can be used in any weather.

#### YALE FILMS AT NORTHWESTERN UNIVERSITY

Northwestern University's department of history is about to begin the teaching of American history with the aid of motion pictures. Through the generosity of Frank S. Cunningham, president of Butler Brothers, Chicago, and a trustee of the university, a set of the Yale Chronicles of America, eventually to be thirty-three in number, has been purchased. Dean James A. James and Dr. Issac J. Cox are co-operating in the course. A special lecture room in Harris Hall, Evanston campus, seating over 300 persons will be utilized for this interesting series.

#### SANE HALLOWEEN WITH MOTION PICTURES

An interesting experiment in civic conduct was recently held in the city of Chicago when motion picture showings for children were used as the basis for a Sane-Halloween program which city and school authorities had launched.

On Saturday morning before Halloween, special Saturday morning shows were held in 69 Chicago theatres and the children were invited to be present free of charge. Children were given this form of amusement and fun and as a result pledged themselves not to take part in property destruction and other acts usually to be met with on Halloween.

Consequently, Chicago was 97 percent as orderly on Halloween as on any other evening in the year.

Two hundred and twenty-six public schools, 81 parochial schools, and 1 private school were invited to participate. The children filled 112,450 seats.

There was no expense to the schools and no money was spent by the Sane-Halloween committee of school and civic authorities. All expenses were borne by the theatre men.

#### MORE STATISTICS

American "movie fans" spend approximately \$1,000,000,000 a year in admission fees at the 20,233 picture theaters in the country.

The average weekly attendance in 1925 was 90,000,000 persons.

News reels, depicting events, are seen by 51,000,000 people each week.

Production costs of American films are \$150,000,000 annually, while the studio salaries amount to \$60,000,000 a year.

The number of permanent employees of the industry is 235,000.

Listed shares of motion picture companies total 11,331,394, held by 59,157 persons.

The export business in films increased from 32,000,000 linear feet in 1913 to 235,000,000 in 1925.

Twenty-five thousand miles of film are shown in the United States daily.

Eight hundred and twenty-three "feature" pictures were made last year, in addition to 20,150 short subjects.

#### PRIZES FOR POSTER CONTEST

Junior and High School students throughout the United States are invited to compete in a poster contest under the auspices of Near East Relief which is desirous of securing posters that will interpret the humanitarian work being carried on by this organization in Armenia, Syria, Greece and Palestine.

Hon. Henry Morgenthau, whose appeals for help in behalf of the unfortunate Armenians when he was ambassador to Turkey really started Near East Relief activities, is offering \$1,000 in prizes—three national prizes and a prize for the best poster submitted in each state. All posters are to go to the state directors of Near East Relief and must be in by March 15, 1927.

All posters submitted must have on them the words, "Near East Relief." They may or may not contain an original slogan. Prizes will be awarded on the basis of advertising

value and artistic merit. Further details may be secured from the national headquarters, 151 Fifth Avenue, New York City.

#### COLORED MOVIES AND EYESTRAIN

Eyestrain for the average sensitive observer is much less from colored movies than from the regular black and white ones, although even these are now much easier on the eyes since the former vivid contrasts have been eliminated, says Prof. L. T. Troland of Harvard University, as reported in *Hygeia*.

It seems that the more natural a picture is the easier it is for the oculomotor system to make the pictures appear as they should. Those persons who still suffer discomfort when viewing black and white movies will have no trouble at these new color pictures, Professor Troland asserts.

#### SOCIAL HYGIENE FILMS IN INDIANA

The current issue of *Social Hygiene News* carries the word of the reception being accorded in Indiana to two of the films of the American Social Hygiene Association, *The Public Health Twins at Work* and *The Gift of Life*. They are being distributed through the Extension Division of Indiana University.

It has been arranged that these pictures shall be shown in a number of towns in Indiana during the next few months as a part of the service rendered to communities by the Bureau of Visual Education of the Extension Division. Among the places scheduled are Bloomington, Salem, Indianapolis and Coatesville. *The Public Health Twins at Work* has already been shown in Lafayette by the Y. M. C. A. At six performances there was a total attendance of 1200. In Union City 300 people attended one showing.

This is only one example of the proved value and popularity of social hygiene films. They are being similarly exhibited all over the country, under the supervision of state or local authorities. Nor is their distribution limited to this country. The Association has supplied London, Paris and Berlin as well, and prints have been shipped to far-off Egypt, Japan, Iceland and South Africa.

## FOREIGN NOTES

CONDUCTED BY  
OTTO MAURICE FORKERT

#### INTERNATIONAL MOTION PICTURE CONGRESS

**I**N OUR previous issues (June and September, 1926) were published several announcements concerning the International Motion Picture Congress, held last September under the auspices of the League of Nations and directed by the French National Committee on Intellectual Co-operation. At the time, we were hopeful that the Congress would show some practical results, and would be something more than a mere tool of European political machinery or a play-ball of certain commercial interests.

That the Congress would not change immediately the familiar aspect of the films, was clear to us. No Film Congress can be expected to do that, since the film is a product of our present-day civilization, reflecting its vices as well as its virtues, and can be expected to resemble it for some time to come. But this may not always be the case. There are today important factors in the field of international film production, which were not presented in Paris, but which will within the next few years do more to elevate the low standard of our present production than a hundred Film Congresses are able to do.

Among the many other representatives of the press and the journalistic world, there attended the Congress as the special representative of THE EDUCATIONAL SCREEN, Mr. John A. Haeseler, a graduate of Harvard and a successful producer of films in the cultural field. Mr. Haeseler did post-graduate work at Oxford in the field of Anthropology and while there took part in an amateur cinema club such as he advocated in the following two resolutions before the Congress:

Resolved:

1. That universities and colleges in all countries should be encouraged to establish instruction in various phases of the cinema art, i. e., the preparation of scenarios, the acting, directing and editing of films as well as the technical sides of cinematography.

2. That, universities and colleges should be encouraged to promote the organization of cinema clubs among the students and members of the faculty, with the object of producing amateur films, planned, produced, acted and edited by the members themselves in order that students in these institutions might learn the fundamentals of cinema technique and constitute a body of young people from which the directors may draw their assistants in all branches of film production.

These two resolutions, though unanimously approved by the first Commission, were rejected by the general Congress upon the protest of some member that they concerned amateurs and not professionals!

A few weeks later the well-known and much respected French writer and critic, M. Henry Bidou, wrote in his "Weekly Notes" in *Les Annales* (No. 2261) on the subject of the public premiere of Mr. Haeseler's latest production, *Les Secrets de l'Aures*, filmed during the studies of the Oxford University School of Anthropology among the tribes of the mountains of Africa. The picture shows the tribes of Aures and Lower Algeria as they live, in almost unbroken isolation, dwelling in caves or tiny huts and knowing nothing of modern ways of doing things. M. Bidou, after describing the film and its remarkable picture of the lives of these natives, their occupations and customs, ends by saying, "Tout cela en magnifiques images, varié, amusant, un vrai conte du Magrab." (All this in magnificent images, varied, amusing, a true story of the Moghreb.)

Following the showing of Mr. Haeseler's film, the Vieux-Colombier theatre presented one of the every-day trash films of the "Non-Amateur" producers, about which M. Bidou says, "If anything of similar inferiority were presented on the stage, what whistling . . .!" (In Europe the audiences express their dislike

spontaneously.) "But everybody knows that today all things which are not worthwhile to say, are filmed." We can only ask, *Who are the amateurs?*

The "result" of the Congress was to submit for the International Committee on Intellectual Co-operation of the League of Nations, a plan for an international commission on motion pictures which that Committee can modify, accept or reject. The next Congress will be held in Berlin.

#### MANKIND VISUALIZED—A FILM DRAMATURGY

**T**HIS is the title of a most interesting book by the Hungarian, Béla Bálazs, published in its second edition by Wilhelm Knapp (Halle, Saale). It could be called "A Beginning of a Universal Film Dramaturgy" since here perhaps for the first time we have a critical and philosophical book on the subject of film art. Béla Bálazs is not merely a theorist. His manuscripts for some of the largest European productions are known to us. (*Die Abenteuer eines Zehnmarkscheines—The Adventures of a Ten-Mark Note*, one of the latest Fox European film productions, is his work). And this technical experience as a film author gives to his work a fundamental outlook which promises much for the future aspects of visual expression.

The book has not yet been translated into English; it is to be hoped that the author and publisher may make public an American Edition. Our film producers could learn much from the volume, and it would furnish them at the same time considerable light on the basic reasons for the declining interest of European audiences in American productions. The golden eggs will become increasingly rare for American producers abroad as the realization of a classic Film Dramaturgy in foreign countries grows.

The titles of some of the chapters may give an idea of the "Gründlichkeit" with which the whole problem of our modern visual culture

**The Prince and Princess  
Murat of Paris chose  
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in the United States.

The *DeVry* is usually the choice  
where the highest grade of non-the-  
atrical projection is absolutely re-  
quired.

The *DeVry* was used for the private  
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Wm. Wrigley Jr. owns two *DeVrys*.

President Coolidge was entertained on  
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Vice President Dawes owns and runs  
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63 Pickering Bldg.,  
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The two Superlative L  
satisfactory. They have ne  
They have no bad habits. T  
brilliant picture, and there  
In a still, the picture is froz  
drawback—they make no n  
The audience is not aware  
children, it lacks one of the  
show. Pardon me, if I sug  
to be constructed, you build  
like that of a steam shovel  
have real motion picture ma

I

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# The DeVry Motion Picture Projector Makes Money for Schools

Read this:—



ROBBINS HIGH SCHOOL

ROBERT R. VANCE, PRIN.

ROBBINS, TENNESSEE

September 18, 1926.

F. G. Grannis,  
Harrogate, Tennessee.

Dear Mr. Grannis:

In answer to your question as to what I have done with my DeVry, I shall say that within the one and one half years my school has owned the projector, I have cleared a little less than \$3000. With this money I have purchased a new player piano for my school, have built up exceptionally strong science and home economics departments, and have added more than three hundred volumes to my high school library.

Numerous smaller additions and improvements have been made possible through DeVry money.

I have found no more effective instrument for making money for our school than the DeVry projector, and by means of it our school has been made practically self-supporting from a financial point of view.

Very cordially yours,  
Robt. R. Vance.

re proving to be very  
or chewed up any film.  
x 12' screen with a good  
flicker to the pictures.  
r, they have one serious  
almost inaudible hum.  
therefore, to our school  
s of the regular picture  
Vry machines hereafter  
which will emit a racket  
nce will know that we  
ction room.  
rge for this suggestion.  
ery sincerely yours,

H. L. Crane  
Principal

used in Schools and Churches than all other Portable Motion  
During the dull month of Aug. 1925, 72% of all Motion Picture  
ors exported were DeVrys. In Oct. and Nov. 1926, 150 DeVry  
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nter St.

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has been attacked by the writer. He is not one of the I-know-everything class of authors. In a thoughtful manner he questions the fundamental meaning of the film as art, and discusses the substance of the film itself, type and physiognomy, the picture presentation, photography, the colored film, music and the cinema, the film grotesque, and at the end a "Weltanshauung" (World Outlook) expressing thoughts which prove that Europe is keenly alive to the future of the cinema.

A number of copies of the Film Dramaturgy have been ordered from the publishers, and our subscribers may order them through THE EDUCATIONAL SCREEN at approximately \$1.00 per copy.

#### A MEDICAL FILM MUSEUM IN BERLIN

THE LEADING German institutions of medicine have organized a central depository, the Medical Film Museum in Berlin, where many of the scientific films produced, are collected. A part of the material is to be made public, and it is under the leadership of Messrs. Frowein, von Rothe and Degener that these professional films will be popularized. The *Film Kurier*, Berlin, (No. 267) predicts that these valuable and highly educational films will achieve a "sweeping victory" in all the movie houses of the Continent.

In the beginning, two films of an average length of 900 feet will be released every two weeks. The scientific facts are always presented in an attractive manner, so that the subject matter is perfectly comprehensible to a "lay" audience. The trade magazines in Germany carry advertisements of these educational productions under such headings as, "A burning question to the Public: Do you know your body? the floating blood? the working organs? the beating heart? the living causes of illness? etc."

We trust that something of similar import may be accomplished by the Committee now at work under the direction of the American College of Surgeons, and can only wish that

American exhibitors might show as much interest in the important problems of hygiene as do their colleagues across the ocean.

#### INDIA

TO break the monopoly of American film and to encourage British productions an ambitious scheme for creating a chain of cinemas throughout India has been launched by six Indian princes—the Maharajas of Alwar, Patiala, Kashmir, Bikaner, Jaipur and the Aga Khan—who offer to provide 1,000,000 pounds cash and the land for the buildings.

It is planned to have 300 cinemas built by the middle of 1927, says a dispatch from London, to show only British productions, including some made in India similar to the *Light of Asia*. India wishes to tell the West something of the Orient's romance and ancient culture, while saving the native population from a distorted view of western life and morals.

#### AFRICA

FILM expeditions are becoming popular in Europe, since the last Citroen film, *The Black Race*, was such a success in many countries, where these purely educational reels have been running for weeks in the largest theatres. A French film company has sent an expedition into Central Africa and the Sudan, and other foreign films of similar character are already on the distribution program.

The Wiehr Film Company of Dresden has also sent a film expedition under the scientific leadership of Dr. Arthur Berger on its way to East Africa. During the coming seven months, the people, the land and the animal life of this portion of Africa will be filmed to be used later for educational purposes in the schools as well as a popular "culture film" for the cinemas.

# THE FILM ESTIMATES

BEING THE COMBINED JUDGMENTS OF A NATIONAL  
COMMITTEE ON CURRENT THEATRICAL FILMS

Titles of Films	(Actors)	(Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
ATTA BOY	(Monte Banks)	Pathe	Stupid	Perhaps	No
Loud laughs for the vacant mind.					
BARDELEYS THE MAGNIFICENT	(John Gilbert)	Metro	<b>Worth seeing</b>	Passable	No
Elaborate costume play of rascally braggart at French court—usual Sabatini stuff of love, intrigue and wild adventures—imitation "Fairbanks" stunts. Intermittently impressive.					
BEAU GESTE	(Ronald Colman)	( F. P. L.)	<b>Excellent</b>	<b>Notable</b>	Too strong
A masterful picture—grim, strong, honest and convincing. One judge says, "An outstanding film that satisfies both eye and intelligence."					
BETTER MAN, THE *	(Richard Talmadge)	(F. B. O.)			
(See note below)					
BETTER 'OLE, THE	(Syd Chaplin)	Warner	<b>Notable</b>	<b>Excellent</b>	Good unless too exciting
Notable effort, mainly successful, to put the great play on the screen. Syd Chaplin more nearly "Ole Bill" than would be expected. Some of the "gags" out of keeping and unworthy of Bairnesfather's great character-creation, but picture is very funny.					
BLOCK SIGNAL, THE	(Ralph Lewis)	Gotham	Ordinary	Perhaps	Too exciting
Railroad Melodrama, with the familiar ingredients.					
BLOND SAINT, THE	(Lewis Stone)	First National.	Hardly	By no means	No
Hectic love-making in the Mediterranean, with Lewis Stone adding "caveman" stuff to his regular seduction method. One judge says, "unwholesome trash."					
BLUE EAGLE, THE	(George O'Brien)	Fox	Mediocre	Doubtful	No
He-man stuff—packed with fight. Women hardly figure.					
CODE OF THE NORTHWEST *	(Sandow, dog-star)				
(See note below)					
COLLEGE DAYS	(Marceline Day)	Tiffany	Absurd	Cheap	No
Utterly ridiculous "college" story—petting, vamping, footballing, etc. Another "Brown of Harvard" but far worse.					
DANCING DAYS	(Helene Chadwick)	Preferred	Stupid	No	No
Jazz, vamp and accompanying preposterous plot.					
DANGEROUS VIRTUE	(Jane Novak)	Lee-Bradford	Absurd	Pernicious	No
More sex stuff, and practically unredeemed by acting or story.					
EAGLE OF THE SEA	(Florence Vidor)	(F. P.L.)	Passable	No	No
Spanish plotting at New Orleans—costumes of 1820—based on the famous "Captain Sazarac." Ardent love-making and endless fighting.					

## Film Estimates, Continued

Titles of Films	(Actors)	(Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
EVERYBODY'S ACTING	(Betty Bronson)	(F. P.-L.)	Mediocre	Passable	No
After gratuitous murder at outset, film moves on rather feebly. A waste of Betty Bronson.					
FALSE ALARM, THE	(Ralph Lewis)	Columbia	Trash	No	No
Cheap melodrama, seduction lugged in.					
FIRE BRIGADE, THE	(Charles Ray)	Metro	Mediocre	Doubtful	No
Planned as wholesome propaganda for the fireman's hard life and fire-prevention. Becomes merely a hunt for thrills—e. g., an orphanage on fire.					
FLAMING FOREST, THE	(Antonio Moreno)	Metro	Passable	Interesting	Too thrilling
Thrilling melodrama—with good cast—a fairly well done James Oliver Curwood story.					
FOOLS OF FASHION	(Mae Busch)	Tiffany	Trash	Unwhole- some	No
The problem of the woman and pretty clothes with a suspicious husband thrown in.					
GORILLA HUNT, THE	(Nature picture)	(F. B. O.)	Interesting	Interest- ing	Too exciting
Thrilling camera record of 3000 mile trek and encounters with wild animals and strange natives of Africa.					
GREAT GATSBY, THE	(Warner Baxter)	(F. P.-L.)	Interesting	Unwhole- some	By no means
Fitzgerald's novel, with splendid characterization of Gatsby." (See Review No. 50)					
GREAT K. & A. TRAIN ROBBERY, THE	(Tom Mix)	Fox	Mediocre	Thrilling	Too thrilling
Breath-taking and utterly impossible heroics a la Tom Mix—but splendid scenery of the Royal Gorge.					
HIDDEN WAY, THE	*(Mary Carr)	Assoc. Exhib.			
(See note below.)					
ICE FLOOD, THE	(Kenneth Harlan)	Universal	Twaddle	Thrilling twaddle	No
Lumber camp melodrama, big fight, rescue from ice floe, etc.					
IT MUST BE LOVE	(Colleen Moore)	First National.	Worthwhile	Very Good	Very Good
Quite real, delightful film of humble life that strikes the note of reality—for a change.					
KING OF THE PACK	(Peter the Great, dog star)	Gotham	Fair	Interesting	Better not
Grim story of bootlegging in the Southern mountains.					
LILY, THE	(Belle Bennett)	Fox	Poor	No	No
Rather dismal version of the stage play—a waste of Belle Bennett after <i>Stella Dallas</i> .					
MAGICIAN, THE	(Alice Terry)	Metro	Perhaps	Hardly	No
Rather ghastly and impossible tale. Pictorially fine but otherwise a waste of Rex Ingram's direction.					
MIDNIGHT KISS, THE	(Richard Walling)	Fox	Indifferent	Tame	Harmless
Thoroughly loses charm—as well as title—of the original play, <i>Pigs</i> . There were possibilities here.					
MONEY TO BURN	(Dorothy Devore)	Gotham	Perhaps	Passable	No
Mystery yarn—South American counterfeiters foiled by young ship's doctor who saves heroine.					
MORALS FOR MEN	*(Conrad Nagel)	Tiffany			
(See note below)					



## Film Estimates, Continued

Titles of Films	(Actors)	(Producers and Distributors)	For Adults Intelligent	For Youth (15 to 20 yrs.)	For Children (under 15 yrs.)
PARIS AT MIDNIGHT * (Jetta Goudal) (See note below)		(P. D. C.)			
PLEASURE GARDEN, THE (Virginia Valli) Disgusting sex-exhibit—unpardonable. Fine example of movies at their worst.		Lee-Bradford	Rotten	By no means	By no means
PRINCE OF PILSEN, THE (Geo. Sydney) Rather good screening of the famous old musical comedy.		(P. D. C.)	Amusing	Very Funny	Doubtful
RETURN OF PETER GRIMM, THE (Alex Francis) Fine screening of famous play. One judge says, "a beautiful film, excellently presented." (See Review No. 56)		Fox	Excellent	Excellent	Excellent
RUNAWAY, THE *(Clara Bow) (See note below)		(F. P.-L.)			
RUNAWAY EXPRESS, THE *(Blanche Mehaffey) (See note below)		Universal			
SALVAGE *(Earle Williams) (See note below)		Standard Pictures			
SCARLET LETTER, THE (Lillian Gish) Very fine rendering of the classic story, with "good taste in depicting delicate situations," says one judge. As wholesome as the original.		Metro	Excellent	Notable	Beyond them
SHAMEFUL BEHAVIOR (Edith Roberts) Hilarious comedy when heroine tricks young re- former into marriage with her. Pretty thin.		Bachman	Cheap	No	No
SILENT POWER, THE (Ralph Lewis) Heavy entertainment. A murder, the condemning of an innocent man and his near-execution.		Gotham	Gruesome	No	No
SILVER TREASURE, THE (George O'Brien) An adaptation from Conrad's <i>Nostramo</i> . "South America worked out in conventional studio terminol- ogy, lacking the deep and powerful current of Conrad's emotionalism."		Fox	Interesting	Good	Beyond them
SPANGLES (Marion Nixon) Says one judge, "Rather entertaining circus story; novel plot and a good cast." Another, "Good family film, children included."		Universal	Passable	Good	Good
SWEET ROSIE O'GRADY (Shirley Mason) Rather ordinary and unoriginal. This time the Cinderella theme has a Hebrew-Irish tinge.		Columbia	Passable	Good	Good
THEN CAME THE WOMAN (Frank Mayo) Old-time "sure-fire" stuff.		Am. Cinema	Trite	Not the best	No
THIRTY BELOW ZERO (Buck Jones) Preposterous rodeo, mixture of the usual ingre- dients: flight, accusation of hero by trading-post villain, etc.		Fox	Mediocre	Doubtful	Unwhole- some

## Film Estimates, Continued

Titles of Films	(Actors)	(Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
TIN HATS	(Conrad Nagel)	Metro	Stupid	Passable	Perhaps
Adventures of three doughboys in German territory just after the Armistice. Supposed to be funny.					
TRUTHFUL SEX, THE	(Mae Busch)	Columbia	Mediocre	No	No
A press review says, "Its little moral is that much marital discord is due to the prevalence of twin beds."					
UNKNOWN CAVALIER, THE	(Ken Maynard)	First National	Twaddle	Poor	No
"Not made for intelligent people," says one judge; and "without value for children," says another—in spite of a good horse.					
UPSTAGE	(Norma Shearer)	Metro	Excellent	Excellent	Good
An exceptional film of real life on vaudeville stage. One judge epitomizes—"You are not an actor on the stage—or in Life—until you have proved yourself a 'trouper'." Avoids being objectionable—as it could easily have been. (See Review No. 52)					
WAR PAINT	(Tim McCoy)	Metro	Notable	Excellent	Good, but thrilling
Notably fine western—convincing picture of friendly relations between Whites and Indians. McCoy does some genuine acting.					
WE'RE IN THE NAVY NOW	(Beery-Hatton)	(F. P.-L.)	Entertaining	Very Good	Yes
Laughs loud and long over antics of the able Beery-Hatton combination. One judge says, "Really an excellent comedy. I enjoyed every bit of it." (See Review No. 55)					
WEST OF BROADWAY	(Priscilla Dean)	(P. D. C.)	Stupid	Doubtful	Unwholesome
A "Western" made up of the usual ingredients, well-mixed—shooting, run-to-the-rescue, etc.					
WHILE LONDON SLEEPS	(Rin-Tin-Tin)	Warner	Worthless	No	Certainly not
Without a redeeming feature. "Worst picture I have ever seen," reports one judge. "An insult to Rin-Tin-Tin."					
WHOLE TOWN'S TALKING, THE	(Edw. E. Horton)	Universal	Amusing	Funny	Perhaps
Excitement made to order, with plenty of racing, rough and tumble and breaking up of furniture.					
WINGS OF THE STORM	(Thunder, dog star)	Fox	Excellent	Excellent	Excellent
To quote one judge, "Remarkable dog film. Outstanding of its type and excellent for family groups."					

Assoc. Exhib.—Associated Exhibitors; First Nat'l—Associated First National; Metro—Metro-Goldwyn-Mayer; F. B. O.—Film Booking Offices; F. P.-L.—Famous Players-Lasky; P. D. C.—Producers Distributing Corporation.

\*NOTE—No estimate is given on these films. They have been on our "list of films to be reviewed" for several months, but have evidently not come within reach of any of our judges throughout the country. This may be due to withdrawal or irregularities in circulation of the film. If judges' reports are subsequently received, the film will appear later in the Film Estimates. Otherwise this is its last appearance.

*Judges are asked to make note of this on their "lists to be reviewed."*

# THE THEATRICAL FIELD

CONDUCTED BY MARGUERITE ORNDORFF

## Theatrical Film Reviews for January

[49] *MARE NOSTRUM* (Metro-Goldwyn-Mayer)

Rex Ingram has made Blasco Ibanez' story of war and the sea into a picture that at times moves swiftly and flashes brilliantly, at others becomes interminably dull and slow. The story is that of an Italian whose destiny is inextricably bound with the sea—the Mediterranean, traditionally known in his sailor family as *Mare Nostrum*, "Our Sea." His ship is named for it, and the woman he loves is to him the embodiment of an old picture which he saw as a child in his grandfather's house, of Amphitrite, goddess of the sea. Torn from his roving life by his wife's entreaties, he turns for comfort to another woman who is, unknown to him, an agent of the Austrian secret service. Through love of the beautiful Austrian he is induced to use his ship to carry fuel to enemy submarines in the Mediterranean, and by so doing he is indirectly responsible for the death of his own son in a torpedoed ship. The spy is arrested by French authorities and shot, and Ulysses, the sailor, is lost at sea, a victim of the submarines he had served.

Mr. Ingram's chief players, Antonio Moreno as Ulysses, captain of the "Mare Nos-

trum," and Alice Terry as the Austrian woman, give clean-cut portrayals, Mr. Moreno's being especially notable, and the minor characters are, as is ever the case in Ingram pictures, miracles of type casting. The story is steeped in old world surroundings. There are scenes in Naples and Pompeii, and French ports, among them Marseilles, that not only are beautiful in themselves, but set the picture wholly apart from our American-made films. There is frequently a cameo-like clarity of detail that is reminiscent of *The Four Horsemen*, and occasionally a scene of strangely poignant beauty, such as that at the end, when Ulysses, finished with the world, slips down through the embrace of his beloved sea into the arms of Amphitrite. (See film *Estimates for November*.)



"The Triton", head of a seafaring family

[50] *THE GREAT GATSBY* (Paramount)

A baffling story that seems to lack a good many of the essentials of real movie material, but that holds attention and somehow lingers awhile in the memory. This chiefly I should say because of fine work by the cast, for the story is far too illogical in its conclusions for general satisfaction. The pivotal character,

naturally, is Jay Gatsby, who rose from obscurity to great wealth, and centered all his ambition in his love for a woman who was another man's wife. His futile aspirations and desperate loneliness are rather finely etched by Warner Baxter who makes him a distinct and pathetic personality, in spite of the fact that Gatsby is after all only a lay figure whose story is told in his contacts with other people and their reactions to him. William Powell does one of his splendidly thoughtful characterizations as Wilson, the religious fanatic who meted out justice according to his own standards. Neil Hamilton plays with sympathy the minor role of Gatsby's friend. Lois Wilson as Daisy is a distinct disappointment: she makes her too intelligent. The cast also includes Georgia Hale and Hale Hamilton.



Their love of the sea was a heritage from ancestors long forgotten (*Mare Nostrum*)

gets on the stage merely by accident, makes a hit, and lets her success spoil her. But it is satisfactorily done. Oscar Shaw of the "Music Box" and other revues, plays opposite, with Ward Crane in the offing, and Tenen Holtz in a good character part as a theatrical manager.

[53] **RAGGEDY ROSE** (Pathe)

What starts out to be a nice clean funny two reeler about a little Cinderella of junk heaps and her Prince Charming, is utterly spoiled at the last by somebody's idea that a comedy isn't complete without a slapstick fracas. This is the first of a series starring Mabel Normand who is, with good material, one of the most delightful comediennees of the screen. Carl Miller

plays the Prince.

[51] **PARADISE** (First National)

In which Milton Sills plays a wayward younger son who marries a chorus girl and falls heir to a south sea island. Noah Beery is the unspeakable villain, who stands in the way of Mr. Sills' ultimate happiness and has to be thrashed. The whole thing is silly, the silliest part being the producer's idea that Betty Bronson is in any way suitable as leading lady to this star. (See *Film Estimates for December.*)

[52] **UPSTAGE** (Metro-Goldwyn-Mayer)

Norma Shearer is a very beautiful and very intelligent actress who makes the most of her opportunities in this familiar story of backstage life. It's just the tale of a small town girl who goes to New York to look for work,

[54] **FOREVER AFTER** (First National)

The conventional story of the poor boy who loves a rich girl but gives her up at her parents' demand and goes away leaving her desolate. A little collegiate stuff at the beginning and a little war stuff at the end add interest but not novelty. Mary Astor and Lloyd Hughes are satisfactory as the lovers. (See *Film Estimates for December.*)

[55] **WE'RE IN THE NAVY NOW** (Paramount)

Wallace Beery and Raymond Hatton! What else is there to say? Only that this is a wildly uproarious affair, a sort of twin to the hilarious *Behind the Front*, not very weighty as to story, but who cares? Chester Conklin appears all too briefly, Tom Kennedy acts as Nemesis to the two innocents, and

Malcolm Waite merits hisses as a German spy. Lorraine Eason as the leading lady is something in the nature of a puzzle. One wonders whether her costume was her own idea or the wardrobe department's.

[56] **THE RETURN OF PETER GRIMM** (Fox)

The quaint and charming story of an old Dutchman who unknowingly asked a terrible sacrifice of his niece, and who after his death returned to right the wrong he had done her. The motion picture is so perfectly suited to the interpretation of this idea, and the production is so well handled, and the cast is so pleasing, that whatever your happy memories of David Warfield in the stage play, you will enjoy the film. The role of "Oom" Peter falls into the capable hands of Alec B. Francis, whose performance is very evidently the result of thoughtful study. John Roche is next in line as the ungrateful nephew, and Janet Gaynor and William Walling are happily cast as the lovers. Others notable in the cast are John Sainpolis, Elizabeth Patterson, and Mickey McBan.

[57] **THE PRINCE OF TEMPTERS** (First National)

Ben Lyon essays an emotional role, but doesn't do so well with it. The story is a futile thing, having to do with a young Italian of mysterious antecedents, who is about to enter a monastic order. After he has taken the first steps, he is discovered to be the heir of an English nobleman, and by a special dispensation is released from his vows. He has his first fling in the world under the tutelage of a renegade monk whom he had known in the monastery, and who is supposed to represent, if not the devil himself, at least a fully accredited agent. The boy falls in love with an English girl, but his friend plays tricks on him, so he rushes back to his monastery and with tears in his eyes, begs to be taken back. Ian Keith is fairly interesting as the apostate monk, but his performance obviously suffered in the cutting room. Lya de Putti—well, I

am told that she wept with disappointment at seeing her own performance in her first American film: what lengths this one will drive her to, I shudder to contemplate. Lothar Mendes, the director, late of Germany, seems to know much about camera angles and lighting, but little about continuity, for the story is jerky, and has a number of loose ends. (See *Film Estimates for December*.)

[58] **ONE MINUTE TO PLAY** (F. B. O.)

The famous "Red" Grange makes his bow in the movies in one of the most pleasing of the collegiate stories. The main idea, as you have guessed, is football, with class rushes, fraternities, ukeleles and lessons as side lines. And, as you have also guessed, the big scene comes in the last minute of the final quarter, when the hero flies to the rescue of the dear old Alma Mater by galloping down the field for a touchdown. It's surefire, of course, but so well done that you'll like it immensely. Grange gives a remarkably good performance for a beginner, one that augurs a future for him in the films. The cast includes Mary McAllister, Lincoln Steadman, Edythe Chapman, and Charles Ogle. (See *Film Estimates for November*.)

[59] **THE NERVOUS WRECK** (Producers Distributing Corporation)

Harrison Ford turns to real comedy and offers a droll performance as a timid young man with a weak heart and various attendant ills, and a pocket full of patent medicines. His mad adventures in the wild west whither he has journeyed in search of rest and quiet create a lot of fun. The cast includes such able actors as Mack Swain, Chester Conklin, Charles Gerrard, Hobart Bosworth, Vera Steadman, and Phyllis Haver. (See *Film Estimates for December*.)

[60] **SPARROWS** (United Artists)

A gloomy story, one that might have been written by Charles Dickens himself, is Mary Pickford's latest offering. The scene is laid

in a dismal swamp in the south, where a baby farm is kept by two of the meanest, dirtiest, illest-kempt people that were ever thought of. Miss Pickford plays Molly, the oldest of ten orphans, who mothers the rest of the brood and shields them from ill usage by Grimes who runs the farm. Fear and hunger finally drive the children to escape through the swamps, in terror of the sucking mud, the brackish water, the crawling things that infest the bottomless pools. After a fearful trip they reach solid ground and freedom, and eventually come to rest under the wing of a kindly but somewhat impulsive gentleman who offers to adopt them all. The picture is well made and the children are natural. Miss Pickford's performance is, as always, excellent, with pathos and comedy nicely balanced. Others in the cast are Gustav von Seyffertitz, Charlotte Mineau, Lloyd Whitlock, and Roy Stewart. (See *Film Estimates for October.*)

[61] **THE ACE OF CADS** (Paramount)

Michael Arlen again contributes to the screen a story about people with florid names and incurably romantic dispositions. Adolphe Menjou plays with his usual expertness an English officer who is cashiered from the army through the treachery of a friend, and is repudiated by his sweetheart and his associates. The friend marries the girl and dies nobly in the war, and the disgraced lover, after many years abroad, returns. One interesting feature is the neat way in which he tells his friend's widow the true story of his betrayal. The cast includes Alice Joyce, Suzanne Fleming, Norman Trevor, and Philip Strange. (See *Film Estimates for December.*)

## Production Notes for January

**T**HE Paramount production schedule for the winter months has started with a rush. In the Hollywood studio three pictures, among them Bebe Daniels' *The Kiss in the Taxi*, were started during November. In December, work was begun on seven pictures:

Bruce Barton's *The Man Who Forgot God* starring Emil Jannings, *Special Delivery*, starring Eddie Cantor, the lavish *Louie the Fourteenth* production with Wallace Beery as the star and James Cruze as director, *Drums on the Desert*, with Warner Baxter and Lois Wilson, and unnamed pictures for Raymond Griffith and Betty Bronson. At the Long Island studio, *New York* is completed. *Love's Mistake*, *The Potters* with W. C. Fields, *Paradise for Two* starring Richard Dix, *The Cross Eyed Captain*, featuring Ricardo Cortez, Arlette Marchal, and Lois Moran, and Florence Vidor's *Afraid to Love*, are under way. *Cabaret* with Gilda Gray, and Herbert Brenon's production of *Sorrell and Son* are starting.

**D**OUGLAS MACLEAN'S new production for Paramount is called *Let It Rain*. Pola Negri's next production will be *Confessions*, by Ernest Vajda, after which she will play the role of Becky Sharpe in *Vanity Fair*.

**D**OLORES COSTELLO'S next picture for Warner Brothers will be *A Million Bids*.

**I**RENE RICH'S next picture will probably be *The Climbers*, the famous stage play by Clyde Fitch. The comedy just completed under the temporary title, *Mama Kiss Papa*, has been retitled *Millionaires*. *Don't Tell the Wife* will be the next photoplay to be directed by Paul L. Stein for Warners. It is being adapted from Sadou's *Cyprienne*. After Patsy Ruth Miller completes *Wolf's Clothing* in which Monte Blue is starred she is to be featured in George Ade's *The College Widow*. Preparations for two other Warner productions, *White Flannels*, and *Matinee Ladies*, are being made.

**T**HROUGH a process of reconstruction expected to cost in excess of a million dollars, the Pickford-Fairbanks Studio is rapidly being transformed into the United Artists Studio. Foundations for two new stages have

been laid, and work is being rushed in order that they may be finished by the time Doug and Mary are ready to start production. When complete, the studio will house all United Artists' units, including Doug, Mary, Norma and Constance Talmadge, John Barrymore, and possibly Gloria Swanson who is now operating in New York.

**J**OHN BARRYMORE'S first starring picture for United Artists, dealing with the life of Francois Villon, has been retitled, and is now known as *The Beloved Rogue*. It will be ready for release this month.

**T**HE Photoplay medal for 1925 has been awarded to *The Big Parade*. Lillian Gish is to play the role of Pauli in *The Enemy*, Channing Pollock's famous drama of war propaganda. June Mathis has been engaged to write the adaptation and continuity. Edmund Goulding's production of his own story, *Diamond Handcuffs*, will star Pauline Stark and the cast includes Owen Moore, Douglas Fairbanks, Jr., and Lionel Barrymore. Norma Shearer is at work on *The Demi-Bride*, and work has started on *Old Heidelberg*, starring Roman Navarro, *Twelve Miles Out* with John Gilbert, and *Mr. Wu*, Walker Whiteside's famous stage play, with Lon Chaney. Kathleen Norris' novel *The Callahans and the Murphys* has been purchased for production by Metro-Goldwyn-Mayer. Due to the great number of hurricanes which have delayed production of the submarine sequences in the West Indies of *The Mysterious Island*, it has been decided to halt production until spring.

With the co-operation of the government, Metro-Goldwyn-Mayer is to make a farce comedy using the Citizens' Military Training Camps as a background, and Byron Morgan has been signed to write an original story, the working title of which will be *Red, White, and Blue*. *Anna Karenina*, Count Leo Tolstoy's famous novel of contemporary life is to be translated to the screen under the di-

rection of Dimitri Buchowetzki, with Lillian Gish in the starring role. Jackie Coogan has joined Metro-Goldwyn-Mayer, to star in a series of productions. The French film *Napoleon*, now being completed by the Societe Generale de Films, will be released in the United States through M-G-M. It is directed by Abel Gance, and the cast is headed by Albert Dieudonne.

**W**ITH Norma Talmadge on her way to Hollywood, Fred Niblo is going ahead with the minor casting of *Camille*, which he will direct and which will be her next picture for Joseph M. Schenck, and incidentally, also her last for First National.

Other First National productions in progress include *Easy Pickings*, for Anna Q. Nilsson with Kenneth Harlan opposite, and Richard Barthelmess' *The Patent Leather Kid*.

Fox is producing *The Music Master* with Alec B. Francis in the title role.

**I**NDICATING the international scope of Cecil B. DeMille's Biblical production, *The King of Kings*, it has been found necessary to film titles for this pictorial story of Jesus in twenty-seven different languages. At the DeMille and Metropolitan studios William K. Howard is preparing to start filming of *White Gold*, Jetta Goudal's next feature. Paul Sloane is directing *Turkish Delight*, Irvin Cobb's first original story for the screen. Rod LaRocque has been loaned to Edwin Carewe for the starring role in his production of Tolstoy's *Resurrection*. William Boyd has been added to the cast of *The Kings of Kings*, to play Simon.

**H**ARRY LANGDON is in the midst of production of *Long Pants*, his forthcoming picture for First National. The story is an original by Langdon, Frank Capra, and Arthur Ripley, and deals with the adventures of a bashful boy who attains his first pair of long pants, and immediately tries to assume all the prerogatives of manhood. Alma Bennett has the principal feminine role.

# THE CHURCH AND PICTURES

CONDUCTED BY REV. FRANK E. JENSEN

## Editorial

**S**TILL the cry from the church is for more pictures suitable to the church's use. We know that there are many pictures that have run out their day in the regular movie houses that are being used by pastors by which, to their satisfaction at least, good results are being had in the conducting of picture services. Such theatrical pictures too are gotten at a very low rental cost. But admitting some value for such pictures and their use in the service of the church, they are still, in our conception of church pictures, quite inadequate to the needs of the church, nor is such practice making the use of pictures in the church popular among the great majority of pastors and church-goers. However, there is a hopeful outlook for a large and ever enlarging library suitable for church use that will soon be realized. The February issue of *THE EDUCATIONAL SCREEN* will have an announcement that will bring a new and more hopeful outlook in the important matter of The Church and Pictures.

**T**HE EDITOR is presenting an extract from a very valuable pamphlet, not of recent publication, but as timely to-day as when issued, that was "printed for private distribution" by Rev. Herbert A. Jump of the South Congregational Church, New Britain, Conn. The heading of the extract is "The Motion Picture Sermon."

**R**ECENTLY the Editor of this department was asked by a pastor who has never used motion pictures to inform him how to go about the use of motion pictures in his church. A copy of what was written, in part, is printed in this issue of *THE EDUCATIONAL SCREEN*.

**W**E PRINT a paragraph that will be of interest to our readers bearing on the attitude of the Italian Government and the Vatican toward the use of motion pictures in Italy. Surely if religious pictures are shown in the theatres there should be still greater reason for showing them in the church.

### The Motion Picture Sermon

**T**HE CROWNING potentiality of the motion picture is its usefulness to the preacher as he proclaims moral truth. It will provide the element of illustration for his discourse far better than that can be provided by the spoken word. It will make his gospel vivid, pictorial, dramatic, and above all, interesting. The motion picture preacher succeeds, not because he is sensational, but

because he is appealing to human nature more successfully, than his fellow clergymen, because he is adapting his message to the psychology of his hearers, because he is employing a better pedagogical method. Why do not men, especially the common people, want to go to church more than they do? Is it not in part because they feel that the preaching of to-day, at many points, fails to fit their natures



and meet their needs? We ministers use too often a technical jargon which the outsider characterizes only as a pitter patter of dreary nonsense. They say of us what the little girl said of her pastor, "He talks to himself out of a piece of paper." If ministers as a whole were to return to Jesus' method of sermonizing, and with story and dramatic pictures drawn from contemporary experience were to illustrate a few simple ethical and spiritual realities, would not the constituency of the church become larger and more loyal?

To go one step further, if preachers gave illustrations of spiritual truth to their hearers, not through the art of elocution to be listened to, but through the vastly higher art of pictorial drama to be seen, would not their persuasiveness be mightily enhanced? Applying these suggestions, a Sunday evening motion picture service could be arranged as follows, and it would go far to solve the second service problem in many a community:

Let the hymns and prayers be as usual. Let the Scripture lesson be illustrated with a film exhibiting the very incident narrated by the Bible. Let the sermon be on a practical topic like temperance, honesty, loyalty, prayer, the purity of the home, pluck or self-sacrifice, and let the sermon be illuminated by "two motion picture parables" from present day life.

### **"Tell Me Something About Using Motion Pictures in the Service of the Church."**

In response to your request, I am sending a few suggestions bearing on the use of motion pictures in the church.

Mistakes will be made and difficulties will be encountered, but if a sincere effort is made ultimate success will be realized.

Take sufficient time for preparation in the way of getting the co-operation of members in your church, the selection of and familiarity with a reliable projector, the securing

of a good screen together with its proper placing in the church, the acquaintance with the non-theatrical picture exchanges, and the help of a reliable operator. Since you have come into contact with the—machine, I would say that you have started right on this part of the program. In simplicity of operation, in safety, and in every other feature that goes to make up a satisfactory projector the—is not surpassed. I use it constantly in my work.

Secure a copy of "1000 and One" The Blue Book of Non-Theatrical Films, and get copies of the current and back issues of THE EDUCATIONAL SCREEN to use in your work. These can be had at 5 South Wabash Av., Chicago. Other helps for becoming informed should be had, such as books:—"Motion Pictures in the Church," by Rev. Roy L. Smith, Abingdon Press, 35 cents; "Motion Pictures for Community Needs," by Henry & Gladys Bollman, Henry Holt & Co., \$2.00. "Motion pictures & Motion Picture Equipment," Bureau of Education, U. S. Department of the Interior. You get these and you will have splendid material that will lay a permanent foundation for the use of motion pictures in the church.

You must clearly have defined in your own mind just what you are to accomplish in the use of motion pictures, establish your plan, and then go on doing all that can be done to make it succeed. It may be called to your attention that the following aims are always before us, in one form or another:—Getting a crowd, for entertainment and social purposes; aid in worship and the instruction and inspiration that will build up the membership of the church into faith, hope and love in Christ; (all should conspire toward this one great aim). *But do not plan to make motion pictures another money-raising device.* The principle is wrong, you are competing then with the movie houses, and you will defeat yourself in your effort to build up a real program of Motion Pictures in the Work of the Church.



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### Religious Films to be Shown in All Italian Movie Houses.

The Catholic Citizen reports that the Vatican and Mussolini have been collaborating in an enterprise to promote religious education through the use of motion pictures designed to

foster religious feeling and to spread knowledge of religious art and literature. The pictures are being produced under the direction of the institute of religious art and education which has recently been founded by the premier with the support of the holy see. The films will be made on a strictly non-commercial basis, and each production will have the authorization of the ecclesiastical authorities. The fascist government, it is said, has already ordered the obligatory showing of one such film on every movie program in Italy, beginning as soon as they are ready for distribution.

## Personally Conducted Church Film Reviews

The films reviewed this month are those of H. S. Brown & Co., Chicago.

### The Wisdom and Glory of King Solomon

A finely dramatized Bible picture in two reels. It sets forth the greatness of Solomon as he succeeds to the throne of David, his illustrious father. Solomon's great judgments are well done and impress one with the truth and beauty of Biblical history. Many of the wise sayings of Solomon are brought out in the titles which follow closely the text of the Book of Proverbs. In using the picture it is suggested that the Glory of Solomon precede the Wisdom of Solomon, in the order of showing, for the best effects.

### The Light of Faith (Four reels)

The story is based upon Tennyson's *Holy Grail*. The Knight of King Arthur's court at the period in which he lived form the background of the story. Upon this is based the modern version which depicts the penniless ward of a wealthy woman whose noble minded brother is betrothed to the maid, but they are separated through a lover's quarrel and finally brought together and reconciled through the finding of the Holy Grail and the claims of its healing power as made public in the newspapers. The modest rooming house, where anyone who has the price of the rent is welcome, and where no credentials are necessary, is well portrayed. At the same

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time the big hearted landlady is one who has a protecting guardianship over her roomers. The night court of New York becomes the happy place of reunion of the two estranged lovers.

### **The Homekeeping of Jim** (Two reels)

The picture is much more than the title would indicate. Jim, the husband and father, is a hard working machinist, but is more or less shiftless about the house and is the victim of a "nagging" wife. The home is one of pickering and backbiting until Jim, before his contemplated flight from his unhappy home, determines to repair the sofa. This starts the whole family on a new program, which finally results in a reconstructed peaceable, happy life, and another home is saved from disruption.

### **The Beacon Light** (Two reels)

A picture that sets forth the simple, yet beautifully Christian home life of the fisher-folk in Nova Scotia. The story presents grandmother, the daughter, her husband and two children, as well as their bachelor uncle, Peter. It is Christmas eve, and all preparations have been completed for the Yule-tide happiness. Uncle Peter has not returned from the sea. From the beacon light a stranded sailor is detected and the call for help comes. While the men are out for the rescue Grandma tells the children the story of the Christ Child. Uncle Peter is rescued and brought home. The

children finally go to bed. The little girl dreams that she beholds the Babe Jesus, and later awakes calling for her mother. The picture has excellent applications for sermonical truth at any season of the year.

### **Is America Worth Saving?** (Two reels)

A picture that is good at any time, and in any place. The struggle of the fathers in giving to us the rich heritage we enjoy today is graphically traced; the greatness of our agriculture, of our industries, of our commerce, and the foundation of it all in our constitutional liberty, and the need of eternal vigilance in rooting out and crushing the insidious alien influences, are most truly visualized upon the screen. The picture can also be used as a basis for a splendid missionary appeal.

### **Old Testament Bible Pictures** (1 reel each) H. S. Brown & Co., Chicago.

Well dramatized and titled with the words of the Bible text. These are religious pictures of Bible persons, incidents and places from the creation of Adam and Eve to the time of King Solomon. There are 30 reels in all. The pictures can be run singly or in series of two or three reels at one time. The work is accurately and attractively done, and the pictures will interest and instruct as well as entertain. These pictures are not scenics but well dramatized productions by competent persons.

# SCHOOL DEPARTMENT

CONDUCTED BY STELLA EVELYN MYERS

## Types of Slide Lessons

**T**HE use of slides is capable of wide variation, making them adaptable to many different types of lessons and to many different stages of advance in a single lesson. Because we have found one way of using slides advantageous, it is not necessarily the best method of procedure to use that way always and exclusively. We are listing below, types of lessons that may profitably use the lantern. They are but examples of many, and we shall be glad to have additional ones reported.

- I. Slides used to accompany the general discussion of the lesson as it proceeds.
- II. Talks on individual slides specially prepared by pupils.
- III. Lecture, with a few illustrative slides, by the instructor.
- IV. Slides, with or without talks, presented at intervals during the study period as an aid in understanding the text in hand.
- V. Slides used to amplify film content as the machine is stopped for the purpose. Ex-

planations, or discussion, to accompany the slides.

- VI. Slides used for review summary.
- VII. Slides used for review testing.
- VIII. Slides used for presenting vocabulary in teaching reading.
- IX. Slides used for thought content in theme writing.
- X. Slides presented in such a manner that they may be used as the basis for paragraph content in theme writing.
- XI. Typed slides for presenting the best work of pupils that all may compare their own work with it, and that all may be encouraged to produce their best.
- XII. Map slides used for review of location study, the illumination assisting in holding the attention during discussion of facts and objects not shown in the picture.
- XIII. Map slides used for map drawing, the pupil tracing a map projected upon the board.
- XIV. Slides used as a basis for broadcasting those listening in to use the same slide program.

## The Study of Hiawatha

**T**HE following is a reported exercise from the Garfield School, Forest Park, Illinois. May we not receive others stating just some simple project or exercise that has been carried out?

---

The 5-A class spent a week or more in studying Hiawatha. We first studied Longfellow, and then the poem *Hiawatha*, which is the favorite of the children. The pupils

looked for pictures in the different passages. When a child finished his reading, he told us what he saw or heard. Perhaps he picked out a certain phrase or line that he liked, such as "As of thunder in the mountains," a line that seemed to express much in a few words. We tried to find lines that were musical but children of this age are so young that it takes more time than we can give.

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Certain pictures in the poem are easily visualized, such as the building of the birch-canoe. The pupils liked the lines,

“And it floated on the river  
Like a yellow leaf in autumn,  
Like a yellow water-lily.”

After this, we saw the Keystone special set of colored slides, and the children were so interested in the written language of Hiawatha that they went to the library to look up all they could find about it. They worked together to make our village. This project was all voluntary and outside work.

Winifred Whitmore

The writer was invited in to see this Indian village as a surprise to her. The beauty of the handiwork and the fullness of concept

were truly a surprise. A table-top had been utilized as the town site. Blue paper, neatly laid, represented the waters reflecting the pine trees. One birch-bark canoe was of the real bark of the birch. Another was fabricated to appear quite similar. Real green from bushes was set up in tiny pedestals to represent the forest. The different characters were made from various materials which I could not guess, and looked so much like real Indians that one might have feared for his life if they had been of human size. The intense interest of the class was a joy to behold, and made it appear quite worth-while to arrange for this set of slides that the concepts of these children might be enlivened to the degree that led to a resultant activity artfully and beautifully carried out.

## Film Reviews

**The World Struggle for Oil** (5 reels) Pathé—An absorbingly interesting survey of the vital subject of oil production and a comprehensive study of its present importance to the world of industry.

Pitches for thousands of years have seeped through the earth's crust, forming dark pools—and there are ancient references to such in archeological records and in the Old Testament. Noah, working on the Ark “pitched it with pitch,” as described in the Book of Genesis.

Pitch in some form has been used by man since the beginning of time. The Babylonians are said to have found many uses for petroleum, pitch and oil. Spectacular scenes show flaming petroleum poured upon Cyrus' attacking forces, in the defense of Babylon. Petroleum was produced as an article of com-

merce in Egypt and the Aztecs burned pitch in their sacrificial rites.

Early missionaries in America discovered that petroleum was in use among the Indians for medicine, liniment, and hair dressing. An especially fine scene shows Indians skimming the oil from pools with blankets, which absorbed the oil and from which the fluid was wrung.

The white settlers in America worked up a lively trade in oil—which was sold for its medicinal qualities. The peddler with his little keg of oil was no uncommon sight in frontier settlements.

The second reel brings the story down to the nineteenth century, when a business developed in “coal oil.” An American, Col. Drake, drilled the first oil well, early in 1859, near Titusville, Pa. Scenes of that early

drilling are reproduced in the film with exact regard for detail. Crowds from the countryside gathered to view one of the "wonders of the world"—the first successful attempt to pump the fluid.



The peddler with his little keg of oil

The quick growth of the industry in the years that followed is interestingly shown. In three years, production jumped from 2000 to 3,000,000 barrels and oil "boom towns" arose everywhere throughout the region. The early drilling operations and small refineries of the time are pictured, as well as the difficulties of transporting the crude oil in barrels over poor roads to the refineries. Barges on the creeks were frequently used to float the oil down to the Allegheny during spring freshets.

The early American industry attracted attention abroad, and in 1876, the oil fields near Baku were made to yield more than 3,000,000 barrels.

A map shows the relative production by countries in 1876—the United States, Russia and Japan leading.

Kerosene was the first great contribution of the petroleum industry to civilization. Our present growth in industry and commerce depends upon high-speed machinery. A microscopic view of a polished steel surface shows

vividly that such a surface is rough and causes so much heat by friction that such machinery could not be operated at high speed without an efficient lubricant. A film of oil holds the surfaces apart sufficiently to make such speed possible.

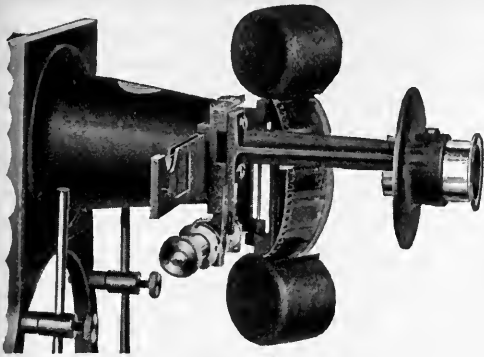
By the end of the nineteenth century, oil production was surpassed by Russia—and again a map shows production areas of the world. New demands for petroleum have arisen, particularly with the development of the internal combustion engine, which is exceedingly well shown in diagram and animation—demonstrating the evolution of various types of engines and the propelling power of the internal explosion. This portion of the subject will be of special interest to classes in mechanics and industry.

The success of the gasoline motor marked the real beginning of the automobile industry. There followed through the first quarter of the twentieth century a search for new oil fields, and American production trebled. In 1910 Mexican oil fields were brought into prominence by American enterprise and pipe-



Crowds gathered to see the first oil well ever sunk

lines began to thread toward refining centers from distant fields. The construction and maintenance of such lines, as well as delineation of other methods of petroleum transportation—the tank car and the tank steamer



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—form a fascinating portion of the subject. Improvements in drilling methods are depicted and close views show the modern rotary drill. Production from 1914 on, among the countries of the world, is clearly shown in a succession of maps and graphs. Petroleum is shown to have been a factor of vital importance in the World War. The work of the refinery and the laboratory is described and the constant care that is taken in securing uniform quality emphasized.

The relative demand for oil and petroleum products in United States and the rest of the world is illustrated by per capita figures. The film brings home in a particularly convincing manner the tremendous scope of the industry today and the world's utter dependence on the product, as well as the prospect for a continued future supply.

**The Doings of Turp and Tine** (1 reel)  
Y. M. C. A.—A paint brush comedy in the

form of a pen and ink cartoon introduces our story. Gum and wood are necessary for turpentine. Both come from the long-leaf yellow pine. We witness the gum flowing from the gashed tree, following which it is gathered once a month. When a barrel is gathered it is brought to the “turp” still. The vapors are condensed after boiling, and the chief chemist makes a careful analysis. Turpentine is lighter than water and so runs off into another barrel.

Stumps and waste wood make the best turpentine, being richer in gum than the younger growth. Centuries of gashing and cutting for lumber have left hundreds of acres of this raw material. Several companies operate on the stumps alone, which are drilled and then receive a charge of powder. After firing the charge the men do not “loaf on the job.” Chain conveyors carry the wood to the mill room where it is “hogged” to slivers. The shredded wood is carried on belt conveyors

to the extractor, which process is enlivened by animated drawings. Cooling water flows around the tubes of turpentine. A mixture of water and turpentine vapors flows to the condenser. The result of the first distilling is crude turpentine.

The crude turpentine is refined into pure spirits of turpentine when this product is required. Extensive laboratory tests are given, which insure a pure product. A cartoon also closes this dramatic account of an important and extensive industry, which might appear rather dull without clever enlivening. A bit of slang is introduced, to which probably none but purists will object.

Produced for the Hercules Powder Company by the Pathscope Company of America.

**Schools Days** (1 reel) Y.M.C.A.—This film, produced by the International Harvester Company, shows vividly the contrast between the school of the city boy and the country boy. The old district school of one room and one teacher no longer provides the right kind

of instruction for the rural boys and girls. They fall below the educational and social levels of the children attending consolidated schools. Walking to a school long distance through all kinds of weather, being housed in a room with extremes of heat and cold, or possibly only the extreme of cold, and eating cold luncheons from an uninviting tin bucket, are among the disadvantages that should be overcome by consolidation.

In large inviting schools, the equipment and personnel are both superior. In such consolidated schools, children, though they may live in rude shacks in the oil fields, or in sod houses in remote localities, have the advantages of the city boy in schooling. Motor busses calling for the pupils eliminate tardiness and encourage punctuality. They furnish dry and comfortable transportation in bad weather; the rapid passage saves time and is on the whole economical.

The school rooms in these larger buildings are well ventilated; the main assembly room

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Every subject listed is worthwhile and can be used for classroom instruction.

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The Chronicle of Time  
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Geological Formation Glacier Nat'l Park

Glacier National Park (Series)  
Yellowstone Park (Series)  
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Staff of Life (Bread Making)  
School Police System

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furnishes an opportunity for social activities; the girls may have their sewing classes, and the boys, manual training. The cooking classes prepare the appetizing noonday lunch. A trained nurse sees that the periodical examinations of the teeth are made.

At the close of the day, the busses are drawn up for the return trip home. The consolidated schools of Florence, Kansas, Oakley, Kansas, and Creslard, South Dakota, are the ones honored in the picturization.

**The Electrical Transmission of Speech** (1 reel) Y. M. C. A.—A Western Electric film. Both science and physiology classes will be aided by this film. Animated drawings help to make the intricacies plain. Strong and weak currents are illustrated. The oscillograph permits a demonstration of the current variations produced by the carbon button. The armature is provided with a revolving mirror. Vertical displacements of the light beam on the armature mirror show variations

in current magnitude. In telephony, the carbon button produces current variations as the result of the action of sound waves. Sound waves of low and of high frequency are represented. Sound waves are re-enforced by resonating cavities. Complex sounds may be variously altered by resonance. Initial waves with super-imposed waves added produce complex waves. This is splendidly animated.

The organs of the human voice comprise sound and variable resonating cavities. Speech involves a variety of complex sounds. In telephony, the variations of current are detected by an instrument known as the receiver. The human ear is the real receiver. Pictures of the outer ear, the ear drum, bones to transmit vibrations, eustachian tubes, the inner ear, fluid, and the auditory nerves all follow to elucidate the subject. It may be unnecessary to say that the presentation is technical and is too difficult for most pupils below the High School.

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**Nanook of the North**, 6 reels; the classic of the Arctic, depicting the life and hardships of the Eskimo. Photographed by Robert Flaherty, F.R.G.S.

**World's Food Series**, 5 reels; prepared with the co-operation of the U. S. Department of Agriculture.

Educational Department

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## School Notes

PRIMARY EDUCATION-POPULAR EDUCATOR (November)—"Posters Teach Respect for Books" is an attractive, illustrated article by Sarah Alison Maxwell, describing the work along the lines of book preservation carried out in Boston, with the co-operation of school and library.

A poster campaign worked out by Miss Marion A. MacCarthy, in charge of the upkeep of books in the branch system of the Boston Public Library, made use of book characters beloved by children, such as the Brownies and the Sunbonnet Babies, to drive home the lesson of cleanliness and care in the handling of volumes. Some schools originated posters of their own, as projects in drawing and civic classes, the lesson on the care of books being interpreted as the duty one owes in the protection of public and city property.

WEST VIRGINIA SCHOOL JOURNAL (October)—"Visual Education in Our Rural Schools," by J. V. Ankeney, points out some of the visual aids that the teacher in the small school can use. Each is discussed—from the observation trip, text-book picture, preserved specimens, photographs and prints which can be mounted, stereoscopes and stereographs, graphs, charts and posters, blackboards, maps and slides—with definite suggestions as to the proper method of use.

The author has this to say in regard to textbook pictures—certainly one of the visual aids within reach of everyone:

If the modern Visual Education movement has done no more than increase the number and quality of pictures in our textbooks it has done much. Formerly, pictures were placed in books to "decorate," "illuminate" or relieve the monotony of the printed page. Gradually writers began to realize that pictorial expression is sometimes quicker, more forceful, more exact than is word expression. As a result, they began to use pictures to supplement, add to or reinforce the word or printed expression. A third step was made when picture expression came to be used instead of word expression and as a substitute for actual visual experience—a source of vicarious visual experience.

THE HIGH SCHOOL TEACHER (September)  
 —“Types of Visual Instruction Materials,”  
 by B. A. Aughinbaugh, Supervisor of Visual  
 Instruction, State Department of Education  
 of Ohio, makes the initial statement that  
 “visual instruction means the use of all ma-  
 terial that can be *seen*.” The museums, the  
 zoological and botanical gardens, the art col-  
 lections, the countless illustrations in books,  
 magazines and other publications are all visu-  
 al instruction materials. “To open up this  
 vast storehouse of material and make it readi-  
 ly available for school use is the purpose of  
 all visual instruction leadership.”

The author cites a typical classroom con-  
 versation as evidence of the need for visual  
 experience in the learning process. He then  
 groups visual aids into two general classes:  
 those which take the child to the world, and  
 those which bring the world to the child. He  
 defines each group, and lists the materials  
 which fall into the various classifications.

### New Health Film

THE National Motion Pictures Company  
 of Indianapolis have announced the re-  
 lease of *How to Live Long and Well*, pro-  
 duced in collaboration with Dr. Wm. F.  
 King, Secretary of the Indiana State Board  
 of Health and the Bureau of Education, Indi-  
 ana State Medical Association. The film is  
 said to “embody the consensus of authentic  
 opinion on the correct habits of a sensible,  
 healthy life.” presented with artistic effect.

### Slides

THE Transparex Educational Slide Com-  
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# ACME MOTION PICTURE PROJECTORS

## The British Association and the Cinema

(Concluded from page 8)

thought for themselves, with an accuracy rarely attained when the vehicle of communication is the spoken or written word.

"III. It may be possible to construct a really useful educational film by skilful selection of bits from commercial films that have had their day at picture houses. One cannot trust commercial firms to produce or select educational films. The showman's mind is not the teacher's mind. But many commercial firms possess miles of film out of which, with little expense, enterprising teachers could have teaching films put together, which could be most useful for geography, history and perhaps nature study lessons. For this time presses, for the mass of material stored away in cellars is increasing daily, and the task of selection will become more and more difficult. Some few teachers are already buying waste film to see what they can do with it.

"IV. The need for some co-ordinating authority in cinematography for Great Britain and for the Empire is becoming daily more apparent, at all events so far as educational films are concerned. It is impossible in most cases for a private individual to approach commercial firms and ask for the use of their materials. It is equally impossible to ask commercial firms to take the risk of producing educational films when no assured market is open to them. And it is unreasonable to expect Education Authorities to purchase projectors for the use of schools when there are so few teaching films in existence. It is difficult to know how this vicious circle can be broken except by the intervention of some central authority that will command respect among teachers and that can produce financial schemes which will not be too ruinous for those whose interest in films is commercial rather than educational."

After the meeting the two films, *The Star*

*of Hope*, and *The Sundew*, were shown. Speaking of the latter Dr. Harold Wager, the distinguished botanist, said he thought it a delightful film, and one that would have pleased Charles Darwin, who first discovered the ceaseless infinitesimal movements of a living plant.

## Visual Education in Detroit Public Schools

(Concluded from page 13)

Economy of time and effort warrant the careful setting up of standards for the divisions of work. Success or failure can be checked quickly if the proper standards are set up and followed.

Telescopic service is the correlating factor existing in the Administration, Supervision, Teacher Training, and Research activities of the department. This service brings about a composite unity relative to this four-fold function. The problems in each field are analyzed and discussed. Each member of the department has a background of service training which forms a basis for a valid interpretation of these problems and therefore makes possible an immediate adjustment which does not hinder the progress of school activities.

The year's program in Visual Education is serviced in accordance with the diagram. Thus telescopic service has enabled us to look over the entire curricula as it relates individually to the slide, film, exhibit, and photographic program. In many cases the needs are very similar while in others very different, yet all are serviced. Future growth and the needs and demands of the schools can be anticipated as a result of telescopic service.

Note: The article in the December issue, "Visual Education in the Detroit Public Schools (I)—General Administration," written by Mr. Burton Barns, Supervisor of Visual Education, gives in detail the duties of the members in the department. Telescopic service is the working foundation for this personnel set-up.

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## Among the Magazines and Books

(Continued from page 19)

"Motion pictures in the United States have a boundless future if we will only profit by what we have learned. The public has a large responsibility in having a finer type of films made. Each individual who attends motion pictures is himself a censor, and by his attendance gives his stamp of approval to that particular picture, unless he registers a complaint or protest where it will be effective. If motion picture goers were not so casual about their attendance at pictures, and would really support the better ones, and by their non-support of the more objectionably advertised ones indicate their disapproval, much would be accomplished.

"True, pictures are seldom as bad as they are advertised to be, but I have more faith in the American public than to believe that it has to be coaxed into motion picture theaters by cheap, shoddy, sensational advertising. Miss Pickford and Mr. Fairbanks do not resort to these methods, and their pictures are always box-office successes. It is a byword that productions by these two artists are 'family pictures.' By this I mean that grown people and children alike find clean, wholesome entertainment in their pictures, and if they have found that wholesome pictures pay, other producers can. Other producers have, but unfortunately not enough have."

## Book Reviews

(Concluded from page 23)

objections that will occur to the thinking reader in the course of the discussion. The chief points to be sought in the legislation are the establishment of the motion picture as a standard commodity; the opening of free channels from all producers to their common market, the movie theatres; the suppression and prevention of attempts at monopoly by producers owning theatres and thereby eliminating wholesome competition.

It is a book aimed at the intelligent public and it richly deserves reading by that public. For the first time it makes the great problem clear and understandable. Such a masterful survey and analysis provide a sound basis for future study and action, a basis which has been sadly lacking hitherto in the literature of the subject.

A CALENDAR OF WORLD HEROES, prepared by Arthur Charles Watkins. Published by the World Hero Calendar Department, National Council for Prevention of War, 532 Seventeenth Street, N. W., Washington, D. C. Single copies, 50 cents; three copies or multiples of three, at the rate of three for \$1.00.

A unique visual appeal is carried by this beautifully printed collection of portraits of the twelve heroic figures chosen by students from schools in more than thirty countries. Each of the twelve sheets carries a portrait of one of those heroes and the winning essay on that hero. The sheets (11 by 18 inches) are printed in black with a border in golden brown and are mounted, along with a cover page, by a stout binding at the top, and provided with a cord for hanging.

The competition which resulted in the choosing of the twelve heroic figures was instituted by Clement M. Biddle of New York, who offered \$1200 to be awarded to the writers of the twelve best essays on world heroes. The opinions of approximately 282,000 students in 195 high schools in the United States and 368 schools of comparative grades in other countries of the world were recorded. Nobility of character, fearless and self-sacrificing devotion to a great cause, and constructive work for humanity of a permanent character, were the three essentials of heroism considered by both writers and judges of the essays.

VISUAL EDUCATION LEAFLET, No. 3. Published by the DeVry Corporation, Chicago. 8 pages.

This "Summer School Number" comprises a report of the DeVry Summer School of Visual Education, with excerpts from the papers delivered before the school, and resumés of reports, round table discussions and conferences. The leaflet is plentifully and attractively illustrated by enlargements from motion picture film taken with the DeVry Automatic Motion Picture Camera.

The leaflet may be secured upon request.

# AMONG THE PRODUCERS

Where the commercial firms—whose activities have an important bearing on progress in the visual field—are free to tell their story in their own words. The Educational Screen is glad to reprint here, within necessary space limitations, such material as seems to have most informational and news value to our readers.

## Bureau's Films Tell Story of Mining

THE largest collection of educational motion picture films depicting the mining, treatment, distribution and utilization of the numerous essential minerals ever compiled, is in the possession of the Bureau of Mines, Department of Commerce. At present, the Bureau's motion picture library comprises more than fifty subjects visualizing the operations of the mineral and allied industries of the nation.

The more than 2,000,000 feet of motion picture film now possessed by the Bureau represent an expenditure of almost \$1,000,000. The entire expense of making the films has been borne by private industrial enterprises who have co-operated with the Bureau of Mines in this work.

A number of highly interesting films depicting the production, refining and distribution of petroleum have been made by the Bureau. *The World Struggle for Oil*, a seven-reel feature, visualizes the story of petroleum in all parts of the globe, from the earliest use of the material, as pitch, smeared on Noah's ark. *The Story of Petroleum*, in four reels, begins with the location of a new well by the geologist, and carries the story to the distribution of gasoline by service stations. *Mexico and Its Oil*, *The Story of a Mexican Oil Gusher*, and *Through Oil Lands of Europe and Africa*, are other films depicting graphically the story of the development, by American capital and enterprise, of the oil fields of foreign lands.

The Bureau of Mines is undertaking an intensive campaign for the promotion of safety in the oil industry of the nation, and two

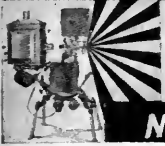
films, *When Wages Stop*, or "Safety First in the Petroleum Industry," and *Live and Live*, show the safe and unsafe ways of producing oil. *The Story of a Rotary-Drilled Oil Well* was made in the Goose Creek oil field in Texas. *The Story of Natural Gas* in four reels, made in co-operation with the Natural Gas Association of America, begins with the location of a new gas well by the surveyors, and proceeds to the distribution of this natural fuel to the cities.

*The Story of Coal*, made in co-operation with the National Coal Operators' Association, has proved to be one of the most popular films in the Bureau's library. *When a Man's a Miner*, a graphic coal-mine safety film, was donated to the Bureau by Captain Stuyvesant Peabody, in memory of his father, the late Francis S. Peabody, prominent coal operator and former Assistant Director of the Bureau. *The Story of a Rock-Dusted Coal Mine*, produced in one of the world's best equipped coal mines, shows vividly how the rock-dusting of bituminous coal mines will prevent disastrous explosions. *Twelve Points of Safety and First Aid, Or the Care of an Injured Miner by A Miner* are short safety films intended to instruct miners in safety.

*The Story of Sulphur* shows the ingenious processes by which sulphur is brought from the deposits lying 1,000 feet below the earth's surface. *The Story of Asbestos*, *The Story of Abrasives*, and *The Story of Portland Cement* depict the processes employed in the mining and preparation of these essential materials. Various phases of the technology of iron and steel are portrayed in *The Story*



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Moving Picture Machines, Screens, Portable Projectors, Stereopticons, Spot Lights, Booths, Film Cabinets, M. P. Cameras, Slides, Carbons, Mazda Lamps, Gelatin, Etc. *Send for list of films. Write for Catalogue.*

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*of Ingot Iron, The Story of Steel, The Story of Alloy Steel, and The Story of the Heat Treatment of Steel.*

The production of motion-picture films is conducted under the supervision of M. F. Leopold, safety engineer, and the distribution is centered at the United States Bureau of Mines Experiment Station, Pittsburgh, Pa., under the direction of R. A. Wood. In addition to the distribution carried on from Pittsburgh, 16 sub-distributing centers have been selected with regard to accessibility. The final censoring of a film is done by a board of review selected from the technical staff of the Bureau of Mines. All costs, such as express charges, postage, etc., in connection with the shipment of films must be paid by the borrower. The films are loaned free of charge to all desiring to use them, with the understanding that they will receive the best possible care, and that all damages and loss other than nominal wear and tear will be replaced by the borrower. A revised list of the Bureau's motion pictures has just been issued, and a copy of the list may be obtained by addressing the Bureau of Mines, Department of Commerce, Washington, D. C.

### Film Classic Exchange Enlarges

Film Classic Exchange, of Fredonia, N. Y., have taken over the exclusive distribution of all films formerly distributed by the American Motion Picture Corporation for the states of Ohio, Kentucky, West Virginia and Western New York, Western Pennsylvania and Western Maryland.

Contracts have also been signed assuring Film Classic Exchange of distribution of var-

ious features produced by the American Film Co. Inc., including subjects featuring William Russell, Helen Holmes, Mary Miles Minter, Ben Turpin and Art Acord.

New releases will be published every month in 1927 in addition to the "Film Classic Library" releases which are continuously available.

All Film Classic releases are available from the home office at Fredonia, N. Y. or from the Pinkney Film Service in Pittsburgh, Pa.

### Perkins Leaves Department of Agriculture

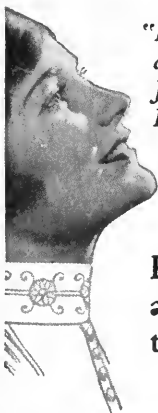
**F**RED W. PERKINS, chief of the office of motion pictures, United States Department of Agriculture, has resigned to become southern district manager for the Newspapers Film Corporation and the Jam Handy Picture Service of Chicago, producers and distributors of advertising and commercial service films. He will manage territory from Baltimore south, with headquarters in Washington. Mr. Perkins entered the department in 1917, becoming a member of the staff of the Office of Information after 10 years in the newspaper business. In March 1920 he was placed in charge of the motion-picture work. During his administration as chief the office of motion pictures has made great progress. A new laboratory has been built and provided with good equipment, the office has produced nearly 200 new films, the distribution of films has extended into every state in the Union, and the sale of films in this and foreign countries has more than trebled. The Department of Agriculture now has facilities for the production and distribution of films equal to those of any other producer of educational films.

# Pin a Dollar to the Coupon and Get This Famous \$6<sup>00</sup> Little Sunbeam

## Boudoir and Traveler's Electric Iron

With the Patented Art-Steel Home and Travel Case

"Just what you need, dearie"



"Isn't it darling? Just what I wanted"

Read and Mail the Coupon



Cannot Wobble About in the Travel Case

When in the container, a simple, sturdy locking device makes it impossible for the iron to move about. It is locked in as snug as a bug in a rug. Fine for travel.

A Wonderful Gift

Picture above shows how the 3-1/2 Little Sunbeam compares in size to the big 6-pound Sunbeam.

## A Petite Boudoir Iron and Traveler's Joy Just Like the \$8.50 Sunbeam and Case Save for S

This handsome little iron with Rosewood handle and Silver cord is an iron every woman has figuratively prayed for—yet due to its Art-Steel Traveling Container it is twice as handy as she imagined it could be. And whether you use it at home or elsewhere, you'll fairly delight in

the quick, deft way that it irons small pieces—collars, cuffs, doilies, ribbons, and baby clothes. For it's heavy enough to do heavy work, yet light enough not to be heavy. And its small tap-point noses ever so handily into small corners, gathers and tufts. This petite iron is just what you want for your nicest of nice things—sheer filmy handkerchiefs and precious silk underwear that you don't care to trust to the regular wash.

An iron you can snuggle into a corner of your traveling bag—iron cord and stand all in a compact Firesafe Container. Thus in your bedroom you can iron your "washbowl" washing, or freshen up from that get mugged on the trip. Or you can press a rain-soaked sun-need be, for frequently one away from home has few clothes to spare. Already women have suggested about fifty uses for Little Sunbeam. Read the list below—see why we've spent a king's ransom to produce this busy little worker. It uses 25% less electricity than full-sized irons. So whether you have a large iron or not, you can buy Little Sunbeam and save money on every light bill.

Little Sunbeam is just like the full-sized Sunbeam at \$8.50; has the famous All-Over Heating Unit that comes to the very edges of the bottom as well as the point, keeping constant heat where the iron strikes the damp cloth first. Hence it doesn't cool off in the midst of your work—you don't have to stop to let it reheat.

**IF NOT AT YOUR DEALER'S, PIN YOUR CHECK, money order, or a dollar bill to the coupon and send by the next mail, for this one-time offer is limited to the first 3,000 Little Sunbeam Irons ordered on this pre-paid offer.** Upon arrival of this remarkable and wonderfully beautiful and practical little outfit, pay the postman the balance, \$5.00. We have been making quality products here for 36 years. Your money right back if you are willing to part with your Little Sunbeam when you receive it. We pay carrying charges. Send now and be sure of your Little Sunbeam.

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Road, Chicago

My Name.....  
Address.....

**53 Uses**  
for *Little Sunbeam* Iron  
GUARANTEED ELECTRIC IRON

<p><b>I. The Housewife's</b></p> <ol style="list-style-type: none"> <li>1. Dobbies</li> <li>2. Fancy Aprons</li> <li>3. Buffet Sets</li> <li>4. Dimity Curtains</li> <li>6. Tea Napkins</li> <li>6. Table Scarfs</li> <li>7. Fine Underwear</li> </ol> <p><b>II. The Mother's</b></p> <ol style="list-style-type: none"> <li>1. Baby Dresses</li> <li>2. Bibs</li> <li>3. Bonnets</li> <li>4. Jacketts</li> <li>5. Rompers</li> <li>6. Boy's Ties</li> <li>7. Girl's Fancy Dresses</li> </ol> <p><b>III. The Traveler's</b></p> <ol style="list-style-type: none"> <li>1. Handkerchiefs</li> <li>2. Lingerie</li> <li>3. Blouses</li> <li>4. Boudoir Caps</li> <li>6. Frocks</li> <li>6. Gulpms</li> <li>7. Ties</li> </ol> <p><b>IV. The College Girl's</b></p> <ol style="list-style-type: none"> <li>1. Cushion Covers</li> <li>2. Lingerie</li> <li>3. Neckwear</li> <li>4. Blouses</li> <li>6. Drapes</li> <li>6. Smocks</li> <li>7. Hair Bands</li> </ol>	<p><b>V. The Business Girl's</b></p> <ol style="list-style-type: none"> <li>1. Blouses</li> <li>2. Collars &amp; Cuffs</li> <li>3. Handkerchiefs</li> <li>5. Ties</li> <li>6. Scarfs</li> </ol> <p><b>VI. The Milliner's</b></p> <ol style="list-style-type: none"> <li>1. Ribbons</li> <li>2. Trimmings</li> <li>3. Linings</li> <li>4. Hat Materials</li> <li>5. Blocking</li> <li>6. Scarfs</li> </ol> <p><b>VII. The Seamstress'</b></p> <ol style="list-style-type: none"> <li>1. Bias Bands</li> <li>2. Seams</li> <li>3. Ruffing</li> <li>4. Pleating</li> </ol> <p><b>VIII. The Fancy Worker's</b></p> <ol style="list-style-type: none"> <li>1. Transfer Work</li> <li>2. Smocking</li> <li>3. Lamp Shades</li> <li>4. Pleating</li> </ol> <p><b>IX. The Nurse's</b></p> <ol style="list-style-type: none"> <li>1. Uniform</li> <li>2. Aprons</li> <li>3. Collars &amp; Cuffs</li> <li>4. Caps</li> </ol> <p><b>X. The Salesman's</b></p> <ol style="list-style-type: none"> <li>1. Sample Goods</li> <li>2. Ties</li> <li>3. Trousers</li> </ol>
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Packs snugly into a corner of your suit case

Art-Steel Travel Case and Iron Approved by Good Housekeeping Institute, National Board of Fire Underwriters' Laboratories, Modern Priscilla Proving Plant. All of these famous testing organizations heartily approve Sunbeam Iron and Art-Steel Home and Travel Case.

# HERE THEY ARE!

## *A Trade Directory for the Visual Field*

### FILMS

**Atlas Educational Film Co.**  
1111 South Blvd., Oak Park, Ill.

**Burton Holmes Laboratory**  
7510 N. Ashland Ave., Chicago, Ill.  
*(See advertisement on page 64)*

**DeFrenes & Felton**  
Distributors of "A Trip Through Filmland"  
60 N. State St., Wilkes-Barre, Pa.

**Earlyle Ellis** 71 West 23rd St., New York City  
Producer of Social Service Films

**Catholic Film Syndicate**  
1125 Union Mortgage Bldg., Cleveland, Ohio  
*(See advertisement on page 46)*

**The Chronicles of America Photoplays**  
Yale University, New Haven, Conn.  
*(See advertisement on page 4)*

**DeVry Corporation** 1091 Center St., Chicago, Ill.  
*(See advertisement on page 32, 33)*

**Lastman Kodak Co.** Rochester, N. Y.  
*(See advertisement on Outside Back Cover)*

**Film Classic Exchange** Fredonia, N. Y.  
*(See advertisement on page 49)*

**International Harvester Co.**  
606 S. Michigan Ave., Chicago, Ill.  
*(See advertisement on page 1)*

**Long-Bell Lumber Co.**  
R. A. Long Bldg., Kansas City, Mo.  
*(See advertisement on page 55)*

**Math Exchange** 35 W. 45th St., New York City  
*(See advertisement on page 53)*

**Victorial Clubs. Inc.**  
350 Madison Ave., New York City

**Pilgrim Photoplay and Book Exchange**  
1150 S. Michigan Ave., Chicago, Ill.

**Ray-Bell Films Inc.**  
817 University Ave., St. Paul, Minn.  
*(See advertisement on page 52)*

**Roosevelt Memorial Association Film Library**  
28 E. 20th St., New York City

**Stothacker Industrial Films, Inc.**  
7510-14 N. Ashland Ave., Chicago, Ill.

**Lowland Rogers Productions**  
71 W. 23rd St., New York City

**Society for Visual Education**  
327 South La Salle St., Chicago, Ill.  
*(See advertisement on page 58)*

### Spiro Film Corporation

Irvington-on-Hudson, N. Y.  
*(See advertisement on page 52)*

**Standard Pictures Corporation** Hollywood, Calif.

**United Cinema Co.**  
120 W. 41st St., New York City

**United Projector and Films Corporation**  
228 Franklin St., Buffalo, N. Y.

**World Educational Film Co.**  
732 S. Wabash Ave., Chicago, Ill.

**Y. M. C. A. Free Film Service**  
120 W. 41st St., New York  
1111 Center St., Chicago  
*(See advertisement on page 47)*

### MOTION PICTURE CAMERAS

**Bell and Howell Co.**  
1803 Larchmont Ave. Chicago, Ill.

**DeVry Corporation** 1091 Center St., Chicago, Ill.  
*(See advertisement on page 32, 33)*

### MOTION PICTURE MACHINES and SUPPLIES

**Acme Motion Picture Projector Co.**  
1132 West Austin Ave., Chicago, Ill.  
*(See advertisement on page 56)*

**Capitol Projector Co.**  
133 W. Washington St., Chicago, Ill.

**DeVry Corporation** 1091 Center St., Chicago, Ill.  
*(See advertisement on page 32, 33)*

**National Theatre Supply Co.,**  
624 S. Michigan Ave., Chicago, Ill.

**Movie Supply Co.** 844 S Wabash Ave., Chicago, Ill.  
*(See advertisement on page 61)*

**Pilgrim Photoplay and Book Exchange**  
1150 S. Michigan Ave., Chicago, Ill.

**Safety Projector Co.** Duluth, Minn.

**Scientific and Cinema Supply Co.**  
Washington, D. C.

**Chas. M. Stebbins Picture Supply Co.**  
1818 Wyandotte St., Kansas City, Mo.

**United Cinema Co.**  
120 W 41st St., New York City

# STUDIO AND LABORATORY

## The Burton Holmes Lectures, Inc.

7510 N. Ashland Avenue, Chicago

Developing and Printing of Motion Pictures.  
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16 mm. positive to 35 mm. negative, using the  
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**World Educational Film Co.**  
732 S. Wabash Ave., Chicago, Ill.

### PUBLICATIONS

**The Century Co.,** 353 Fourth Ave., New York

**Journal of Home Economics**  
1211 Cathedral St., Baltimore, Md.

**Wheeler Publishing Co.,**  
352 E. 22nd St., Chicago, Ill.

### SCREENS

**Acme Metallic Screen Co.** New Washington, Ohio

**Da-Lite Screen and Scenic Co.,**  
922 W. Monroe St., Chicago, Ill.  
*(See advertisement on page 55)*

**National Theatre Supply Co.,**  
624 S. Michigan Ave., Chicago, Ill.

**Raven Screen Corporation**  
1476 Broadway, New York City

### SLIDES and FILM SLIDES

**Geography Supply Bureau**  
314 College Ave., Ithaca, N. Y.

**Keystone View Co.** Meadville, Pa.  
*(See advertisement on page 54)*

**McIntosh Stereopticon Co.**  
1150 S. Michigan Ave., Chicago, Ill.

**Society for Visual Education**  
327 South La Salle St., Chicago, Ill.  
*(See advertisement on page 58)*

**Spencer Lens Co.,** 442 Niagara St., Buffalo, N. Y.  
*(See advertisement on page 2)*

**Transparex Educational Slide Co.**  
2241 Clifton Ave., Chicago, Ill.

### STEREOGRAPHS and STEREOSCOPES

**Keystone View Co.** Meadville, Pa.  
*(See advertisement on page 54)*

### STEREOPTICONS and OPAQUE PROJECTOR

**Bausch and Lomb Optical Co.,** Rochester, N. Y.  
*(See advertisement on page 51)*

**DeVry Corporation** 1091 Center St., Chicago, Ill.  
*(See advertisement on pages 32, 33)*

**Society For Visual Education**  
327 S. LaSalle St., Chicago, Ill.  
*(See advertisement on page 58)*

**Spencer Lens Co.,** 442 Niagara St., Buffalo, N. Y.  
*(See advertisement on page 2)*

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# The Making of Twine

*One Reel — Printed On Non-Inflammable Stock*



The latest addition to the International Harvester Company's free list of educational motion pictures is "The Making of Twine". The scenes shown in the first part of this reel were taken in Yucatan, showing the process of stripping, curing, bleaching, drying and baling the fiber. The balance of the film shows the complete mill operations the fiber goes through until made into the finished product, a ball of twine.

There is no rental fee or other charges. The sole cost is the small express charge to and from your station.

INTERNATIONAL HARVESTER CO.  
OF AMERICA  
(INCORPORATED)

606 SO. MICHIGAN AVE. CHICAGO, ILL.

## Loaned Without Charge

You may obtain this film by writing to this office or to any of our branches. Tell us you will be responsible for the film and mention two or three dates that will be satisfactory to you. We will then fit you into our schedule.



# THE CHRONICLES OF AMERICA PHOTOPLAYS



BEAUTIFUL FILMS WHICH FAITHFULLY  
REPRODUCE GREAT EVENTS IN AMERI-  
CAN HISTORY WITH INSPIRING REALISM.



**T**HE pronounced success which is attending the use of this series as a definite instrument of historical instruction in the class room is equalled by the satisfaction expressed by those presenting the films in connection with programs of Americanization and Good Citizenship.

"As one who has made a hobby of history", writes an official from Ohio, "I have been delighted to note the frank, accurate and unprejudiced way in which you have treated the leading figures in the foundation of our National Government. This will serve to insure these characters, and the ideals for which they stood, a proper and lasting place in public estimation, and so promote sound public opinion in future generations."

From Minneapolis comes an enthusiastic expression of thanks, ending with these words, "In all my experience in Americanization work, I am so elated with the showings of The Chronicles of America Photoplays that I cannot say too much for them. I sincerely and honestly recommend them to all interested in Americanization work, and have so reported."

A churchman in Pennsylvania writes of his satisfaction in "giving the community something really worth while, in this great contribution to education and Americanization."

The titles of the completed films: Columbus, Jamestown, The Pilgrims, The Puritans, Peter Stuyvesant, The Gateway to the West, Wolf and Montcalm, The Eve of the Revolution, The Declaration of Independence, Daniel Boone, Vincennes, The Frontier Woman, Yorktown, Alexander Hamilton and Dixie.

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Group.....  
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State.....  
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## YALE UNIVERSITY PRESS FILM SERVICE

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NEW HAVEN, CONNECTICUT

(Physical Distributor, Pathe Exchange, Inc.)

# THE EDUCATIONAL SCREEN

*The Only Magazine Devoted to  
The New Influence in National Education*

FEBRUARY, 1927

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# The Little Theatre Movement in the Cinema

SYMON GOULD,

*Director, Film Arts Guild, New York City*

ALL art movements have their inception in minorities. In the beginning, their purposes are regarded with indifference, often with suspicion. But if their aims are sound, they slowly pass through various progressive stages of transition, which ultimately evolve into the practical. Certain art movements, of course, are exceptions to this process, but these exceptions are so individualized and egomotivated as to be of little use to civilization excepting as passing phenomena of the life-spectacle.

The film-art movement, however, is, I believe, destined to a wide acceptance because it can draw its first energies from the tremendous reservoir of present-day motion picture production and for the reason that its propelling principles are not revolutionary, but evolutionary.

The question has often been asked of me, "Is there a necessity for such a movement? Are not the producers themselves concerned with injecting elements of sincere artistry in their production?" It cannot be gainsaid that important strides have been made by producers in creating films which make every effort to be finely done, and in many instances their attempts have been crowned with success, but it must be conceded that the very nature of motion picture production as it is constituted to-day with its intense commercialized conditions increasing in magnitude daily, cannot make for a healthy atmosphere in which the artistic cinema can thrive, excepting in isolated examples.

Then, perhaps, that changing chimera, the Public, is not ready for the better and best

Editor's Note—Read before the Conference of the Society of Motion Picture Engineers, at Briarcliff Manor, N. Y. on October 4, 1926. Published in part in *National Board of Review Magazine*, Sept.-Oct., 1926.

motion pictures. Many arguments, reinforced by irrefutable box-office data, can be summoned to support this contention. History proves, however, that the public was rarely, if ever, ready to accept any change and that means were always necessary to convince it.

This is the function which the Film Arts Guild and other groups throughout the country have assumed, feeling, as they do, that the cinema has an art-destiny of its own, unrelated to any other existing art, and that a little theatre movement of the cinema is essential at this time to keep the flame of its artistic ambitions burning brightly and shielded from the miasmatic vapors of the commercial animosities of production forces.

The film-art movement, in brief, has dedicated itself to the task of reviving and keeping alive the classics of the cinema, as well as those films which may be noteworthy for the best elements which contribute towards the greatness of a motion picture, such as theme, characterization, composition or cameracraft. Literature, music and the other arts have their classics and there is no reason why the great achievements of the screen should not be preserved and handed down through the generations.

The *modus operandi* of this idea is international in scope as its aim is to establish repertory cinema-theatres in communities throughout the world where the films worth commemorating and preserving are to be presented. This form of repertoire is naturally not to be confined to American films, but there is to be an interchange of films representative of the best of each country. Art has no frontiers and recent experiences with films here indicate that Europe and perhaps other continents can contribute motion pictures which attest to the highest qualities of cinema values.



With this plan in mind and in order to give the movement a true impetus, the Film Arts Guild has engaged the Cameo Theatre, situated on forty-second street near Broadway. This is a small house seating 540 people. During an elapsed period of the last seven months, three of which included an abnormally hot summer (and the Cameo has no cooling plant), it has demonstrated the complete success of the screen-repertoire idea. It has played many box-office failures during this time and has in nearly all cases won for them belated recognition and a new public, the latter in many cases consisting of screen-skeptics, people who rarely attend motion pictures or who have a low opinion of them gained by a few sad experiences with stereotyped films of the usual order.

On several occasions, the Film Arts Guild has presented European films, which had fought unsuccessfully for recognition through the regular distribution channels, and these were invariably acclaimed by the press and later, by audiences at the Cameo when presented in our regular repertoire.

On the basis of our regular experience with this theatre, I see no reason why, backed by an organized effort on the part of the industry, similar repertoire programs cannot be introduced in communities throughout the country. Of course, it is too optimistic at this stage to expect the old-line exhibitor to support this idea in their presentations. His reluctance, however, is natural and springs from the commercial wariness with which he must watch his competitor's moves and movies.

For that reason, the only present hope, as I can see it, for a widespread establishment of the film-art movement is in co-operation with the little theatre movement of the drama. There exist to-day a thousand individual producing groups, ranging from amateur clubs to the true type of institutional playhouse. Many of these groups, dedicated to the better aspects of the drama, and wielding an important cultural influence in their communi-

ties, could be interested in presenting, at least, once a month, special programs of films, consisting of outstanding motion pictures, many of which might have met with undeserved failure or little success when first shown in those same communities.

As a matter of fact, just now there is a movement on foot to weld the interests of these thousand dramatic units into a huge communal group and administer their financial and dramatic needs through a clearing house. If that condition is consummated, it will be relatively easier for a film-art movement to offer its plan for embodying a cinema auxiliary in the programs of these various dramatic units.

The local exhibitor would not suffer from such presentations. In fact, it would benefit him. First, it would focus more attention on motion pictures in his locale among those persons who have hitherto had small interest in them. Second, it would enable him to enlist the attention of such groups in his community when he presents a film of artistic merit of current release. Third, he would always be at liberty to present repertoire programs of his own arrangement modeled along film-art lines and he would be certain of support for such showings on the part of this new-found public and the press, as well.

The producer would benefit (if the producer can ever be said to benefit from outsiders' suggestions!) as follows: First, it would place a new value upon many of his films which now enjoy a limited circulation and in many instances are deadwood, or rather, dead celluloid. Second, it would give a definite impulse, which can be regulated on a schedule, for revivals and re-issues and exhibitors would gradually become educated to the advantages of playing a good old film rather than a bad new one. Third, it would enable him to ease up on his rush-order, multi-film policy of production and permit him to spend more time on the making of pictures with the result that better films would prob-

ably become the rule rather than the exception. Fourth, by emphasizing and achieving these points in his general organization of producing and distributing, it would enable him to build up a list of films which would have a big re-sale value over a greater number of years, similar to a publisher list of books, which include Shakespeare, Stevenson, Ibsen, Shaw, Mark Twain, Dickens and others.

I feel that every producer should appoint a special individual in his organization to give his concentrated time and attention to this aspect of the film industry and its possibilities. And, to go further, a special bureau should be created in the Hays office to co-relate all these activities and bring them to an effective focus so that all producers may benefit by the mutual interchange of ideas and experiences along these lines. I feel that this suggestion should be given most serious consideration as I believe that ultimately the public, producers and exhibitor can profit through its correct application.

My basic contention is that the motion picture industry suffers from overproduction. That is its weak spot and is proving destructive to its best interests. Eight hundred films, it is said, are scheduled to be produced during the next twelve months. Each represents financial hopes. All are primarily aimed at the box office. Stereotyped plots and weak characterizations will predominate. True imagination and real intelligence will be lacking in most of them. How many will survive six months—how many a year? Can you for a moment visualize the great effort which will be necessary in their making? Most of these films will resemble their predecessors quite suspiciously. The same type of players will be featured in the same type of roles regardless of their particular suitability for the parts. In many instances, the plays will be made to fit their personalities—manufactured personalities in certain cases. And all this for whom? For a public which has been stupefied into accepting them through exten-

sive and expensive publicity campaigns. And, in some cases, there will be a sugar-coating supplied with tabloid vaudeville featuring second and third-rate artists.

No one can deny that this condition exists. But one must also admit that some producers are beginning to sense a movement on the part of that slowly-turning worm, the movie-audience. The remedy, as I see it, lies in a more deliberate and intelligent form of film-production, relieved and heightened by regular revivals and re-issues of old films of merit and leavening the whole with imported motion pictures of special merit. This may relax the tension and errors of overproduction and lay the foundation for methods and policies which may be more conducive to the creation of films which will have longer runs and longer lives and be carried on for presentations through generations.

Under such auspices, the conditions also become more propitious for the birth of the truly great cine-masterpiece which will be able to vie with the great creations of the other arts and prove to the world that the silver screen can body forth an art as appealing as the others in its universal note of feeling and expression.

There are two other suggestions which I am taking the liberty to make in connection with the film-art movement. Every similar movement in an art field has its journal of expression. At present, in the welter of motion picture magazines and trade journals one rarely finds a note of true vision of real interpretation. I feel that the industry should subsidize a periodical which might be called, the Film Arts Monthly. It need not be high-brow, but each month it can proclaim the major achievements of the screen. It might help to develop a new school of critics and criticism, some of whom are already beginning to sprout in our daily press. It can concretely emphasize the gradual development of the film into a dynamic art form. It need not

*(Concluded on page 80)*

# The Educational Use of the Cinematograph

A Partial Report from the County High School for Boys, at Altrincham, England

RONALD GOW

MUCH has been written, and will yet be written, about the potentialities of the Cinema in school. It seems unfortunate that many of the best things in education are championed by faddists, who do incalculable harm to their particular cause. But it is the considered opinion of all those of this staff who have had to do with the Cinema, that as an illustrative aid to teaching, as a means of broadening the experience and of stimulating interest, the Cinema is good, but that to go further is to err in overstatement. Certainly, the Cinema can teach certain difficult conceptions, of which movement is the essence, better than any human teacher, but this applies only to rare aspects of certain subjects. We take, then, a limited view of the value of the Cinema, but so highly do we rate this value that we feel justified in asserting that no modern school without the Cinema is properly equipped for the business of teaching.

## THE SUPPLY OF FILMS

It is untrue that there is no adequate supply of cheap films for teaching. Films might be better and cheaper, but the same might be said with equal truth of text-books. For the teachers of geography and nature study there are more films already available than they could possibly hope to use during the normal school life of a child. Considerable headway is being made with the professional production of specially prepared teaching films, and a leading producing company makes a practice of seeking the advice of this staff upon the teaching value of their film scenarios.

## APPARATUS AND THE REGULATIONS

Compliance with the Regulations of the Cinema Act, (*Statutory Rules and Orders, 1923, No. 983.*) presents no great obstacle to the teacher, provided the Regulations are

thoroughly studied before installation is attempted. Part I of these Regulations applies in general to the professional or semi-professional projector for use in a hall or theatre. Part II applies particularly to the specially designed safety portable projector for use in the classroom. It is unfortunate that many of the advertised "classroom" projectors do not fulfil the conditions of English law, whatever they may do in the country of their origin, and due caution in purchasing the outfit is advisable. In this school the policy has been to sacrifice the advantage of intimate classroom teaching with the Cinema, by installing a professional machine and observing all the conditions of Regulations, Part I. The advantages gained are a more sturdy apparatus for routine work, satisfactory compliance with legal requirements, and accommodation for larger audiences, when desired, than is possible in the classroom.

## THE COST

The problem of the cost of installing and using the Cinema in a school has been over-rated. The capital outlay of from £40 to £130 upon installation would not be justified if the Cinema were a luxury only. We are of the opinion that the Cinema is no more a luxury than our laboratories or libraries or workshops, which rightly go unquestioned nowadays, and yet the expense of the Cinema is insignificant beside the expense of these. An expenditure of £5 per term will supply a valuable programme of films including transportation and running costs, which, under the conditions prevailing here, can be shown to represent less than one halfpenny per head of the pupils who see the film.

## TESTS AND RESULTS

We can find no evidence that the Cinema will help a pupil in the passing of public ex-

aminations. We hold that it is none the less a medium of education. There is no lack of statistical evidence that lessons taught with the aid of the Cinema are superior in result to those without, but there is a tendency in these tests to ignore the real function of the Cinema. Examinations and the allotting of marks seem the only way we have devised for testing the results of teaching and the scientific investigator must concern himself with facts assimilated and properly reproduced in order to estimate the value of any particular method. If, however, the method under examination is not designed for, or unsuited to the teaching of facts, to apply the usual tests is obviously unscientific.

Moreover the teaching of facts, important though it may be for the purposes of examination, plays a small part in real education. It is unfair to claim a certain use for the Cinema and to justify it by testing a completely different use. The published results are favourable to the Cinema in education, notably those of Dr. J. J. Weber, formerly of Arkansas University, U. S. A. (Visual Aids in Seventh Grade Instruction), and the research of the Cinema Commission of the National Council of Public Morals in this country. ("The Cinema in Education," Allen and Unwin). The latter is a monument of pedagogical research, and yet its chief value would seem to be in raising the question whether the real function of the Cinema, (or of any humanizing educational aid), is testable by scientific methods.

The tests carried out in this school have estimated the value of the methods of examination rather than the value of the Cinema. At first pupils who had received a film-lesson were made to write an essay upon the subject of the film, or upon some aspect of it. This method was valuable in every way except that of testing the effect of the film. The essays were good, and as a contribution to the methodology of English teaching, the experiment was successful. But an essay is a con-

siderable artistic achievement, and cannot be accepted as a scientific method of examination.

The next series of tests were performed with our main claim of the function of the Cinema clearly in view:—

- (1) That the Cinema broadens experience
- (2) That the Cinema stimulates interest

A "broadening of experience" seems hardly testable. We hold, however, that a boy who has seen a film of, say, the cultivation of sugar cane, and the processes of the industry possesses something that the boy who has merely had an oral lesson on the subject, with still-view pictures for illustration, does not possess. The film boy has been in touch with a reality, which no teacher of geography however good can suggest. For the purpose of examination, his knowledge is no better than that of the boy who has not seen the film. But the something which he has is probably the something which distinguishes the knowledge of the traveller from that of the merchant. It is the humanizing influence for which the good teacher is always striving.

The test proper concerned itself with "stimulation of interest." This again seems hardly a measurable quantity, and the test was devised to measure its reaction in the pupils' work. It was hoped that "stimulation of interest" would manifest itself in the increase of interest of the pupil in a lesson. An examination of the result of the lesson might show not a numerical valuation of the film, but that the "stimulated" portion of the class had gained more from the lesson. The test, it will be observed, is nothing more than an approximate estimate of the value of the Cinema, but we contend that more definite statistics are not possible.

The form of boys under test was divided into two equal groups of, as far as possible, equal ability. The division was made upon the marks gained by the boys in all subjects over a period of six weeks. The average age of the two groups were 11 years 11 months and 11 years 10 months. In each experimen-

Group A was shown the film, one or two days before the lesson. Group B did not see the film but received the lesson in company with Group A. In the second of the three experiments, Group A of the first experiment became Group B, in order to eliminate error in the division into equal groups. In no case did Captain Mee, who conducted the lessons, see the films. The 30-question one-word tests were set upon the *subject-matter of the lesson*, and not upon that of the film. The facts gained from the film would not assist a boy in the test, so that Group A boys were not receiving two lessons. The time occupied in showing the film was about ten minutes in each case, the lessons occupied about thirty minutes. The tests, which were set at the earliest opportunity after the lesson, (never more than 48 hours), occupied about ten minutes each. There were 15 boys in each group.

SUMMARY OF RESULTS

Film	Group A (film)	Group B	Gain
<i>Panama Canal</i> (Ford Educational Film) ..	55.6%	52.6%	6%
<i>Rubber Industry of the Amazon</i> (Gaumont's "Wonders of the Amazon" Part X) .....	58.1%	56.5%	3%
<i>Sugar Cane Cultivation</i> (Granger's "Marvels of the Universe" No. G3.) .....	81.2%	78.9%	3%

Some disappointment has been expressed by those who have examined the above results that the advantage of the Cinema was not greater. We would emphasize the fact that the percentage gain of 3-6% does not pretend to be an exact numerical expression of the value of the Cinema. Captain Mee is of the opinion that the assistance to the result of a geography lesson completely justifies the use of the Cinema in this way, apart from any consideration of the more important functions of the Cinema.

*Editor's Note*—At this point Mr. Gow lists, by months, the films used at the school throughout a full year. These cover a wide range of subject-

matter in Geography, Natural Science, Physics, Literature, Athletics, etc. The total number of reels used is 110. Of these, 32 were "free" films and the balance rented. The average rental cost of the 78 films rented was slightly over 6 shillings per reel; including the free films, the average rental was just under 5 shillings. With the exception of two American reels, all the films were from England and her colonies, with a few from French sources.

CORRELATION IN GEOGRAPHY.

The correlation of films to the curriculum is a task that could be undertaken most effectively by some National Bureau, as in other countries. The work done by the Selborne Society is a step in the right direction, and failing any action on the part of the State, the organization could no doubt be developed to serve the needs of teachers. Individual selection and booking of films causes a needless multiplication of trouble and expense, and although there are many teachers who are not deterred by present conditions, yet all must hope for the formation of a central film library, where one could obtain the right films at the right time with no risk of disappointment. At present, if a systematic course of films is desired, the films must be chosen and booked well before the commencement of the term. Once booked there is little fear of disappointment, for film renters are most reliable in the provision of programmes.

In suggesting a correlated film course in geography, one is faced with the difficulty that the courses of no two teachers are alike in every respect, and the following list is offered simply as a basis upon which the teacher's own list may be constructed. Well-known geographical text-books have been chosen in preference to the syllabus of any one teacher, and the films are chosen to illustrate the various sections of these books. All the available films have not been mentioned and in some cases the writer knows of the existence of suitable films which, up to the present, have not been traced. It is not suggested that every

(Concluded on page 80)

# Visual Education in Detroit Public Schools (II)

## Teacher Training

MILDRED S. SMITH

*Supervisor of Visual Instruction, Detroit Teachers College*

THE Board of Education of Detroit has for many years maintained a Visual Education Department consisting of a central office from which visual materials circulate to all schools of the city. However, it was not until two years ago that any attempt was made to give the teachers of the city definite instruction in the classroom use of visual material. Up to that time the more progressive teachers, on their own initiative, familiarized themselves with the material, and used it in a most efficient manner in regular classroom work. But upon investigation it was discovered that although thousands of dollars were being spent annually and the department itself showed a very splendid growth, only a very small percentage of the teachers were availing themselves of the materials that were provided.

In the spring of 1925 a new office, the Supervisor of Visual Instruction, was created. It was the duty of this supervisor to instruct all the teachers of the city in the efficient use of visual material. It seemed also advisable to give specific training to the students at Detroit Teachers College who were soon to enter the ranks of permanent teachers of the city. Then too, there seemed to be a definite need for a thorough inventory of the material previously purchased and recommendations for its use in relation to the various courses of study.

Since these phases represented rather widely different needs, it was decided to emphasize three distinct types of activity during the following year:

(a) To provide a definite type of instruction for teachers in service.

(b) To acquaint students in training with use of visual material.

(c) To take inventory of all visual material and suggest methods of using it in conformity with the courses of study.

Because Detroit is such a rapidly growing city, and there are so many school subjects which lend themselves to visual methods, and because there was such a variety of material available, it seemed advisable at this time to concentrate effort upon specific schools, subjects, and materials, rather than attempt to cover the entire field. Accordingly the following plan was formulated:

(a) To select a limited number of schools in which to do intensive work.

(b) To select only the subjects of reading, composition, literature, and geography which to encourage visual methods.

(c) To emphasize primarily the use of slides and stereographs.

The first problem that presented itself was how to supply definite instruction to the teachers now employed. It was decided to do this by giving a series of demonstrations with each district, to be attended by the teachers presently teaching those subjects. First, a series of initial demonstration lessons were given in geography, nature study, reading, composition, and literature. These were given in a central location and were attended by the teacher from each district who was later to give a similar lesson in her own district. The demonstration lessons were held on Thursday afternoons. The teachers were released from afternoon work by Teachers College students who are assigned to substitute teaching in the city as part of their regular training. There were in all about thirty demonstration lessons held for this group and these were attended by about two hundred teachers. After the demonstration lessons were begun, there was

noticeable increase in the number of requests for materials from the central office, and it seemed evident that the teachers were profiting from the instruction given.

In the second phase of the work, that of instructing college students in the use of visual materials, it was decided to give every student some instruction in visual methods of teaching rather than organize an elective course which would be limited to a few students. Accordingly, one course from each of three semesters of work was selected in which, some time during the semester, the supervisor of visual instruction might borrow the classes and give specific training in visual methods. In this way, once during each of three semesters the student came in contact with some phase of visual teaching. In the first contact the student was shown the use of the lantern and stereoscope, brought in touch with the kinds of material in the central office and given some explanation of the uses of this material. In the second semester several actual lessons taken from regular courses of study were explained and suggestions given for best methods of presentation. In the last semester demonstration lessons were arranged at the training school showing actual lessons taught to groups of children in the ordinary classroom. The students during this last semester were then encouraged to plan a

lesson and give it during their teaching period. About thirty lessons of this type were given during the semester.

The last phase of the work, that of linking up the visual material with the courses of study of the city was accomplished during the last six weeks of the term. A group of teachers were released for a short time from the regular school activities and permitted to work on the study. These teachers were selected because of rather outstanding work done in the teaching of reading, literature, geography, and nature study, and because of initiative previously shown in use of visual material. A thorough inventory was taken of all materials owned by the city. Then the courses of study were thoroughly examined. In every case where the course of study indicated something to be taught that could be illustrated by material on hand, these materials were carefully listed. The inexperienced teacher could see at a glance just what material was available on any subject taught. In all, about twenty-four teachers worked on the report. These studies were then presented to the supervisors of the various subjects for their approval and will be incorporated in the regular courses of study next year.

(This article will be followed next month by a series of specific lessons showing how the visual material is used in regular classroom work).

THE business world has dismissed doubts as to the value of visual education. The age of theory and argument is passed. It acts. Here is an example, described by The International Harvester Company in its monthly "Harvester World" under the title, "Persuasion by Visual Education."

One of their branch managers assembled various pieces of agricultural machinery and proceeded to grind feed, saw wood, sow corn, separate cream, etc., before the eyes of scores of interested farmers. That is visual education in its most perfect form, using the actual objects.

Lacking the actual objects, a picture is the best substitute. And this same company makes masterful use of pictures, producing quantities of slides and films annually for educational purposes.

The International Harvester Company has a specialized field, a relatively narrow field, yet finds visual education well worth its cost. The field of the schools is vastly wider and the opportunity for benefit from visual methods proportionately greater. The schools will all come to it in time—but what a pity to waste the time!

# Among the MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

NATIONAL BOARD OF REVIEW MAGAZINE—  
"The Motion Picture Moves On," by Mord-  
aunt Hall, Screen Critic of the *New York*  
*Times*, begins by sympathizing with the mo-  
tion picture, because of its frequent flayings  
from various sources. He goes on to say,  
however, (placing the blame for poor pictures  
where it deserves to be placed):

There are, it is true, far too many poor  
pictures, and those responsible for this low  
level of pictorial entertainment happen to be  
the persons who pay in their money at the  
box office. They go to the picture theatre to  
be entertained and when a man falls down in  
a pool of mud it makes them laugh. A pie  
tossed across a room into the face of a char-  
acter is sure-fire comedy to these same people,  
the majority of whom would find *The Last*  
*Laugh* rather tedious.

The producer is in the picture game as a  
business, not to make it an art. If the public  
would patronize artistic films, he would en-  
deavor to make them, but he can't be blamed  
for being unwilling to risk \$300,000 or \$500,-  
000 just to have an academy ribbon pinned  
on his coat lapel. The board of directors of  
a big motion picture company is not singular-  
ly eager to learn of a great artistic success that  
causes them to lose money. They want divi-  
dends from the picture industry just as they  
do from railroads.

It is Mr. Hall's opinion, however, that pro-  
ducers could, if they would, improve their  
productions immensely without reducing their  
box-office value.

Natural characterizations are needed on the  
screen; real human actions and emotions with-  
out extravagances are the telling points of a  
good picture. It has often been said that the  
most difficult thing for a good actor to do  
was to appear natural and easy, hence it can  
be imagined that if it is difficult to act natural-  
ly on the stage, it is far more difficult to do

so for the screen. The camera has an inferna-  
ly inquisitive eye, keen enough in an ordina-  
ry photograph, but when the result is magnified  
on the screen a half-lowered eye-lid can give  
reams of information. Every effort is made  
to obtain realistic effects in scenery and there-  
fore this should be coupled with true-to-life  
actions and expressions. The old tragedian  
style is ridiculous on the stage, but, as am-  
plified on the screen, it is pathetic.

The true delineation of a character can  
only be accomplished by the actor knowing  
his part thoroughly. Stage players have  
learn their lines and analyze every mood  
of the character. They must submerge their own  
personalities in the role. Sometimes the  
screen players know nothing of the plot,  
the story let alone anything of the charac-  
ter they are to impersonate. There are times  
when a player makes a half-hearted stab  
at characterization, but he often spoils the eff-  
ect by his fear that his public will not like him  
in the part unless he gives the role a good  
deal of himself. Hence the characterization  
is a luke-warm thing, 75 per cent the actor  
and 25 per cent the character. The public  
should be forgotten in the studying of a part.  
Good work invariably tells in the end.

Greater naturalness in the action and "bu-  
ness" of the photoplay is also advocated  
by the writer, as well as comedy which is  
"part of the yarn," rather than extraneous  
gags.

Most photoplays are put on without mu-  
ch attention to human psychology and, becau-  
se they have made money, the producers decla-  
re that these efforts are what the public want.  
Possibly some of these films would have made  
as much money, and perhaps more, had they  
been presented with skill and a true reflecti-  
on of human nature. The screen is very pro-  
pense to copy itself rather than real life. What  
has gone before has been satisfactory and  
therefore the director, the scenarist and the  
players, sometimes even without knowing



instead of depicting things in a natural way, imitate the work in previous shadow productions, irrespective of whether it belongs to that particular story or not.

Perhaps some day we can hope to see more pictures in which the players, without worrying so much about their public, actually read the book, study the screen play and submerge their personalities in a character, making him or her a real human being.

THE CHRISTIAN SCIENCE MONITOR—"The Russian *Potemkin* Shown," by Ralph Flint, is a discussion of the Russian genius as evidenced in this current marvel of the cinematographic art.

Now comes "Armoured Cruiser *Potemkin*," the first Russian film to reach America, as proof positive of what may be expected from this new quarter of the cinematic heavens. "*Potemkin*," as it is commonly called, is so different from the ordinary conception of motion pictures that it is perhaps illogical to call it the finest attempt to harness the throbbing, elusive medium of the screen yet seen. Yet the tremendously rhythmic, starkly dramatic picture that this young Russian director has fashioned stands in a class by itself, as the first film to rise out of the ordinary routine of picture-making into a new, untried field of pictorial expression.

No one person stands out particularly in "*Potemkin*," but rather is the picture a succession of graphic characterizations, of rapid glimpses into the great rank and file of the Russian nation. Never before has such a series of authentic portraits been etched into a film drama; never has such searching photography been accomplished, except it be in those gorgeous racial dramas that Robert Flaherty has so sympathetically captured in Iceland and the South Seas. But where "*Nanook*" and "*Moana*" were mainly idyllic, "*Potemkin*" reaches well into the epic, into heroic, Miltonian mood, sustained without let or hindrance and propelled by as vividly accented sequences as have ever appeared on the screen. There is no doubt but that "*Potemkin*" is to go down into screen history as one of the way-marking films, like "*The Birth of a Nation*," "*The Woman of Paris*," and "*The Last Laugh*." Mr. Eisenstein has established a new technique, or rather has carried the modern tendency toward sharply

angled, swiftly sequenced shots toward a logical conclusion.

"*Potemkin*" moves at a swift and constantly accelerating pace, pausing only slightly here and there to establish a sense of secondary mood or background. The sharp-nosed cameras reveal the multitudinous detail of naval routine in photographic flights that rise and fall like metallic music, and into the web of material facts the glowing thread of a human drama is woven in vigorous, unmissed pattern. It is all accomplished without recourse to the sentimental props of the studios, without attempt to create any "human interest" other than what the impersonally conditioned tale implies. For this reason the film reaches a dramatic height more subtle, more compelling than is usually found in the so-called epic dramas of the screen. "*Potemkin*" boasts an artistic integrity, an emotional austerity that is positively unique. As the action of the piece reaches the harbor-front with the crowds milling and surging about the tent where the single victim of the *Potemkin* crew has been laid in state, Mr. Eisenstein's directorial genius is seen in mass direction that can only be called superlative. The departure of the sail-boats laden with provender for the cruiser and the long flight of the multitude down the terraced slopes under Cossack fire, are species of unequivocal realism and power. But while dozens of individual scenes remain vividly in memory, while scores of unusual camera-angles, types, designs, and other pictorial impressions stay by one, it is after all the underlying characterization of a people that gives "*Potemkin*" its largest claim to distinction.

HARPER'S—In an article, boldly captioned, "What, Then, Is Culture?," Katharine Fullerton Gerould presents an array of comment upon her subject, well calculated to make unpleasant dents in the secure armour of many of our "cultured" fellowmen. This estimable author has concluded that well rounded enjoyment, balanced discrimination, and common-sense discernment are the essentials of true culture which begins "with an attitude of mind." We cannot discuss the proposition here, beyond referring those interested to the direct source, but we are

anxious to quote the author's testimony in the much abused moving picture field. Mrs. Gerould, in commenting upon academic snob-bishness and the pseudo-cultured, remarks, "I know many cultured folk who declare they get no pleasure from motion pictures. In many cases the plea is honest, and arises from the fact that they have never seen enough movies to adjust themselves to the medium. They probably do get headaches, plus a sense of unreality. The remedy is to accustom oneself to the genre. There are, however, a great many individuals who can be seen to preen themselves while they express their dislike. I am afraid they think they are being 'cultured.' I myself have found more beauty, in the last half-dozen years, in motion pictures than in any other form of art except the great field of English prose. Those years, to be sure, have not been adventurous, or explicitly

oriented toward the arts. One has no reproaches for the people who get headaches at the movies: one can only feel sorry for them. One has, indeed, no reproach for the people who honestly do not enjoy them. One's only reproach is for the people who have prejudged them, and relentlessly stay away because they suspect that to enjoy a movie is vulgar."

No one of us is unacquainted with the type of critic Mrs. Gerould reproaches. It is comforting to those of us who know just what the cinema has done and who suspect what it will, in a golden future, accomplish, to read intelligent testimony of the sort, intelligent, not because it agrees with any single viewpoint, but because it is embodied in the lengthy and many-sided comment of one who is obviously and startlingly sane!

## Book Reviews

MOTION PICTURES FOR INSTRUCTION, by A. P. Hollis. Published by The Century Company. 450 pages; \$3.00.

The author is guided by one clearly defined purpose in the volume—to deal with films alone, in the field of visual instruction, and among the vast number of so-called "educational" films, to confine himself to a discussion of class films or text films, arranged to illustrate the course of study. All other films such as "semi-dramatic productions and miscellaneous films combined in 'programs' for the school assembly, to be shown to masses of children of varying grades assembled for the purpose—on special occasions or for the 'auditorium period'—which are both too long and too varied in character for serious classroom study conducted under the rigid requirements of the daily time schedules" are omitted.

The need for just such a volume as this has become increasingly apparent as the available film product from which the schools

might pick has grown in mass. Says the editor of the volume, in his introduction:

It was inevitable, on account of the mushroom-like rapidity with which this new industry has developed, that the problem of selecting and securing suitable films became serious. Many films advertised as educational, upon examinations seemed to be utterly unsuited in every way to use in public schools. Not infrequently superintendents have become discouraged after spending, to them, rather large sums of money by finding that much of this expenditure has been wasted.

On the other hand, during this same period, on account of a steadily increasing seriousness on the part of many moving picture producers, there has been a steady accumulation of films of genuine educational merit which when properly analyzed may be utilized in public school systems to the finest advantage.

The realization that an immense body of suitable visual educational material was available without it being within the power of the ordinary superintendent to know just how to go about the proper selection of this material and the scientific determination of the very real educational value of suitable educational

films, has led the author to prepare this volume.

The initial chapters in the volume are devoted to outlining three possible film libraries of classroom or text films for use in close correlation with the curriculum. The first library consists of forty reels, the second of eighty and the third of one hundred twenty reels, so that the pocketbooks of small as well as larger school systems may be suited. Both free and rental reels are suggested as substitutes for purchase reels—but whenever possible the author urges schools to acquire film libraries as they acquire books—by outright purchase—and keep such film libraries as a permanent acquisition to the teaching equipment.

“The school is used to purchasing its illustrative material in the form of globes, maps and scientific apparatus. It purchases the books for its permanent library. The same procedure should be followed in the case of slides and films. After educators have settled on certain films as the best available to illustrate certain topics in the course of study, and the films have been listed for correlation with these topics, under the rental system there is no assurance that the same films will be available the next year, or that they can be secured at the time desired. Transportation losses and delays are annoying. Under the purchase plan, this uncertainty is removed, and the school has the same control of its film supply from year to year that it has over its books and other teaching aids.”

In addition to the films listed for the libraries, Part II of the Volume gives a “Comprehensive List of Educational Films,” divided into three main groups: free, rental and purchase films. The film subjects are grouped according to the regular school studies in the curriculum, and a brief descriptive note following each title gives an idea as to content and character.

The author has done more, however, in the volume than just to indicate available films.

Chapters are devoted to film lesson plans and the technique of using the motion picture most effectively for instruction. In addition, Mr. Hollis has gathered excerpts from three of the foremost studies on the use of educational films—Weber's *Comparative Effectiveness of Visual Aids in Seventh Grade Instruction*, The Educational Screen, Chicago; Dr. Frank N. Freeman's *Visual Education*, The University of Chicago Press; and Sir James Marchant's *The Cinema in Education*, George Allen and Unwin, Ltd., London. An especially illuminating chapter discusses also “The Future of Educational Films,” with special emphasis on teacher training.

School superintendents and those in charge of the administration of visual instruction will find *Motion Pictures for Instruction* a valuable handbook. The careful guidance it furnishes toward the selection of suitable films and their proper correlation with the established courses of study should result in the increased effectiveness of the motion picture as an educational agency.

I. N. S. HISTORY CARDS. Four series of thirty cards each. Published by the Interstate News Service, 138-140 West 17th Street, New York City. 30 cents per set; in quantities of 24 sets or more, 20 cents per set.

A pictorial history of the United States appears on 120 cards, chronologically arranged in four sets of 30 cards each. The first set (A) covers the period from the discovery of America through the period of colonization; the second (B) early inter-colonial wars, French and Indian war and the Revolution; the third (C), from the adoption of the constitution to the Civil War, and the fourth (D), to the present time.

Each set of thirty cards, (4¾ by 5⅜ inches) is packed in a separate box. The pictures are photographs and reproductions of historical paintings and engravings, and some of the cards are devoted to maps with inset portraits of persons associated with the areas

covered. The reverse side of the card gives the text of the picture in each case, with supplementary explanatory matter, and several questions on the subject.

The cards are suitable for individual study, or for illustrating history notebooks and essays.

### The Little Theatre Movement in the Cinema

*(Concluded from page 70)*

serve as an album for the delightful photographs of stars, except as their faces lend themselves to unique or vital character studies. It would also print illustrations of originality in designed settings. It would devote pages to the best examples of camera-craft, the aesthetics of the films, its musical aspects and other views could be presented by selected commentators. It would report unbiassedly the activities of the studios of the world.

The other suggestion I have has to do with the establishment of a class or school which would develop what I am pleased to term, screenwrights—those whose talents would be trained to write directly for the screen. Such a class can be constructed along the lines of Professor George Baker's famous 47 Workshop, of Harvard, which is dedicated to the technique of the drama. I believe that such a class, located in Hollywood for practical purposes, but removed in a certain degree from its mental influence, at least, in the beginning, would prove of great help in supplying a new force for the betterment of the cinema. The initial task of organizing and directing such a class could be undertaken by some single individual who has shown himself to be of outstanding merit in his work for the screen. He could gather about him other screenwrights who through lectures and by practical demonstrations develop a curriculum through which could be conveyed the essence and viewpoint of screenwriting.

There is no doubt that this is the age of celluloid. We are only standing on the threshold of unforeseen developments in this mo-

mentous field. It remains for those far-seeing executives at the helm of the industry to give a few of their subordinates sufficient rein to strike out in new directions. Many of them are irked with the methods in vogue. Ideas of transcendent value to films are pent up waiting for release. Believing this to be true, I offer the film-art movement as an instrument to achieve a modicum of this progress. I feel with the industry behind it, it can accomplish much of artistic and practical worth.

### The Educational Use of the Cinematograph

*(Concluded from page 73)*

film mentioned should be used, but rather that they should be selected as required. All the films are in the hands of renters who undertake to supply schools, and all the hire-charges are in the neighborhood of 5/—per reel. Except where otherwise stated the films are single reels, taking from 7 to 15 minutes in showing.

*Editor's Note*—Again follow extended lists of films, selected carefully for correlation, chapter by chapter, with well known texts used in English schools, such as—"Lands beyond the Channel," 65 reels: "The Regions of the World," 87 reels: "The Kingsway Geography Lessons," 20 reels, etc. In addition to strictly "educational" films these lists include a number of films produced by industrial companies, which Mr. Gow frankly calls "advertising films" though their educational value, when properly used, is often very high. The only American companies represented in this group are the English branches of the Ford Motor Co. and the Western Electric Co.

In addition to this use of films in correlation with textbooks, "Cinema Tours" are designed in a series of five or six weekly showings on such subjects as "Northern Europe," "London to the Mediterranean," and the like. As class work, in connection with these cinema tours, junior pupils—10 to 12 years of age—keep their own "Travel Diaries." On the day following the film exhibition they write "travel experiences" in their own words, and are encouraged to adorn their books with maps and illustrations.

The particular advantages of this sort of work are the immense enthusiasm of the pupils, the training in observation and self-expression, and a very rational method of teaching Geography.

# NEWS AND NOTES

CONDUCTED BY THE STAFF

## MOTION PICTURE COURSES AT COLUMBIA

Columbia University, one of the largest and greatest educational institutions in the world, has offered its facilities to the motion picture industry with a view to the establishment of a new set of courses pertinent to motion picture making.

The offer was made by Dr. Nicholas Murray Butler, president of Columbia for twenty-five years, before a large group of distinguished men and women assembled for the occasion by Will H. Hays, president of the Motion Picture Producers and Distributors of America.

Both Dr. Butler and Mr. Hays appointed committees from their respective fields to consider the matter further and to report their findings at a later date.

Dr. Butler's offer of service to the motion picture was made as a result of a preliminary survey made by a committee of university professors who found that courses in architecture, in chemistry, in journalism, and kindred subjects would react to the industry's good and would also be in line with Columbia's ideal of scholarship and service.

"The motion picture industry is a stupendous engine, releasing a new set of forces on the world for the amusement, entertainment, and instruction of millions," said Dr. Butler. "The word industry only partially describes it. I prefer to call it profession.

"We have only scratched the surface of possibilities of the achievements of the moving picture producers. We cannot predict what will be offered to us within the next twenty years. The importance of such an undertaking is unpredictable and stupendous."

Dr. Butler laid particular stress on the importance of the motion picture as a social force which is equal, he said, to its importance as an artistic and intellectual instrument.

"When laymen, like myself, go to the motion picture theatres and see with amazement what can be done with motion pictures, we begin to get an insight into what is possible," he said. "The accomplishments have been really beyond belief. The most vivid pictures of great historical events of great human events are present daily."

Dr. Butler added that the motion picture producers were dealing on the practical side with precisely the same things as scholars in the universities in their research work.

## FILMS BY RADIO

A prediction that within ten years men will be able to see and talk to each other across the ocean, was made by Dr. E. F. W. Alexanderson, consulting engineer of the Radio Corporation of America and the General Electric Company, in discussing "television," the transmission of pictures by radio, before the American Institute of Electrical Engineers in a recent meeting at St. Louis.

Several pictures made by the process were exhibited. In outlining the possibilities, he predicted the day was not far distant when radio motion pictures could be transmitted across the Atlantic. The telephote, says its inventor, projects an almost instantaneous picture of whatever is visible at the transmitting station. In addition, he predicted the device would be coupled with radio telephony, so that pictures and sound could be transmitted simultaneously.

Stating that the human retains an impression

for one-sixteenth of a second, Dr. Alexanderson declared that whereas the telephotograph takes 20 minutes to convey an impression, the televisior must operate 20,000 times as fast and complete the whole job in one-sixteenth of a second. The invention opens up the way for motion pictures in the home, he said, with the incidental inception of the radio theater.

The apparatus actually paints its image on the receiving screen with a spot of light that whips over the screen within a sixteenth of a second. The beam is controlled by a photoelectric cell and is continually modulated. Twenty-four mirrors on the periphery of a rotating wheel catch the beam successively and project it on the screen, each mirror advancing it to a new position or streak while the entire screen has thus been "scanned" by the dancing spotlight.

Three steps must be accomplished before television can be developed to the point of a public utility, according to Dr. Alexanderson. The first—broadcasting of pictures—has already been accomplished in laboratory tests, he said, and now only needs perfecting of a method of reception. Likewise, the second step—the sending of facsimile messages—has been accomplished, but more speed in the process is necessary before it can become practical.

"After that," he said, "must come the development of speed enough to send a motion picture film from any part of the world. News reels of the events of the day may then be shown everywhere the day they happen.

"The next step will be actual television—when the motion picture of a person at a telephone on one side of the Atlantic, or equally far away, will coincide with the hearing of the voice of the person on the other side of the Atlantic."

"The two fundamental obstacles that once made people say television was impossible already have been removed. The discovery of the short wave gave us potential speed enough

for transmission. The devising of a television projector using seven light sources increases the useful illumination 49 times and provides all the light necessary for the screen."

Dr. Alexanderson said that in laboratory tests pictures have been sent in 10 seconds, but that television will require the transmission, reception and reproduction of a picture in one-sixteenth of a second.

#### THE FILM ASSOCIATES

From Montgomery Evans, 2nd, Director of the Film Associates, 66 Fifth Avenue, New York City, comes a personal word as to the part being played by this group at the Fifth Avenue Playhouse in the development of the "little theatre movement" in the cinema:

The Film Associates was incorporated in 1925 by a group anxious to encourage the little theatre movement in the movies. We do not seek financial return, but are anxious to assist whenever and wherever possible in the classification of film houses, and in encouraging little theatre groups to undertake film seasons. We are always glad to supply information and give suggestions to groups anxious to book unusual films, and make no charge for this service. A great many excellent films may be obtained from state righters, or from branch booking offices, but many unusual pictures have been brought to this country by individuals. We solicit information concerning any picture, theatrical or non-theatrical, which might be available for bookings by little theatre or college groups, and will be glad to cooperate with owners or producers in organizing such distribution. We wish to establish contacts with all movie-phobes interested in our ideas, and hope that the success of the Cameo and the Fifth Avenue Playhouse in New York, and a few similar theatres in other cities, may encourage others to adopt similar programmes. We have succeeded in handling unusual experimental films made by Americans, Germans, and French producers, so as to please both the owners and the groups which booked the films. We are particularly anxious to encourage amateurs, and suggest that any amateur who obtains intrinsically interesting results from standard film communicate with us.

The news reel services have become automatic, but they ignore the infinite possibilities offered by our country's life. Farmers in the middle west, Indians performing old ceremonies, or distinctive characters in the life of a village, may if properly

understood possess tremendous dramatic interest. And any individual amateur who succeeds in catching such scenes should not limit his release to his immediate friends.

The programs at the Fifth Avenue Playhouse for January have included a week each of *Peter the Pirate*, *The Last Laugh* and *All for a Woman* (double bill), *Polykushka*, the Russian film with Ivan Moskine and Moscow Art Theatre Troupe, and *The Light Within*, an Ufa film.

#### DIRECTORS' LAURELS

Writing in the *Los Angeles Times*, Edwin Schallert has awarded directing honors for the current year to Herbert Brenon, for *Beau Geste*, Raoul Walsh for *What Price Glory* and Fred Niblo for *Ben Hur*.

Contrary to the rule, honors are much divided this year, Mr. Schallert declares, pointing out that there generally is one pre-eminent figure. He continues:

"For years, of course, D. W. Griffith held supremacy. Cecil B. De Mille came the closest to anything like rivalry, but never threatened 'D.W.'s' greater supremacy, in spite of the highly consistent popularity of his pictures. They were always good box-office winners.

"Rex Ingram was the first to step fully into the foreground with a tendency to supersede Griffith. *The Four Horseman of the Apocalypse* achieved this triumphing feat. The field had been left clear by the departure of Griffith from California at that time. It is difficult to tell what would have been the result if he had not left here, but I believe film history would have been recorded just as tellingly anyway, by *The Four Horsemen*.

"*Passion*, directed by Ernst Lubitsch, the one and only great foreign conquest.

"The sequence from here on is not difficult to follow:

"*Robin Hood* was the next picture of far-reaching effect, though it was not strictly a director's picture.

"After this, *The Covered Wagon* gave James Cruze the palm of victory. *The Ten Commandments* returned DeMille well to the front as a commercial victor. Its earnings have, of course, been surpassing. Except for the prologue it did not exert such a widespread effect on the mind of the industry.

"Then a year followed of negligible import, and after that *The Big Parade*, which served to reawaken and give a new turn to film affairs."

In declaring honors are due Brenon, Walsh and Niblo, Schallert says:

"It must be said, though, that none of these pictures is so complete a conquest for the individual. They are rather organization pictures, and excepting *The King of Kings*, with DeMille holding primary sway, organization pictures now seem dominant in the field.

"The organization idea, incidentally, has a bigger part in the DeMille production, perhaps, than any that he has previously made, since it is the result of advice from many different sources.

"It might be well to mention that for clear-cut individuality Erich Von Stroheim holds very large sway, despite one can point to no achievement as surpassing its rivals in any single year."

#### SCHOLARSHIP AWARDS OFFERED FOR STUDY ON *Les Miserables*

Carl Laemmle, president of Universal Pictures, has completed plans for what probably is the most comprehensive scholarship award ever conceived in connection with motion pictures. The awards will be made as a result of studies of Hugo's masterpiece, *Les Miserables*, soon to be released in screen form as a Universal Film de France.

There will be eleven awards, one amounting to \$1,000, and ten amounting to \$500 each, a total of \$6,000 offered by Laemmle towards a greater study and a greater appreciation of Victor Hugo by students in the United States. The essays will be limited to 500 words.

The principal basis upon which those trying for the scholarships will be judged will be their critical appreciation of Hugo's work as exemplified in a 500-word essay on the following subject: "What ideals for life do you find in *Les Miserables*?"

Dr. Nicholas Murray Butler, president of Columbia University and one of the country's leading educators, has accepted a place in the little group of men of letters who will rule on the relative merits of the candidates for scholarships.

Others in the group are Dr. John J. Tigert, United States Commissioner of Education; Dr. Ernest Crandall, director of Visual Education in New York City; Dr. Thomas Finegan, chairman of Visual Education of the National Education Association, and, representing the authors of the screen, Octavus Roy Cohen.

Tentative dates for the submission of essays on the subject are set as January 1, 1927, to February 28, 1927, inclusive, although it is possible that the time may be extended beyond February 28, in order to give students plenty of time to analyze the Hugo novel. In case there is a neck-and-neck finish between candidates, Laemmle has signified his intention to make awards to the additional students. If any tie, an equal prize will be awarded each of them.

In Great Britain, where the scholarship has been running, the student's parents have the choice as to whether the award is to be

devoted to higher education for the child or for apprenticeship. In the United States the award probably will apply to college or business school tuition.

#### STEREOSCOPIC FILM IN PRODUCTION

Work has begun at the Vitagraph studio in Hollywood on the first picture to be made by the Spoor third-dimension photography. The production is being directed by J. Stuart Blackton, and is tentatively titled *The American*.

The Spoor film is projected on a screen 42 feet wide and 23 feet high. The taking of the picture requires film made especially for the stereoscopic camera, which is nearly twice the width of ordinary film and one and one half times the frame height.

The completed film is to be displayed as a "road show" by the producers. Special projectors and screen will be carried.

## Foreign Notes

Conducted by OTTO M. FORKERT

### BELGIUM

*Foundation of "Les Amis du Cinema Educatif et instructif."*

**D**URING the National Congress for Popular Education in Belgium, held last fall at the Palais des Academies in Brussels, the newly-founded association of "Friends of the Educational and Instructive Cinema" submitted their plans for the creation of a national institution for visual education.

With the aid of state and community appropriations, this foundation is establishing exchange centers for scientific films, slides, projection machines, operating service and information for the assistance of schools and members of the association. The foundation is organizing at the present time the first Congress for Visual Education in Belgium, to be held this spring.

General secretary of the Society is Mr. M. L. Delbove, 28, rue de la Limite, Brussels.

### RUSSIA

*Education with Film in Russia*

The present administration of the United States and the Soviet Government of Russia have not found it wise or necessary to establish diplomatic relations. This political cloud does not, however, hinder the entrance of most interesting news about the progress of educational and scientific film in Russia, for with the economic recuperation of the country, more and more attention is being given by the Soviet authorities to these problems.

The value of the motion picture in teaching is fully recognized there. The European trade press, and Russia itself, is taking off the veil of secrecy so that from the varied foreign



sources of information as well as through our own direct connections overseas, we are able to give to our readers short, but authoritative accounts concerning Russia's different film activities.

### *A Large Film Literature*

Every invention since the time of Gutenberg has reflected its progress in a special trade literature. The fact that a film can be shown in the farthest corners of our globe, that different persons of different nationalities are working together successfully on one production, that the few really outstanding and internationally recognized cultural films have been a success the world over, gives the literature of the film some importance, from whatever land it may come.

Until the revolution of 1918, Russia had only a few publications on the subject of the motion picture. Under the Soviet Government, however, there began to appear a specific literature on technical film questions, and the visual art in general, with specific tendencies toward the aesthetics of the film. *Today the Russian literature of the film counts 137 books.* The many trade magazines and newspapers are not included in this list. (*Movie Handbook* for 1926, Cinema Publishers of the R. S. F. S. R., Moscow, gives the detailed list.) The books are classified as follows: Autobiographies of actors, 36; Film technique, 32; Theory and aesthetics, 28; Practical aims of the Soviet film program, 9; Handbooks and reference works, reports, etc., 8; Sociology of the Cinema, 6; the remainder devoted to theatre administration, scenario-writing, etc.

### *Two Thousand Projectors for Educational Purposes.*

The Ufa-Service announced some time ago that an order of 2000 projection machines had been placed by the Optic Trust of Leningrad, for the exclusive use of universities and high schools in Russia.

The school authorities in London, England,

who refused an appropriation for the buying of movie equipment, to launch a film program which would fit in with the modern movement for visualization in teaching, appear in a somewhat unfavorable light, by contrast. Even our American projector manufacturers would rejoice over such a single order from any educational source in the United States.

### *Psychological Selection of Film Personnel*

The Association for Scientific Cinematography in Moscow a few weeks ago opened a "scientific and methodical experimental Cinema-Laboratory." The aims of this new institution are to select and educate the right persons for the industry. The Laboratory has already established a special department in the Statescinema-Technicum for a two-months' psycho-technical analysis of applicants. Quite a contrast with the methods employed here in the selection of our movie-aspirants!

### *Educational Film Production in Russia*

The Soviet Cinema last season produced 205 cultural, artistic and scientific films. The very low rate of 0,5 and 0,75 Roubels per Meter has been asked for these releases from the distributors.

Director Swetosaroff is turning out at the present time a big educational production, in which the animal life in the zoological parks of Moscow will be shown. The film will appear in two editions, one of which is to be made for children.

### THE EDUCATIONAL FILM CATALOGUE FROM THE UFA, BERLIN

The "Kulturfilm" production department of the UFA (Dr. N. Kaufmann) sent us recently their two-color catalogue of educational films, giving us for the first time a general review of the scientific production field of one of the largest (if not the largest) European commercial film companies.

The whole material has been classified into

(Continued on page 100)

# THE FILM ESTIMATES

BEING THE COMBINED JUDGMENTS OF A NATIONAL  
COMMITTEE ON CURRENT THEATRICAL FILMS

Titles of Films (Actors) (Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs.)
<p>ADORABLE DECEIVER, The * (Alberta Vaughn) F. B. O. BERTHA, THE SEWING MACHINE GIRL (Madge Bellamy) Fox Crude attempt to profit by an old melodrama's title. Story "modernized" by legs, lingerie and leers. One judge says "Sex stuff in a new dress."</p>	Cheap	Unwhole- some	No
<p>BLACK PARADISE * (Madge Bellamy) Fox BREED OF THE SEA (Ralph Ince) F. B. O. Two brothers, preacher and pirate—both played by Ince, in wildly improbable tale filled with hard-boiled, rough-neck stuff to get the "punch."</p>	Mediocre	Doubtful	No
<p>CANADIAN, THE (Thomas Meighan) F. P. L. Realism in the Canadian wheatfields. Impressive in some ways but very dull and false in others. The woman in the case is an impossible character. (See Review No. 73)</p>	Perhaps	Doubtful	No
<p>CANYON OF LIGHT, THE (Tom Mix) Fox The usual stuff, with some fine Yellowstone scenery. Impossible fights won by Tom Mix, impossible things done by his beautiful horse.</p>	Hardly	Yes	Very thrilling
<p>CITY, THE (May Allison) Fox Blackmail, suicide, jazz elopement, dope fiend, etc. Hectic effort at sensation, based on Clyde Fitch play.</p>	Rubbish	No	No
<p>CORPORAL KATE (Vera Reynolds) P. D. C. Women's side of the war attempted by inadequate actors in a story a bit thin. War scenes very explosive.</p>	Passable	Passable	Harmless
<p>COUNTRY BEYOND, THE (Olive Borden) Fox Oliver Curwood concoction in which country girl goes to stardom on Broadway and back again. A murder, innocence suspected, etc.</p>	Hardly	Doubtful	No
<p>CRUISE OF THE JASPER B, THE (Rod La Rocque) P. D. C. Fantastic farce—rather amusing.</p>	Amusing	Good	Passable
<p>DAME CHANCE (Julianne Johnston) Am. Cinema Assn. Actress trying for success by honorable means. In a crisis she surrenders—but marries the man.</p>	Hardly	Better not	No
<p>DESERT'S TOLL, THE (Frances McDonald) Metro Usual stuff of a western—mine, claim, desert thief, woman-hating hero who marries heroine at end.</p>	Hardly	Passable	Perhaps
<p>DEVIL'S MASTER, THE * (Geo. O'Brien) Fox EUCCHARISTIC CONGRESS Fox A beautiful filming of the famous occasion, of pri- mary interest to Catholics but impressive for all.</p>	Impressive	Impressive	Impressive

Film Estimates—Continued

Titles of Films (Actors) (Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
EXIT SMILING (Beatrice Lillie) Metro First film by this film comedienne—but story not worthy of her talent. (See Review No. 68)	Mediocre	Perhaps	No
FIGHTING DON, THE *(Richard Talmadge) Universal FIGHTING MARINE, THE (Gene Tunney) Pathe One judge says "Full of hokum but less vicious than many serials." Violent action, stupid plot, and poor Gene is no actor.	Stupid	Perhaps	No
FIRST NIGHT, THE *(Bert Lytell) Tiffany			
FLAMING FURY (Ranger, dog star) F. B. O. Inferior dog picture, "moss-covered," says one judge.	Dull	Unwholesome	No
FLESH AND THE DEVIL, THE (John Gilbert) Metro Strong picturization of Suderman's "The Undying Past" with excellent cast. An interesting "adult" picture.	Notable	Unwholesome	No
FOR WIVES ONLY (Marie Prevost) P. D. C. More Viennese stuff on the jealousy theme. Doctor's wife vamps three men, etc.	Twaddle	Unwholesome	No
FOURTH COMMANDMENT, THE (Belle Bennett) Universal Problem of two families trying to live in one house. Mother-in-law tragedy. Well acted but slow.	Passable	Passable	Beyond them
GOD GAVE ME TWENTY CENTS (Lois Moran) F. P. L. Grim story of underworld life on New Orleans waterfront. Wholesome enough for mature minds but hardly rings true.	Interesting	Better not	No
GOING CROOKED (Bessie Love) Fox Crook play—heroine will steal but won't kill! Then "love" cures everything.	Passable	Perhaps	No
HER BIG NIGHT (Laura LaPlante) Universal Farce comedy rather well done. "Spontaneous and well-sustained comedy," says one judge.	Above average	Amusing	Amusing
HOTEL IMPERIAL (Pola Negri) F. P. L. Pretentious and elaborate war story, better than some of Pola's previous films. Some stupid over-acting, especially by James Hall, the hero, but above average.	Fairly good	Better not	No
JUST ANOTHER BLOND (Dorothy Mackaill) First Natl. Mediocre story of dance-hall and gambling dive people. "Excites the young to admiration for 'back-in-saloon-days' life," says one judge. (See Review No. 67)	Hardly	Doubtful	No
LADIES AT PLAY (Doris Kenyon) First Natl. Cheap, vulgar, offensive. Even the movie trade journals warn against its suggestiveness.	Trash	Pernicious	By no means
LADY IN ERMINE, THE (Corinne Griffith) First Natl. Lavish war picture of Invasion of Italy. Austrian General plans seduction of his hostess (but it is a dream!)	Passable	Unwholesome	No

**T**he Prince and Princess  
Murat of Paris chose  
a *DeVry* —



— to illustrate their travel lectures  
in the United States.

The *DeVry* is usually the choice  
where the highest grade of non-the-  
atrical projection is absolutely re-  
quired.

The *DeVry* was used for the private  
showing of movies to Queen Marie at  
the Blackstone.

Wm. Wrigley Jr. owns two *DeVrys*.

President Coolidge was entertained on  
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63 Pickering Bldg.,  
Cincinnati, Ohio.

Dear Mr. Durbin:

The two Superlative  
satisfactory. They have  
They have no bad habits.  
brilliant picture, and the  
In a still, the picture is fr  
drawback—they make no  
The audience is not awa  
children, it lacks one of th  
show. Pardon me, if I su  
to be constructed, you buil  
like that of a steam show  
have real motion picture n

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# The DeVry Motion Picture Projector Makes Money for Schools

Read this:—



ROBBINS HIGH SCHOOL  
ROBERT R. VANCE, PRIN.  
ROBBINS, TENNESSEE  
September 18, 1926.

F. C. Grannis,  
Harrogate, Tennessee.  
Dear Mr. Grannis:

are proving to be very  
or chewed up any film.  
x 12' screen with a good  
o flicker to the pictures.  
er, they have one serious  
t, almost inaudible hum.  
Therefore, to our school  
ics of the regular picture  
eVry machines hereafter  
which will emit a racket  
ience will know that we  
ection room.

In answer to your question as to what I have done with my DeVry, I shall say that within the one and one half years my school has owned the projector, I have cleared a little less than \$3000. With this money I have purchased a new player piano for my school, have built up exceptionally strong science and home economics departments, and have added more than three hundred volumes to my high school library.

arge for this suggestion.  
Vry sincerely yours,

Numerous smaller additions and improvements have been made possible through DeVry money.

H. L. Crane  
Principal

I have found no more effective instrument for making money for our school than the DeVry projector, and by means of it our school has been made practically self-supporting from a financial point of view.

Very cordially yours,  
Robt. R. Vance.

used in Schools and Churches than all other Portable Motion  
During the dull month of Aug. 1925, 72% of all Motion Picture  
ors exported were DeVrys. In Oct. and Nov. 1926, 150 DeVry  
ors and 148 DeVry Cameras were exported to foreign ports.

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## Film Estimates — Continued

Titles of Films	(Actors)	(Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
LOVE 'EM AND LEAVE 'EM (Evelyn Brent)	F. P. L.		<b>Amusing</b>	Unwhole- some	No
"Realistic excerpt from life of two shop girls," says one judge. Both trite and clever in spots. (See Review No. 77)					
MASKED WOMAN, THE (Anna Q. Nilsson)	First Natl.		Trash	Unwhole- some	No
Just sex stuff. A very unfaithful Turk (Holbrook Blinn) chases a doctor's wife through many reels. He fails.					
MIDNIGHT LOVERS (Lewis Stone)	First Natl.		Mediocre	Better not	No
Lewis Stone and Anna Q. Nilsson are at least married throughout the film. Otherwise it is the usual Stone stuff.					
MILLIONAIRES (George Sidney)	Warner		Fair	Passable	Passable
The effect of sudden wealth on a Jewish family from the Ghetto. They did improve the original title, which was "Mama Kiss Papa."					
MORGANSON'S FINISH * (Anita Stewart)	Tiffany		Passable	Fair	Doubtful
OBEY THE LAW (Bert Lytell)	Columbia				
Crook play with a gentlemanly thief. "Amusing for adults," says one judge.					
PALS IN PARADISE (John Bowers)	Metropolitan		Rather good	Amusing	Harmless
A "mining" comedy made fairly notable by the acting of Rudolph Schildkraut.					
PLEASURES OF THE RICH * (Helene Chadwick)	Tiffany		Perhaps	Very bad	Very bad
POPULAR SIN, THE (Florence Vidor)	F. P. L.				
Points of interest for adults, but—"Marital infidelity—in series." "One of the most pernicious;" "Waste of time;" "Suggestive title prepares for coarseness in attractively pictured situations;" "Easy love-making and divorce quite foreign to American conceptions"—say various judges. (See Review No. 70.)					
REGULAR SCOUT, A (Fred Thomson)	F. B. O.		Mediocre	Passable	Passable
Boy Scouts are played up in a story quite absurd and maudlin. Impossible heroics by hero, by the boys, and by the horse.					
REMEMBER (Dorothy Phillips)	Columbia		Passable	<b>Rather good</b>	Harmless but beyond them
"Value of loyalty in love and family," says one judge in commending film.					
SHIPWRECKED (J. Schildkraut)	P. D. C.		Hardly	Better not	No
Sea melodrama with rough stuff over a woman on board, who is finally regenerated. A waste of Schildkraut.					
SILENT LOVER, THE (Milton Sills)	First Natl.		Hardly	Decidedly not	No
Another desert-sheik drunken-love-making mess. Most unhealthy character yet played by Sills.					
SLUMS OF BERLIN	Imported Pictures Corp.		Mediocre	Doubtful	No
"Sordid picture of Germany's underworld," says one judge. Somewhat saved by very natural acting.					

# Film Estimates — Continued

Titles of Films	(Actors)	(Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs.)
STRANDED IN PARIS (Bebe Daniels) Farfetched stuff of the only sort the industry seems to think poor Bebe can do. Negligible.	F. P. L.		Possibly	Passable	Doubtful
SUMMER BACHELORS (Madge Bellamy) Free and easy manhandling of husbands whose wives are away. Deliberate sex stuff.	Fox		Worthless	Unwhole- some	No
TELL IT TO THE MARINES (Lon Chaney) Powerful recruiting propaganda—but a gripping, realistic portrayal of a life of action in its low and high spots. Lon Chaney again human instead of grotesque. On the whole, stimulating and wholesome.	Metro		Notable	Excellent	Good
THERE YOU ARE (Conrad Nagel) Farce comedy—quite ordinary and innocuous.	Metro		Hardly	Passable	Harmless
TRAP, THE (Lon Chaney) An old (1922) picture re-released—French-Canadian turned from revenge by child love.	Universal		Mediocre	Passable	No
TWINKLETOES (Colleen Moore) Rather notable achievement for Colleen Moore in a Thomas Burke story of London's slum district. (See Review No. 74)	First Natl.		Interesting	Entertain- ing	No
VALENCIA (Mae Murray) Beautiful sets—but just more Mae Murray trash. Little to recommend it as story or picture.	Metro		Mediocre	Unwhole- some	No
WHAT PRICE GLORY (Edmund Lowe) A great picture. "Significant, convincing;" "Stark realism of war;" "Stimulates good motives in life;" "An outstanding classic"—say judges. Everyone should see it.	Fox		Excellent	Excellent	Fine, unless too exciting
WHEN THE WIFE'S AWAY (Geo. K. Arthur) Ordinary movie with much laugh-provoking stuff. One judge says, "I recommend it for anyone who is blue."	Columbia		Amusing	Funny	Perhaps
WHITE BLACK SHEEP, THE (Richard Earthelmess) Hero, wrongfully under suspicion, redeems self by strenuous soldiering in Sahara. Story not much intellectually but rather entertaining.	Fst. N		Above average	Good	Doubtful
WHITE GOLD * (Jetta Goudal) WINNING OF BARBARA WORTH, THE (Vilma Banky, R. Colman) Harold Bell Wright at his usual. A western dam threatens through 7 reels and bursts in the 8th—with really impressive and spectacular results.	P. D. C.	United Artists	Passable	Good	Perhaps
WOMAN'S HEART, A (Enid Bennett) Domestic tangle. Pretty worthless stuff.	Sterling		Uninter- esting	No	No
WRONGDOERS, THE (Lionel Barrymore) (See note below)	Astor				
YELLOW FINGERS (Olive Borden) Story of half-cast girl in Malay—a study in racial psychology. One judge reports, "A good cast wasted on a sordid film."	Fox		Mediocre	Doubtful	Unwhole- some

\*NOTE—Not reported by judges, hence no estimate is given.

Judges are asked to make note of this on their "lists to be reviewed."

# THE THEATRICAL FIELD

CONDUCTED BY MARGUERITE ORNDORFF

## Theatrical Film Reviews for February

[62] **BARDELYS THE MAGNIFICENT** (Metro-Goldwyn-Mayer)

A romantic, dramatic love story by Sabatini, of France in the boisterous days of Louis the Thirteenth, centering around a wager made by the gayest and wickedest blade in Paris that he can win any woman he wants for his wife. The Count de Bardelys, called "The Magnificent" by his friends, learns at the outset that his task is well nigh hopeless, for the lady named in the wager is no other than Roxalanne de Lavédan, noted for her beauty, her chastity, and her coldness to suitors. In pursuance of his adventure, Bardelys runs afoul not only of political and religious factions, but also of his bitterest enemy and rival, and even of the King himself. Prisons yawn to engulf him, and the noose dangles receptively, but Bardelys, who has never had any intention of offering his lady a dead lover, outwits and outfights his enemies, mollifies the King, and wins the reluctant Roxalanne.

The production is lavishly and beautifully mounted, with a distinguished cast in support of John Gilbert, the star. Mr. Gilbert wears the costume of the period gracefully, fences elegantly, loves ardently, rides dashingly—in short, is the ideal cavalier. Eleanor Boardman exhibits a quiet loveliness as Roxalanne. She never overacts, a thing one hesitates to say of the rest of the cast, which includes Roy D'Arcy as the villain, Arthur Lubin as the King, George Arthur and Karl Dane as comic reliefs, and Emily Fitzroy and Lionel Belmore as the parents of Roxalanne.

The director, King Vidor, has had difficulty in keeping his story light, yet not allowing it

to degenerate into farce. As a matter of remark, it does rather stray from the paths of romantic drama into those of extravaganza, with Mr. Gilbert performing some exciting but highly improbable feats in his escape from his captors. This can hardly be classed as a fault, however. Actually it improves the picture. (*See Film Estimates for January.*)

[63] **GIGOLO** (Producers Distributing Corporation)

Rod LaRocque has a rather sad time of it in Edna Ferber's story of the boy who got smashed up in the war and had to have his face made over, lost his money, was too proud to go home, and so became a dancing man, a "gigolo" in a Paris cabaret. Louise Dresser acts heavily all over the place as the boy's mother. Jobyna Ralston's delicate beauty is spoiled either by faulty makeup or bad lighting, and Cyril Chadwick, who is really a good actor, is perfectly awful as a cold-blooded Englishman.

(*See Film Estimates for December.*)

[64] **EVERYBODY'S ACTING** (Paramount)

The kind of picture we always expect, but don't always get, from Marshall Neilan. In the matter of cast it is positively brilliant. As to story, it is original, being Neilan's own. A child of the stage, losing her parents, is adopted by five men—four of them actors, and one the editor of a small town paper. Among them they rear their adopted daughter, and inevitably make an actress of her. The time comes when she falls in love with the son of a wealthy and disapproving family,



and when it becomes necessary to give that family the proper impression of background and ancestry, they all fall to. With props and costumes from the theater, everybody acts, and the critical relatives are correctly entertained at tea in a scene which is certainly the highlight of the picture. Petite Betty Bronson is the lucky child, and the fathers are characteristically played by Edward Martindel, Stuart Holmes, Ford Sterling, Raymond Hitchcock, and Henry Walthall. Lawrence Gray is satisfactory as the lover, with Louise Dresser and Jed Prouty as his parents. (See *Film Estimates for January.*)

[65] **THE TEMPTRESS** (Metro-Goldwyn-Mayer)

Most of this can be dismissed as perfectly ordinary. It is merely the tale of a siren who couldn't help attracting men, with an appended list of the fatalities. Most of the action occurs in South America, whither she follows the one man who seems to have made an impression on her. Greta Garbo as the temptress plays her second role in an American film in a purring-tiger fashion that seems to do ill for our movie heroes. Antonio Moreno is interesting as the chief victim. Two incidents stand out in the picture—one, a thrilling duel with whips between Mr. Moreno and Roy D'Arcy, the other, a meeting of the man and the woman in Paris years later. Here Miss Garbo as a woman of the streets demonstrates a remarkable dramatic ability. (See *Film Estimates for December.*)

[66] **EAGLE OF THE SEA** (Paramount)

A romantic interlude in the adventurous life of the pirate, Jean LaFitte, with Spanish plots, and Napoleonic plots, accompanied by good deal of blood and thunder. Ricardo Cortez is very satisfactory as LaFitte, who, after reforming and being pardoned, risks his freedom by turning pirate again to rescue a fair lady. Florence Vidor graces the part of the heroine with her inimitable charm, and Andre Beranger as a pirate on a perpetual

spree is a thorough delight. A dragging tempo and the introduction of unnecessary details detract from the effect of the picture. (See *Film Estimates for January.*)

[67] **JUST ANOTHER BLONDE** (First National)

Jack Mulhall and Buster Collier make an attractive team. Wonder why nobody ever thought of it before. The story is of the tritest, telling about two inseparable boys who fall in love with two inseparable girls, and are almost separated because neither is willing to let a woman come between them. It is cleverly told by a director who knows how to hold attention. The titles are a continuous stream of the most flagrant wise cracks that ever made an audience laugh, but they are undeniably neat in their application, and quite in character. Dorothy Mackaill and Louise Brooks are good as the two girls.

[68] **EXIT SMILING** (Metro-Goldwyn-Mayer)

A story arranged to exploit the eccentric comedy of Beatrice Lillie, by someone who was evidently uncertain as to just what he was expected to do. Consequently it misses fire to a great extent. Miss Lillie's drolleries are heavily handicapped by a slow moving and somewhat conventional continuity.

[69] **SYNCPATING SUE** (First National)

Forsaking the ranks of the nobility for a while, Corinne Griffith now appears as a gum-chewing, piano-pounding salesgirl in a music shop. The lazy grace with which she plays it is well adapted to the part, and is pleasantly reminiscent of her "Bab" in *Classified*. Tom Moore is the honest drummer boy who falls in love with her, and Rockcliffe Fellowes the wicked stage producer who entices sweet little sisters to his apartment. The little sister in this case is well played by Joyce Compton. (See *Film Estimates for December.*)

[70] **THE POPULAR SIN** (Paramount)

The popular sin—did you know?—is divorce, which is made the subject of a deft

comedy, neatly handled by such experts at sophisticated nonsense as Florence Vidor, Clive Brook, and Mal St. Clair, the director. There is no action to speak of, but it gets over on the screen because it is well done and the titles are pointed. A very, very light commentary, with nothing of the lecture about it.

[71] **HER MAN O' WAR** (Producers Distributing Corporation)

The war, you will observe, is still with us, but the movies are tackling it from a more frivolous angle than formerly. Here we have a couple of American prisoners farmed out to two German farmeresses, who hate them virulently and make them work very hard. At first, that is. The Americans are found to be spies and are about to be dealt with severely, when the A. E. F. arrives in large numbers, completely frustrating the enemy, and making possible the concluding embraces of the German ladies and their prisoners. Jetta Goudal and William Boyd are featured. (*See Film Estimates for December.*)

[72] **LA BOHEME** (Metro-Goldwyn-Mayer)

Beautifully set, beautifully dressed, beautifully acted, beautifully directed, the tragedy of poor little Mimi had, to me, no more the quality of reality than the opera. Which is to say, none at all. Why this should be, in view of the direction of King Vidor, and the acting of John Gilbert and Lillian Gish, is one of the great movie mysteries. But go and see it, and judge for yourself. (*See Film Estimates for September.*)

[73] **THE CANADIAN** (Paramount)

Of all the unutterably dull ways to put in an hour and a half, Thomas Meighan has concocted the dullest! A penniless but snippy young woman from London inflicts herself upon the hard-working family of her brother on a Canadian ranch. When she wears her welcome out—which is almost at once—she offers to marry a neighboring rancher who has happened to mention his need of a house-

keeper. Disliking each other intensely at the start, they eventually fall in love, but not for any reason that the audience is permitted to discover. In fact, the whole plot is more a matter of less of a secret. You never do find out why these people act as they do, but then you don't like any of them well enough to care much anyway. In short, a dreadful disappointment.

[74] **TWINKLETOES** (First National)

Colleen Moore dips into the Limehouse district for a change, and brings back to life some familiar figures, including the little dancer with the hard shell and the soft heart, the prize-fighting tough, the old thief of the father, and the drunken wife who tells the police on everybody. Miss Moore performs in her usual manner, not much changed by the blonde wig, and the story stops right in the middle, for no apparent reason. I am still unable to decide whether the operator omitted the last two reels, or whether that is Miss Moore's idea of a stylish finish. The cast includes Kenneth Harlan, Tully Marshall, and Gladys Brockwell.

[75] **YOUNG APRIL** (Producers Distributing Corporation)

The crown prince of an impoverished small principality is slated to marry for money and feeling that he simply must have a fiancée, tucks the royal diadem under his arm and disappears in the direction of Paris. With the proceeds of the crown jewels he enjoys himself immensely, and falls in love with a charming lady for whose sake he turns over his throne and his matrimonial prospect to his uncle. Then he discovers that the lady he loves is the one he was to have married. Not unusual, but quite pleasant. The two children, Schildkrauts, Rudolph and Joseph, are featured with Bessie Love. (*See Film Estimates for December.*)

[76] **TIN HATS** (Metro-Goldwyn-Mayer)

What should have been the joyous saga of the A. E. F. after the armistice, is spoiled by

inane ending. Conrad Nagel, Bert Roach, and George Cooper are a perfect combination of the three musketeers who get left when the army moves on, steal three French bicycles, and pedal blithely into Germany without knowing where they are. Their adventures up to this point are unquestionably funny. But somebody saw fit to introduce towards the end an entirely unnecessary and unamusing lot of mystery, which so puzzles and

annoys the spectator that he forgets the fun he had in the beginning, and leaves the theater in a rage. (*See Film Estimates for January.*)

[77] **LOVE 'EM AND LEAVE 'EM** (Paramount)

The somewhat shopworn tale of the self-sacrificing elder sister, the heedless younger one, and the palpitating lover who can't decide between them. Adequately presented by Evelyn Brent, Louise Brooks, and Lawrence Gray.

## "The King of Kings"

THE story of the life of Christ which is being filmed at the De Mille Studio is to follow the last years of his life, his death, and resurrection. Strict adherence to the dramatic incidents of this period is the text, and the only fiction will be the nature of a prologue—a suggestion of the Mary Magdalene and her conversion to the following of Jesus. A very serious attitude is felt on the lot where this great picture is now nearing completion. The actors quietly await their cues, no smoking is allowed, they are conversing in low tones, reading or resting.



Martha and Mary of Bethany with the Christ in the tomb of Lazarus.

Mr. Warner, who takes the part of Jesus, leaves the set immediately when his part is finished and sits apart, alone, in a portable dressing room. This is to prevent any disrespect to the character which he is playing. I understand the ruling has been

Editor's Note—Mrs. John Vruwink, of the Motion Picture Division of the California Federation of Women's Clubs, who has had an opportunity to observe work on Cecil B. DeMille's production of the life of Christ, contributes this interesting account of her visit.

made that there is to be no discussion of the picture off the lot by those taking part. It is hoped that it can be seriously and reverently thought of at all times.

The sets are very beautiful and very convincing. Some interiors are made to scale by dimensions suggested in the Old Testament. The simple Roman columns, beautiful drapes of exquisite materials, and the furniture make rich and beautiful backgrounds — (settings). The historical research has been profound, to omit no detail of correctness, and the costumes and arms are considered perfect in the smallest detail. All the sets are on stages on the lot—even the Garden of Gethsemane and the Calvary—which is of course the only possible way to film these sacred scenes. All are wonderfully suggested by art and when filmed will be very impressive, I am sure.

Every effort is being made to have correct interpretations of Jewish history and to have the story of the life of Jesus historically accurate and not denominational. Many sects

have been called upon to aid in the making of the scenario which Jeannie MacPherson has built from the suggestions of Mr. De Mille. Jew and Gentile, Catholic and Protestant have been called often in consultation. Mr. Bruce Barton has given advice. At the dedication of the picture a representative of the Mohammedan sect was asked to speak along with those of other religions. It is hoped that the film will offend no one but will help to make this greatest character of history more understandable and closer to humanity today. We shall certainly await this picture with hope and faith that it may



Judas in Gethsemane, before the betrayal of Christ.

bring the New Testament closer to each of us. From the DeMille publicity department come the following statement by the producer: "Individuals who have not troubled to properly inform themselves have credited me with most absurd motives. Silliest of all are those who attempt to say that I am taking liberties with the greatest story in the world. Rather than change one iota from the best evidences of the Gospel and of historical research, I shall be abundantly satisfied if I can, with the help of all possible resources, reverently and beautifully reflect the Great Drama first performed before Judea."

## Production Notes for February

**T**HE title of Syd Chaplin's next picture for Warner Brothers is *The New Boy*. Others in prospect are *Bitter Apples* with Monte Blue, *The Gay Old Bird* with Louise Fazenda, and *The Hills of Kentucky* with Rin-Tin-Tin, the dog star.

One complete sequence of Harry Langdon's picture, *Long Pants*, has been filmed in color. Upon the reception the public accords this innovation, Langdon intimates, will depend his decision to make a future feature entirely in color.

**P**RISON life as it is lived in the great penal institutions of America will form the basis of a picture to be made by Metro-Goldwyn-Mayer shortly. John Black, ex-convict, and author of *You Can't Win* will assist with the story. *The Branding Iron* based on the novel by Katherine Newlin Burt,

will be directed by Reginald Barker. *Button*, a story of the sea, will be Jackie Coogan's first starring picture under his new contract. Production will be started immediately on *The Trail of '98*, Robert Service's story of the Klondike gold rush, which Clarence Brown will direct. *Frisco Sally Levy* has been put into production, with William Beaudine directing. Honore Willsie Morrow's novel, *Call to Oregon*, has been purchased for screen production. John S. Robertson has been selected to direct *Captain Salvation*, from the novel by Frederick William Wallace. *The Dog and the Mystery*, the first dog story to be made at the M-G-M studio in several years, will shortly go into production. Two changes of titles have been announced: *The Day of Southerners* recently completed with John Gilbert has been renamed *The Show*, and *The Great Galeoto*, the Echegaray drama is now known as *Lover*

# SCHOOL DEPARTMENT

CONDUCTED BY STELLA EVELYN MYERS

## Conclusions

ORREN L. PEASE

*Supervisor of Visual Education, Buffalo Public Schools*

WE HAVE found through experiments and tests that:—

We do get more impressions through the eye in a given time than through any other means.

That this course of stimulation and information begins early in life.

That we can visualize correctly only through comparisons made possible by our past experiences.

That pictures not only help to clarify the individual's conceptions but that also excite and stimulate the fancy which results in further activity.

Visual Instruction is from 15 to 30% more efficient than any other method, and the factor of economy of time is large.

Visual Instruction cuts down failures and the consequent repeaters.

Visual Instruction provides a stimulus to use textbooks and library sources of information.

The teacher must be trained.

The elementary school is the most promising field for the growth of visual instruction.

Visual aids increase in value in proportion to the lack of experience on the part of the learners.

Viewing a picture does not necessarily affect learning.

Follow-up work, either oral or written, must be used to check the work of visual impressions.

13. To get the desired results, more than one type of visual aid must be used, e. g., either textbook and filmstrips; or flat pictures and lantern slides; or some such combination.
14. Whenever the subject matter is relatively foreign to the learner, visual aids should be used to introduce the subject.

### Film Slides

1. The film slide arouses great curiosity in the primary grades, which enables the teacher to turn to account this curiosity as soon as recognized.
2. Impulsiveness (a characteristic of these grades) is easily governed by the use of the film strip.
3. The film strip increases the imitative tendencies, and it is through these that he learns his speech, his manners, and his modes of thought.
4. Film strips stimulate the sense perceptive powers by their concrete illustrations.
5. Film strips stimulate the reproductive imagination. This enables the teacher to deal wisely with exaggerated stories.
6. In grades 4, 5 and 6, the instinct is prominent, the acquisitiveness strong, the emulation pronounced, and the sense of reality and certainty is developing. One of the best ways to turn these to account is by the use of the properly sequenced film-strip.
7. In these grades the children have a mark-

- ed receptive memory, and here, the use of the film strip with its pre-determined sequence enables the teacher to present the subject in an orderly fashion.
8. In the higher grammar grades, the evaluation of the visual material used is of the greatest importance. Few teachers will evaluate if so disposed. Again the film-strip solves the problem, because it is evaluated and sequenced.
  9. The film strips are adaptable to method, in that they give the teacher an opportunity to impart knowledge, guide effort, train pupils, arouse enthusiasm and they afford an opportunity for individual expression.
  10. Film strips correlate closely with the subject matter, and afford a chance to correct wrong impressions and enable the pupils to overcome individual weaknesses.
  11. Film strips are easily handled and are an aid in school management because they avoid unnecessary confusion with its tendency to disorder.
  12. Film strips are always in the teacher's control.
  13. With the "hit and miss" teacher who has difficulty in sticking to her subject matter, the film-strip has extensive usefulness.
  14. Film strips favor concentrated effort and attention.
  15. Film strips court perception in that they invite immediate judgment through the sense of vision.
  16. Film strips aid conceptual thinking because they increase the activity of the mind and produce an imaginative statement which is the first act of forming a concept.
  17. Film strips symbolize thought, because they tend to harmonize a mental proposition, in which form the concept always appears.
  18. The film strips challenge reasoning because they demand a rational consideration. They arouse curiosity, awaken interest and exciting the desire to see or to learn something.
  19. The descriptive text that accompanies the film strips is popular and offers data from which the teacher may with confidence work up the form of expression best suited to her immediate needs.

Editor's Note—These statements concerning the subject of visual instruction in general, and the use of film-slides in particular, have been made as a result of tests with this material in the Buffalo Public Schools. Our readers will notice that many of the attributes credited to the film-slide, are equally applicable to other visual aids, especially the slide.

## Film Reviews

**The Making of Twine** (1 reel) International Harvester Co.—A new release picturing the cutting of sisal hemp and the manufacture of binder twine, so essential to the harvesting of the nation's grain.

Binder twine is made of sisal or Manila fibers, or a mixture of these two fibers, but for the sake of simplicity the reel confines itself in the scenes of hemp growing to the fields of Yucatan in Mexico. The processes of stripping, curing, bleaching, drying and baling the fibers are typical of similar processes in the handling of Manila hemp.



A Sisal Plantation.

The opening scenes of the reel, showing the sisal plantation, with the cutting and piling

the leaves, and removing of the fiber, are efficiently novel, and so seldom pictured, as to be particularly interesting. The drying of the fiber is well shown and when the hemp is



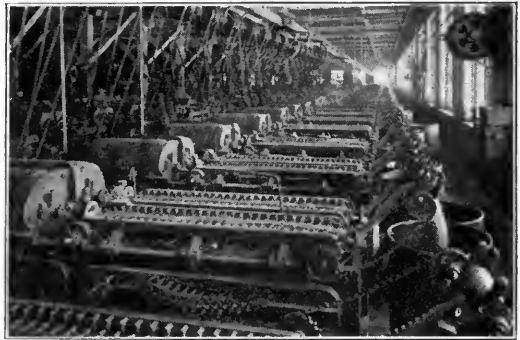
In the twine mill, the fiber is run out in a continuous sliver.

When the bales are loaded for the twine mill.

The pictures showing the manufacture of twine were taken at the McCormick Twine Mills in Chicago. There the fiber is inspected and fed into the combing machine, from which it runs out in a continuous sliver. Excellent

views of the battery of spinners give an idea of the magnitude of this one industry alone. These are the machines which receive the sliver, twist it fourteen twists to the foot and turn it out as binder twine. The twine is wound into balls, and each ball receives a cover to prevent snarling when the twine is used in the binder. Testing makes sure of the required strength; sacks to contain the balls of twine are made and printed and the balls are securely packed for shipment.

A view of the field of grain with the binder at work makes a fitting finish for the subject.



The battery of spinners.

**The Peak of Fate** (6 reels) H. S. Brown, 806 S. Wabash Ave., Chicago—It takes its name from one of the serrated pinnacles of the Alps, the Devil's Needle, which had long defied the attempts of climbers to scale its heights, and had cost many a life in the effort.

The story of the picture is not markedly different and yet it will be remembered, large-ly perhaps because it gives such an impression of reality—not as something staged but as something actually happening—real people,



One of the difficult feats in climbing "The Peak of Fate"

real scenery and with the two, real drama.

Hannes, the father in the story, is a climber by instinct, and his little son, Ludwig, has inherited his tastes. Even as a child, the boy is carefully trained by his father in the technique of the mountaineer. The mother, however, comes from the lowlands and has no understanding of the urge that animates Hannes and her son. She tries her best to dissuade the former from his avowed declaration to conquer "The Peak of Fate" and even appeals to the baron, an old friend, to use his influence. One day Hannes makes his attempt—and fails. Another life is added to the toll of the mountain.

The little boy grows to manhood, with the tragedy of his father's death held before him, and his mother exacts a promise that he will never attempt the peak. Ludwig is in love

with the daughter of the baron, for both have inherited the fatal love of climbing. Many a long and difficult stretch they take together—until finally they discover that rival climbers from another canton threaten to achieve the goal, and reach the top of the Needle. He cannot break his pledge, so the girl rather than see others beat them—decides to make the attempt herself. She does, and races for the height along the wall of the peak as the two men making the attempt climb up the safer and easier way, through the chimney separating the rocks. As she reaches the pinnacle, she sees one of the other climbers lose his foothold and dash to his death. Completely unnerved, she clings to a ledge, powerless to attempt descent. Night comes, and a heavy snowstorm.

Below, to the little home the baron brings the news that Hertha has not returned. Ludwig sets out in the darkness after her—and finds her in time. With the coming of day they make the perilous descent over the icy rocks, and this descent is almost as thrilling as the original climb—and perhaps as hazardous.

The scenery is superb. How some of the views could ever have been filmed, is hard

to comprehend. And the picture is packed with the thrill and suspense of dizzy heights and man's pitting of his strength against the forces of nature and the fatal jaggedness of the mountains.

It is a subject ideally suited for non-theatrical showing before school, church or community audiences.

## Foreign Notes

(Continued from page 85)

the following departments: Ethnography and Ethnology, Sports, Industry and Technology, Natural Science, Agriculture and Forestry, Economics, Medicine, Fairy Tales, Plays and Comedies.

In the department of Ethnology we see not less than seven African productions and one two American (No. 68, *Pictures from the Indian Life on the Amazon Stream* and No. 69, *New York, a World City*.) Asia and even the North Pole are better represented than the United States!

The films on athletics bring not only modern Olympic culture with slow-motion pictures to the screen, but in one of the latest UFA productions, the history of physical culture (*Wege zur Kraft und Schoenheit*) h

(Continued on page 102)

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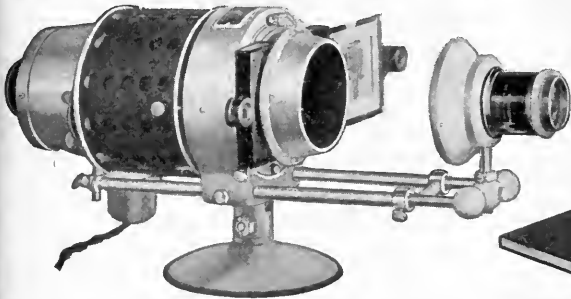
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**Animal Life Series, by Dr. William Beebe:**

Three 1 reel pictures of unusual interest filmed by the scientist at British Guiana, including these titles: "Despoilers of Jungle Gardens", "The Jungle Sluggard", "Capturing a Giant Anteater".

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A microscopic motion picture study of the house fly, his development, and his habits. —1 reel

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A splendid dramatization of the popular Dickens story "A Christmas Carol".—3 reels

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Made under supervision of the Scientific American with the records of the Government and Yale University. Every phase of the sun's total eclipse is shown.—1 reel.

Send coupon below for complete list of Pictorial Clubs and Pathe films in Pathe Educational Library.

Gentlemen: Please send me free catalogue listing all Pathe Pictures of educational nature.

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E. S. 2

# Visual Instruction

Daylight Lanterns  
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*A Visual Aid for  
Every Visual Need*

SOCIAL SCIENCES  
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**KEYSTONE  
VIEW  
CO.**

Meadville, Penn.

been edited in a new form. The department lists 48 productions.

The department of Industry and Technology has as the first film on its list, *The Educational Film in the Workshop*, showing all the difficulties encountered in the making of scientific, biological, industrial and many other specific educational productions. Besides the average industrial and technical films, the story of most modern inventions has been told in pictures. *Wireless Telegraphy between Berlin and New York*, *The Flatner Ship*, and *The Zeppelin Crossing the Atlantic*, are some of the film titles of interest.

The Natural Science department has a list of over one hundred productions, of which *The Wonder of Creation* (Astronomy) in 7 parts (2500 meters), is the most important. But subjects such as *The Theorem of Pythagoras*, *The Optical Illusion*, and a rich list of Botany and Zoology films, give us an idea of the typical German scientific "Grundlichkeit" with which each group is treated. The same can be said about the productions in the other departments.

We know that some of the bigger educational UFA productions have had long and profitable "runs" in other countries than Germany. We still hope to see some of them imported to the United States.

FOX UNIT READY IN GERMANY

**B**EETHOVEN'S LIFE will be the first picture to be made by Fox in Germany. The name of the new unit has been announced as Fox Europa Filmproduktions—F. E. F. Julius Assembly is general manager, and will have direct supervision, while Karl Freund has just been signed as production manager.

**Notice to our Readers in Foreign Countries**

Next month this department begins a production column, announcing and reviewing the most important releases outside of the United States.



*There is no use talking—*  
good pictures can no more be  
had without a good screen,  
than without a good projector.

**Get a Da-Lite  
and be convinced**

**Da-Lite Screen & Scenic Co.**

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A most interesting two-reel film showing the building of a model city—Longview, Washington.

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A 4-reel industrial - educational film depicting the manufacture of great Douglas Fir trees of the Pacific Northwest into lumber products.

### From Tree to Trade:

2½ reels showing the manufacture of Southern Pine and California White Pine lumber products.

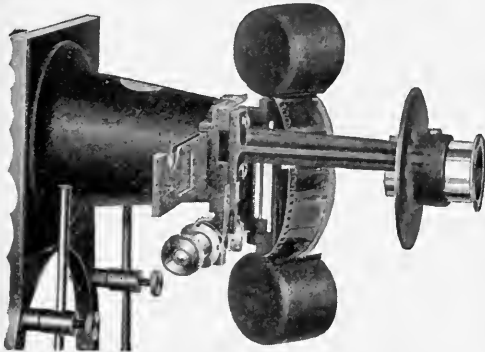
### The Story of a Stick:

A romantic portrayal in one reel of the modern manufacture of lumber.

These films are loaned to schools without charge other than express charges. Bookings are made in the order in which requests with definite dates are received.

*Write for a booking or further information*

Advertising Department  
**THE LONG - BELL LUMBER COMPANY**  
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## Supplement SLIDES With Film

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“STILL PICTURES” on strips of film are now available through various sources. No doubt you will want to make use of this material to supplement your slides or because of economy. There will be no need of purchasing a new or special projector. Simply equip your *Balopticon* with the Bausch & Lomb Film attachment and have better results than with any special Film Projector. If you are going to buy a film projector buy one on which slides can also be used.

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Rochester, N. Y.

# THE CHURCH AND PICTURES

CONDUCTED BY REV. FRANK E. JENSEN

## Editorial

**T**HERE is a growing tendency toward incorporating the best of motion pictures in the program of the church for religious, educational and entertainment purposes.

To increase this tendency and the more rapidly to overcome the too common suspicion and aloofness toward motion pictures in the church, a more suitable product must become available in a much larger quantity so that ministers may be certain that they can put on a regular, continuous and eminently satisfactory program for any occasion.

**A**N article addressed to this department bearing upon the successful use of motion pictures in the church by Rev. Paul M. Pitman, associate pastor of "Trinity Center," San Francisco, Cal., will offer another testimony of encouragement to picture users and those who are planning to use pictures. You will note the marked growth in church attendance through the regular use of pictures. Again we note how the regular theatrical motion picture is adapted to the church's use because "the short reel subjects are usually lacking in interest or too poorly directed and acted to get by with a city audience who are accustomed to the best." In this last statement is another challenge to the church to get busy and secure a film library that will measure up to the best in the picture line and eminently fitted for the church's use. When such a library is available there is no doubt of a large demand for it by the growing number of churches using motion pictures in their religious, educational and entertainment programs.

### "Amen"

REV. PAUL M. PITMAN

**I** AM writing to add a hearty "Amen" to the remarks of Frederic L. Fay in your December issue. For six years Trinity Center has been using feature films in connection with the evening service with unquestioned good effect. The Sunday evening audience has grown from less than twenty-five to more than five hundred and eighty. In addition to this direct effect, there has been a corresponding growth all along the line. Last year our attendance passed 130,000 and for 1926 it bids fair to reach 140,000. Of course, this growth has been due to other factors than the pictures, but I am confident that the use of pictures has had a large part in this success.

The short reel subjects are usually lacking in interest or are too poorly directed and acted to "get by" with a city audience who are accustomed to the best. But we find that there are sufficient pictures in the legitimate field to supply all our needs. These pictures are used as an integral part of the evening service. They most assuredly are not used as a bait. They help to bring in the crowds all right, but their real value is best attested by the hundreds who attend the special services when there are no movies. Anyone who says that evangelism and pictures do not mix is simply talking out of his abysmal ignorance. Trinity Center now has 414 members. Only 74 of these were in the Church when we began our picture program six years ago. For the past

two years Trinity Center has been third among the fifty-seven churches of San Francisco Presbytery in the number of accessions by confession of faith, being surpassed only by the great First Church, Oakland, with its 2600 members, and Calvary, San Francisco, where Ezra Allen Van Nuys is pastor.

But while commending Fay for his faith in features as against short stuff, I want also to second what you said yourself in the Editorial about the minister. A minister who turns to pictures as an "easy" thing, is letting himself in for more trouble than he knows. To use pictures successfully takes more time and effort than the old-fashioned Sunday night service.

## Church Film Reviews

**Naomi, Ruth and Boaz** (2 reels)—H. S. Brown & Co., Chicago.

A well dramatized Bible picture. The story of Ruth and the circumstances that brought her to Bethlehem are graphically portrayed and true to the details of the beautiful Bible narrative. The turning back of Orpah and the cleaving of Ruth to Naomi are scenes that will touch the heart and inspire to a deeper appreciation of the true and lovely story of Ruth. To a better understanding and deeper appreciation of the book of Ruth this picture in the two episodes will be very effective.

Note:—There are in all thirty reels of

finely dramatized Old Testament pictures from Creation to Solomon that every church should see.

**The Life of Our Saviour** (Six reels)—World Educational Film Co. (See June issue for review.)

It is referred to in this number because of the fact that the picture has been re-edited and re-titled. It is a picture that can be used in three episodes of two reels each, thus providing for three successive Sunday evening services. Special arrangements will need to be made with the Exchange.

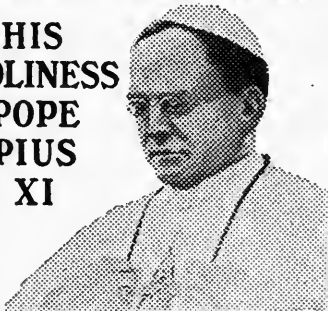
**Burning Silence** (2 reels)

A story that illustrates life on the farm and later in the wilds, and teaches interesting and important lessons on "Thou shalt not bear false witness against thy neighbor," and also "Thou shalt not covet thy neighbor's wife." It presents these lessons dramatically without sordid relations nor suggestions, and shows how misunderstandings through falsely grounded suspicions may and do arise, causing great heart sorrow—that are only corrected by breaking the "burning silence" of both parties and seeking a reconciliation based on mutual love and confidence.

(Information regarding the distribution of this film may be had by addressing the Church Department.)

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HOLINESS  
POPE  
PIUS  
XI



THE OFFICIAL MOTION PICTURES

## EUCCHARISTIC CONGRESS

Prints will be sold to owners of standard or small gauge film projectors such as Bell & Howells machines and others. Priced at \$62.50 per reel of 1000 feet small gauge. Special discounts on full sets of six reels or quantity lots. Agents wanted. Let us quote on reducing any standard size negative to small gauge 16 m/m.

## CATHOLIC FILM SYNDICATE

1125 Union Mortgage Bldg.

Cleveland, Ohio

# AMONG THE PRODUCERS

Where the commercial firms—whose activities have an important bearing on progress in the visual field—are free to tell their story in their own words. The Educational Screen is glad to reprint here, within necessary space limitations, such material as seems to have most informational and news value to our readers.

## Visual Instruction

C. H. MALLERY,

*Bausch & Lomb Optical Co.*

THE general principles of what is today known as Visual Instruction were laid down by Comenius more than 300 years ago in his *Orbis Pictus*. A century later Pestalozzi advanced beyond the picture stage by insisting that teachers must either bring reality into school for study or take the children out to see reality.

In many Latin writings, between the years 1500 and 1700, we find the projection lantern described as "camera obscura" or a *lanterna magica*." Who the inventor was seems to be unknown. Various forms of magic lanterns are shown in Zahn's Latin Book, *Artificialis Teledioptricus*, published in the year 1685. These crude little devices are forerunners of the modern projection instruments. The principal difficulty in developing suitable projection apparatus at that time was the utter lack of efficient illuminants. Sunlight was about the only form that was sufficiently bright and that was impractical.

There is something strange and fantastic about the modern expression "*Visual Instruction*." It seems to represent a weird searching for some Utopian device that will eliminate all textbooks, oral lectures and written examinations.

*Visual Instruction* is not a newfangled idea. It is as old as education itself. It is not the vague and disorganized system that it sometimes appears to be. It is, instead, a definite and orderly method of teaching that is enriched by the dominance of visual appeal of some form. It consists of more than merely

showing pictures, passing specimens and releasing off films. It is a serious subject that must be studied and thoroughly understood by the teacher and finally co-ordinated with the curriculum and the particular subject. Considerable time and effort must be expended by the teacher properly to organize and correlate the use of pictures so as to supplement and strengthen the lesson text.

Although the visual method has more chance to succeed than the language method in respect to a clear, interesting and precise presentation of the lesson because of its concreteness as compared with the abstract nature of language and words, it must be kept in mind that both methods should be interrelated and that failure to abide by this fundamental principle is almost certain to invite disaster.

"Still" projection is, without a doubt, the form most suitable for class instruction by visual means. The attention of every member of the class or audience can be directed to the same thing at the same moment. Ample opportunity is provided for close observation and discussion. The subject matter on the screen can be made pertinent. The method is flexible—that is, any picture can be shown as long as desired, can be repeated whenever needed, or can be used in a greater variety of grades and classes than can other forms such as motion pictures. The more one uses a Balopticon for projecting slides and opaque objects, the more one discovers its potentialities as an aid to teaching.

Although one may lay down definite rules for correlating visual methods with written and oral methods, they would be incomplete and unsatisfactory at the very best. Why? Because no two teachers have exactly similar problems, no two teachers work under conditions that are truly alike and no two pupils or groups of pupils can be handled in precisely the same manner. The problems that are encountered in a primary department are of no importance in a technical school nor are the difficulties met in an elementary class of geography be compared to those of a class of embryology in a medical school.

Every teacher must give careful consideration to the subject before him. He must decide how the introduction of visual aids will fit into his scheme of instruction. He must decide how much time can be allowed and what part of the period or periods will be best for using pictures. Will he use the stereopticon once a week or will he use it with every lesson to strengthen and supplement the text and printed work? Can the room be entirely or partially darkened? Is there a convenient electric socket? What is the voltage? What type and what make of projection lantern is most suitable and practical? Is there a convenient source of supply of slides, films or opaque objects?

Much valuable material, in the form of prepared lectures with accompanying films or slides, can be obtained from the State and Government Departments of Education, from large manufacturers such as the General Electric Company and the International Harvester Company and from other commercial, religious and educational institutions and organizations.

Libraries, museums, church boards, manufacturers and state universities are frequently in a position to furnish valuable visual material. Separate departments of Visual Instruction have been organized in many states and large cities and are co-operating splendidly with the schools under their jurisdiction.

The Bausch & Lomb Optical Company, because of its 75 years experience, its able corps of internationally known scientists and the fact that it manufactures and sells every known type of "still" projection apparatus that is practical for classroom use, is in the position of a consulting engineer and contractor of Projection Apparatus.

A projection lantern is now a recognized necessity in every completely equipped school, college, church and lodge. Since there are models that project either lantern slides, strip film or opaque objects, or both, under "daylight" conditions as well as in darkened rooms, their range of usefulness is very wide.

(In the next issue Mr. Mallery will discuss forms of "still" projection.)

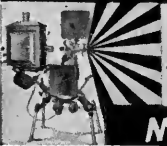
## From a Veteran

A UNIQUE testimony, from a non-commercial source, is furnished by Stanley C. Arthur, Director, Division of Wild Life, Department of Conservation of the State of Louisiana, and addressed to the DeVry Corporation, in appreciation of the DeVry motion picture camera. Mr. Arthur writes:

In view of the splendid results secured with your DeVry movie camera in making motion pictures of Louisiana wild life and other natural resources, I am compelled, in a spirit of appreciation for an excellently made instrument, to send you this unsolicited testimonial. Having made motion pictures of wild life from Louisiana to Labrador during the past 17 years and having exposed many thousands of feet of negative through practically every type of camera, I feel that I am what may be regarded as a veteran in the work and may, perhaps, know what I am talking about.

I have used the Simplex, Williamson, Newman & Sinclair, Debrie, Ernemann, Bell & Howell, Akeley, Universal, among many, owning several of these types of tripod, hand-cranking pieces of machinery. Through it all I was an outspoken advocate of and predicted the coming of the small, compact type of apparatus that would crank itself, so I have watched the slow but sure evolution of the

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Moving Picture Machines, Screens, Portable Projectors, Stereopticons, Spot Lights, Booths, Film Cabinets, M. P. Cameras, Slides, Carbons, Mazda Lamps, Gelatin, Etc. *Send for list of films.* *Write for Catalogue.*

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Use Standard Size Film. Price and Booklet on Request

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motion picture camera with more than casual interest and wondering when my dream would come true. Today, I am using in the field the only practicable 35 mm movie camera I have yet handled and it looks as though my prediction and dreams have come true. It is your DeVry camera.

Coupled with the satisfaction of handling a finished piece of mechanism, sans crank, is the attendant glee of no longer being the backbowed slave to a heavy tripod, and I am doubly glad that I have found this perfection in an American made instrument.

## An Impressive Religious Film

FROM the Catholic Film Syndicate of Cleveland, Ohio, comes this description of *His Holiness Pope Pius XI*, a motion picture in six reels, filmed by the Moral and Educational Cinematographic Institute San Marco, of Rome.

Among the wonderful and impressive scenes are the following: The Panorama of Rome (the Eternal City). The Holy Father's Papal Blessing to the World. Inside of St. Peters. The Vatican Palaces and Gardens (exterior and interior). One Family—One Father. The Pope's Plea for World Peace. St. Peter's Square and Basilica. The Hippodrome of Domitian. Capitol to the Coliseum. The Place of Execution and the Altar of Thousands of Martyrs. Catacombs of S. Calixius. Atop of Michel Angelo's Dome. The Castle of St. Angelo. The Swiss and Noble Guards. The Cross Rules Rome and the World. The Gigantic Remains of the "Glorious Palatine" which retains the immortal relics of History and Legend. The Holy Host carried through the Streets of Rome. Court of the Belvidere. The Apartments of the Pope. The Court of S. Domasco. The Flaming Cross on the Tomb of the Gali-

lean Fisherman, and others, including wonderful scenes of the ruins of the Coliseum with thousands of people receiving Holy Communion, also the important scenes of the International Eucharistic Congress Festivities held in Rome last May.

There are many intensely interesting scenes and wonderful "close-ups" which will be of intense interest to every Catholic man, woman and child, and, incidentally to Non-Catholics, to visualize Christ's Vicar on earth for the first time in action in this stupendous picture, which is without doubt the most impressive, religious, educational and historical spectacle ever screened in the history of the world.

This is the only film picturing the world famous Eucharistic Congress in Rome, which occurs only once every fifty years.

Millions of Catholics throughout the country are afforded the opportunity of viewing these visions of beauty, educational, historical and inspirational, by asking their schools, halls and special auditoriums and religious leaders to become acquainted and enlightened as to the infinite scope of the appeal of these pictures.

The film is also available in 16 mm. prints.

The Catholic Film Syndicate is selling statutory rights to the film. In addition, they have a reel of the Chicago Eucharistic Congress held last June.

## Red Cross Film

Carlyle Ellis has finished a one-reel narrative film entitled *The Twister*, for the National American Red Cross. A cyclone that devastates a town provides the basis of the story, which is built around cases in the records of the Red Cross. Its purpose is to stimulate membership.



The S. V. E., pictured below, is America's most widely used film slide projector.

It gives better service, lasts longer, and costs less than any other standard film slide stereopticon obtainable. Send coupon for information.



## PICTUROLS

Note photograph above of convenient carrying case with small compact box, (only 8 $\frac{3}{4}$ "x5 $\frac{1}{2}$ "x1 $\frac{1}{4}$ "") containing 15 individual PICTUROLS—over 750 individual pictures — for use in S. V. E. Film Stereopticon. Each PICTUROL is, in itself, a complete lecture. Space required, weight, and cost, only a fraction of that of glass slides. Send for our complete catalog of PICTUROLS covering a wide variety of subjects for church and school use.

# Society for Visual Education, Inc.

327 South LaSalle St.

Room 447

Chicago, Illinois.

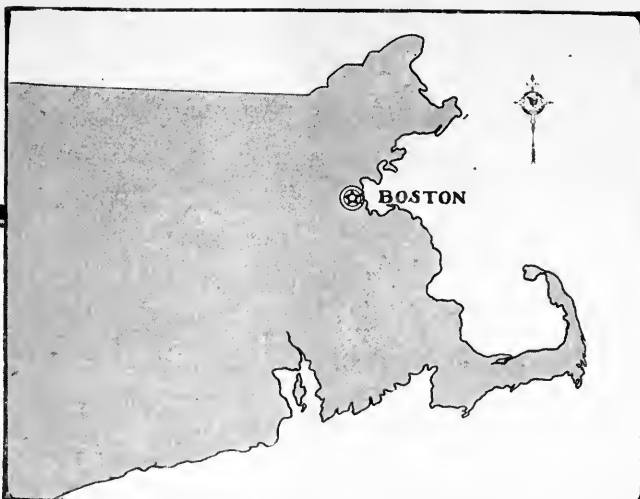


If you attend the N. E. A. at Dallas, be sure to visit our exhibit — Booth 235

**Mail Coupon for full details**  
**Society for Visual Education, Inc.,**  
 Room 447, 327 South La Salle Street, Chicago, Ill.

Please send me catalogs and details regarding PICTUROLS and the S. V. E. Film Stereopticon.

Name \_\_\_\_\_  
 Institution \_\_\_\_\_  
 City and State \_\_\_\_\_  
 E. S. 2-27



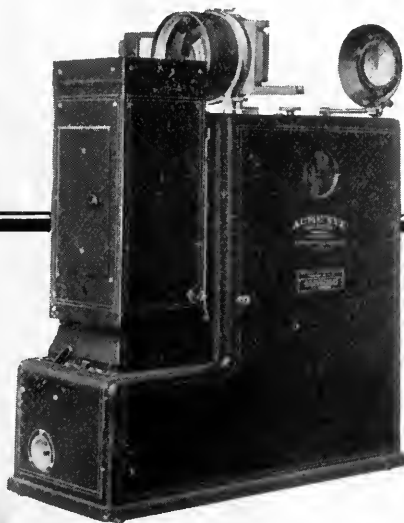
## Boston Public Schools Order 15 More ACME MOTION PICTURE PROJECTORS

Again after extensive and exacting tests the Boston Schools have ordered 15 more Acme Motion Picture Projectors.

This large school system has used Acme Projectors for a number of years. It now has placed an order for 15 more Acmes, and with this new order for projectors there will be approximately 50 Acme Motion Picture Projectors in use in the Public Schools of Boston, Massachusetts.

Here is definite proof of two facts. First, motion pictures are being used by one of the largest school systems in the country; second, the Acme has established itself as the ideal motion picture projector for school use.

*Send for complete information*



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INTERNATIONAL PROJECTOR CORPORATION,  
 Acme Division,  
 1134 West Austin Avenue, Chicago, Illinois. Date.....

GENTLEMEN:  
 Please send me complete information about Acme Motion Picture Projectors. I understand that this will not obligate me in any way.

Name .....

Street .....

City ..... State.....

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# HERE THEY ARE!

## *A Trade Directory for the Visual Field*

### FILMS

- Atlas Educational Film Co.**  
1111 South Blvd., Oak Park, Ill.
- Burton Holmes Laboratory**  
7510 N. Ashland Ave., Chicago, Ill.  
*(See advertisement on page 112)*
- DeFrenes & Felton**  
Distributors of "A Trip Through Filmland"  
60 N. State St., Wilkes-Barre, Pa.
- Carlyle Ellis** 71 West 23rd St., New York City  
Producer of Social Service Films
- Catholic Film Syndicate**  
1125 Union Mortgage Bldg., Cleveland, Ohio  
*(See advertisement on page 105)*
- The Chronicles of America Photoplays**  
Yale University, New Haven, Conn.  
*(See advertisement on page 66)*
- DeVry Corporation** 1091 Center St., Chicago, Ill.  
*(See advertisement on page 88, 89)*
- Eastman Kodak Co.** Rochester, N. Y.  
*(See advertisement on Outside Back Cover)*
- Film Classic Exchange** Fredonia, N. Y.  
*(See advertisement on page 100)*
- International Harvester Co.**  
606 S. Michigan Ave., Chicago, Ill.  
*(See advertisement on page 65)*
- Long-Bell Lumber Co.**  
R. A. Long Bldg., Kansas City, Mo.  
*(See advertisement on page 103)*
- Pathe Exchange** 35 W. 45th St., New York City  
*(See advertisement on page 101)*
- Pictorial Clubs. Inc.**  
350 Madison Ave., New York City
- Pilgrim Photoplay and Book Exchange**  
1150 S. Michigan Ave., Chicago, Ill.
- Pinkney Film Service Co.**  
1028 Forbes St., Pittsburgh, Pa.
- Ray-Bell Films Inc.**  
817 University Ave., St. Paul, Minn.
- Roosevelt Memorial Association Film Library**  
28 E. 20th St., New York City

- Rothacker Industrial Films, Inc.**  
7510-14 N. Ashland Ave., Chicago, Ill.
- Rowland Rogers Productions**  
71 W. 23rd St., New York City
- Society for Visual Education**  
327 South La Salle St., Chicago, Ill.  
*(See advertisement on page 109)*
- Spiro Film Corporation**  
Irvington-on-Hudson, N. Y.  
*(See advertisement on page 100)*
- United Cinema Co.**  
120 W. 41st St., New York City
- United Projector and Films Corporation**  
228 Franklin St., Buffalo, N. Y.
- World Educational Film Co.**  
732 S. Wabash Ave., Chicago, Ill.
- Y. M. C. A. Free Film Service**  
120 W. 41st St., New York  
1111 Center St., Chicago

### MOTION PICTURE CAMERAS

- Bell and Howell Co.**  
1803 Larchmont Ave. Chicago, Ill.
- DeVry Corporation** 1091 Center St., Chicago, Ill.  
*(See advertisement on page 88, 89)*

### MOTION PICTURE MACHINES and SUPPLIES

- Acme Motion Picture Projector Co.**  
1132 West Austin Ave., Chicago, Ill.  
*(See advertisement on page 110)*
- Capitol Projector Co.**  
133 W. Washington St., Chicago, Ill.
- DeVry Corporation** 1091 Center St., Chicago, Ill.  
*(See advertisement on page 88, 89)*
- National Theatre Supply Co.,**  
624 S. Michigan Ave., Chicago, Ill.
- Movie Supply Co.** 844 S Wabash Ave., Chicago, Ill.  
*(See advertisement on page 108)*

## STUDIO AND LABORATORY

**The Burton Holmes Lectures, Inc.**

7510 N. Ashland Avenue, Chicago

Developing and Printing of Motion Pictures.  
Reduction printing to 16 mm. Enlarging from  
16 mm. positive to 35 mm. negative  
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*Burton Holmes Snap Shots of Travel  
Sold in 100 Foot Reels 16 mm. Size*

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**Chas. M. Stebbins Picture Supply Co.**

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**PUBLICATIONS****The Century Co.,** 353 Fourth Ave., New York**Journal of Home Economics**

1211 Cathedral St., Baltimore, Md.

**Wheeler Publishing Co.,**

352 E. 22nd St., Chicago, Ill.

**SCREENS****Acme Metallic Screen Co.** New Washington, Ohio**Da-Lite Screen and Scenic Co.,**

922 W. Monroe St., Chicago, Ill.

*(See advertisement on page 103)***National Theatre Supply Co.,**

624 S. Michigan Ave., Chicago, Ill.

**Raven Screen Corporation**

1476 Broadway, New York City

**SLIDES and FILM SLIDES****Geography Supply Bureau**

314 College Ave., Ithaca, N. Y.

**Keystone View Co.**

Meadville, Pa.

*(See advertisement on page 102)***McIntosh Stereopticon Co.**

1150 S. Michigan Ave., Chicago, Ill.

**Society for Visual Education**

327 South La Salle St., Chicago, Ill.

*(See advertisement on page 109)***Spencer Lens Co.,** 442 Niagara St., Buffalo, N. Y.**Transparex Educational Slide Co.**

2241 Clifton Ave., Chicago, Ill.

**Victor Animatograph Co.,** Davenport, Ia.*(See advertisement on page 101)***STEREOGRAPHS and STEREOSCOPES****Keystone View Co.**

Meadville, Pa.

*(See advertisement on page 102)***STEREOPTICONS and OPAQUE PROJECTORS****Bausch and Lomb Optical Co.,** Rochester, N. Y.*(See advertisement on page 103)***DeVry Corporation** 1091 Center St., Chicago, Ill.*(See advertisement on page 88, 89)***Society For Visual Education**

327 S. LaSalle St., Chicago, Ill.

*(See advertisement on page 109)***Spencer Lens Co.,** 442 Niagara St., Buffalo, N. Y.

# The Making of Twine

*One Reel — Printed On Non-Inflammable Stock*



The latest addition to the International Harvester Company's free list of educational motion pictures is "The Making of Twine". The scenes shown in the first part of this reel were taken in Yucatan, showing the process of stripping, curing, bleaching, drying and baling the fiber. The balance of the film shows the complete mill operations the fiber goes through until made into the finished product, a ball of twine.

There is no rental fee or other charges. The sole cost is the small express charge to and from your station.

INTERNATIONAL HARVESTER CO.  
OF AMERICA  
(INCORPORATED)

606 SO. MICHIGAN AVE. CHICAGO, ILL.

## Loaned Without Charge

You may obtain this film by writing to this office or to any of our branches. Tell us you will be responsible for the film and mention two or three dates that will be satisfactory to you. We will then fit you into our schedule.]





# This Little Machine Is Making Visual Education Popular

**E**DUCATORS the country over speak of the Delineascope with the Spencer Filmslide Service as the solution of the problem of teaching by means of visual aids.

"The Spencer Delineascope has proved a tremendous factor in Visual Education," says Paul Hickey, of the Detroit Institute of Technology. "It is used time and again where the larger stereopticon is not only inconvenient, but would necessitate expensive slides."

"The Filmslide is certainly growing in popularity, and deservedly so," writes Ernest L. Crandall, Board of Education of the City of New York. "It is not only much lighter, more portable and more compact, but much more easily manipulated than the glass slide."

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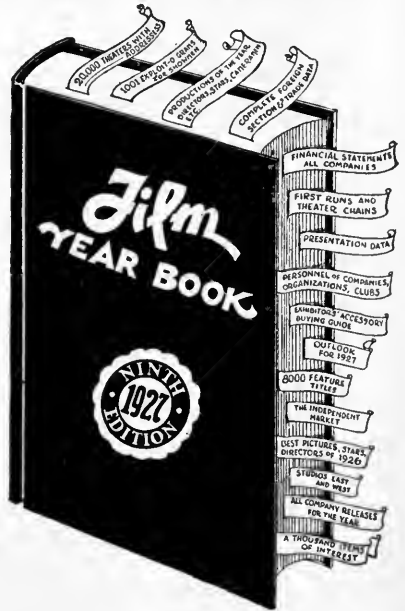
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# THE EDUCATIONAL SCREEN

*The Only Magazine Devoted to  
The New Influence in National Education*

MARCH, 1927

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# Visual Instruction and Classroom Instruction\*

DR. R. H. JORDAN

*Professor of Education, Cornell University*

SOME important recent developments in the field of Visual Education are extremely significant with reference to the trend of this important phase of educational method. One of these is the appointment of Dr. Thomas E. Finegan to institute an elaborate series of studies under the direction of the Eastman Laboratories by way of developing a type of motion picture film, which shall be especially valuable for classroom work. This means, evidently, that the whole movement for the use of the motion picture has assumed such proportions that it is being considered of real commercial importance from the point of view of large scale production. Another is the appointment of Professor Knowlton to head a department of visual education in the graduate school of Yale University. This again is significant on account of the conservatism of Yale with reference to any so-called fads in education and is a signal recognition of this field of study as one worthy of graduate research and investigation.

There is, however, a large group of educators who are yet unconvinced that the present emphasis on Visual Education is pedagogically sound. These men are influenced by a belief that there is a marked tendency in American education toward the superficial, and that the introduction of visual aids is a distracting influence subversive of true learning. They point to some of the extravagant utterances of picture enthusiasts as indicated by their slogans promulgated as catch words for publicity purposes.

When an old school educator sees in large type the statement, "It Often Goes in One Ear and Out of the Other, but Never in One Eye and Out the Other," he very probably

reacts unfavorably. This is an excellent illustration of the use of an unpsychological statement which has no sound basis. It is important for administrators of education and teachers, therefore, to study the question whether the whole movement for extension of visual methods is based on sound pedagogy, or whether it represents the exuberant expressions of enthusiasts who have no real conception of the educative process. In order to lay the proper basis for this consideration, it is necessary to inquire as to the ultimate objective and goal of education. Of course teachers understand that in a democracy they are fundamentally interested in preparing future citizens, and that they hold the social and civic aims uppermost. But, thinking in scholastic and intellectual terms, it is certainly true that American education will fail to meet even the social and civic aims unless it teaches pupils to reflect, to weigh evidence, to form judgments, and, in other words, really to think. There is no question in the minds of educational workers but that the thought process cannot be highly developed without involving an ability to think in the abstract. The symbolic and the metaphorical must enter as well. On the other hand it has been very well pointed out that no one can think unless he has the materials at hand on which the reflective process is based. The earlier years, certainly, and very probably a large part of the later years of the child's school life, are taken up with the accumulation of such materials. These are necessarily concrete in form and content, and the clearer and more definite that this concrete information is the clearer and more definite will the abstract thought process become.

Probably no one will feel that the re-

\* Reprinted by permission from the *American Educational Digest*, December, 1926

presentation of the concrete will in itself replace the development of abstract thought, and, so it is safe to say, that whatever may be the case in connection with the work of the elementary school and, to an extent the high school, the part of the work of secondary school and of the university, which deals with concepts of an abstract nature, surely will not be performed directly by means of what we ordinarily understand as visual education.

### I

But there is a further point of view expressed by a very respectable group of educators, perhaps ultra-conservative, yet, certainly sincerely desirous of maintaining the highest intellectual standards. The point of view of this group is that an undue use of visualization in the preliminary teaching process will tend to break down rather than to advance the ability to think seriously and profoundly. This group believes that visual education is superficial education and, furthermore, is not convinced that presentation of materials by means of models, pictures, diagrams, and films tends to strengthen the impression made by those materials in the same way that is done by presentation through oral drill and printed page. They are willing to grant that the latter method is somewhat more difficult but feel that the very difficulty means a deeper mental impression and therefore a more lasting and thorough knowledge.

Those who are familiar with the controversy which raged a few years ago between the advocates of the theory of interest and those of the theory of effort will recognize this feeling of the conservatives, with reference to visual education, to be really a survival of the theory of effort and of formal discipline phrased in a somewhat different form. Now most educators have come to feel that the conflict between interest and effort was an unfortunate one, that in reality both theories have a very definite place in the educative process and that interest, properly directed, is a stimulus to the right kind of

effort in all school work. It is probable that right here is the answer to the group of objectors to visual methods. And from this point of view there is certainly a very large place for visual means by way of arousing true interest and of becoming a real stimulus to intellectual effort. Of course it must be understood very clearly that throughout this discussion, interest is not confused with entertainment. Nor is the writer advocating that sort of "soft" pedagogy which would relieve the pupil from any mental effort whatsoever. It is the writer's definite belief that the work of entertainment should be left to those who are doing this sort of thing professionally, and that it has no place in the regular program of instruction.

Consider some other fundamental principles which are observed by the best instructors. Even those who would confine education to the comprehension of the printed page do not deny that verbal illustration is one essential to a proper presentation of such material, but verbal illustration has been very definitely found to be ineffective with a large group of students, unless further means are used. And so it is found that the most profound text-books are illustrated with diagrams and schematic representation intended to elucidate the text. Now it is trite to say that many individuals receive a much clearer impression through diagrams and charts than through verbal explanations. In reality, then, one finds that those who object most strenuously to the use of lantern slides and motion pictures, yield to the educational necessities of the situation to the extent of using such diagrams. One may conclude, therefore, that it is merely a fear that entertainment is replacing instruction which keeps this group from indorsing the presentation of material by photograph or lantern slide. One may conclude that, as proper illustration is a tremendously important factor in the educative process, he is more than justified in using all forms of illustration which will

make clear and well understood the materials of the text-book.

## II

There is, however, a further point of view of tremendous pedagogical significance which the writer wishes to emphasize. This has to do with the relatively recent shift of emphasis with regard to the function of the recitation. This has particular reference to the trend away from "lesson hearing" in favor of teaching the individual pupil to comprehend the subject matter as his own. In other words instead of teaching history, one would be teaching John how to use history as a part of his experience. Under this new vision of the teacher's responsibility the teacher feels, as never before, that he must know what the individual pupil is thinking and how he is reacting to instruction. Teachers are finding that it is extremely important to know the sort of mental picture which is formed in the minds of the pupils as they go over the subject matter of the text-book and, indeed, to determine whether there is a real visualization or formation of a mental image. Most teachers will be much surprised if they require their pupils, whether the subject be literature, or history, or even science, to give them the details of the mental image formed in connection with any piece of description. The inadequacy and inaccuracy of this concept will be astonishing.

The descriptive words of the author are perverted into terms of the reader's experience, and where, as with most children, this experience is limited, it is very difficult for the child to understand adequately the setting or the details which are involved. A child who has spent his life on the plains of Illinois or of the Dakotas will have no adequate background with which to picture the scenes of the "Lady of the Lake" or of "Lorna Doone." The child in Kansas or Oklahoma, who has never seen an evergreen tree in its natural setting, has no means by

which to visualize a bed of hemlock boughs, or a carpet of pine needles.

The teacher, therefore, who is interested in developing the process of making correct mental pictures in his classes, will find that the motion picture or the lantern slide will perform a two-fold function.

A setting can be prepared by enriching the experience of the pupil before taking up the study of any subject or text where the child is likely to form incorrect images, or, on account of poverty of experience, is placed in a helpless attitude resulting in a state of mental perplexity. A series of pictures of the hills and lakes of New Hampshire and Vermont will give admirable preparation to a child who has never seen that type of rugged country, by which he may visualize Scott's "Lady of the Lake." In some respects such a presentation is better as a preliminary than the actual pictures of the scene from the poem. Visual aids are effective in correcting and enriching the picture which is formed during the reading or studying of the subject matter. If the pupil has formed the correct reproduction in his mind, the showing of the actual picture will enrich and give color to his imagination. If this image is incorrect or incomplete, the actual picture will give him an adequate and sufficient means for obtaining the precise picture desired. Thus the presentation of New England hills might precede, and the showing of the actual scenery follow, the "Lady of the Lake."

## III

No matter how conventional the preferred type of recitation is, the teacher will find it very easy to use these aids in a natural and efficient way. To the teacher who is successful with the socialized type of recitation or any other type which involves active participation of the child in bringing in matter which is supplementary to the text, the entire situation is much more simple. There the need for visual illustration will be such that the only difficulty will be to secure desirable

material for meeting the need. As is always the case in this type of recitation, the problem will be to guide the activity of the class in directions which will function directly in accordance with their actual needs. The matter of elimination of waste, therefore, both of time and effort, on the part of pupil and teacher, becomes paramount. The use of the visual aid is one of the principal means for preventing this waste by substituting for a somewhat lengthy and involved presentation and discussion of the given topic an accurate and rapidly presented visual presentation of the subject under consideration.

In whatever way the illustrative aids are used care should be taken to avoid such types of pictures as would give rise to an attitude of incredibility on the part of the pupil. Obviously the picture should not be used to illustrate natural phenomena if the actual object can be presented to the class. A discussion arose in a third grade class recently as to how the cricket produced his chirping sound. The controversy raged among the pupils as to whether the sound was produced by the rubbing of the wings or of the legs over the back. This might have been settled by presenting a moving picture of the insect, but in that case the element of incredulity

would have remained in the minds of those youngsters who had become accustomed to "faked movies." The act of the teacher, in this case, in bringing the living insect itself to the class and allowing the children to observe how the chirp was produced, was more effective than the picture itself. The whole incident illustrates the desirability of using a visual demonstration to settle a controversy which otherwise might leave uncertainty and disbelief in certain of the children's minds if the settlement were based entirely upon the teacher's word or upon the printed page; and even had no such attitude resulted the information so gained will remain with the child much longer than would the mere word of mouth or statement of the text.

The purpose of this presentation is to suggest some bold outlines for the consideration of those who have felt a certain helplessness regarding the whole matter. It is hoped that the suggestion is vital enough for those most concerned to fill in the details in accordance with the materials at hand. Quite clearly the object that every administrator of education and every teacher must be facing is that of leaving a clear cut and accurate picture of each phase of every subject upon the pupil's consciousness.

## Regarding the "Film Estimates"

In this issue we begin a new feature in the Film Estimate service which will make reference still quicker and easier.

Under the title, "Previously Estimated," appears an alphabetical list of all films estimated in the three preceding issues (December, January, February). One line only is given to each film in this summary. For the original estimate in full, readers are referred to the proper issue under the column, "Month Estimated."

Some average figures on the Film Estimates for the past six months may be interesting. A total of 310 films have been estimated, an average of 52 films per month. Among these, the recommended films (bold type) numbered as follows:

For the Intelligent Adult	11 out of 52
For Youth (15 to 20 years)	11 out of 52
For Child (10 to 14 years)	6 out of 52

This three-months summary will be given in each issue hereafter.

# Is There A Technique For The Use of Motion Pictures in Schools?

J. EDGAR DRANSFIELD

*Principal, School No. 3; West New York, N. J.*

IT IS a peculiar fact that any innovation in the field of scientific or mechanical discoveries which seems to have an enlightening effect upon the masses, offers some of us an educational possibility. This in itself is not startling; rather it is a good omen. The startling and dangerous factor is the way in which it is applied. The tendency to grasp these things by a vociferous few as cure-alls and to apply them indiscriminately seems to prevail, with the result that they often fall into disrepute. Their use is then entirely discontinued with a possible loss to education, or very quietly manipulated by the larger group of quietly working educators until a wholesome technique is developed. Too often, however, in order to save the valuable parts, one must discard or hide any semblance of the original because of the odium attached to it by the thoughtless, unscientific enthusiasts.

Recent examples of this tendency may be found in the great furor which was created by the Socialized Recitation, the Project Method and by the Measurement Movement. These swept the country. They were considered the thing by the wild enthusiasts. Books were written on them. They were turned into the hands of the inexperienced and untrained teacher without proper supervision and wild scenes prevailed in many classrooms until they fell into such disrepute as to be almost taboo in many places. What injury resulted therefrom; what retardation of educational growth resulted one can only guess, but after seeing some of the things perpetrated in the name of these methods, one does not wonder at their falling into disrepute. Yet these are being used most successfully by many teach-

ers skilled enough to develop a technique and progressive enough laboriously to seek solutions to their problems.

The motion picture as an educational adjunct has probably suffered more than any previous innovation through this unskillful enthusiasm. It did not develop as an educational factor but as a recreational, theatrical one. Because of the ease and low cost of production, its first development was down to the masses. It showed little of art, skill or culture. It was crude, slap-stick comedy or hopeless drama, poorly acted and poorly filmed. It became synonymous with the term "Nicolette." The legitimate stage frowned upon it. Skilled actors and actresses would not enter its field. Cultured people would not countenance it. Restrictions were placed upon this type of "Movie" until improvement was forced upon it. Science came to its aid and a future began to become visible on the screen.

Then someone saw the educational possibility in bringing the living, moving, vibrating world into the schoolroom. The enthusiast arose to the occasion. There were no precedents to be used as guides. There were no techniques to be applied. So he took what he found at hand and without thought or care, transplanted it bodily from the theatre into the school, hoping perhaps, that the change in atmosphere would supply the need of any further adaptation. It did not fit. Not only was the material at hand very limited but it lacked educational qualities and was unpedagogical in arrangement and content. It made no appeal to growth and development nor to any attitude other than that of entertainment.

It was not long before protests poured in from all sides. The "Movie" manager protested the unfair competition. The community protested the use of school time for such "nonsense." The position of the motion picture in the curriculum could not be justified under the circumstances and it began to lose ground educationally. It left an impression, however. It offered too many possibilities to be thrown into the discard so easily. Many brilliant minds were working on the "educational movie" but primarily from the production end, with the result that the Edison Home Kinetoscope was developed.

As before, this was heralded as the solution of the problem. Textbooks were to be replaced by the motion picture. Schools, churches and social institutions on all sides seized upon this instrument and repeated the mass theatrical technique. There was one improvement; a library of films of real merit on educational subjects was developed. Still they did not seem to teach. Children did not seem to get more than entertainment from them. They were interesting, but text-books were still required as much as ever. Then came the disastrous fire in the Edison Plant and the Kinetoscope idea was no more. Literally it had gone up in smoke and many schools were left with an expensive equipment to be charged to profit and loss.

This was a hard blow to educational movies and it was not well to discuss such a topic before many boards of education thereafter. But the march of progress went on. More time was devoted to the production of pictures based on good pedagogy, good psychology and the many concepts involved in visualization, until there has been built up a vast amount of most valuable material. It covers many fields of education but still has gaps to fill before it can be used side by side with a well rounded curriculum. And it is costly, but the outlook is promising and the cost in the end will depend upon the value derived.

Now that the producers of educational

pictures have advanced so far, how far has the educator gone in their use? There is hardly a school outside of the most remote rural districts where one does not find motion picture equipment. But how is it used? Has there been any change from the mass theatrical method? How do films come? Do they arrive at the proper time for application to the particular subject being studied and for the particular topic of that subject? Or, do they come on a circuit system regardless of the curriculum organization? How are the films selected? Who does the selecting? How are they shown? To the particular group studying the subject represented in that picture? To the school en masse? In the classroom? In the auditorium? In a dark room? In a light room? What is the attitude of the pupils toward them? Entertainment? Interested side line to the regular work? A part of the classroom procedure with a learning attitude and open discussion?

These offer but a few of the questions to be answered by the educator who is using educational "movies" in his school. They are involved in a technique for the use of motion pictures in schools.

It is amazing to find how little of technique there seems to have developed. In the larger communities where there is an established library of films, the schools are on a circuit. A school is given a certain day for "movies" and pictures arrive on that day. There is no adaptation to the curriculum, no adaptation to class units, nor to the learning attitude. The pictures are shown after school or at an auditorium period with as large a group as the room will seat, participating. Entertainment develops as the sole result. Many times the principal or other person in charge does not know what picture is coming, has never reviewed it and has had little or no choice in the selection of it. If the picture of Yellowstone Park comes at the time that the grades are studying the industries of New York State, the school is called to assembly or such part

(Concluded on page 150)

# Visual Instruction in Detroit Public Schools (IV)

## Teaching Reading with Stereographs and Slides

MILDRED S. SMITH

*Supervisor of Visual Instruction, Detroit Teachers College*

IT IS quite important that both stereograph and slide be used in the reading lesson since each has a definite function. The stereograph should be used primarily for study purposes and the slide for class discussion. The stereograph is a third dimension picture which shows more clearly the details of size, form and distance. It should be used for individual study and serves its best purpose as a study time activity. Furthermore, because the stereograph is a much clearer picture it should be presented to the class before the slide has been shown. It contains on the back of the card valuable information about the picture which helps the child to interpret it.

The slide offers a splendid opportunity for class discussion as the whole group may be looking at the picture during the recitation. When presenting the slide it is better to project the picture on a regular classroom blackboard than on a screen. When the blackboard is used, words for study, sentences of explanation, etc., may be written on the board. This aids the pupil in the recognition of unfamiliar material. When the new type lantern is used it is unnecessary to darken

the room and the children may continue reading while the pictures are being shown.

### A FIRST GRADE READING LESSON

(For this lesson use Stereograph and Slide No. 8, from the Keystone Primary Set)

The stereoscope with stereograph No. P. 8 is passed to each child with the direction to look at the picture and remember what is seen. As soon as all have seen the picture the children are asked to tell what they noticed

in the picture. As the objects are named the teacher writes the words in a column on the blackboard near the place where the picture will be shown. These are the words or phrases suggested by the children:

a little girl  
her doll  
a set of dishes  
having a party  
Mary  
chair  
table  
table-cloth  
curtain  
dress  
shoes  
stockings  
ribbon



Courtesy of the Keystone View Co.

### Playing Tea Party

When most of the objects have been mentioned the teacher projects the slide on the blackboard. Then these words or phrases are written on the picture itself in the appropriate places and the children are called

upon to recognize the words on the picture. This is easily done because the position of the word on the picture suggests the word. After some drill has been given in this



Courtesy of the Keystone View Co.

**"From the wigwam he departed,  
leading with him Laughing Water"**

manner, the lantern is turned off, leaving only the written word exposed on the blackboard. The children are then asked to recognize the words without the aid of the picture. If there is some difficulty in recognizing the words the picture may again appear to aid the children. This exercise may be followed by a flash card drill. The children are given flash cards upon which these same words are written or printed. They are asked to match the words on the flash cards with those on the blackboard. The picture may again be reflected when needed to recognize difficult words.

The next step is to ascertain how many words have been mastered. This is done by determining how many words the child can recognize in the column first written on the blackboard. Because the child has had several contacts with the word, on the picture, on blackboard without picture, and on the flash card, he is now able to recognize easily the contour of the word. However if more drill is needed, he may be taken back through these steps by associating or matching the

word appearing in the column with the one occurring on the picture.

The children are now ready to read simple sentences about the picture. Encourage the children to suggest the sentences to be read. These sentences may be written on the blackboard, or better, typewritten on a cellophane sheet or radio mat and projected from the lantern.

This is a little girl.

Her name is Mary.

See her doll.

She has a set of dishes.

She is having a party.

The material suggested here would probably cover lessons for two or three days, depending upon the amount of drill needed upon words.

There are many slides and stereographs available for use in teaching reading. The Keystone Primary Set has many pictures which offer splendid opportunities for vocabulary drill on words needed in lower grade reading.

#### A SECOND GRADE READING LESSON

(For this lesson use Stereographs and Slides No. 169 and 204 from Keystone "600" Set, and *Silent Reader*—Lewis and Rowland, Book II, pg. 70)

The stereographs may be passed about the room and as soon as children have had an opportunity to discuss them, slide No. 169 is shown on the blackboard and upon it are developed the following words:

wigwam	forest
canoe	fish
Indians	birds
river	animals

When these words have been recognized the lantern is shifted to another position on the blackboard and with slide No. 204 now projected these additional words are developed.

Brave	skins of animals
Squaw	moccasins
Papoose	clothing
Indian family	

The children are now ready to read the



story in the Lewis and Rowland *Silent Reader*, since practically all the unfamiliar words have been developed.

#### A FOURTH GRADE READING LESSON

(Use Stereographs and Slides Nos. 74, 75, 76, 77, 78, 79, 129, from Keystone "600" Set; *Elson Library Reader*, Book IV)

Many of our modern readers contain reading material of the informational type. This material attempts to explain the processes involved in the production of some article in common use. The understanding of these processes may be greatly aided by the use of pictures. In the *Elson Child-Library Reader*, Book IV, pg. 296, is given a story of coal, explaining the complete process of coal mining. The reading of this story may be stimulated by using stereographs and slides Nos. 74, 75, 76, 77, 78, 79, 129 from Keystone "600" Set.

In this same reader are two stories about cotton: "Cotton, the Gift of the South," page 287 and "How the First Cotton Gin was Made," page 293. The understanding of those stories may be aided by the use of stereographs and slides, Nos. 60, 215 and 216 of Keystone Primary Set and Nos. 14, 15, 16, 117, 119, 124, 125, 207 and 286 of Keystone "600" Set.

In the Bolenius Book V, page 106, is given the story called "Iron, Our Everyday Metal." This may be explained by the use of Stereographs and Slides Nos. 62, 63, 64, 128, 154, 163 and 164 of Keystone "600" Set.

There are two ways in which pictures may be used with the informational lesson. All the pictures may be shown before the lesson to stimulate interest in reading the story, or each picture may be shown at the time the child is reading the part of the story that explains the processes illustrated by the picture. If speed is being emphasized, it is better to show the pictures before beginning the story, but if comprehension is being emphasized it is better to use the pictures during the time of actual reading.

The information on the back of the stereograph offers splendid opportunity for additional information. This material may be used by individual pupils for special reports or assigned to a small number of pupils for group discussion.

#### A SIXTH GRADE READING LESSON

(Use Stereographs and Slides Nos. 168, 169, 182, 204, and 265 of Keystone "600" Set. Nos. 201, 248, 253, 254, and 255 of Primary Set. Lewis and Rowland *Silent Reader*, Book VI, pgs. 76, 68, and 278)

In many of our readers of all grades there are stories of Indians. These stories tell of the life, habits and customs of the Indians, the history of various tribes, or tell of some incident about the Indian's contact with the first white settlers. There are many slides and stereographs available which will help the children to understand these stories. There are complete sets of Indian slides which



Courtesy of the Keystone View Co.

#### Iroquois Indians who participated in ter-centenary pageant (1908) Quebec, Can.

portray Indian life, sets of slides on Hiawatha, slides and stereographs Nos. 168, 169, 182, 204, and 265 of the Keystone "600"



Courtesy of the Keystone View Co.

#### Buffalo herd, Yellowstone National Park, Wyoming

Set; Nos. 201, 248, 253, 254, and 255 of the Keystone Primary Set. All of these offer excellent opportunity to understand such stories as the following from Lewis and Rowland *Silent Reader*, Book VI:

“Indian Life and Customs,” page 76.

“Otelne, the Indian of the Great North Woods,” page 278.

“An Indian Buffalo Hunt,” page 68.

It is many times advisable to divide the pupils into small groups for reading purposes. The pupils should be assigned to groups according to reading ability in order that the better readers may read more or less independently and the poorer readers may be given extra help. When this plan is used, such a large topic as Indian life lends itself very well to group work. Pictures of a general nature may be shown to all groups, then stereographs dealing with specific subjects may be selected for individual groups.

For instance the slides and stereographs Nos. 158, 168, 169, 182, 244, 265 may be shown to all to stimulate interest in the subject. Then Group I may read the story “Otelne, The Indian of the Great North Woods,” page 278, and enjoy stereograph 201, 248, and 255 of the Primary Set; Group II may read “An Indian Buffalo Hunt,” page 68, and use stereograph P. 72 of the Primary Set; Group III may read “Indian Life and Customs,” page 76, and use Stereographs P. 201, 253 and P. 254 of the Primary Set. By this method the teacher may apportion her time to supervise vocabulary drill and comprehension, and check for the poor readers. The material on the back of the stereograph offers additional reading material which may be used for group discussion or individual report.

Editor's Note—A further article by the author will appear in THE EDUCATIONAL SCREEN next month discussing the use of slides and stereographs in the teaching of Geography.

# *Among the* MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

THE OUTLOOK—Charles L. Buchanan discusses "The Theatre, the Motion Picture, the Censor." Although some of Mr. Buchanan's assertions as to what is, and what is not, legitimate art offer no more solution to that old question than has been (or has not been) offered by others, he does have something very definite to say about moving pictures and says it in sound fashion.

The motion picture works under a censorship board. Every inch of film is subjected to the closest scrutiny before being released for public presentation. The theatre has no censorship board. It is free to do as it likes. Every once in a while there is a flurry of agitation regarding the advisability of subjecting it to censor supervision, and the smoke screen of a play jury is sent out to cover the issue. It is customary at these times for some one prominent in theatrical matters to enunciate the old doctrine of art for art's sake.

The guardians of the "legitimate" theater hold the motion picture in contempt. They obtain assurance of the survival of the "legitimate" theater from the assumption that the motion picture caters to and is patronized by persons of an inferior intellectual and cultural caliber. One of these gentlemen has spoken as follows: "The moving pictures have left the legitimate stage only the adult portion of the public, from an intellectual standpoint. They are of a type less apt to be harmfully influenced, whereas the moving-picture public needs to be protected from thoughts it is not qualified to cope with."

Putting aside the patently arrogant and offensive quality of these remarks, let us inquire into their degree of accuracy and of sincerity.

Among the outstanding "hits" of the preceding season were "Bride of the Lamb," "Lulu Belle," "The Shanghai Gesture," and "Cradle Snatchers." To advance any of these

plays as a measure of "adult" and "intellectual" appreciation is simply ridiculous.

I do not say that the theatre is totally barren of worthy artistic and dramatic effort. I do say that outstanding examples of dramatic excellence are comparatively few, and that they are overwhelmingly outnumbered by plays that are either abortive and ineffectual intellectually, or spurious, deceitful, and nasty.

Contemporaneous with this, the motion picture has given us, quite aside from innumerable instances of admirable romance and wit and entertainment, four pictures of universal significance, three of which are of a rare and distinguished beauty. I refer to "The Big Parade," "Potemkin," "Beau Geste," and "Variety." These pictures have come to us through a medium that is held in contempt by the intellectuals and that works under the aforementioned censorship. One of these pictures, "Variety," although given in its original sequence in New York City, was cut for the road, but this did not, in my opinion, lessen its effectiveness.

No well-balanced person will dispute the tremendous dynamic significance of three of these pictures, the romantic glamour of the fourth. For my part I do not hesitate to say that "The Big Parade" is the greatest dramatic achievement of this age. I know of nothing even remotely comparable to that stupendous closing sequence of Part I, wherein a whirlpool of ceaselessly moving figures are coordinated into a vast rhythmic pattern compositionally impeccable. I know of nothing even remotely comparable to that moment when the advance through the woods begins; a moment so fraught with stark, awful momentum that one is tempted to place it in company with the greatest moments of the art of all time. A medium that has given us so sublime an achievement has justified itself.

The German film "Variety," although

boldly and cynically bestial, was notable for its adroit photography and for the superb performances of Lya de Putti and Emil Jannings. One wonders what would have been said if these performances had come to us through a Theater Guild production, let us say. Who else but Lya de Putti has given us that note of slobbering, drolling terror that seemed literally to scream out of the picture during the muted crescendo following the murder of Artinelli?

"Potemkin" failed, I think, to measure up to the superlative standards set for it by its press agents. It never quite transcended the impersonal quality of a news reel. It was significant, however, as a representation on a grandiose scale of an historical event of great importance.

Allowance must be made for the fact that the motion picture as a medium for the projection of a vivid emotional impact possesses an inherent technical potency far beyond that possessed by the stage. The great dynamic, elemental flood that sweeps through the finale of Part I of "The Big Parade" could have been achieved through no other medium.

But setting aside this question of intrinsic technical potentiality, we return to our original comparison of the relative importance of the motion picture and the legitimate theater as mediums for the exposition of artistic and intellectual ideas. Granted that the motion picture tends by its very nature towards the spectacular and the sheerly dramatic, the fact remains that it has given us in "The Big Parade" the most universally appealing spectacle of our age.

Contemplation of these pictures leads one to inquire into the sincerity of our intellectuals who cry out against the rumor of theatrical censorship. The motion picture, working under censorship, has achieved artistic results of permanent and universal importance. The theater, working under no censorship, is frittering itself away and demoralizing its public with plays that are trivial, specious, and ultra. To point out the discrepancy is enough for the purpose of this article.

NATIONAL BOARD OF REVIEW MAGAZINE—One of the discoveries of the Exceptional Photoplays Committee in its quest for unusual films, is described under the heading

"Grey Magic." The title of this German production, *Chronicles of the Grey House*, has the flavor of the romantic period of the Saxon barons, and its plot treats of the inheritance of two brothers—"a kind of grand opera plot worked out with dignified leisure against a scenic background of mediaeval character."

That the plot is definitely romantic and of the narrative kind detracts no whit from the success of the attainment, for drama of great dignity and pictorial power springs every now and then in enchanting moments from the screen.

The whole picture is potent with this quality of enchantment. It has a curious magic. It is more profoundly magical than *Caligari*; only the Swedish film, *The Stroke of Midnight*, approaches it in this respect, and only certain other Scandinavian films of mediaeval times resemble it. Their finish, however, is not to be compared with the wrought framework and aged, carven covering of *The Grey House*. Moreover, its photography utilizes the most modern knowledge of lighting and exposure. Closeups, foregrounds and longshots preserve a matching of tone, color and light condition unrivaled. Sunlight falls as in nature. Evening sequences are dusky throughout. When the moon is out, its beams lie upon faces and objects nearby as they do upon the planes of distance, with not too much more outline and with little less eerie effect. The sum total impression received is that of silver greyness touched with the black of etching. It is a grey magic that finally casts the spell.

AMATEUR MOVIE MAKERS—A genealogy for the movies is entitled "Oldest of the Arts," by Carl L. Oswald, and refutes the notion that "the motion picture, and particularly motion picture acting, is a strictly new development and in every way, a new art." His contention is that present-day screen acting is based on one of the oldest arts in the world, pantomime.

Mr. Oswald's article is interesting for his review of the history of pantomime from very early times, an art which has persisted through the ages, and which finds a direct appeal in action, "expressing the basic emo-

ions in a manner which levels the barriers of alien tongues and widely separated intellectual receptiveness."

The motion picture is not, as is constantly being stated, directly or indirectly, a new and decidedly brash arrival in the field of art, but is simply one of the oldest of the basic arts expressing itself through a new medium. For the majority of the modern practitioners of this art, through the medium of the motion picture, I hold no brief. They, in most cases, are the youngsters who, having had placed in their hands a new and powerful medium of artistic expression, capable of swaying the minds of millions, have frequently used this toy with abandon. But there is a brighter side. Examples of splendid direction, intelligent writing and capable acting are becoming more numerous each year and it is my belief that the proper recognition of the motion picture as a medium which requires its own literature will be the final step in the attainment of a proper acceptance by its sister arts.

CHRISTIAN SCIENCE MONITOR—An editorial, "Harvard and the Films," comments upon the "forward step" of the Harvard Graduate School of Business Administration in announcing the series of lectures and discussions concerning the motion picture industry.

So far as we know, this is the first recognition given by an institution of higher education to an industry which now ranks among the first half-dozen in importance in the United States. Indeed, its position among the factors in the formation of character is even higher than its place among the industrial enterprises of the land. For it probably ranks next to the printing press in its influence upon the thoughts of citizens. We have seen no statistics which compare the total number of newspaper readers in the country with the number of attendants at the motion picture houses, but we should imagine there would not be a great disparity between the two. And as the human mind seems more readily impressed by things presented to it through the easy medium of pictures than it does by those which must sometimes be sought out in the printed page, it is probable that the pictures really exert the greater influence. unquestionably, they do among younger

people and among those who are illiterate, or nearly so.

Attacks upon the motion picture industry are rather the general order of things than exceptional. The pictures are accused of setting up false standards of life and morals, and of failing to maintain any ethical standards which are commensurate with the amount of influence they can exert.

That there is some foundation for this hostile attitude is unfortunately true. Nevertheless, it would seem to be the part of wisdom to recognize how substantial is the business foundation of this industry and how great its potential influence for good may be, while at the same time striving to develop and utilize that influence, rather than to antagonize those who control it by extreme, illiberal and intolerant attacks. The motion picture industry has given evidence of a certain, though perhaps insufficient, desire for improvement by the establishment of the central board, over which Will H. Hays presides. That board has done much, although not all that might be desired. But such recognition as Harvard is giving will tend to bring the leaders in this industry into a closer touch with the educational world, and perhaps while it enables them to defend their present methods, may open their eyes to the extent of the criticism directed against them. It might not be unwise if the lecture course, which apparently includes only those who are interested in a financial way in the production of motion pictures, should also give an opportunity for some competent critic studying the industry from a detached and exterior viewpoint to express the needs and the views of the public.

ST. NICHOLAS—Wallace Hutchinson, in "Forest Fires A La Hollywood," gives to his juvenile readers an excellent piece of exposition via the narrative and descriptive method as well as that of definition. His choice of illustrative incidents and photographs is happily suited to his article. Incidentally, he assures his audience that though the fires may be kerosene smoke, the acting is genuine, often entailing real suffering on the part of the actors involved. On the whole, Mr. Hutchinson leaves us with a healthier attitude toward studio sham and human sincerity in the acting ranks.

# NEWS AND NOTES

CONDUCTED BY THE STAFF

## ANOTHER RECORD BROKEN

The phenomenal run of *The Big Parade* at the Astor Theatre in New York City, now past its sixty-eighth week of consecutive showing, has established a new world's record. The previous record was held by *The Ten Commandments*, which ran sixty-one weeks at the Cohan and Criterion theatres.

Engagements of the outstanding long-run pictures of the last decade are as follows:

Way Down East.....	43
The Birth of a Nation.....	44
Ben-Hur .....	51
The Covered Wagon.....	59
The Ten Commandments.....	61

During the past year it is estimated that the picture has been seen by 6,000,000 people throughout the United States and Canada, and nearly 1,000,000 of this total have seen the film at the Astor.

*The Big Parade* also is credited with the longest run of any American picture shown abroad. It was shown recently for 27 weeks at the Tivoli, London, in spite of some editorial opposition from a section of the British press. The best previous London record was that of *The Four Horsemen*, which ran for six months at the Palace. The Paris showing which started Dec. 1st, at the Madelon, is reported to be successful. *The Big Parade* is being shown also in Havana, Cuba; Copenhagen, Denmark; Christiania, Norway; and has been seen in Sydney and Melbourne, Australia.

This is the second season for legitimate theatres of the United States. Among the long-run engagements last season were six

months in Los Angeles, 22 weeks at the Majestic, Boston; 20 weeks at the Aldine, Philadelphia; 19 weeks at the Garrick, Chicago; 13 weeks at the Shubert, Detroit; 9 weeks in Pittsburgh and 9 weeks in San Francisco. Other record engagements were 8 weeks in Cleveland, 8 in Brooklyn, 6 in Baltimore, 5 in Washington and 4 weeks each in St. Louis, Newark and Minneapolis. It is to play repeat bookings in a number of these cities.

## "THE TEN BEST" PICKED FOR 1926

A poll of two hundred eighteen critics representing newspapers and magazines throughout the country, recently conducted by *The Film Daily* of New York, resulted in the following selection of the ten best films displayed during the past year:

Picture	Votes
Variety .....	169
Ben Hur.....	114
The Big Parade.....	108
The Black Pirate.....	108
Beau Geste.....	100
Stella Dallas.....	95
The Volga Boatman.....	94
What Price Glory.....	66
The Sea Beast.....	62
La Boheme.....	49

## THIRD BETTER FILMS CONFERENCE

The sessions of the third annual conference held under the auspices of the National Board of Review, at the Waldorf-Astoria, New York, January 27th to 29th, were devoted to the general topic "The Motion Picture, its Broadening Influence and Uses."

The subject was further defined as follows: "First, the influence of the motion picture is reaching today not only into the lives of an

increasing number of people, but increasingly into the work of many kinds of people interested vocationally and avocationally in many kinds of things. That is to say, it is reaching beyond those who seek merely entertainment in the theatre. While the photodrama is working toward a greater power and proficiency, artistically, technically and thematically, the medium itself, as a machine, so to speak, is finding a new field of operation in educational, scientific, social betterment, religious and industrial directions. It is thus exerting a growing influence, which will be tremendous in our society of tomorrow, upon, and finding a greater use by, teachers of all kinds, scientists in all branches, ministers of all denominations, and directors of great industries, in pursuit of their own activities and professions.

"Second, it follows that its uses to the public will be proportionately increased. These uses, even now, the whole civic life has abundantly at its command for both practical and experimental purposes. Thus the Better Films movement has ceased to be an activity extended primarily in one direction, namely, the field of entertainment and the problems here to be found. The Better Films movement has now to entertain the question as to how it can best forward the march of the motion picture toward *all* its beneficial uses by society."

Attendance at the sessions represented twenty states. A feature of the program was "Thirty Years of Motion Pictures," a composite film arranged in sequence, presented by Otto Nelson of the National Cash Register Company of Dayton, Ohio.

#### MOTION PICTURE COURSE IN HARVARD

##### BUSINESS SCHOOL

A complete and detailed study of the motion picture industry in all its phases is to be made a regular part of the curriculum of the Harvard Business School. The course will include lectures on producing, distributing, and directing motion pictures.

Leaders in the industry have been invited by the Harvard authorities to deliver a series of lectures at America's oldest university, the lectures to be given under the direction of Joseph P. Kennedy, president of Film Booking Offices of America and a Harvard graduate.

The Harvard course represents the first of the sort attempted by any of the larger American universities. Beginning March 15th, lectures will be given three times a week as a part of the course in business policy.

#### ENTERTAINMENT FILMS FOR THE NAVY

Twenty-five films are acquired a month by the Navy under three-year leases for the Navy's picture service, the largest distributing organization of its kind, it is declared by the Chief of the Bureau of Navigation of the Navy Dept. in his annual report.

All capital ships now have one or more projectors, and most smaller vessels have one machine. Reports from the fleet indicate that the films furnished have been excellent in character and supplied in sufficient numbers. Duplicate prints are secured in order that releases can be made in both the Atlantic and Pacific at the same time, often prior to the showings in theaters. All films are reviewed before release, and any scenes believed undesirable are eliminated. In many cases a third print is secured, for the Asiatic or European squadrons.

The song slide has been introduced and, led by the band, the men sing popular, naval and patriotic songs. Reports indicate this custom is becoming very popular.

Pictures will also be shown to soldiers moving by transport. Four complete shows will be given each week the men are on the seas.

Experiments were ordered some months ago on a transport plying between San Francisco and New York, with such success that projectors are being ordered for installation on all transports on that route. The films used will be rented from the Navy exchange.

## Foreign Notes

Conducted by OTTO M. FORKERT

### FRANCE

#### *A State Commission for Educational Films*

THE present French Minister of Education, M. Edouard Herriot, has always been strongly in favor of visual education. Way back when Cinematography was in its infancy and the French Parliament elected their first extra-parliamentary Commission, March 23rd, 1896, "to study the ways and means of generalizing the application of the cinema in the different educational branches in France," he was one of the first far-visioned members and has been in the movement until the present day.

It was on account of his vigorous denunciation of what he called "criminal suggestiveness" of certain scenes in which the children found the exact gestures of thieves and murderers, that he, as mayor of Lyon, saw himself classed among numerous enemies of the cinema. But nobody has ever better understood what one could and should expect from educational films.

Therefore, since he has become Minister of Education, M. Edouard Herriot has appointed a commission charged with the examination of educational films. From his order creating the commission, we quote the most important paragraphs (*Journal Officiel*):

The Minister of Public Instruction has instituted a Commission charged with the examination of cinematographic films to propose their inscription on the list of authorized films for educational institutions.

This Commission, with headquarters in the Pedagogical Museum in Paris, is constituted as follows:

A general inspector of Public Instruction,  
*President.*

The Director of the Pedagogical Museum.

A delegate from the Director of Primary Instruction.

A delegate representing the Director of Secondary Instruction.

A delegate representing the Director of Technical Instruction.

A representative from the Syndicate Chamber of Cinematographie.

Two persons outside of the teaching profession.

Three professors from the secondary schools (history of arts, geography, physical and natural science).

Two professors from the normal school and institutes (history and science).

An inspector from the department of Primary Instruction.

Two teachers, a man and a woman, from the lower elementary schools.

The Chief of the Film Service of the Pedagogical Museum, *Secretary.*

The Commission can add to its personnel for the examination of certain films, such experts from certain lines as they may wish to call in.

The Commission may also examine films which are neither historical, geographical or on general educational subjects, but which are purely theatrical and entertainment films. Nothing definite has yet been decided and rules will be established when such cases come up for treatment. That will mean for the cinema, for the first time, official recognition of the moral value of the theatrical motion picture.

Unquestionably, the influence of the French Minister of Education will have a most happy influence in the production of educational films in France, and will help in the compilation of an accurate and complete list of all films in existence at the present time.



# THE FILM ESTIMATES

BEING THE COMBINED JUDGMENTS OF A NATIONAL  
COMMITTEE ON CURRENT THEATRICAL FILMS

Titles of Films (Actors) (Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
ALTARS OF DESIRE (Mae Murray) Metro Silly story concocted to show the physical charms of Mae Murray.	Trash	Decidedly not	No
AUCTIONEER, THE (George Sidney) Fox Unusually successful transfer from stage to screen. A few crudities, but Sidney's work fine. (See Review No. 85)	Interesting	Excellent	Good
BETTER WAY, THE (Ralph Ince) Columbia Trite and sexy melodrama ending in the usual Ralph Ince fight to save girl from villain.	Hardly	Useless	No
BLOND OR BRUNETTE (Adolphe Menjou) F. P.-L. "Deliberate sex stuff," says one judge. Quite continental in tone and notably acted by Menjou.	Interesting	Unwholesome	No
BUTTERFLIES IN THE RAIN (Laura LaPlante) Universal Pretty thin stuff about girl who tried to dodge marriage conventions.	Mediocre	Doubtful	No
CASEY AT THE BAT (Wallace Beery) F. P.-L. Lots of action and humor of the Beery kind.	Passable	Passable	Passable
CHEERFUL FRAUD, THE (Reginald Denny) Universal Moderately good, if old stuff, with titled Englishman masquerading as Secretary to win girl.	Passable	Amusing	Amusing
CHRISTINE OF THE BIG TOPS *(Cullen Landis) Sterling			
DANGEROUS FRIENDS (T. Roy Barnes) Sterling Amusing farce of an unstable hero who bluffs everyone and comes out on top.	Perhaps	Amusing	Harmless
DESERT VALLEY (Buck Jones) Fox Fights, escapes, romance, rescue—all in stereotyped style.	Dull	Worthless	No
EXCLUSIVE RIGHTS (Lillian Rich) Preferred Capital punishment is the theme—unpleasant scenes of prison and deathhouse.	Lurid	Unwholesome	Decidedly not
FAUST (Emil Jannings) Metro A superb achievement by the Germans, especially in lighting and photographic effects. Only flaw—Jannings puts buffoonery into the role of Mephisto, marring this classic character.	Notable	Perhaps	Beyond them
FINGER PRINTS (Louise Fazenda) Warner Mystery film burlesqued beyond endurance.	Hash	Possibly	No
FIRST NIGHT, THE (Bert Lytell) Tiffany Jealous suitor annoys married couple on wedding night.	Hardly	No	No

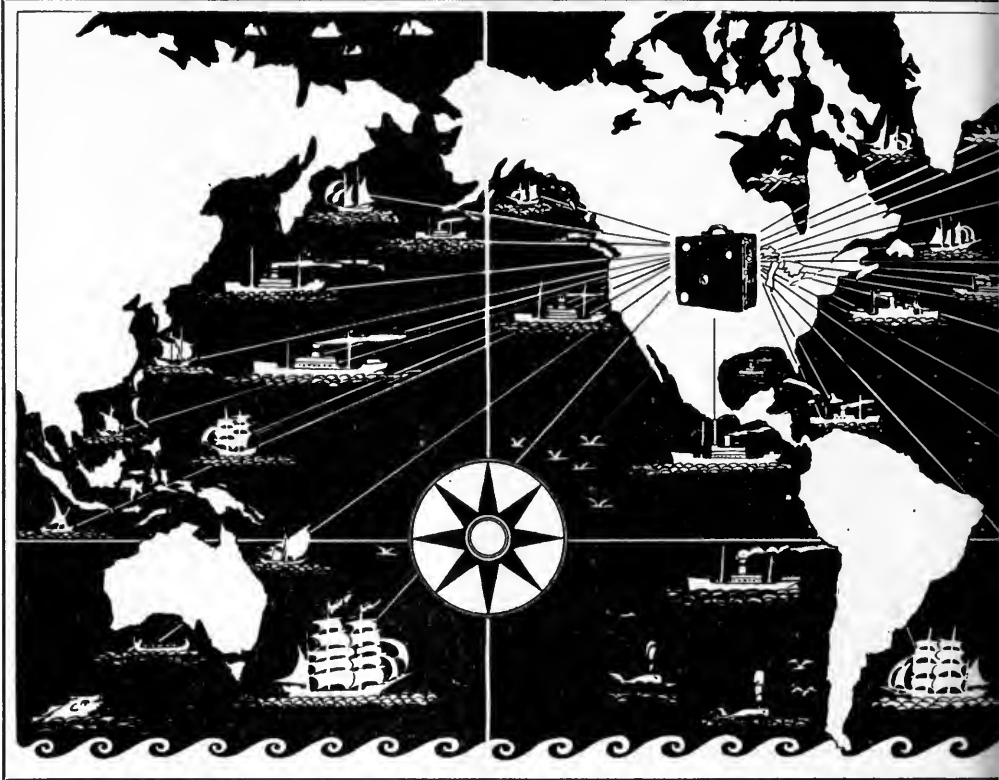
## Film Estimates — Continued

Titles of Films (Actors) (Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
FLYING HORSEMAN, THE (Buck Jones) Fox Running horses, eight amusing youngsters and Buck at his usual form.	Passable	<b>Amusing</b>	Amusing
FOR HER PEOPLE (Raquel Meller) Crystal Poor attempt to capitalize on Meller, who is futile before the camera.	Worthless	No	No
GENERAL, THE (Buster Keaton) United Artists Buster tries comedy out of a tragic bit of Civil War history. Enjoyable but hardly up to his best.	Amusing	<b>Wholesome</b>	<b>Wholesome</b>
HER FATHER SAID NO (Mary Brian) F. P.-L. Glorifying prize-fighting profession—which has become a bit monotonous.	Perhaps	Doubtful	No
HEROES OF THE NIGHT (Cullen Landis) Lumas Melodramatic heroics by fireman and cop, with "mother love" element, etc. "Too much 'old stuff,'" says one judge.	Hardly	<b>Good</b>	No
HIS NEW YORK WIFE (Alice Day) Preferred Country girl—lured to city—poses as wife—etc.	Mediocre	Hardly	No
HOMESTRUCK (Viola Dana) F.B.O. Stage girl homestruck, for a change.	Passable	Unwholesome	No
IT (Clara Bow) F. P.-L. Rather natural, fast and interesting, with Clara Bow at her best so far. Crude introduction of Elinor Glyn herself. On the whole, less objectionable than title suggests.	<b>Amusing</b>	Perhaps	No
JEWELS OF DESIRE (Priscilla Dean) Metropolitan Hidden treasure hunt of little worth.	Stupid	Passable	Better not
JOHNNY GET YOUR HAIR CUT (Jackie Coogan) Metro Jackie back and better than in his last pictures. He seems to be growing old rather gracefully.	<b>Good</b>	<b>Excellent</b>	<b>Excellent</b>
JOSSELYN'S WIFE (Pauline Frederick) Tiffany Suave villain, after casting off the woman, returns to wreck her happiness after she had married another.	Ordinary	No	No
KID BROTHER, THE (Harold Lloyd) F. P.-L. One of Lloyd's best; "A fine, clean, funny film," says one judge. (See Review No. 81)	<b>Excellent</b>	<b>Excellent</b>	<b>Excellent</b>
LAST TRAIL, THE (Tom Mix) Fox A western, wilder than ever. More shooting, more riding,—even more stage coaches.	Thrilling	Thrilling	Too thrilling
LITTLE JOURNEY, A (Claire Windsor) Metro Insincere, low moral tone. Only good feature is Harry Carey in best bit of acting he has yet done.	Weak	Doubtful	No
LONDON (Dorothy Gish) F. P.-L. Modern jazz story in an English setting.	Weak	Mediocre	Worthless
LOVE'S BLINDNESS (Pauline Stark) Metro More of Elinor Glyn.	Trash	No	No
LUNATIC AT LARGE, A (Leon Errol) First Nat'l. "Just a sort of comedy of errors," says one judge.	Amusing	Too thrilling	Too exciting

Film Estimates — Continued

Titles of Films	(Actors)	(Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
MAN BAIT (Marie Prevost) Escapades of dance-hall heroine.		P. D. C.	Hokum	Possibly	No
MAN OF QUALITY, A (George Walsh) The secret service apprehends a gang of silk smugglers. The usual fight.		Excellent	Obvious	Waste of time	No
MAN OF THE FOREST (Jack Holt) One judge says, "Same old western, this time aided by animals, but even these fail to relieve film from terrible tedium of age-old plots."		F. P.-L.	Doubtful	Passable	No
MEN OF THE DAWN * (Re-titled "The Silent Lover,") (See Film Estimates for February)					
MEN OF THE NIGHT (Herbert Rawlinson) Illegal operations of jewel thieves. The usual crook story.		Sterling	Stupid	Unwhole- some	No
MIDNIGHT MESSAGE, THE (Mary Carr) The crook thieves are in the majority. This one a little worse than usual.		State Right	Worthless	Worthless	No
NEW YORK (Ricardo Cortez) Says one judge, "A trite, dull film, below the average."		F. P. L.	Mediocre	Doubtful	Unwhole- some
NOBODY'S WIDOW (Leatrice Joy) Farce comedy in the Avery Hopwood vein.		P. D. C.	Amusing	Doubtful	Unwhole- some
O BABY (Madge Kennedy) The comedy is neither subtle nor original. Midget in the title role.		Universal	Distasteful	No	No
ONE INCREASING PURPOSE (Edmund Lowe) Rather too much of a sermon to be classed as entertaining. (See Review No. 80)		Fox	<b>Excellent</b>	<b>Notable</b>	<b>Wholesome</b>
PARADISE FOR TWO (Richard Dix) "Light entertainment for the family group," says one judge.		F. P.-L.	Mediocre	Passable	Harmless
PARIS AT MIDNIGHT (Jetta Goudal) "Utterly mediocre version of a Balzac masterpiece, <i>Pere Goriot</i> ," says one judge.		P. D. C.	Useless	Doubtful	No
PERFECT SAP, THE (Ben Lyon) Clean entertainment. Adapted from the play, <i>Not Herbert</i> , concerning a rich youth who yearns to be a detective.		First Nat'l.	<b>Interesting</b>	<b>Entertain- ing</b>	Harmless
POTTERS, THE (W. C. Fields) "Full of fun without a trace of vulgarity," to quote one judge.		F. P.-L.	<b>Notable</b>	<b>Notable</b>	<b>Wholesome</b>
REDHEADS PREFERRED (Raymond Hitchcock) One judge says, "Waste of Raymond Hitchcock in silly, mediocre story of buyer out for a good time away from home." Rot.		Tiffany	Worthless	No	No
RUBBER TIRES (Bessie Love) Funny realistic little comedy about a valiant family trek to California in a worn-out car.		P. D. C.	Good	<b>Wholesome</b>	<b>Very Good</b>

# DeVry Equipment Cover



**In October and November 1926, 150 DeVry Projectors are exported to foreign ports.**

*DeVry Motion Picture Projectors Lead in*

A Few Samples of DeVry Installations

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## Film Estimates — Continued

Titles of Films (Actors) (Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
RUNAWAY EXPRESS, THE (Blanche Mehaffey) Universal Railroad melodrama and cowboys; reckless riding and so-called adventure.	Tiresome	No	Too exciting
SATURDAY AFTERNOON * (Harry Langdon) Pathe SIN CARGO (Shirley Mason) Tiffany Improbable story with plenty of action and not much sense. Just a movie.	Trite	Certainly not	No
SORROWS OF SATAN (Adolphe Menjou) F. P.-L. Lavish Griffith production, although a rather garbled story. Menjou makes the devil rather engaging. (See Review No. 88)	<b>Worthwhile</b>	Doubtful	No
STAGE MADNESS (Virginia Valli) Fox The career vs. marriage argument. Obvious, but somewhat redeemed by Virginia Valli.	Waste of time	Unwholesome	No
STEPPING ALONG (Johnny Hines) First Nat'l. From newsboy to assemblyman. Lively and adapted from one of the Matt Taylor stories, "The Knickerbocker Kid."	Rather slow	<b>Good</b>	Perhaps
STOLEN PLEASURES (Helene Chadwick) Columbia Marital tangle mixed with jazz. Decidedly unwholesome.	Trash	No	No
SUNSHINE OF PARADISE ALLEY (Barbara Bedford) Chadwick Pleasing hokum on the general order of East Side yarns in which the "cut-up" of the Alley heads for the luxuries of Fifth Avenue.	Common-place	<b>Wholesome</b>	<b>Good</b>
TAXI, TAXI! (Edw. E. Horton) Universal Comedy romance with some amusing situations.	Enjoyable	<b>Good</b>	<b>Good</b>
THIRD DECREE, THE (Dolores Costello) Warner Melodrama of circus life—murder and jazzmania. (See Review No. 82)	Passable	Too exciting	Unwholesome
THREE HOURS (Corinne Griffith) First Nat'l. One judge says, "Overdrawn story but strong morally. Decidedly for adults."	<b>Interesting</b>	No	No
UPSTREAM (Dolores Del Rio) Fox Referring to the rise of a "ham" actor to the portrayer of Shakespearian roles. Amusing.	Good of the kind	<b>Wholesome</b>	Possibly
WHISPERING WIRES (Anita Stewart) Fox Not as good as the stage mystery play.	Weak	Stupid	No
WOLF'S CLOTHING (Monte Blue) Warner Whirlwind melodrama with a crazy hodge-podge plot.	Absurd	Not the best	No
YANKEE SENOR, THE (Tom Mix) Fox A dull "western" with the usual lack of good taste.	Stupid	Poor	No

Assoc. Exhib.—Associated Exhibitors; First Nat'l—Associated First National; Metro—Metro-Goldwyn-Mayer; F. B. O.—Film Booking Offices; F. P.-L.—Famous Players-Lasky; P. D. C.—Producers Distributing Corporation.

\* Note—Not reported by judges, hence no estimate is given.

Judges are asked to make note of this on their "lists to be reviewed."

# Previously Estimated

Titles of Films	(Actors)	(Month Estimated)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
ACE OF CADS (Adolphe Menjou)		Dec.	Interesting	No	No
ACROSS THE PACIFIC (Monte Blue)		Dec.	Perhaps	Better not	No
ALASKAN ADVENTURES (by Capt. Robertson)		Dec.	<b>Exceptional</b>	<b>Excellent</b>	<b>Excellent</b>
ALMOST A LADY (Marie Prevost)		Dec.	Worthless	Worthless	No
APRIL FOOL (Alexander Carr)		Dec.	Hardly	Perhaps	Perhaps
ATTA BOY (Monte Banks)		Jan.	Stupid	Perhaps	No
BARDELEYS THE MAGNIFICENT (John Gilbert)		Jan.	<b>Worth seeing</b>	Passable	No
BARRIER, THE (Norman Kerry)		Dec.	Passable	Better not	No
BEAU GESTE (Ronald Colman)		Jan.	<b>Excellent</b>	<b>Notable</b>	Too strong
BELLE OF BROADWAY, THE (Betty Compson)		Dec.	<b>Good</b>	<b>Good</b>	Passable
BELLS, THE (Lionel Barrymore)		Dec.	Rather good	Not suitable	No
BERTHA, THE SEWING MACHINE GIRL		Feb.	Cheap	Unwholesome	No
BETTER 'OLE, THE (Syd Chaplin)		Jan.	<b>Notable</b>	<b>Excellent</b>	Good unless too exciting
BIG SHOW, THE (John Lowell)		Dec.	Mediocre	Mediocre	No
BLARNEY (Ralph Graves)		Dec.	Rather good	Doubtful	No
BLOCK SIGNAL, THE (Ralph Lewis)		Jan.	Ordinary	Perhaps	Too exciting
BLOND SAINT, THE (Lewis Stone)		Jan.	Hardly	By no means	No
BLUE EAGLE, THE (George O'Brien)		Jan.	Mediocre	Doubtful	No
BREED OF THE SEA (Ralph Ince)		Feb.	Mediocre	Doubtful	No
CAMPUS FLIRT, THE (Bebe Daniels)		Dec.	Cheap	Passable	No
CANADIAN, THE (Thomas Meighan)		Feb.	Perhaps	Doubtful	No
CANYON OF LIGHT, THE (Tom Mix)		Feb.	Hardly	<b>Yes</b>	Very thrilling
CARNIVAL GIRL, THE (Marion Mack)		Dec.	Trashy	No	No
CITY, THE (May Allison)		Feb.	Rubbish	No	No
COLLEGE BOOB, THE (Lefty Flynn)		Dec.	Mediocre	Passable	<b>Wholesome</b>
COLLEGE DAYS (Marceline Day)		Jan.	Absurd	Cheap	No
CORPORAL KATE (Vera Reynolds)		Feb.	Passable	Passable	Harmless
COUNTRY BEYOND, THE (Olive Borden)		Feb.	Hardly	Doubtful	No
CRUISE OF THE JASPER B, THE (Rod LaRoeque)		Feb.	<b>Amusing</b>	<b>Good</b>	Passable
DAME CHANCE (Julianne Johnston)		Feb.	Hardly	Better not	No
DANCING DAYS (Helene Chadwick)		Jan.	Stupid	No	No
DANGEROUS VIRTUE (Jane Novak)		Jan.	Absurd	Pernicious	No
DESERT'S TOLL, THE (Frances McDonald)		Feb.	Hardly	Passable	Perhaps
DEVIL'S ISLAND (Pauline Frederick)		Dec.	Melodrama	No	No
DON JUAN (John Barrymore)		Dec.	<b>Excellent</b>	By no means	No
EAGLE OF THE SEA (Florence Vidor)		Jan.	Passable	No	No
EUCCHARISTIC CONGRESS		Feb.	<b>Impressive</b>	<b>Impressive</b>	<b>Impressive</b>
EVERYBODY'S ACTING (Betty Bronson)		Jan.	Mediocre	Passable	No
EXIT SMILING (Beatrice Lillie)		Feb.	Mediocre	Perhaps	No
FALSE ALARM, THE (Ralph Lewis)		Jan.	Trash	No	No
FIGHTING MARINE, THE (Gene Tunney)		Feb.	Stupid	Perhaps	No
FIRE BRIGADE, THE (Charles Ray)		Jan.	Mediocre	Doubtful	No
FLAME OF THE ARGENTINE (Evelyn Brent)		Dec.	<b>Interesting</b>	<b>Interesting</b>	Passable
FLAMES (Eugene O'Brien)		Dec.	Obvious	Thrilling	No
FLAMING FOREST, THE (Antonio Moreno)		Jan.	Passable	Interesting	Too thrilling
FLAMING FURY (Ranger, dog star)		Feb.	Dull	Unwholesome	No
FLESH AND THE DEVIL (John Gilbert)		Feb.	<b>Notable</b>	Unwholesome	No
FLYING MAIL, THE (Kathleen Myers)		Dec.	Trash and thrills	Worthless	No
FOOLS OF FASHION (Mae Busch)		Jan.	Trash	Unwholesome	No
FOR ALIMONY ONLY (Leatrice Joy)		Dec.	Mediocre	Unwholesome	No
FOREVER AFTER (Hughes, Mary Astor)		Dec.	<b>Notable</b>	<b>Notable</b>	Quite exciting
FOULORN RIVER (Jack Holt)		Dec.	Mediocre	Unwholesome	Bad
FOR WIVES ONLY (Marie Prevost)		Feb.	Twaddle	Unwholesome	No
FOURTH COMMANDMENT, THE (Belle Bennett)		Feb.	Passable	Passable	Beyond them
GAY DECEIVER, THE (Lew Cody)		Dec.	Pernicious	By no means	No
GIGLO (Rod LaRoeque)		Dec.	<b>Notable</b>	Passable	Of no interest
GOD GAVE ME TWENTY CENTS (Lois Moran)		Feb.	<b>Interesting</b>	Better not	No
GOING CROOKED (Bessie Love)		Feb.	Passable	Perhaps	No
GOLDEN WER, THE (Lillian Rich)		Dec.	Worthless	Hardly	No

## Previously Estimated—Continued

Titles of Films	(Actors)	(Month Estimated)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs.)
CORILLA HUNT, THE (Nature picture)		Jan.	Interesting	Interesting	Too exciting
GREAT GATSBY, THE (Warner Baxter)		Jan.	Interesting	Unwholesome	By no means
GREAT K. & A. TRAIN ROBBERY, THE (Toir Mix)		Jan.	Mediocre	Thrilling	Too thrilling
HAVOC (George O'Brien)		Dec.	Possibly	Sordid	No
HER BIG NIGHT (Laura LaPlante)		Feb.	Above average	Amusing	Amusing
HER MAN O'WAR (Jetta Goudal)		Dec.	Obvious	Perhaps	No
HONEYMOON EXPRESS, THE (Irene Rich)		Dec.	Tawdry	No	No
HOTEL IMPERIAL (Pola Negri)		Feb.	Fairly good	Better not	No
ICE FLOOD, THE (Kenneth Harlan)		Jan.	Twaddle	Thrilling twaddle	No
ISLE OF RETRIBUTION, THE (Lillian Rich)		Dec.	Worthless	Worthless	By no means
IT MUST BE LOVE (Colleen Moore)		Jan.	Worthwhile	Very good	Very good
JACK OF HEARTS (Cullen Landis)		Dec.	Possibly	Unwholesome	No
JUST ANOTHER BLOND (Dorothy Mackaill)		Feb.	Hardly	Doubtful	No
KICK-OFF, THE (George Walsh)		Dec.	Mediocre	Passable	Passable
KID BOOTS (Eddie Cantor)		Dec.	Good of the kind	Too exciting	Too exciting
KING OF THE PACK (Peter the Great)		Jan.	Fair	Interesting	Better not
KOSHER KITTY KELLY (Viola Dana)		Dec.	Mediocre	Perhaps funny	Hardly
LADDIE (John Bowers)		Dec.	Interesting	Good	Good
LADIES AT PLAY (Doris Kenyon)		Feb.	Trash	Pernicious	By no means
LADY IN ERMINE, THE (Corinne Griffith)		Feb.	Passable	Unwholesome	No
LILY, THE (Belle Bennett)		Jan.	Poor	No	No
LODGE IN THE WILDERNESS, THE (Anita Stewart)		Dec.	Trite	Better not	No
LOST AT SEA (Lowell Sherman)		Dec.	Stupid	No	No
LOVE 'EM AND LEAVE 'EM (Evelyn Brent)		Feb.	Amusing	Unwholesome	No
MACIGIAN, THE (Alice Terry)		Jan.	Perhaps	Hardly	No
MARRIAGE LICENSE (Alma Rubens)		Dec.	Interesting	Beyond them	No
MASKED WOMAN, THE (Anna Q. Nilsson)		Feb.	Trash	Unwholesome	No
MICHAEL STROCOFF (Ivan Mosjoukine)		Dec.	Notable	Pretty strong	Too exciting
MIDNIGHT KISS, THE (Richard Walling)		Jan.	Indifferent	Tame	Harmless
MIDNIGHT LOVERS (Lewis Stone)		Feb.	Mediocre	Better not	No
MILLIONAIRES (George Sidney)		Feb.	Fair	Passable	Passable
MONEY TO BURN (Dorothy Devore)		Jan.	Perhaps	Passable	No
MY OFFICIAL WIFE (Irene Rich)		Dec.	Sex stuff	No	No
NERVOUS WRECK, THE (Harrison Ford)		Dec.	Amusing	Good	Good
OBEDY THE LAW (Bert Lytell)		Feb.	Passable	Fair	Doubtful
OLD SOAK, THE (Jean Hersholt)		Dec.	Entertaining	Not the best theme	No
PALS IN PARADISE (John Bowers)		Feb.	Rather good	Amusing	Harmless
PARADISE (Milton Sills)		Dec.	Dull	Better not	Unsuitable
PLEASURE GARDEN, THE (Virginia Valli)		Jan.	Rotten	By no means	By no means
POPULAR SIN, THE (Florence Vidor)		Feb.	Perhaps	Very bad	Very bad
PRINCE OF PILSEN, THE (Geo Sydney)		Jan.	Amusing	Very funny	Doubtful
PRINCE OF TEMPTERS, THE (Lois Moran)		Dec.	Cheap	Unwholesome	No
PRISONERS OF THE STORM (House Peters)		Dec.	Passable	Average	Possibly
PRIVATE IZZY MURPHY (George Jessel)		Dec.	Meager	Harmless	Doubtful
QUARTERBACK, THE (Richard Dix)		Dec.	Notable	Excellent	Excellent
RAT, THE (Mac Mrsh)		Dec.	Waste of time	No	No
REGULAR SCOUT, A (Fred Thomson)		Feb.	Mediocre	Passable	Passable
REMEMBER (Dorothy Phillips)		Feb.	Passable	Rather good	Harmless but beyond them
RETURN OF PETER GRIMM, THE (Alex Francis)		Jan.	Excellent	Excellent	Excellent
RISKY BUSINESS (Vera Reynolds)		Dec.	Thin	Harmless	Possibly
SCARLET LETTER, THE (Lillian Gish)		Jan.	Excellent	Notable	Beyond them
SHAMEFUL BEHAVIOR (Edith Roberts)		Jan.	Cheap	No	No
SHIPWRECKED (J. Schildkraut)		Feb.	Hardly	Better not	No
SILENT LOVER, THE (Milton Sills)		Feb.	Hardly	Decidedly not	No
SILENT POWER, THE (Ralph Lewis)		Jan.	Gruesome	No	No
SILVER TREASURE, THE (George O'Brien)		Jan.	Interesting	Good	Beyond them
SLUMS OF BERLIN		Feb.	Mediocre	Doubtful	No
SO'S YOUR OLD MAN (W. C. Fields)		Dec.	Entertaining	Good	Wholesome
SPANGLES (Marion Nixon)		Jan.	Passable	Good	Good

(Concluded on page 144)



# THE THEATRICAL FIELD

CONDUCTED BY MARGUERITE ORNDORFF

## Theatrical Film Reviews For March

[78] **THE FLESH AND THE DEVIL** (Metro-Goldwyn-Mayer)

The old pastor in the story says, "If the devil can't reach you through the spirit, he creates a beautiful woman to tempt you through the flesh." The theme of the picture, based on Sudermann's *The Undying Past*, is the old story of two dear boyhood friends, parted by a soulless, faithless, beautiful woman. There is nothing hackneyed or uninteresting, however, about the treatment of the story, which was directed by Clarence Brown, nor in the acting. Greta Garbo as Felicitas von Rhaden gives an intensely interesting performance.

John Gilbert and Lars Hanson share honors as the two friends. The cast also includes Barbara Kent, Eugenie Besserer, Marc McDermott, and George Fawcett.

The scene of the story is Austria; the period, some time before the war. Surprisingly, the atmosphere of a militaristic nation is achieved without resorting to war or battle scenes, although an important link in the story is the term of military service required of every young man. The scenic effects are in many ways among the most beautiful the

screen has ever produced. Photography is excellent, one outstanding example being a very beautiful dueling scene in silhouette against a soft background. (See *Film Estimates for February*.)

[79] **THE LADY IN ERMINE** (First National)



"Felicitas and Leo in the pavilion where, as boys, he and Ulrich, her husband, had sworn eternal friendship."

Corinne Griffith, again in serious mood, glides through the romantic story of an Italian countess, a bride, whose castle, in the absence of her husband, is visited by invading Austrian soldiers. The husband, returning in disguise, is captured and sentenced to death. A tradition in the family is that a great grandmother of the countess, in a similar situation, had saved the life of her husband at the sacrifice of her honor, and the Austrian officer suggests that the countess may follow her ancestor's example. Elaborate settings and costumes are featured, and the supporting cast includes Einar Hansen as the count, Francis X. Bushman as the Austrian general and Ward Crane in a particularly good performance as an insubordinate officer. (See *Film Estimates for February*.)

[80] **ONE INCREASING PURPOSE** (Fox)

The hero of this story by A. S. M. Hutchinson is one Simon Paris, an introspective soul, who returns from the war with a conviction that he was spared for the purpose of improving humanity. Like charity, his improvements begin at home, where he straightens out the badly tangled affairs of his own family. That job finished to his satisfaction, he buys himself a neat little



"The two friends meet again after a long estrangement."

covered wagon, and rambles about the countryside in it, preaching the gospel of "Kingdom-of-Heaven Kindness." A pleasant enough job, but hardly lucrative, I should imagine. Edmund Lowe plays the fatuous young man, with satisfactory support from such well-known players as Lila Lee, Jane Novak, May Allison, Emily Fitzroy, Huntley Gordon, Holmes Herbert, George Irving, and Josef Swickard. The rural English settings and scenes in London add interest, although at times they are so stressed that the picture takes on the aspect of a travelogue.

[81] **THE KID BROTHER** (Paramount)

Harold Lloyd is in his element as the wistful stripling in a family of husky fellows

who regard him only as the kid brother who isn't strong enough to tackle a man's affairs. Father is the sheriff, assisted by the two older boys: Harold does the housekeeping. He partly satisfies his longing to be a man by putting on his father's hat and badge, and posing before a mirror. Thus he is taken for the sheriff and induced to sign a permit for a medicine show performance. When father finds out, he invites Harold to finish what he has started by going out and stopping the show. Plenty of action from there on. You'll like it.

[82] **THE THIRD DEGREE** (Warner Brothers)

The story of the picture is the well-known stage play, and the cast is headed by the lovely Dolores Costello, Louise Dresser, Jason Robards, and Rockcliffe Fellowes. All very good, so far. But it fell into the hands of a director who, it appears, has been studying his foreign colleagues not wisely but too well. As a result, the action is swamped with impressionistic camera work—shots from queer angles, fade-ins, sudden swoopings toward the principals of a scene, and equally sudden retreats. The psychological idea is especially overworked in a scene where brutal detectives torment the accused youth. With a little restraint in this respect, it might have been a good picture.

[83] **STRANDED IN PARIS** (Paramount)

Bebe Daniels, the energetic, plays a shop girl on a trip to Paris, where she loses her pocketbook and her baggage. She is stranded for only a very few minutes—just long enough to give the picture its title. Miss Daniels gets the greatest amount of fun out of the smallest amount of plot, with the assistance of Ford Sterling and James Hall. (See *Film Estimates for February*.)

[84] **VALENCIA** (Metro-Goldwyn-Mayer)

Mae Murray in a highly colored, artificial Spanish love-story. Lloyd Hughes as a fervid sailor lover, and Roy D'Arcy with his toothy smile as a wicked and amorous governor

complete the cast. You can just about fill in the plot for yourself. (*See Film Estimates for February.*)

[85] **THE AUCTIONEER** (Fox)

Simon Levi, the lovable old character created on the stage by David Warfield, is no less lovable on the screen as George Sidney presents him. The domestic and financial ups and downs of the Levi family form a clean, lively plot of simple proportions, and the work of the well chosen cast contributes to a highly satisfactory entertainment. Marian Nixon, Doris Lloyd, Gareth Hughes, Ward Crane, and Sam Cohen are included among the players.

[86] **THE WHITE BLACK SHEEP** (First National)

In which the profligate son leaves home under a cloud, joins the Foreign Legion, and turns out to be a noble gentleman and a hero. In other words, Richard Barthelmess' latest contribution is just "program stuff." Patsy Ruth Miller is present. (*See Film Estimates for February.*)

[87] **PALS IN PARADISE** (Producers Distributing Corporation)

A routine western featured by the lively impersonations of May Robson and Rudolph Schildkraut, as a pair of itinerant peddlers. Marguerite de la Motte and John Bowers play the leads. (*See Film Estimates for February.*)

[88] **THE SORROWS OF SATAN** (Paramount)

An exceptionally good performance by Ricardo Cortez and a fair one by Carol Dempster are about all that keep D. W. Griffith's latest picture from rating as mediocre. Adolphe Menjou as Satan merely walks through an uninteresting part. For all the tempting he does, he might just as well be a wooden Indian. Lya de Putti overacts decidedly in the role of the vamp.

[89] **THE SILENT LOVER** (First National)

Why the title I have no idea, but I think it should have been "April Fool." The hero is only Milton Sills pretending first that he is a dissolute count, and then that he is

a lieutenant in the Foreign Legion. Moreover, he is far from silent. The plot does the most unexpected things. Just as you have it pigeon-holed as straight drama, it explodes into the most hilarious burlesque. If this was intentional on the part of the director—though I have no such hope, really—it was a good idea, but like most good ideas, it didn't get the recognition it deserved. Mr. Sills seems to be enjoying his usual rugged health, as demonstrated in his little wrestling match with Montagu Love. (*See Film Estimates for February.*)

[90] **SO THIS IS PARIS** (Warner Brothers)

A joyous nothing, done with all of Lubitsch's skill in his very lightest vein. Merely the foolish flirtations of two husbands and two wives, but under Lubitsch's clever direction it furnishes comedy of a most enjoyable sort, not the least of the fun being contained in the titles. Monte Blue and Patsy Ruth Miller are one couple, and Andre de Beranger and Lilyan Tashman the other. (*See Film Estimates for November.*)

## Production Notes for March

**T**HE delightful comedy, *The Poor Nut*, in which the Nugents have been appearing on the stage is being produced for the screen by First National, with Jack Mulhall and Gertrude Olmsted. Following this, Mr. Mulhall will begin work on *See You in Jail*, with Alice Day opposite. *Convoy* is a war picture featuring Dorothy Mackaill, Lowell Sherman, Lawrence Gray, William Collier, Jr., and Ian Keith, produced for First National by Robert Kane. Announcement is made that *Belated Evidence*, a story by Elliott White Springs, has been purchased for screen production. Another recent purchase by First National is *The Little Cafe*, by Tristan Bernard. *Help Yourself to Hay*, an adaptation of Dixie Wilson's story of the same name, will feature Mary Astor and Lloyd Hughes. George Fitzmaurice, now under contract with First National will direct as his

first picture, *The Tender Hour*, by Winifred Dunn, with Ben Lyon and Billie Dove. Milton Sills is at work on *The Sea Tiger* with John Francis Dillon directing. Colleen Moore's next picture will be titled *Naughty But Nice*. She has just finished *Orchids and Ermine*.

F. Scott Fitzgerald will write an original for Constance Talmadge's first United Artists feature. Miss Talmadge has one more picture to make for First National before joining U. A. Wallace Smith has written the screen adaptation of *The Dove*, which Norma Talmadge will produce after the completion of *Camille*. Louis Wolheim, known on the stage for his performances in *The Hairy Ape* and *What Price Glory*, will play the part of an adventurous American soldier in Donald

McGibeny's story, *Two Arabian Knights*, for United Artists release.

**F**ILMDOM has entered the upward curve of two great cycles which will prevail during 1927, according to B. P. Schulberg, of the Famous Players-Lasky Corporation. These two are spectacular war drama and high grade comedy. Accordingly Paramount is prepared to present comedy as at least forty per cent of its output, and to answer the demand for war pictures with such productions as *The Rough Riders* and *Wings*. Among pictures now in production are *Evening Clothes* with Adolphe Menjou, *Mlle. Jockey* with Bebe Daniels, and *Now We're in the Air* with Wallace Beery. Richard Dix at the Long Island studio is engaged on *Knockout Reilly*.

### Previously Estimated — Concluded

Titles of Films	(Actors)	(Month Estimated)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs.)
STRANDED IN PARIS	(Bebe Daniels)	Feb.	Possibly	Passable	Doubtful
STRONG MAN, THE	(Harry Langdon)	Dec.	Much of interest	Doubtful	Doubtful
SURWAY SADIE	(Dorothy Mackaill)	Dec.	Possibly amusing	Doubtful	Unwholesome
SUMMER BACHELORS	(Madge Bellamy)	Feb.	Worthless	Unwholesome	No
SWEET ROSIE O'GRADY	(Shirley Mason)	Jan.	Passable	<b>Good</b>	<b>Good</b>
SYNCOFATING SUE	(Corinne Griffith)	Dec.	Passable	Doubtful	Doubtful
TAKE IT FROM ME	(Reginald Denny)	Dec.	Passable	<b>Amusing</b>	<b>Wholesome</b>
TELL IT TO THE MARINES	(Lon Chaney)	Feb.	<b>Notable</b>	<b>Excellent</b>	<b>Good</b>
TEMPRESS, THE	(Greta Garbo)	Dec.	Hardly	By no means	No
THAT MODEL FROM PARIS	(Bert Lytell)	Dec.	Obvious	Possibly	Possibly
THEN CAME THE WOMAN	(Frank Mayo)	Jan.	Trite	Not the best	No
THERE YOU ARE	(Conrad Nagel)	Feb.	Hardly	Passable	Harmless
THIRTY BELOW ZERO	(Buck Jones)	Jan.	Medioere	Doubtful	Unwholesome
THREE BAD MEN	(George O'Brien)	Dec.	Glorified "westn"	Passable	Too exciting
TIN HATS	(Conrad Nagel)	Jan.	Stupid	Passable	Perhaps
TRAP, THE	(Lon Chaney)	Feb.	Medioere	Passable	No
TRUTHFUL SEX, THE	(Mae Busch)	Jan.	Medioere	No	No
TWINKLETOES	(Colleen Moore)	Feb.	<b>Interesting</b>	<b>Entertaining</b>	No
UNKNOWN CAVALIER, THE	(Ked Maynard)	Jan.	Twaddle	Poor	No
UPSTAGE	(Norma Shearer)	Jan.	<b>Excellent</b>	<b>Excellent</b>	<b>Good</b>
VALENCIA	(Mae Murray)	Feb.	Medioere	Unwholesome	No
WANING SEX, THE	(Norma Shearer)	Dec.	<b>Entertaining</b>	<b>Wholesome</b>	<b>Wholesome</b>
WAR PAINT	(Tim McCoy)	Jan.	<b>Notable</b>	<b>Excellent</b>	Good, but tiring
WE'RE IN THE NAVY NOW	(Beery-Hatton)	Jan.	<b>Entertaining</b>	<b>Very good</b>	Yes
WEST OF BROADWAY	(Priscilla Dean)	Jan.	Stupid	Doubtful	Unwholesome
WHAT PRICE GLORY	(Edmund Lowe)	Feb.	<b>Excellent</b>	<b>Excellent</b>	Fine, exciting
WHEN THE WIFE'S AWAY	(Geo. K. Arthur)	Feb.	<b>Amusing</b>	Funny	Perhaps
WHILE LONDON SLEEPS	(Rin-Tin-Tin)	Jan.	Worthless	No	Certainly not
WHITE BLACK SHEEP, THE	(Richard Barthelmess)	Feb.	Above average	<b>Good</b>	Doubtful
WHOLE TOWN'S TALKING	(Edw. E. Horton)	Jan.	<b>Amusing</b>	Funny	Perhaps
WINGS OF THE STORM	(Thunder, dog star)	Jan.	<b>Excellent</b>	<b>Excellent</b>	<b>Excellent</b>
WINNING OF BARBARA WORTH, THE	(Banky-Colman)	Feb.	Passable	<b>Good</b>	Perhaps
WOMANPOWER	(Ralph Graves)	Dec.	Medioere	No	No
WOMAN'S HEART, A.	(Enid Bennett)	Feb.	Uninteresting	No	No
YELLOW FINGERS	(Olive Borden)	Feb.	Medioere	Doubtful	Unwholesome
YOU'D BE SURPRISED	(Raymond Griffith)	Dec.	<b>Fair</b>	Unwholesome	No
YOUNG APRIL	(Joseph and Rudolph Schildkraut)	Dec.	<b>Notable</b>	<b>Excellent</b>	<b>Wholesome</b>

# SCHOOL DEPARTMENT

CONDUCTED BY STELLA EVELYN MYERS

## An Easter Film Lesson for the Tiny Tots

Editor's Note—Based on the 1-reel film, *Humpty-Dumpty*.

A WELL-POISED and dignified hen appears in front of the walled enclosure surrounding the King's palace. To our surprise, without retiring to her well-built nest, an egg is laid right on the pavement,—the pavement in front of the king's palace. Now, if you look closely, a wonderful thing will happen. The shell begins to crack, all by itself. You do not see anybody meddling with it, do you? Wonderful to tell, something live is appearing. It comes directly out of the egg. What is it? I venture to say that all the grownups cannot guess. Legs are moving about, a head is seen, and—this is where all the big people miss their guess—arms are swinging. No, Mr. Wiseman, it is not a chick. It is a little boy, Humpty-dumpty.

He is spry, he thinks he looks very grand, and he enjoys this life since he is out of the egg-shell. He is looking around to see what to do, so he can exercise his legs and arms. He is looking up the wall, all covered with bricks. Why? I wonder if he thinks that he can go up there, straight up with nothing to hold to! He takes my breath to say it, but he is half-way up the wall already. Now, he looks back, and he goes on. What if he should fall, this little fellow just out of the egg? Oh, he thinks he is strong and everything he sees is made

for him, even the palace wall, and he will see what the world is like when he gets up there. Hurrah, he is all the way up to the top!

Now, he struts about, and walks back and forth. Who is so high as Humpty-dumpty? Not any of us. He is swelling with his pride. Oh, his foot has slipped. Poor, poor Humpty-dumpty! Did he break to pieces? Yes, he's just the broken egg. All the yolk and white are splashed on the stones, and the egg-shell is in many parts.

But, see! Here come all the king's horses, and all the king's men are on the horses. The horses are trotting fast, and the men's long plumes are waving from their hats. They are trying to mend the egg. "Yolk, get together and go in the middle of the egg. White, pull yourself up in one spot, and get around the yolk. Cracked egg-shell, get cemented in one piece all around the yolk and white". . . The yolk and white and egg-shell do not do what the king's men say. The king's horses are all prancing back to the royal stables, and the king's men are on the prancing horses, and the long plumes are waving in the wind.

Who can put the egg together again? Any boy or girl, the teacher, father or mother, the president of the whole United States? One little voice rightly volunteers, "Nobody but God can."

## Teaching Current Events by the Motion Picture

THE newspapers of Boston have recently devoted much space to an experiment in teaching Current Events by means of motion

pictures, which has been introduced into forty of the public schools of that city.

"Current Events courses in Boston public

schools are now being supplemented by motion picture newsreels. They were introduced into forty schools as an experiment on October 4th to continue to the holidays. They have proven their worth and will doubtless be continued as a permanent feature," says Frederick W. Swan, principal of the Abraham Lincoln School and Chairman of the Committee on Visual Education appointed by the Superintendent.

The films used are the same as those shown at local theatres, only carefully selected and a few days late, the delay being necessitated by the fire-proofing process to which they must be submitted before the laws of the State will permit them to be used in school buildings.

With the use of the newsreels the lessons have been transferred from the classrooms to the assembly hall and instead of being handled a number of different ways by as many teachers, they are handled one way by one teacher. Reports from the schools where the experiment has been conducted state that the experiment has been most successful. The children view the pictures from an entirely different standpoint from that in which they view the same film in the theatre. "From entertainment they (the films) become gripping things of real significance touching their own affairs, and pointing some of the things they (the children) have learned at school," to quote *The Christian Science Monitor*.

The Current Events course used in Boston is causing wide interest in educational circles. It is one which has been used as a regular part of the visual education curriculum of the New York City schools for two years, and in the Newark schools for four years.

The origin of the course is very interesting inasmuch as it is traceable back to an editorial that was published in *The Globe* of New York City, November 24, 1921.

The editorial was headed "A Hint to Pathe." Its substance matter had been clipped by *The Globe* from *The Congregationalist*, though the

title was evidently given it by the editor of the New York paper. Here it is.

**"A Hint to Pathe"**  
(From *The Congregationalist*)

Amazing ignorance about current events is revealed by an examination of 17,500 students in grammar schools, high schools and colleges scattered through the country. The question asked was not difficult but an average of 44 per cent was the best result possible. Only seven persons knew who Senator Lodge was and such conspicuous characters as Lloyd George and Hughes were variously misplaced. Obviously more attention is needed to current events in home and school.

A. H. Sawtell, a salesman whose purpose was to develop out-of-the-theatre uses for Pathe pictures, called upon the Board of Education of New York City with the *Globe* clipping in his hand. The Board was interested but could not act on the suggestion as a board at that time. Mr. Sawtell then consulted individual schools, and proposed the idea of using motion pictures for teaching Current Events to three school superintendents who introduced the News at once into their schools.

Mr. Sawtell found Newark very receptive to the importance of the idea of teaching children to see the world around them by movie. A. G. Balcom, assistant superintendent of Schools in that city, booked a newsreel and ran it for three weeks in fifteen different schools, then secured another and another till he had experimented sufficiently to prove to him that the movies were really an aid to teaching.

Two years ago the Department of Lectures and Visual Instruction of the New York City Board of Education incorporated the course into its regular motion picture instruction supervised by Dr. Ernest L. Crandall, assisted by Miss Rita Hochheimer.

The Current Events Course as used in New York and elsewhere is assembled from the regular Pathe News weeklies shown in the theatres. The contents of two weekly issues are assembled into one. In addition every three months a special reel summarizing

the important events of the quarter just past issued. This subject is particularly helpful to the pupils, since it reviews the subjects they have seen before.

Copies of the title sheets are made and sent to teachers in advance of the showing so that they can give the children work to do in advance to prepare them to understand the reel and get everything possible out of it. This also gives the teachers the chance to prepare their teaching.

## Film Reviews

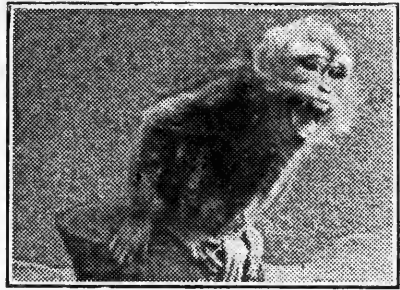
**The Cosmic Drama** (3 reels) Spiro Film Corporation—We are pleased to announce that this Spiro picture formerly called *Evolution*, is appearing under a name much more representative of its content. It is an excellent presentation.

How did we come to be upon this earth; how did we obtain mastery? Man has made the torrential falls of Niagara bear his burdens. He sails the seas, he sails the air. Waste lands are made to blossom. Man toys with forces that might destroy him. He, himself, is the mystery of all time.

The content of the film was formulated by Edward Foyles, Supt. of Science, in the American Museum of Natural History. The conditions of the earth, such as erosion, enable us to read the history of the earth's changes. Fossils give information of entire forests; ancient reptiles are gone, but we know their story. Cliff dwellings, Aztec ruins, step-pyramids, the sphinx, all tell their own stories.

Great heavenly bodies barely escape collision. Star dust whirled into eight separate masses, and our solar system came into existence. Moisture rises, clouds appear, rain falls. The surface cools, waters settle over the face of the earth. A small mass takes the shape of a sphere and revolves as our planet. Molten matter, entrapped within the planet, bursts through the surface. Life appears. Does it result from chemical re-action

in quiet pools of warm water? A single cell twists into two parts. Then is born the instinct of fear. Life spreads in all directions in endless varieties, being thus capable of endless multiplication. Beautiful submarine views clarify this part of the development. Scales appear; spineless creatures develop a back-bone. The increase of life necessitates competition for food. The sea creatures grow fins in shallow waters near branches. Then fish lose fins and develop gills. Legs are de-



One of the forms of life depicted in "The Cosmic Drama"

veloped in some forms. Those that take to the land appear as reptiles. Plants grow into sturdy trees; reptiles become still larger. The brontosaurus is nearly 100 feet long. The three-horned dinosaur fights with his kind. The smaller species develop feathers, and take to the air. The amphibians are warm-blooded. We look upon the ant eater, and the tapir, one degree removed from the rhinoceros.

Mighty glaciers come from the North, and the Frost King deals out death to millions. Others move to a warmer clime, still others adapt themselves to the cold. After centuries, the ice melts, leaving the continents littered with debris. Grooves are gouged in the surface of the rock by grinding boulders.

Adaptation becomes a function of life since it is necessary for protection. Some creatures become spotted that they may effectively hide in the forests. We can scarcely discern which is rock, and which is reptile. The maternal

instinct in the higher forms aids in development. One grade of mammals develops grasping hands and feet. Grasping produces clutching fingers, such as those of the macaque. The gibbon was the first of the apes to lift his fore-feet and to balance on his hind feet. The orang-outang appears, and the gorilla assumes a highly intelligent aspect. The chimpanzee has reached the highest form of ape development. We see the skull of the Java man, who lived one-half million years ago. Coming down 400,000 years, we reach the time of the Piltown man, who lived in Europe. As much as 20,000 years later still, lived the Neanderthal man. Finally, we see the highest prehistoric type, the Cro-Magnon man. Various races now possess the earth. Change, everlasting change, is the keynote of terrestrial life.

"Some call it evolution,  
And others call it God."

No one of any scientific training would for a moment think of considering the valuable data presented in this picture as propaganda for any kind of proof of an evolutionary development of life. Things that may be arranged in a graded series are not necessarily of a continuity, implying integration. The Ozarks, the Appalachians, the Rockies, and the Himalayas may be studied as in a gradation of mountain altitudes, but that does not imply that they are in any sense of one system structurally.

The Cosmic Drama is interesting, and truly educational.

**Rolling Down to Rio** (1 reel) Burton Holmes—Rio de Janeiro, the capital of Brazil, has a land-locked harbor, the most illustrious of the world. In 1904, a superb boulevard was made through the center of the city, and

the streets were widened. Mosquitoes were eliminated, and Rio has become one of the world's most healthful cities. Parks and plazas are everywhere. Channels of water are bordered by the Royal Palms, the largest grown, and the palm avenues are the most wonderful to be seen. As we walk through the Botanical Gardens, waterfalls attract the eye. Looking down on Rio from the Peak of Corovado, we witness clouds surging over Sugar Loaf Mountain, and watch the lightning come on as the city is marvelously illuminated. As to the quality of the picture, it should be sufficient to say "Burton Holmes."

**Down to Damascus** (1 reel) Fox—Very beautiful photography, often made picturesque by trains of camels, is the means by which we visit the oriental city whose name is echoed in the product of its looms, beautiful damask for which it is famous. We pass Bedouins seeking the protection of their black tents from the piercing rays of the sun. We visit Tiberias on the shore of Galilee, see a long vista of the Syrian Plain, and reach Baalbek, the city of the sun worshippers. Oxen are plowing near the foot of Mt. Hermon on the road leading directly to Damascus whose great city wall looms in the distance. A marvelous caravan of camels is laden with licorice packed panier style, the roots reach nearly to the ground. Silk bazaars and weaving on a hand loom attract us. Raisin vendors make their sales through the streets. Armenian women embroider so rapidly that it appears as if the picture must have been speeded up, and metal art work is most skillfully hammered. We enter the Street called Straight, observe a feast, and are entertained by dexterous fencing. The picture is one of the Fox *Varieties*.

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## Is there a Technique for the Use of Modern Pictures

*(Concluded from page 122)*

of the school "as can understand the picture and they see it. Or if there are certain groups using the assembly, it is shown to them.

More often than not, the equipment consists alone of a large powerful machine in a fireproof booth in the auditorium thereby restricting at once the type of work and the quantity of work to be done in that unit requiring expert and licensed operators before any work can be done. This also results in increasing costs to such an extent that anything but mass work is out of the question. The portable projector is now rapidly coming into use. But to go with there is no comparable equipment, with the result that the preparation for small unit work is so costly in time that anything but mass work is out of the question.

As one reviews the situation and sees such a mass of varying equipment and such a mass of varying methods of attack it would seem as though there must be an end in sight. The more closely one views the situation, the more certain it appears that there is an approach to a standardization in equipment or technique. There is no doubt that there are more schools without motion picture equipment than there are schools with it. There seems to be no widespread tendency toward the introduction of motion pictures in schools. There seems to be a decided paucity of authoritative literature in the field. Very few institutions for teacher training offer courses in a method for the use of motion pictures and the Normal Schools offer practically no training for the classroom teacher. Yet the paraphernalia for this field continues to glut the market in ever increasing and bewildering diversity. In view of the facts one is forced to ask the question *Is there a technique for the use of motion pictures in schools?*

Note—In a succeeding issue, Mr. Dransfield will present "A Technique for the use of Motion Pictures in Schools."



# Page the Balopticon

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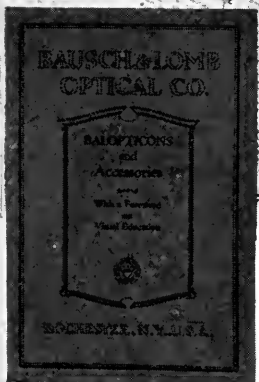
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# THE CHURCH AND PICTURES

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## Editorial

**D**O YOU wish to know the situation in the motion picture world as regards the effort to have Federal Supervision of Motion Pictures? You cannot become better informed on the "pros" and "cons" of this timely question than by writing to Hon. Daniel Reed, House Office, Washington, D. C., for a copy of the report of the hearings on the Upshur and Sweepe bills in April, 1926. This book of 467 pages is an almost exhaustive statement of the motion picture situation to-day as regards the need of federal supervision on the one hand, or the lack of such need on the other hand. As a further study of the question it will be of interest to secure the booklets just issued by Dr. Chase on the "International Film Situation," and the other "The Case in Behalf of the Federal Supervision of Motion Pictures." The motion picture trade papers are taking notice of the questions treated in these publications. Everyone who wishes to be informed on the important matter of motion pictures may procure copies. We urge the readers of this department to make a thorough study of the important subject of motion pictures. The Church should, and can, know.

**W**E GIVE a partial verbatim report of an address by Rev. George Reid Andrews in New York City on "The Church and Drama" as given before the Union Ministers' Meeting, LaSalle Hotel, Chicago, January 31st. We only present that portion of Dr. Andrews' address which refers to the new influence of the Motion Picture on the drama and on the preaching in the church. In this connection we wish to state that there is coming into use the "Drama Sermon"—a sermon dramatized by the pastor, or by group members, taking the part of the characters in the sermon story, without the use of pictures, either motion or still. We are of the opinion that the sermon or address that can have the help of the motion picture is far superior to the mere dramatic method. One thing, however, is certain, that there is more and more the realization of the need of additional auxiliary aids in the effort properly to put over the gospel message. He is wise who, recognizing this fact, begins earnestly to study the material already at hand, and finding it worth while, adopts it for the larger advancement of the kingdom of God in making more effective the work of the church in drawing the people to Christ.

## The Church and the Drama

### The Motion Picture Influence

REV. GEORGE REID ANDREWS

**T**HE motion picture is influencing people tremendously. I am sure that you will have to agree that the dramatist today is one of the influential teachers of this generation and that the dramatist is doing more to influence the attitudes and characters

our boys and girls than all the Sunday school teachers put together and perhaps the school teachers as well. The church cannot safely ignore the fact. The motion pictures have also made havoc of the spoken drama. For the spoken drama cannot compete economically with the motion pictures. Some motion picture director pointed out the fact that in the making of a recent picture of his, he spent \$2,000,000.00. But now that it is completed, he can ship the films to the four corners of the earth. He has spent \$2,000,000 to get a perfect picture and now it can be used just as long as the material on which it is printed lasts. Of course, this is not so with the spoken drama. Every time the performance is given the scene, the setting, and the lighting must be just so. Then a good play (or I should say successful play) will not go out to the smaller communities. Therefore you can see how difficult it is to get the best performances out to the smaller cities. What is the result of this? I think one reason why the spoken drama is at such a low ebb today is because of this pressure of the motion picture and the producers on the legitimate stage have been resorting more and more to the spectacular in order to compete with the silent drama. These facts are pushing the question of drama to the fore. There is this awakened interest in the teaching value of the drama. There are kinds of experiences which we cannot interpret. They must be presented dramatically. When we get down

where people live we find that the spoken word is not adequate; we find we have to resort to poetry, music, symbols, and drama to give expression to the deeper sympathies of a person. Our doctrines and creeds are divided, while our songs and prayers are united. We have overdrawn this preaching business and it is time to learn the value of other methods of spiritual messages.

It seems to me that the mission of drama in the church is to help people to get out of themselves and feel other people's views and thoughts. I had the opportunity to read a number of essays and see what the motion picture means to people in rural communities. Invariably they emphasized the fact that "the motion picture enables me to forget myself and see life."

## Film Reviews

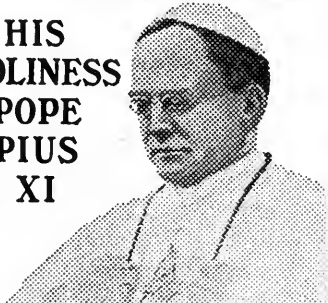
### Father John's Practical Religion (2 reels)

The story of a rag-picker who is shocked out of his careless life through the death of a bank messenger whose little daughter became his ward who helped to transform his life, and determines him to find the perpetrator of the cruel deeds. The story develops very interestingly the incidents that finally lead to the accomplishment of his noble purposes, and brings out very forcibly the lessons of the victories of right over wrong and of love as against hate.

Information on the distribution of this film will be supplied by the Church and Pictures Department.

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### Projection of "Still Pictures"

GLASS lantern slides, supplemented by a good stereopticon, doubtless approach nearest to the mark of perfection in artificial aids to education. Slides are easy to make, are inexpensive to rent, can be easily colored, give a clearer and larger image at a greater distance than any other medium and will not buckle or curl under extremes of heat. Slide projectors permit detailed study of an unlimited number of subjects—with the voice and personality of the teacher playing an important part.

#### OPAQUE OBJECT PROJECTION

Opaque Projectors are excellent aids in presenting an extremely wide range of class work. The material that can be projected in this manner is almost unlimited and the cost is practically nothing. Almost any kind of opaque object—from book pages intact to geology fossils and from the mechanism of a watch to an outline map—can be shown by this method either in darkened rooms or under "daylight" conditions.

Inasmuch as a great deal of illumination is absorbed by the double reflection, a well darkened room is best suited for opaque projection. The pictures will not be as bright or sharp as with slide projection—other conditions being equal. Combined Balopticons, for projecting slides as well as opaque objects—with instant interchange between the two methods of projection—are recommended for serious classroom work.

#### FILM PROJECTION

Stereopticon films are today supplementing—but are not supplanting—regular glass lantern slides. The printing of individual pictures on standard width motion picture film offers an inexpensive and convenient method of using pictures for educational and entertainment purposes. Such film—known as "strip film," "film slides" and "still film"—can be purchased from a number of educational and commercial organizations at a price approximating the rental cost of glass slides. Either a special film projector or an attachment for use with standard Balopticons is needed for this form of projection. Inasmuch as strip film has certain inherent disadvantages, we recommend the purchase of a combination instrument that will permit the projection of both glass and film slides.

It must further be remembered when purchasing a film projector that the same amount of detail and color that is possible with a  $3\frac{1}{4}$  x 4-inch glass slide is not possible with the small  $\frac{3}{4}$  x 1-inch area of the "strip film."

#### "DAYLIGHT" PROJECTION

There is nothing magical about "daylight" projection. Any of the regular Balopticons with short focus lenses located close enough to the screen to produce a small picture, with concentrated illumination, may be used with entire satisfaction in rooms that are moderately well lighted. A special translucent screen placed between the lantern and the class adds



Courtesy Bausch & Lomb Optical Co.

### Lantern Slide Projection in a Darkened Room

to the brilliancy of the picture and so aids in counteracting the effect of the light in the room. This form of projecting either slides, opaque objects or "strip film," eliminates the inconvenience of totally darkening the room and allows sufficient light for taking notes. On the other hand the size of the picture is greatly reduced and the value of the method correspondingly decreased—its use of necessity being limited to comparatively small groups.

### New Instruction Book

The Power's Division of the International Projector Corp. has issued a new instruction book for projectionists. A quotation from a preface to the brochure adequately explains the subject matter. It reads: "These instructions have been prepared for the benefit of the

projectionist who desires to keep his equipment in first class condition and in doing so to add to the life of the projector and maintain a high standard of projection." Unquestionably, the operator will find in this handy volume a valuable aid.


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## A New Producing Company

**A** MOST interesting account of the activities of Peroff Pictures, Inc., 67 W. 44th Street, New York City, has been received. Because of the novelty of their undertaking, we are glad to reprint their account in full:

This company was recently organized to make a series of pictures under the general title *Folk Tales of Mankind*. We are attempting, by means of colored animated motion pictures, to revive interest in many beautiful old legends, sagas, superstitions, fairy tales, etc., that are priceless gems in the world's literature.

We have just completed our first picture, *The Frog Princess*, a Russian fairy tale, and the style of the picture is entirely in Russian technique. The costumes, scenery, characters, and so forth, have been taken from old Russian prints and are exact in every detail. Our program is planned to take the outstanding legend, saga, or fairy tale of each of the different countries of the world and produce them in the technique of each country.

Our animated pictures are the first colored animated pictures ever to be produced, and this has been accomplished thru our own color process. Our color work is more in the symbolic expression of color than the usual type of colored photography. "Evil" is shown in red, "Happiness" in gold, and other colors are used as the occasion demands.

At the present time we are making a production of *Hiawatha*, based on Longfellow's poem. The Indian Affairs Association and the Museum of the American Indian, Hay Foundation, are co-operating with us and giving us the benefit of their drawings, exhibits, etc., so that the atmosphere, costumes and effects of the picture will be correct in every detail.

Our program includes *The Haunted Castle*, an Irish legend, *The Eight-Armed Devil*, a South Sea undersea picture, *Robinson Crusoe*, *Arabian Nights*, *Rip Van Winkle*, *A Trip to*

*the Moon*, based on Edgar Allan Poe's story, *Kalavela*, from Finland, *Niebelungen's Ring* from the German *King Marko*, from Serbia, *The Odyssey*, *Chinese Legends*, *Aztec Indian Legends*, *An Icelandic Saga*, and many others.

Our subjects will be either one or two reels. *The Frog Princess* is one reel, and *Hiawatha* will be two reels.

## New Eastman Film Stock

**T**HE Eastman Kodak Co. announces a new product known as Eastman motion picture duplicating film, which is expected to fill an important need in the mechanics of making duplicate motion picture negatives.

Heretofore the making of duplicate negatives has presented great difficulties and the use has usually been restricted to those occasions when the original negative was unavailable.

Photographic experts at the company's laboratories have been busy studying the problem of furnishing a film for duplicating negatives which could reproduce the quality secured in this original negative and from which prints could be made which would be similar to those obtainable from the original negative.

The secret of the new stock lies in its close grain, which reproduces the scale of tonal values and fine details, producing practically as good a negative from the positive print, as the original.


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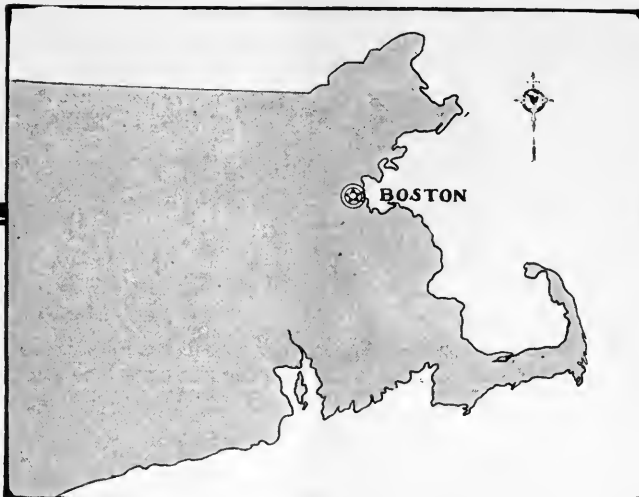
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Producer of Social Service Films

**Catholic Film Syndicate**  
1125 Union Mortgage Bldg., Cleveland, Ohio  
*(See advertisement on page 153)*

**The Chronicles of America Photoplays**  
Yale University, New Haven, Conn.  
*(See advertisement on page 116)*

**DeFrenes & Felton**  
Distributors of "A Trip Through Filmland"  
60 N. State St., Wilkes-Barre, Pa.

**DeVry Corporation** 1091 Center St., Chicago, Ill.  
*(See advertisement on page 136, 137)*

**Eastman Kodak Co.** Rochester, N. Y.  
*(See advertisement on Outside Back Cover)*

**Film Classic Exchange** Fredonia, N. Y.  
*(See advertisement on page 148)*

**International Harvester Co.**  
606 S. Michigan Ave., Chicago, Ill.  
*(See advertisement on page 113)*

**Long-Bell Lumber Co.**  
R. A. Long Bldg., Kansas City, Mo.  
*(See advertisement on Inside Back Cover)*

**Maple Exchange** 35 W. 45th St., New York City  
*(See advertisement on page 149)*

**Victorial Clubs. Inc.**  
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**Wilmington Photoplay and Book Exchange**  
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**Winkney Film Service Co.**  
1028 Forbes St., Pittsburgh, Pa.

**Wyer-Bell Films Inc.**  
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*(See advertisement on page 149)*

**Roosevelt Memorial Association Film Library**  
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**Rowland Rogers Productions**  
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**Society for Visual Education**  
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*(See advertisement on page 157)*

**Spiro Film Corporation**  
Irvington-on-Hudson, N. Y.  
*(See advertisement on page 149)*

**United Cinema Co.**  
120 W. 41st St., New York City

**United Projector and Films Corporation**  
228 Franklin St., Buffalo, N. Y.

**World Educational Film Co.**  
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**Y. M. C. A. Free Film Service**  
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**Capitol Projector Co.**  
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**DeVry Corporation** 1091 Center St., Chicago, Ill.  
*(See advertisement on page 136, 137)*

**National Theatre Supply Co.,**  
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## PUBLICATIONS

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(See advertisement on page 114)**Wheeler Publishing Co.,**  
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## SLIDES and FILM SLIDES

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(See advertisement on page 150)**McIntosh Stereopticon Co.**  
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(See advertisement on page 157)**Spencer Lens Co.,** 442 Niagara St., Buffalo, N. Y.  
(See advertisement on page 114)**Transparex Educational Slide Co.**  
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**Keystone View Co.** Meadville, Pa.  
(See advertisement on page 150)

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(See advertisement on page 136, 137)**Society For Visual Education**  
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# THE EDUCATIONAL SCREEN

*The Only Magazine Devoted to  
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APRIL, 1927

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# A Technique for the Use of Motion Pictures in Schools

J. EDGAR DRANSFIELD, A. M.

*Principal, School No. 3, West New York, N. J.*

Editor's Note—In the March issue Mr. Dransfield raised the question "Is There a Technique for the Use of Motion Pictures in Schools?" The following article is his answer to that question.

**A**NYTHING that is to be used successfully in schools as an adjunct to the educational function must be within easy range of the classroom teacher's ability to apply. In considering anything for use in the educative process, whether it be a mechanical device or a method, one must never forget that in the final analysis the results are accomplished in the classroom and the teacher is the medium through which it must function.

So in the use of motion pictures, one must think in terms of the classroom unit and plan the mechanical equipment so that it will function there.

This is where much of our motion picture work fails. The equipment is too technical, too difficult to set up, or requires too serious a loss of time from the class schedule before it is ready for use. It must be kept in mind that the teacher is entirely untrained in the use of machines, particularly in the technique of the motion picture machine; that she is working on a time schedule often bound by the "System"; that she is very busy and that because of her place in the educative machine, materials must come to her in a most readily usable form, requiring little if any readjustment, or they will not be used. Much money is wasted by administrators who purchase many really admirable adjuncts for the classroom but forget this point, only to see the valuable equipment lie unused until finally discarded. Because this fact is so important, I shall discuss it first and devote most of the present article to this angle of a technique.

To be educative in the sense that it teaches a specific thing as does the textbook, the motion picture must be used in a class unit, in the particular subject being taught and at the time that the particular subject which it supplements, is taught. To show pictures on a circuit basis, when they happen to come around, denies to them the value which they contain and introduces the entertainment function which is deadening to the educative value, except in a purely vicarious sense. Therefore, the machine must be a portable one. I shall not discuss the type of machine beyond saying that it must have every safety feature. There are several perfectly suitable machines on the market.

The problem of light needs some discussion, however, as there is considerable misunderstanding regarding this, even among the manufacturers. There must be an abundance of light. Children are receptive to motion pictures only as they compare with the "Movies." If the light is poor and there is produced a picture which is not clear-cut and brilliant, the full effect is lost. Then the average classroom is equipped with shades; they may be green or buff, opaque or translucent. They are there, and new ones cannot be ordered for the occasion. Neither can time be taken to hang black cloth over each window. If the shades are dark and tight-fitting so much the better but if they are light, translucent and ill-fitting the motion picture must have light enough behind it to show brilliantly still. The preparation for the picture must be as easy as getting out the books for the next lesson.

I cite the following to show the failure to comprehend the practical point of view of an equipment maker. A salesman called with a

slide projector containing a six volt twenty-one candle power light.

I said, "It has too little light and is impractical."

The salesman insisted that I was wrong and fairly demanded a chance to demonstrate, so I took him to a grade room where such a machine would be used. As soon as we entered two pupils drew the shades, light buff, translucent and because of the type of window, very loose-fitting at the edges, another pupil pulled down a map and turned the white back out, another plugged in the machine. In less than two minutes we were ready to project.

"But," said the salesman, "we must have it darker than this!"

"But," said I, "this is what we have. Can your machine project under these conditions?"

"No," said he, "but it is not fair to judge it under these circumstances."

"This," said I, "is the condition which you must meet if your machine is to be a practical addition to my school."

This situation is a hold-over from an older idea. Manufacturers today are appreciating the fact that the business of educating is a highly specialized one and, along with the erection of buildings actually built from an educational viewpoint as a manufacturer plans his building, the equipment producer is inventing and manufacturing from that viewpoint.

With the advent of the daylight screen a far reaching forward step was made toward the successful use of "movies" in the educational field. There is hardly a classroom where a portable machine may not be set across a corner leaving but one or two shades to be drawn to darken the space behind the screen and with but a minimum of effort the picture may be applied either immediately before or immediately after or during the teaching of a particular subject.

Now I believe that there is a far better technique than this which requires even less expenditure of time or effort on the part of the

classroom teacher. This is the use of a projection room. But I hear the argument that there is no such room in the building; that most school buildings have not rooms enough as it is. That is true, but a room is not necessary. With a good daylight screen and a portable projector there is hardly a building that cannot find just an ideal place for a projection unit. Let me describe our own scheme and show a common situation where "there is no place for such a unit."

Our building is used from cellar to attic and is still not large enough. Setting up the equipment in the classroom, even though it complied with all the above conditions, seemed too troublesome, and in casting around for some easier source we always ended with the auditorium. The stage in the auditorium is about fifteen feet deep with a narrow room or runway behind it leading from one dressing room to another.



**Runway behind stage. Platform built over old ventilating shaft. Projection through old register opening in rear wall of stage.**

The rear wall of the stage has a ventilating grill about 3" square in it. The piping to this grill practically blocked the runway. As this ventilating unit was never in use, we removed it, took down the piping, built a plat

form in the runway on which to place our machine, hung our daylight screen over the front edge of the stage, pulled the curtain to the edge of the screen and we had a perfect black box with about a 20' throw and without pulling a shade.

A picture is ordered in geography for a certain day for the fourth grade, the teacher is notified that it is here, a monitor goes to the auditorium, hangs the screen, closes the curtain (the machine remains set), the class passes to the auditorium and the picture is on. The loss of time and the effort required is at a minimum. One corner of the room is in use by the coaching teacher. The Kindergarten group uses another corner for their free work, blocks, games, etc., and the auditorium is a combined gym. Yet we find ample opportunity to get in the projection work.

Most schools have a corner where such a

one corner of this space, hang a dark curtain on this rod, hang a daylight screen in the center of the side under the balcony and one has a perfect black box. Seats may be placed facing the screen and a first class projection room is available, eliminating the setting-up process every time there is a picture to be shown. Besides this, a waste space is put to valuable use. The curtain may be drawn back if there is any other need for this space.



Dash lines show how sliding dark curtains may be hung to form a black box for daylight projection.



Daylight screen suspended at front of stage before the opening in rear wall. Curtains drawn to edge of screen.

black box can be set up and a classroom unit accommodated. In practically every school having an auditorium there is a complete loss of the space under the balcony. This space is too far from the stage for good visibility and the acoustics is so poor that no spoken word from beyond the overhang of the balcony can be heard under it. Seats are never set in this space. It is a dead loss.

Here is an ideal black box. Run a rod under the balcony around the two sides of

I believe that we have made and are making a serious error and wasting large sums of money in showing pictures to large groups of children without the specific application of the picture to the thing in hand at the time of showing. The more specific one becomes in the material shown, the smaller must be the group to which it is shown.

It may be that pictures teaching ethics and morals may be shown to a large group with profit if the pupils look upon it as a school function rather than entertainment. But if we wish to show such pictures, and we do, it is better to run a series of them through the school year, after school and at no expense to the pupils. Ethics and morals so learned will be vicarious but if the claim that "movies" of the other type are producing degeneration in youth of today is true, we may expect opposite results from the opposite type of picture shown under similar environment.

It may be that a definite part of school time should be given to this type of work, but it is very doubtful whether the motion picture should be used regularly in this way at the present time and whether the expenditure of school time for it is justifiable.

Geography, history, nature study, science, etc., have a valuable and definite adjunct in the motion picture. To be of value, such pictures should be shown only to the group studying a specific thing and at the time that the study is being made. There is a question whether the picture should be shown immediately before or immediately after the study. We show it immediately after the classroom study in the belief that the student is more likely to be impressed by the thing of which he has already learned something. In this way his study will be fixed and his auditory reactions translated into visual reactions. The effect of the previous study will be to guide his attention to the important features of the film leaving the less important features in their true position as supports or backgrounds or broadening characters.

How to get the picture at the right time offers a problem. Most systems use a circuit basis and with this we do not agree at all. Under such a system pictures had better not be shown. Trenton, N. J.,<sup>1</sup> has modified this by making a schedule, sending it to the various schools and having them adjust time schedule and plan of work to the schedule of films.

This seems like putting the cart before the horse. The film should be ordered on the basis of the needs of the subject. We have the teacher lay out her work and insert films wherever they are available, in her term's work. This list is then ordered for the dates desired. If her work is such that it cannot be planned for any period of time ahead, an attempt is made to keep a three weeks' general plan. Her requisition for films comes to the office three weeks in advance, films are

ordered and they are presented to the class in very close proximity to the subject matter at hand. The picture is then the tool of instruction as is the textbook. If the film is shown before the study is made the pupil has no guide, his attention may become fixed on a minor feature and he may lose the whole value of the film.

There is considerable disagreement concerning questioning or discussing during the showing of a picture. Dr. Ernest L. Crandall, Director of Visual Instruction, New York City, contends that there should be no questions or discussion while the picture is showing as do Don Carlos Ellis and Laura Thornborough, also. Dr. Rabenort<sup>4</sup> contends that well-directed questions during the showing will direct attention to points which might be missed.

We are inclined to agree partially with Dr. Rabenort. The motion picture moves so rapidly and there are so many things that may attract the attention of the student that unless he is directed during the showing, the results will be seriously in doubt. We agree, however, that direct questioning will keep the student alert—for the question. We review each film so as to become thoroughly familiar with it, study its relationship to the things just taught and then guide the pupil's attention during the showing along the lines of his teaching by a statement "Note the kinds of trees," "Compare the houses with the ones we find around our homes," etc. or a direct question, "Are their means of conveyance like ours?" or by calling attention to something which they have not had in their study and which is worthy of attention. They are then told to make note of this feature for discussion in the classroom later on. No answers are expected of the pupil, the questions or statements being made merely to guide. Without the guidance the extraneous features may entirely obscure the essentials of the picture. A little side bit of comedy obliterates the main feature, some

<sup>1</sup> Howell, Clarence E.—*First Experiences with Portable Motion Picture Projectors*. The Elementary School Journal, October, 1926, p. 121.

<sup>2</sup> Ellis & Thornborough—*Motion Pictures in Education*. Thomas Crowell, N. Y., 1923, p. 196.

<sup>3</sup> *Ibid*—p. 167.

<sup>4</sup> *Ibid*—p. 167.

# Visual Education in Detroit Public Schools (V)

## Teaching Geography with Visual Materials

MILDRED S. SMITH

*Supervisor of Visual Instruction, Detroit Teachers College*

WHEN we consider the teaching of geography, motivated by the use of visual material, we find it almost unlimited in possibilities. This is true both because there is so much material available and because the subject lends itself so naturally to the use of this material. There are films, stereographs, slides, pictures, museum specimens, charts, maps, graphs, books of travel, tourists' folders and pamphlets as well as opportunities for combined exhibits, such as bulletin board displays and sand table projects.

The Visual Education Department of Detroit, through its excellent system of distribution and supervision, not only makes this material accessible to every teacher of the city but attempts to aid her in the use of it. In this article three lessons are given, showing how visual materials are used to motivate the study of geography.

### SWITZERLAND

In beginning the study of Switzerland the pupils found this statement in Carpenter's *Geographical Reader*: "Switzerland is called the playground of Europe." The teacher selected this statement as the basis of a problem and wrote on the blackboard, "Why is Switzerland called the playground of Europe?" The pupils were then told to be on the lookout for any information that would help solve this problem.

A slide map was projected which showed something of the size and position of Switzerland in relation to other neighboring countries. Next, four groups of colored slides were introduced. The first showed the beautiful scenery, the resorts and hotels; the second showed the excellent system of tunnels; the

third group showed recreational opportunities in winter and summer; and the fourth group consisted of pictures of Swiss people engaged in various occupations. As these slides were shown, the pupils were encouraged to discuss such facts as: the beautiful scenery makes it a desirable place to go; the hotels and resorts make one's stay restful and indicate the hospitality of the people; the tunnels make transportation easy; the opportunities for skiing, tobogganing, mountain climbing, swimming, and boating make it attractive; the simple occupations of small farming, dairying, wood carving, watch making are not disturbing to visitors. As the slides were shown and topics discussed the pupils were encouraged to write down any statements that might help solve the original problem.

At the close of the period the pupils were given a list of reading references from which they might secure additional information. They were also asked to consult the bulletin board in the home study room, upon which were displayed newspaper clippings about Switzerland, pictures, scenes taken from tourists' guide books and pamphlets.

On the following day the pupils made a list of all the information secured by the group.

Switzerland is called the playground of Europe because:

- it is centrally located
- its scenery is beautiful
- its climate is mild
- its transportation is adequate
- it offers excellent resorts and hotel accommodations
- its people are hospitable
- its government is neutral
- it has many recreational advantages
- it is free from the smoke and grime of industry
- its occupations are restful

From these facts gleaned from the study of pictures and from reference reading practically all the information desired from the study of any country had been secured. Only two class periods were spent on this lesson.

#### AUSTRALIA

This group of pupils had just completed the study of Africa. When asked what part of the study they enjoyed most, they replied they had enjoyed its jungle and its large animals. The teacher then asked why such large trees and animals were found there. To this the pupils responded it was probably because of the climate and location. The pupils were then told to open their geographies to a map of the world and see if they thought the same conditions might be found elsewhere. After examining the map they decided that some of the same conditions were found in South America and might also be true of Australia but they did not know because they had not studied Australia. This gave the teacher an opportunity to suggest that they take up the study of Australia.

Several slides were projected showing some scenes of animals, trees and cities as a means of stimulating further interest in the study of the continent. From the discussion that followed five main topics were selected for study.

- I Size, location, climate, surface.
- II History, government, people.
- III Products.
- IV Cities.
- V Plants and animals.

The pupils were then divided into five groups. Each pupil as far as possible was permitted to work in the group which most interested him. Each group was held responsible for a complete discussion of one major topic. The following visual materials were used in the development of these lessons:

- Stereographs from Keystone "600 Set"
- Slides from Keystone "600 Set"
- Slides from Slide Library
- Films from Film Library
  - (a) Australian Cities
  - (b) Australian Animals

- Pictures from reference books and magazines
- Relief and product maps
- Exhibit from Children's Museum

Many reading references were used during the study period. The stereographs were used in the home room for study purpose. The films were shown in the Auditorium at the regular auditorium period.

The slide map was projected on the blackboard in the recitation room and a pupil permitted to draw around it. Several of these maps were drawn on the blackboard. Some of them were used to locate important rivers, cities, and desert sections; others were used to locate products or climatic regions.

Many slides were shown, as the discussion advanced, which helped in explanation of topics.

As a final lesson each group chairman made a report to the entire class on the information secured by his group.

It was interesting to see how extensively the pupils read to find specific information. Pupils from one group were able to make contributions to other groups, thus showing they had gained much information outside the specific problems for the group. About five days were spent on the study of Australia.

#### NORWAY AND SWEDEN

In this lesson an attempt was made to guide the discussion of a new topic when there had been no previous study. A slide map of the Scandinavian Peninsula and slides from the Keystone "600 and 300 Sets" were used.

Slide Number 414 called the "Midnight Sun" was shown and the teacher asked, "What is Norway called the land of the Midnight Sun?" No one was able to answer this question. The slide map was then projected and the pupils suggested it was probably because of its extreme northern location. The globe was then examined to locate Norway and determine the sun's position at different times of the year. The slide map was again used to note other characteristics of the peninsula.

*(Concluded on page 199)*

## Notes From the Dallas Meetings

THE annual convention of the Department of Superintendence of the National Education Association at Dallas, Texas, February 26th to March 3rd, was in many respects a banner meeting,—certainly the largest in attendance ever held so far south.

Although there was only one Group discussion on Visual Education, there was very much evidence to indicate that visual aids to education are occupying an ever enlarging share of attention in educational circles. For instance, in the exhibition hall there were no less than seventeen displays of visual aids, including stereographs, stereoscopes, stereopticons, lantern slides of all kinds, motion picture projectors, movie cameras, projection equipment, microscopes, micro-projectors, optical instruments, maps, globes, charts, science models, reproductions of masterpieces, geographic publications, and school art exhibits.

Not infrequently is it assumed that visual education refers only to the slide or film. Even the name of this magazine, THE EDUCATIONAL SCREEN, is sometimes misunderstood to refer to the moving picture alone or, at most, to the moving picture and the lantern slide. Nothing could be farther from the truth. THE EDUCATIONAL SCREEN is interested in every known form of visual aids, including all those mentioned above. Especially are maps, charts, globes, illustrative pictures of all kinds, scientific models, etc., to be counted as most important visual aids—they are the old and tried servants of education and can only be supplemented, never displaced by the newer forms of animated pictures. All these aids, both old and new, are here to stay and THE EDUCATIONAL SCREEN welcomes them all and stands ready to pass the good word along whenever any improvement is made in their construction or applications. Even such accessories to the use of

visual aids as lighting effects, stage decorations, window shades, darkening of rooms, etc., are not to be forgotten or minimized in our estimate of educational equipment in a modern schoolroom. Ample evidence of the full appreciation of all the visual aids and accessories was shown by the crowds gathered about these booths during the whole time of the convention.

At the meeting of the Visual Education group, Professor Milo B. Hillegas of Columbia University presided and addresses were given by Mary F. Mooney, Director of Visual Instruction, San Francisco, Calif., Superintendent Frank W. Ballou, Washington, D. C., and Miss Olive M. Jones, Public School Principal, New York City.

Miss Mooney emphasized the importance of remembering that visual aids are "aids" and never can take the place of textbooks and teachers. For elementary children she is sure that still pictures and not motion pictures are most effective.

Miss Jones described the visual methods in use in some of the elementary schools of New York and showed a new film on "The Government of the United States" which was very effective.

Superintendent Ballou explained at length how the schools of Washington, D. C., are supplied gratis with films from the government departments and how the theater managers give the use of their theaters at morning hours for the occasional use of the school children. Aside from the fact that probably no other city in the country could furnish such facilities, it may be doubted whether the showing of such isolated films is likely to lead to consecutive and effective educative results.

The remaining event which seems worthy of special notice was the showing in one of the theaters of three films prepared under

*(Concluded on page 204)*

# Among the MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

SCRIBNER'S—"Prudes and Pictures" by William DeMille, follows his previous article, "Bigoted and Bettered Pictures," which aroused much controversy. It is a steadily consistent utterance, not at all biased, although at one or two points it avoids, consciously or unconsciously, certain issues, certain remedies, to be offered for the very ill of which it complains. Mr. DeMille feels that the film made always with the child in mind, is a manacled thing, with no source in the great masterpieces of the world's literature. Very true, as all thinking individuals have noticed! He then further states that it seems too bad to hem the child in with sentimentalisms and maudlin lies, in place of facts. Even, "granted that there are some subjects with which his immature brain is not ready to cope, it still may be doubted that the best way to make him appreciate truth is to start him off on false premises, idiotic falsehoods, and maudlin sentimentalism." The author completely fails to hint that somehow, somewhere, someone should be willing to produce proper pictures for children, to be presented at children's matinees, and that the child should be barred by *law* from night attendance.

Lack of space permits no further discussion here, but it is well to include the following quotations from the article as best adapted to give the tone and meaning of the whole.

Is the motion picture debasing the public taste, or is public taste debasing the motion picture? Does the child need protection from the cinema, or the cinema from the child? Is the film a villain, a victim, or just a moron? Opinions differ . . . To-day the condition of the world in general, and of the United

States in particular, marks a crisis in the age-old struggle between honest thought and prescribed belief; radicals tend to become too radical and those who would restrain them too tyrannous. Laws are passed by minorities or by the bare majorities, which half the people resent, and the tendency of the more advanced group to cast aside certain early Victorian ideals is bitterly opposed by those safe, sane conservatives who dedicate their lives to making illegal any departure from their own personal standards of truth and morality . . . It has taken us some centuries to break away from chivalry; a system which found it desirable to put woman upon a pedestal rather than grant her equal social rights. We have not yet discarded economic theories which permit the chosen few to own the earth and charge the rest of the human race for its use . . . Into a world so constituted enters a new art under guise of entertainment . . . so broad in its appeal, so potentially powerful . . . that it is recognized at once as a social force, then feared . . . then harnessed to the chariot of convention lest it be dangerously stimulating to new ideas . . . for, like the stage, the screen can only influence public thought if it is in basic agreement with popular ideals.

Such is the author's intelligent introduction to a discussion of the relationship between the public and stage and screen drama; the demands of the public to be entertained; the general truth that the drama has never been the place to air new philosophies, nor is the screen, the bad effects of censorship; the cramping results of any attempt to make pictures clean for child consumption, the differences in the Continental and American managements of these factors, and other phases of his very broad subject. To those prejudiced, for or against moving pictures this article offers food for thought.



THE LADIES HOME JOURNAL—"Taking the Movies into the Community" by Alice Ames Winter, Contributing Editor, manages a mass of information in her article which should be stimulating to readers of this magazine. With little space for reprinting, the best we can do is to present here the more vital portions of the comment.

That was rather a grim joke that the Commissioner of Education made not long ago. He said he was glad that there were three million illiterates in this country because it meant that there were three million people whose minds could not be corrupted by the kind of published matter we were getting out. Of course he grinned when he said it, and his audience laughed, for every one knew that there was no one in the country more bent on getting rid of illiteracy than this same Dr. John J. Tigert. But I suppose he had to express, if only in jest, his consciousness that whoever was teaching, whether in school or in home or in church, had not finished the job by instruction alone. Education is not much of a success until it goes down into our moral purposes, even into our spontaneous impulses and our fastidiousness of taste. Creating a public that is hungry for good things is the biggest part of its task.

When it comes to the movies, people do not have to be taught so much as their letters. All they have to do is to open their ready-made eyes. Therefore it is that when a business gets to the point where it is the chief entertainer of twenty million folks a day, the thing that by its art stirs their minds and souls either for good or evil, it comes pretty close home to all of us and becomes a community affair. It is the job of business to give us what we want. It is the job of art to make us continually want something better. Can the two join hands?

Mrs. Shoemaker, of Eau Claire, came home from a visit to Chicago. She had seen a moving picture that charmed her and she wished everyone else in her town could see it too. So she went to the owner of the picture house, and suggested that he put on *Humoresque*. It looked to him like a doubtful proposition. It cost more than he was accustomed to pay, and still worse, it sounded highbrow. We are continuously afraid of anything intellectual unless it is coated with sugar. He was afraid it would not get over. "I'll tell you what I'll

do," said Mrs. Shoemaker. "I'll write a letter to the paper and I'll get the club interested in helping you to an audience." Now everybody in Eau Claire knew Mrs. Shoemaker and trusted her. So everyone read the letter.

When the first night of the showing of *Humoresque* came Mr. and Mrs. Shoemaker, to their astonishment, could not get through the crowd near the door of the theater. Instead of the usual three days, the film ran two weeks to good houses.

Later, the club and the Superintendent of Education tried it again and helped a run of twenty-one performances of *The Iron Horse*.

This is a very good example of an occasional and a small town success, where all the inhabitants are on fairly intimate terms.

Sunday-evening church services are not, as a rule, overcrowded. Here and there a church has worked out plans for using desirable films that shall prove alluring and also help out legitimate moral purposes. The Federal Churches of Christ determined to make a kind of test through a string of churches in towns girdling New York City so for two steady months in such places as Brooklyn, White Plains, East Rockaway, and a dozen others, bits were selected from longer films, passages that illustrated Bible history. They passed in rotation from church to church. There was no advertising—advertising does not seem very good church manners; but at the close of the time a quiet survey showed that the average attendance had risen over a third, and the people who had seen the pictures declared that they had learned vastly more sacred history through their eyes than they had previously done through their ears. The possibilities seemed so great that Mr. William E. Harmon, president of the Harmon Foundation that has done so much through the country for small-town playgrounds, gave \$50,000 for the purpose of working out wholly religious pictures; and behold with our usual American passion for organization, there came into being the Religious Motion Picture Foundation, with such men as S. Parkes Cadman, Dr. Samuel McCune Lindsay and John H. Finley associating with themselves others of their kind as well as the Motion Picture Producers and Distributors, with a plan to supply to churches moving pictures that should be genuinely moral and religious without having denominational bias.

It is interesting to note what was said at the

beginning of the new committee's activity by its chairman, Rev. George Reid Andrews. "There are three lines of action open to the church, it seems to me: First, do nothing—the hands-off policy. This is unthinkable; a subject of such vital concern to so many people cannot be foreign to the church. Second, line up on some legal censorship bill and work for effective legislation. Personally I believe that the less legislating we do in regard to art, education and religion the better for civilization when viewed in true perspective. Such a course is not constructive and brings its own Nemesis. Finally, we can throw the weight of our influence on the side of those persons and groups, especially inside the theater, who are working for better things. This course recommends itself to us for fair trial and I believe it will prove effective in application. The best reformation is always from the inside out and not from the outside in."

But to return to the plans of the Federal Churches of Christ. Six types of films they have set themselves to work out: Bible, religious biography, world friendship, church history, religious teaching, miscellaneous inspirational messages. So churchmen are making an appreciable attempt to tie the movie to its higher responsibilities.

Turn the spyglass toward civic interests. There were wonderful playgrounds in Washington, but they were not so much used as they ought to be, particularly by those foreign-born families that abound in children but are not well up in supervised play. So Mrs. Susie Rhodes, supervisor of playgrounds, cooked up a plan with Mrs. Locher, public-service worker for the string of Crandall theaters—and I wish I could write a whole article about Mrs. Locher's widespread ingenuity. On a certain day movies would be taken of children at play and their mothers, and still later these pictures would be shown at theatres all over the city. Swimming, sliding, playing ball, swinging, all the children were crazy to be in the movies, and they and all their relatives were crazy to see them on the screen. The playgrounds first, and later the showings, were crowded.

The writer of this article does not have any personal interest in the moving picture as an industry, but she happens to care tremendously that every element that is stamping American communities should be of the kind that makes for better American communities. Neither do we need to speak with scorn of

"mere amusement." Entertainment, amusement is a fundamental need of normal folks. Nor ought we to draw a sharp and artificial line between amusement and education, for always one slides imperceptibly into the other. What we do in fun is educating us, and what we do in self-training becomes enthralling. If one has an appetite for the things of the mind education is entertainment, provided it is not so stupidly presented that it produces distaste or nausea. If one has a hunger for spiritual emotion and experience, religion, as thousands of the finest men and women can testify, is a profound joy. In fact, amusement stretches all the way from the mud of bestiality and vulgarity up to the pleasure that the morning stars have when they sing together—all according to the kinds of beings that are being entertained.

A certain business man said to me that his was his greatest satisfaction to know that he was earning the living of his family through an employment that was a real contribution to the life of his country. That point of view is the one that community ethics can strengthen when it gets to work. Let us admit that the motion-picture industry is a business first and foremost, but a business so near to our universal life that it needs that community pressure to push it up. It began thirty years ago as one of its leaders said, as mercilessly as the gold rush in old California, a mad scramble of ruthless men to get all the money out of the public while the getting was good. The movie got a strangle hold on us because it had the advantage of speaking the only universal language, the language of the eye. But the public is rapidly getting a strangle hold on the movie. The industry knows it and is re-creating itself. It is making determined efforts and sometimes against big odds. But this mutual embrace proves a success—so far as we of the general public count success—not by sporadic or occasional effort on our part but when the community keeps everlastingly at it; not where a single element tries to pull over its standards, but where all phases of community life are represented.

Sometimes the hardest part of the attempt to get better pictures assured to the community comes from the community itself. "There has always seemed to be a great fear that an effort which dealt with actual betterment of pictures meant defilement," said one of the most persistent and successful of community

workers. "We have resolutely and resolutely; but let any one begin to do anything and immediately there arises a hue and cry that such effort is 'paid for by the movie people,' who are in league with the devil himself, and the organizations back off. In spite of this feeling, which we have often met, we have gone steadily on for five years, feeling that we were on the right track, and seeing our efforts grow until we have, I believe, done an outstanding piece of work."

When one speaks of persistency and consistency, the Indiana Indorsers of Photoplay come first to mind, not because they were first or exceptional but because for eleven years, ever since 1915, they have been courteously and steadily at work, not with the attitude of reformers, but as educators of the public to demand worthwhile things on the screen and to reject bad or even worthless stuff.

On any Saturday morning in Rochester, or in Atlanta or in Washington, you may go to a children's matinee. It is not once in a while. It is regular and has been regular for years so that the town takes it as part of its ordinary life. If I happen to describe Atlanta, it is because there is not room to tell all the stories.

Here flock children, skipping, laughing, squealing and exchanging what they consider repartee, as children should, and yet without conducting themselves with such good manners as are themselves a big element in these formative years. They are guided by volunteer chaperons who are, again, what chaperons ought to be—not long-faced repressive things, but themselves the top wave of joyous order.

The Atlanta committee says frankly to parents: "Once a week is often enough to allow children to go to the movies." Put this in a paragraph by itself. "One film a week, and that selected," is their slogan.

They find out what children like and then give them the best of that type. Young things love adventure, movement, the Wild West; and they adore animals, particularly animals that are actors.

Each program ties itself to the outside life of the children and keeps abreast of their current interests. Perhaps there is a charming costume dance by a team from one of their own schools. Perhaps a promising young musician from among themselves is presented, or a distinguished artist who is passing through town and is willing to give the youngsters that for which grown-ups are paying a good price.

Perhaps it is Health Week or Music Week, or Washington's Birthday that is celebrated. The Chairman of the Committee makes a very brief speech which really is a joint-and-several affair, since the children shout back at her their opinions and judgments. But no disorder.

Every film goes through scrutiny and, if needed, cutting. "Many splendid pictures are not suited for children as presented, but by careful revising and cutting of portions that do not spoil the continuity are made proper pictures for children of any age to see."

Guardianship of standards does not confine itself to children's performances. The local committee discovered that at one of the theaters there was billed a film, not so bad in itself, but one whose leading actress was a woman whose name was connected with one of the dirtiest of outstanding scandals.

Mrs. Alonzo Richardson, Secretary of the Carnegie Board of Review of the Carnegie Library, with which the Better Films Committee works hand and glove, called up the New York office of the Motion Picture Producers and Distributors on the phone, and immediately there came back to Atlanta an order that the name of that actress should be cut out from all advertising and program printing. So a merely moderately interesting play appeared and disappeared with no unpleasant extra appeal to the public. Evidently the industry considered the appeal of the Atlanta committee worthwhile.

Any town where supervised children's matinees are kept going by a committee that is drawn from all the better elements of the community just cannot keep itself confined to the four walls of the theater. It speaks the language everyone understands—vision—and it has to tie up with everything that goes on. When Christmas comes, it is natural to ask the children each to bring a toy, even if only a broken toy. And then, why not ask the firemen—whose leisure intervals, when they are not roaring down the streets to our rescue, are apt to be spent with chairs tipped back against the wall—to put those toys in perfect order, so that Santa Claus himself will not know them from new when he takes them to the homes of the Christmasless? Or, when the Camp Fire Girls are given a picturized Indian drama, why not, as in Washington, have a real—though secretly electric—camp fire surrounded by rugs in the middle of the

hall, and a genuine Omaha Indian to tell the circle of his tribal life and romance?

A group of boys and girls whose hearts are set on sport will be sitting on the edges of their chairs to watch the actual motions by which the athletes, whose names are to them as the stars in heaven, throw the ball, or make the jump or wield the racket, motions repeated again and again—slowly, slowly—in that magic “slow-up” of the film.

An outstanding achievement in historical film is the series made with all the scholarly accuracy that Yale University can contribute, but given the glamour of drama and art.

You may see with your own eyes heroic, patient, adventurous, triumphant and tragic Columbus; you may see Isabella, and you may see the lonely seas defied by a cockleshell of a little boat; you may see Washington, discouraged, dogged and successful; you may see Grant and Lee, two heroes, and you may see the healing of the sore wound that once threatened our land.

The whole story of our country becomes more than a page on a book, with a series of review questions at the end of each chapter. Small wonder that President Angell said: “No one can see such pictures and fail to come away with a truer and more vivid sense of the metal out of which our nation has been forged, a broader and keener vision of the meaning of America.” So much for the opinion of a great educator.

Of course the small town is the greatest sufferer from the objectionable movie. “All the nasty bits going cheap,” as an English butcher said. But the number of producers and the number of motion picture-house owners who, like my friend the book publisher, are glad to earn their living by something that contributes to the life of the nation, is steadily on the increase.

When we find them, we can help them to know that decency pays. Every book is not great, nor can we expect every movie to be great, but we have a right to ask that there shall be none that shall violate American standards of home and church and government. Even this hop-skip-and-jump little article shows what can be done by taking the movie into community life, from the small town up to the city, in the church, the school, the civic life, that grouping of homes that makes the town—our town.

It would seem that every one of us that

lives in a home or has children in a school or attends a church or even belongs to a community might be helping a bit.

**THE LITERARY DIGEST**—In “Science Lectures by Vitaphone,” we find a practical and excellent development in Vitaphone interests.

A new means of education is proposed by the New York Electrical Society, in a recent press bulletin, which tells us how Dr. E. B. Craft, Executive Vice-President of the Bell Telephone Laboratories, of New York, employed before the Society, for the first time, the new talking and singing motion-picture, the vitaphone, to present a complete technical lecture, both the words of the speaker and the illustrative scenes having been recorded in advance. The innovation, we are assured, is regarded by educators as epoch-making in its importance for the kind of instruction where it is necessary that experiments or other illustrative scenes be combined with the personality and exact words of the instructor. We read:

“Suppose that university students of the present day could attend lectures on electricity by Bell, on physics by Faraday, on biology by Darwin, on art by Michelangelo, on literature by Shakespeare, on ethics by Confucius, and so on! Suppose that each of these distinguished lecturers not only appeared in person before his classes and spoke directly to them in his own words, but that each lecture was illustrated by objects and experiments. Michelangelo, for example, would actually produce a painting before his class, a close-up view demonstrating just how each brush-stroke was applied. Faraday would carry out, once more, his famous experiments which led to the discovery of electro-magnetism, and thence to all branches of modern electrical engineering. Bell would repeat his famous first tests of telephoning over a light beam or his first experiments with the telephone. The inspiration of such a university would be enormous.

“This is not, Dr. Craft pointed out, a mere empty dream. Its actual accomplishment is now not only possible but is probably inevitable. We can not turn back time to record the words or actions of Bell or Faraday or Darwin, but carefully prepared lectures by living scientists and educators can now be

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# NEWS AND NOTES

CONDUCTED BY THE STAFF

## HOME-TALENT MOVIE FLOATS BOND ISSUE

Widespread interest has been aroused in the means by which Columbus, Ohio, organized a campaign for the passage of a \$1,250,000 bond issue, to beautify the surroundings of the proposed new City Hall and civic center in the central portion of the city, on the bank of the Scioto River.

The chief factor in the campaign was a motion picture film visualizing the need for beautification, planned and executed by George Karb, formerly mayor of the city. Its effectiveness is shown by the fact that, after its display widely in local picture theatres, the bond issue which had failed once of passage, and which citizens had regarded coolly, went over by a large majority.

Backers of the proposed bond issue, which architects and engineers had held would provide for property acquisitions needed to prevent erection of structures not in harmony with the municipal improvement project, called the former Mayor from his business interests to take charge of the campaign.

Among the first things he did was to seek to visualize to the Columbus public how the new City Hall would appear if the outlying sites were not purchased, and "shacks" should be erected on them.

This he accomplished through having motion pictures made of himself and Harry Keys, newspaper cartoonist, discussing the project which was depicted before them on an artist's easel in the form of a large drawing of the new City Hall, a building of beauty, with the "shacks" pictured in the foreground. The picture in perspective was startling, but after some conversation between them, shown in the sub-titles, Cartoonist Keys with a brush

of white paint eradicated the disfiguring structures, leaving the City Hall standing alone in all its beauty.

In "selling" ideas to the residents of Columbus and Franklin County which call for the co-ordination of community effort, officials behind campaigns designed for city or county benefits are resorting more and more to motion pictures.

## "THIRTY YEARS OF MOTION PICTURES" TO BE PRESERVED PERMANENTLY

The composite reels, depicting different stages in the development of the motion picture, prepared by Otto Nelson of the National Cash Register Company and displayed originally before a convention of the Screen Advertisers Association in Dayton, Ohio, in October 1925 (as described in THE EDUCATIONAL SCREEN for December, 1925), were a feature of the recent convention of the National Board of Review in New York City.

So unanimous were the expressions of approval of this most interesting program, entitled "Thirty Years of Motion Pictures," that arrangements were made for a showing of the film at Carnegie Hall, New York, on February 28th. The accompanying score for this showing was arranged by Hugo Riesenfeld and proceeds are to be used in creating a permanent endowment for the addition of further sequences as time goes on.

## LAEMMLE ESTABLISHES ANNUAL AWARD

Carl Laemmle, president of Universal Pictures Corporation, has established what will be known as the Laemmle Award, to consist of annual prizes amounting to \$5000, open to writers on newspapers, magazines and trade journals in all parts of the world. The award

will be divided into twelve individual prizes, the major amounting to \$2500 and the others ranging downward to \$100.

The Laemmle Award will operate in the film world in somewhat the same manner as the Pulitzer prizes in literature.

No limitation of any kind is placed upon the suggestions. They may have to do with production, with stories, with mechanical appliances or methods in the studio or in business. The only requirement is that they be published in a recognized newspaper, magazine or trade journal and that they be sent, together with a letter, to Carl Laemmle, 730 Fifth Avenue, New York.

Will H. Hays has consented to serve as chairman of the board of decision and to appoint a committee of disinterested newspaper and magazine men to compose the board of decision. The composition of this board is as follows: Karl A. Bickel, president of the United Press; Kent Cooper, general manager of the Associated Press; Arthur H. Kirchhofer, president, National Press Club, Washington, D. C.; James R. Quirk, editor of *Photoplay Magazine*, and Jean Sapene, publisher of *Le Matin*, Paris. Effort was centered on making the board as representative as possible not only of newspapers and magazines in this country, but those abroad as well.

#### FILM ARTS GUILD LEASES NEW THEATRE

The International Film Arts Guild, which until recently has been conducting its programs at the Cameo Theatre in New York City, has leased the Times Square Theatre, West 42nd Street, for its Sunday showings. Its first program in the new house was a double feature bill, *The Dark Angel* (Vilma Banky and Ronald Colman) and Nazimova's *Salome*, produced in 1923.

A letter issued by Symon Gould, Director of the Film Arts Guild, to its members will be of interest to our readers. He writes:

In line with the policy of the Film Arts Guild to endorse and recommend outstanding films of the day

no matter of what origin or where they are to be presented, I desire particularly to call your attention to a remarkable Paramount Picture *Stark Love*.

I am intensely eager that you should see this film because for three months I have been working with Famous Players arranging for its presentation at the Cameo and the negotiations were finally consummated just as the Film Arts Guild severed its relations with that house. Nevertheless, I assure you that you will see one of the finest and most authentically artistic films ever produced in this country. If you have appreciated such films as *Moana* and *Nanook of the North*, you will find that *Stark Love* has the beauty of the one and the vital appeal of the other.

*Stark Love* pictures a group of native whites in the Smoky Mountains of North Carolina who still preserve intact, untouched by civilization, the habits and customs of a savage race. Descendants of early British pioneers, they have carried on from generation to generation traditions which forbid the men from doing any menial work; the women are regarded as a sort of superior work-animal; the men are the lords and masters.

They are born, live and die in windowless log cabins; families of ten or twelve get along quite comfortably in such dwellings; the women give birth to an average of a dozen children; married at fourteen or fifteen, they are prematurely killed by overwork and frequent child-bearings, there is no privacy in their huts; modesty is replaced by an incredible naturalness of behavior in the presence of either sex.

Their speech is a quaint mixture of pure direct English with little of Southern influence. The most characteristic feature of their talk is the use of obsolete words and the use of common words to denote uncommon meanings. One of the charms of *Stark Love* is the use of their speech in the subtitles.

Karl Brown has taken a mass of these intimate facts and woven them carefully into a master-cinema which reveals the life of a strange people in all the stark melodrama of their savage surroundings.

If you want to encourage the film producers to interest themselves in creating more films of this character, we must show them by our patronage and enthusiasm that we are ready to appreciate in ever-increasing numbers motion pictures such as *Stark Love* which try to bring to the screen the throb of truthfulness, the beauty of naturalness and the kinship-making touch of humanness, all vitalized by a force of genuine drama.

#### NEW SPEED CAMERA

J. W. Legg, engineer of the Westinghouse Electric and Manufacturing Co., has invented a camera with a speed 15 times as rapid as

ordinary motion picture cameras, and capable of taking 2,600 photographs per second. It was designed chiefly to study the exact character of flashes occurring in generators and other electrical machines. The camera has 22 lenses and a shutter rotated at high speed by a small motor.

Standard 8-10 inch plates are used. After exposure each plate carries 22 photographs in stereoscopic pairs. The shutter may be operated at any speed it is said, but to record the quickest flashes a speed of 2,600 exposures per second is required.

#### SOCIETY OF MOTION PICTURE ENGINEERS

The spring meeting of the Society of Motion Picture Engineers will be held at Norfolk, Va., April 25th to 28th, inclusive. The meetings of the Society attract a large number of delegates and plans for an especially interesting program are under way.

#### DEVRY SUMMER SCHOOL

The third annual session of the DeVry Summer School of Visual Education has been announced for the week from June 27th to July 1st, 1927. As in previous years, the program will be devoted to an intensive study of visual education problems, under the direction of a staff of experts. Tuition is free to teachers and ministers, and all those interested are invited to attend.

#### NATIONAL ACADEMY MEETING SCHEDULED

The next annual meeting of the National Academy of Visual Instruction will be held at Chapel Hill, N. C., April 25th and 26th. The tentative plans for the program include field trips and museum inspection, as well as an exhibit of visual materials open to representation of commercial companies. All interested in visual education are invited to attend, whether members of the Academy or not.

The local committee on exhibits are R. H. Runman, Chapel Hill, N. C., chairman; L. Armstrong and J. B. Williamson, Raleigh, N. C.

## FOREIGN NOTES

CONDUCTED BY  
OTTO MAURICE FORKERT

#### EUROPEAN EDUCATIONAL FILM CONFERENCE

**T**HE European Educational Film Conference will be held in Basel (Switzerland) from April 7th to 12th, 1927.

Among the authorities in Public Instruction are Messrs. Dr. F. Hauser, States Counselor, Chief of the Department of Public Instruction of the Canton of Basel City, President; Dr. R. Niederhauser, States Counselor, Chief of the Police Department of the Canton of Basel City, Vice-President; G. Imhof, Doctor of Science, Secretary General; Albert Wolf, Secretary Adj.

Headquarters are Muensterplatz 19, Basel.

The organization committee has sent official invitations to all European countries, followed by many documents, including a questionnaire to be sent to future congresses and an exposé followed by Dr. Imhof's Orientation of the Subjects of the Educational Film Conference. The International Cinema Congress held in Paris from September 27th to October 7th, 1926, has clearly proven that discussion from a European standpoint by the different organizations interested in the development of the Educational Film is an absolute and urgent necessity.

At this occasion, the following points should be discussed. (1) The different countries should furnish a discussion of the ways and means of organization with which they have tried to attack the educational film problems. These reports would be published before the conference. (2) The limits of the incontestable educational value of the film should be recognized. (3) The technical qualities which are required of films in cinematographic machines should be defined in order to obtain, if possible, a standardization in this field.

(4) The methodical organization of instruction with projection should be studied in order that the production of educational films can be made profitable for the schools and remunerative for the producers. (5) As this can hardly be completed in the first convention, it should be resolved that only a permanent organization under the direction of experienced specialists in educational films would be capable to solve these problems in a satisfactory way.

It is very important also to take up the following questions:

(a) The creation of national organizations for the Educational Cinematograph, including all public and private institutions concerned.

(b) The foundation of a European Chamber for Educational Film and a limitation of its aims.

(c) The establishment of a European Bureau or office by mutual agreement which will be commissioned to uphold the cause of educational films in the different countries it represents.

(d) The publication of a periodical in several languages.

(e) The discussions of the Conference on Educational Films will be conducted within the limits explained herewith. The question of commercial problems will not be treated.

First, a definite answer must be made to the fundamental question — What are the specific qualities that education in school and community demand of the film? It will then be discussed at a future congress in how far this program could be realized.

One fact stands out clearly from the experiments made thus far — the problems of the educational film are no local affair, nor even national. Only the combined and coördinated effort of different states and countries will lead to satisfactory results. And the principal aim of the Council in Basel is to encourage and produce such combination.

To minimize delay, the organization com-

mittee has asked all the participants to devote all their energies to definite preparation for the coming program of work.

Further documents and communication will be supplied to the participants from time to time covering matters to be debated at succeeding sessions.

To reach the organization committee, address the General Secretary, Dr. Imhof, 1 Muensterplatz, Basel.

#### IN BERLIN

A note from the German capital brings news of "one of the most interesting things of the kind ever produced"—*The Adventure of Prince Achmed*, done in silhouette by Lott Reiniger, an expert in the art. The film shows



Scene in silhouette from "The Adventure of Prince Achmed."

the shadow-portraits of numerous old friends from the Arabian Nights; the Calif and his beautiful daughter, the wicked sorcerer, the ugly but good-hearted witch who helps the brave prince through his difficulties, the flying steed, hobgoblins galore, Aladdin with his lamp, and many others—the whole being skillfully woven together, with taste and an abundance of humor. There is nothing stiff about the figures as the common acceptance of silhouette implies; they vie in naturalness of movement, in grace and agility with those of the ordinary film. Many of the landscapes, such as the Magic Isle of Wak-Wak and the bathing pool of the princess, are beautiful



# THE FILM ESTIMATES

BEING THE COMBINED JUDGMENTS OF A NATIONAL  
COMMITTEE ON CURRENT THEATRICAL FILMS

Titles of Films (Actors) (Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
AFFAIR OF THE FOLLIES, AN (Billie Dove) First Nat'l. Rather more interesting than the usual "theatre-life" film, though one judge says "unconvincingly sentimental." No villain.	Interesting	Passable	Perhaps
ANKLES PREFERRED (Madge Bellamy) Fox Much display of legs but relatively free from objectionable motives.	Mildly amusing	Perhaps	Hardly
CALL OF THE WILDERNESS (Sandow, dog star) Assoc. Exhib. More "dog melodrama" with story weaker than the dog.	Mediocre	Ordinary	No
DESERT TRAIL, THE (Buck Jones) Fox Another artificial aggregation of thrills.	Negligible	Harmless	No
DEVIL'S DICE, THE (Barbara Bedford) Sterling Old stuff about wronged hero, revenge motive, love cure.	Useless	Mediocre	No
DON'T TELL THE WIFE (Irene Rich) Warner Poor Irene Rich—wasted again on husband-lover-fake marriage stuff.	Mediocre	No	No
EASY PICKINGS (Anna Q. Nilsson) First Nat'l. Old mystery hokum with the standard scare devices.	Mediocre	Perhaps	No
FIGHTING LOVE (Jetta Goudal) P. D. C. Seeks thrill and atmosphere through torture of animals by impossibly cruel old woman. Love scenes over-ardent.	Hardly	No	No
GAY OLD BIRD, THE (Louise Fazenda) Warner The old theme—the unhappily married must convince rich uncle of a happy marriage.	Rubbish	Hash	No
GETTING GERTIE'S GARTER (Marie Prevost) P. D. C. Amusing if you can forget cheap and stupid story.	Cheap	Better not	No
GOD'S GREAT WILDERNESS (Lillian Rich) Amer. Cinema Backwoods melodrama pretty crude.	Feeble	Hardly	No
HELD BY THE LAW (Johnny Walker) Universal Amateur criminal trying to cover up his murder tracks.	Perhaps	Doubtful	No
HILLS OF KENTUCKY (Rin-Tin-Tin) Warner Friendship of dog and cripple boy quite appealing, but dog's suffering at beginning not so good for children.	Interesting	Good	Perhaps

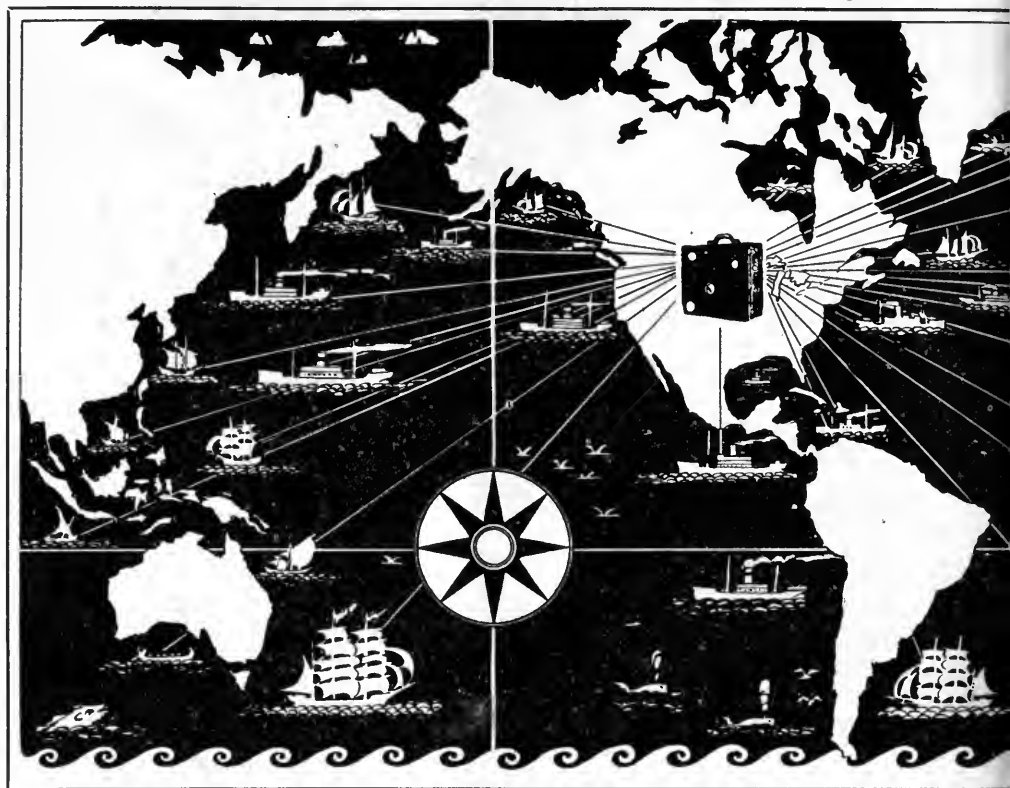
## Film Estimates — Continued

Titles of Films (Actors) (Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
JIM THE CONQUEROR. (William Boyd) P. D. C. A western above average because of beautiful scenery, photography and rather notable acting.	Rather good	Good	Good, unless too thrilling
KISS IN A TAXI, THE (Bebe Daniels) F. P.-L. A shade better than Bebe's previous stories.	Ordinary	Amusing	Hardly
LET IT RAIN (Douglas MacLean) F. P.-L. True farce-comedy, treating the lighter side of navy life as "Tell it to the Marines" treated the grimmer side.	Notable	Excellent	Good
LIGHTNING REPORTER, THE (Johnny Walker) Elbee Lively enough to excuse improbability.	Passable	Passable	Perhaps
LONG LOOP ON THE PECOS, THE (Leo Maloney) Pathe A shooty western—hard fighting, fast riding, etc.	Hardly	Perhaps	No
LOVE'S GREATEST MISTAKE (Evelyn Brent) F. P.-L. Synthetic jazz—millionaire villain—improper proposals—penniless architect—"love" wins. Quite unwholesome. (See Review No. 102)	Hardly	Decidedly not	Bad
MAGIC GARDEN, THE (Margaret Morris) F. B. O. Wholesome story with notable child acting. Very sentimental. Perhaps "too namby-pamby for adults," says one judge.	Good	Excellent	Wholesome
MANON LESCAUT (Lya de Putti) Ufa German filming of the great French novel, done with high art. Above the heads of general public.	Notable	Unsuitable	No
MCFADDEN'S FLATS (Chester Conklin) First Nat'l. Riotous Scotch-Irish comedy of family rivalry. "Shows value of family love, loyal friendship, and wholesome pride in honest labor," says one judge.	Rather good	Good	Good
MUSIC MASTER, THE (Alec Francis) Fox On the whole, a worthwhile production. Alec Francis acts with earnestness and charm, but lacks the vigor and power of Warfield. Tempo of film is too slow entirely. Film suffers by comparison with the fine old play. (See Review No. 91)	Notable	Very good	Harmless but beyond them
MYSTERIOUS RIDER, THE (Jack Holt) F. P.-L. Unusually wholesome "western," rather real and without excessive thrill. But Jack is not Doug at acrobatics.	Good western	Excellent	Passable
MYSTERY CLUB, THE (Matt Moore) Universal A mystery film of considerable merit. It really mystified.	Entertaining	Interesting	Not suitable
OH, WHAT A NIGHT (Edna Murphy) Sterling Artificial hash concocted for humor and thrill but misses fire.	Twaddle	Mediocre	No
OLD IRONSIDES (Wallace Beery, Esther Ralston) F. P.-L. One of the greatest films ever made. Judges say: "Rarely interesting, thrilling and beautiful film;" "a true masterpiece;" "marvelous scenes and sets;" "an epic film, educational, historical, splendid in every detail." Congratulations to the industry!	Excellent	Excellent	Excellent

Film Estimates — Continued

Titles of Films (Actors) (Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
ONE HOUR OF LOVE (Jacqueline Logan) Tiffany Another absurd title that will keep thousands of fine people away from a film that is really a pleasing, amusing and wholesome little farce comedy.	<b>Amusing</b>	<b>Very good</b>	Passable
ON THE BOULEVARD (German cast) Imported Pictures A German film-comedy, but sadly below par for the Germans.	Mediocre	Hardly	No
ORCHIDS AND ERMINE (Colleen Moore) First Nat'l. Colleen back in her regular "Cinderella" story after the quite serious <i>Twinkletoes</i> . Light and entertaining.	Amusing	<b>Good</b>	Passable
OVERLAND STAGE, THE (Ken Maynard) First Nat'l. A lively western above average but excessively thrilling in spots.	Perhaps	<b>Good</b>	Better not
PERCH OF THE DEVIL (Mae Busch) Universal The triangle—not wholly convincing but with some good acting—from Gertrude Atherton's novel.	Fair	No	No
PLAY SAFE (Monty Banks) Pathe Artificial comedy seeking super-thrills—runaway caboose, precipices and fine mountain scenery.	Passable	Passable	No
POLIKUSHKA (Ivan Moskvín) Russian picture Realistic picture of Russian serfdom acted by expert Moscow players.	<b>Significant</b>	Hardly	No
POTEMKIN (S. M. Eisenstein, Dir.) Amkino An extraordinary film—gruesome, terrible, with strong moments in a confused story. Mutiny on cruiser <i>Potemkin</i> shown as forerunner of Russian Revolution. Soviet Russia is the hero.	<b>Notable</b>	Doubtful	No
RED MILL, THE (Marion Davies) Metro Victor Herbert's operetta fairly well adapted. Story weak but mildly entertaining throughout. (See Review No. 93)	Perhaps	<b>Amusing</b>	<b>Good</b>
ROSE OF THE TENEMENTS (Shirley Mason) F. B. O Jewish heroine, Irish hero—again in slum surroundings, with World War complications.	Hardly	Passable	Hardly
SENSATION SEEKERS (Billie Dove) Universal Acting realistic and sincere compensates for rather weak story. Clash of conduct and convention, which points but does not obtrude a "moral."	Interesting	Perhaps	No
SHOW, THE (Jack Gilbert) Metro Drab story of Hungarian circus life. (See Review No. 100)	Perhaps	No	No
SILENT RIDER, THE (Hoot Gibson) Universal A quite ordinary "Western."	Mediocre	Perhaps	Hardly
TONGUES OF SCANDAL (Mae Busch) Sterling A misunderstanding, revenge planned, etc.	Mediocre	Hardly	No
UNDERSTANDING HEART, THE (Joan Crawford) Metro Violent melodrama. Magnificent scenery with terrific forest fire. Rather informational on forest-fire-protection methods.	<b>Eye-filling</b>	Thrilling	Too thrilling

# DeVry Equipment



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## Film Estimates — Continued

Titles of Films (Actors) (Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs.)
UNEASY PAYMENTS (Alberta Vaughn) F. B. O. Lingerie and "jazz," in cheap story.	Rubbish	No	No
UNKNOWN TREASURES (Robert Agnew) Sterling Man-killing gorilla—haunted house—murders, etc.	Worthless	No	By no means
WANDERING GIRLS (Dorothy Revier) Columbia Young girl, put to bed by mother, slips out of window and gets mixed up with crooks and crime for six reels.	Cheap and stupid	No	No
WAR HORSE, THE (Buck Jones) Fox Hero follows his horse to the war. A sentimental and quite wholesome western.	Fair	Good	Good

## Previously Estimated

Titles of Films (Actors) (Month Estimated)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs.)
ALTARS OF DESIRE (Mae Murray) Mar.	Trash	Decidedly not	No
ATTA BOY (Monte Banks) Jan.	Stupid	Perhaps	No
AUCTIONEER, THE (George Sidney) Mar.	Interesting	Excellent	Good
BARDELEYS THE MAGNIFICENT (John Gilbert) Jan.	Worth seeing	Passable	No
BEAU CESTE (Ronald Colman) Jan.	Excellent	Notable	Too strong
BERTHA, THE SEWING MACHINE GIRL (Madge Bellamy) Feb.	Cheap	Unwholesome	No
BETTER 'OLE, THE (Sid Chaplin) Jan.	Notable	Excellent	Good unless too exciting
BETTER WAY, THE (Ralph Ince) Mar.	Hardly	Useless	No
BLOCK SIGNAL, THE (Ralph Lewis) Jan.	Ordinary	Perhaps	Too exciting
BLOND OR BRUNETTE (Adolphe Menjou) Mar.	Interesting	Unwholesome	No
BLOND SAINT, THE (Lewis Stone) Jan.	Hardly	By no means	No
BLUE EAGLE, THE (George O'Brien) Jan.	Mediocre	Doubtful	No
BREED OF THE SEA (Ralph Ince) Feb.	Mediocre	Doubtful	No
BUTTERFLIES IN THE RAIN (Laura LaPlante) Mar.	Mediocre	Doubtful	No
CANADIAN, THE (Thomas Meighan) Feb.	Perhaps	Doubtful	No
CANYON OF LIGHT, THE (Tom Mix) Feb.	Hardly	Yes	Very thrilling
CASEY AT THE BAT (Wallace Beery) Mar.	Passable	Passable	Passable
CHEERFUL FRAUD, THE (Reginald Denny) Mar.	Passable	Amusing	Amusing
CITY, THE (May Allison) Feb.	Rubbish	No	No
COLLEGE DAYS (Marceline Day) Jan.	Absurd	Cheap	No
CORPORAL KATE (Vera Reynolds) Feb.	Passable	Passable	Harmless
COUNTRY BEYOND, THE (Olive Borden) Feb.	Hardly	Doubtful	No
CRUISE OF THE JASPER B, THE (Rod LaRocque) Feb.	Amusing	Good	Passable
DAME CHANCE (Julianne Johnston) Feb.	Hardly	Better not	No
DANCING DAYS (Helene Chadwick) Jan.	Stupid	No	No
DANGEROUS FRIENDS (T. Roy Barnes) Mar.	Perhaps	Amusing	Harmless
DANGEROUS VIRTUE (Jane Novak) Jan.	Absurd	Pernicious	No
DESERT'S TOLL, THE (Frances McDonald) Feb.	Hardly	Passable	Perhaps
DESERT VALLEY (Buck Jones) Mar.	Dull	Worthless	No
EAGLE OF THE SEA (Florence Vidor) Jan.	Passable	No	No
EUCCHARISTIC CONGRESS Feb.	Impressive	Impressive	Impressive
EVERYBODY'S ACTING (Betty Bronson) Jan.	Mediocre	Passable	No
EXCLUSIVE RIGHTS (Lillian Rich) Mar.	Lurid	Unwholesome	Decidedly not
EXIT SMILING (Beatrice Lillie) Feb.	Mediocre	Perhaps	No
FALSE ALARM, THE (Ralph Lewis) Jan.	Trash	No	No
FAUST (Emil Jannings) Mar.	Notable	Perhaps	Beyond them
FIGHTING MARINE, THE (Gene Tunney) Feb.	Stupid	Perhaps	No
FINGER PRINTS (Louise Fazenda) Mar.	Hash	Possibly	No

## Previously Estimated—Continued

Titles of Films	(Actors)	(Month Estimated)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
FIRE BRIGADE, THE (Charles Ray)		Jan.	Mediocre	Doubtful	No
FIRST NIGHT, THE (Bert Lytell)		Mar.	Hardly	No	No
FLAMING FOREST, THE (Antonio Moreno)		Jan.	Passable	Interesting	Too thrilling
FLAMING FURY (Ranger, dog star)		Feb.	Dull	Unwholesome	No
FLESH AND THE DEVIL (John Gilbert)		Feb.	<b>Notable</b>	Unwholesome	No
FLYING HORSEMAN, THE (Buck Jones)		Mar.	Passable	<b>Amusing</b>	Amusing
FOOLS OF FASHION (Mae Busch)		Jan.	Trash	Unwholesome	No
FOR HER PEOPLE (Raquel Meller)		Mar.	Worthless	No	No
FOR WIVES ONLY (Marie Prevost)		Feb.	Twaddle	Unwholesome	No
FOURTH COMMANDMENT, THE (Belle Bennett)		Feb.	Passable	Passable	Beyond them
GENERAL, THE (Buster Keaton)		Mar.	Amusing	<b>Wholesome</b>	<b>Wholesome</b>
GOD GAVE ME TWENTY CENTS (Lois Moran)		Feb.	<b>Interesting</b>	Better not	No
GOING CROOKED (Bessie Love)		Feb.	Passable	Perhaps	No
GORILLA HUNT, THE (Nature picture)		Jan.	<b>Interesting</b>	<b>Interesting</b>	Too exciting
GREAT GATSBY, THE (Walter Baxter)		Jan.	Interesting	Unwholesome	By no means
GREAT K. & A. TRAIN ROBBERY, THE (Tom Mix)		Jan.	Mediocre	Thrilling	Too thrilling
HER BIG NIGHT (Laura LaPlante)		Feb.	<b>Above average</b>	<b>Amusing</b>	<b>Amusing</b>
HER FATHER SAID NO (Mary Brian)		Mar.	Perhaps	Doubtful	No
HEROES OF THE NIGHT (Cullen Landis)		Mar.	Hardly	<b>Good</b>	No
HIS NEW YORK WIFE (Alice Day)		Mar.	Mediocre	Hardly	No
HOMESTRUCK (Viola Dana)		Mar.	Passable	Unwholesome	No
HOTEL IMPERIAL (Pola Negri)		Feb.	Fairly good	Better not	No
ICE FLOOD, THE (Kenneth Harlan)		Jan.	Twaddle	Thrilling twaddle	No
IT (Clara Bow)		Mar.	<b>Amusing</b>	Perhaps	No
IT MUST BE LOVE (Colleen Moore)		Jan.	<b>Worthwhile</b>	<b>Very good</b>	<b>Very good</b>
JEWELS OF DESIRE (Priscilla Dean)		Mar.	Stupid	Passable	Better not
JOHNNY GET YOUR HAIR CUT (Jackie Coogan)		Mar.	<b>Good</b>	<b>Excellent</b>	<b>Excellent</b>
JOSSELYN'S WIFE (Pauline Frederick)		Mar.	Ordinary	No	No
JUST ANOTHER BLOND (Dorothy Mackaill)		Feb.	Hardly	Doubtful	No
KID BROTHER, THE (Harold Lloyd)		Mar.	<b>Excellent</b>	<b>Excellent</b>	<b>Excellent</b>
KING OF THE PACK (Peter the Great)		Jan.	Fair	Interesting	Better not
LADIES AT PLAY (Doris Kenyon)		Feb.	Trash	Pernicious	By no means
LADY IN ERMINE, THE (Corinne Griffith)		Feb.	Passable	Unwholesome	No
LAST TRAIL, THE (Tom Mix)		Mar.	Thrilling	Thrilling	Too thrilling
LILY, THE (Belle Bennett)		Jan.	Poor	No	No
LITTLE JOURNEY, A (Claire Windsor)		Mar.	Weak	Doubtful	No
LONDON (Dorothy Gish)		Mar.	Weak	Mediocre	Worthless
LOVE 'EM AND LEAVE 'EM (Evelyn Brent)		Feb.	<b>Amusing</b>	Unwholesome	No
LOVE'S BLINDNESS (Pauline Starke)		Mar.	Trash	No	No
LUNATIC AT LARGE, A (Leon Errol)		Mar.	Amusing	Too thrilling	Too exciting
MAGICIAN, THE (Alice Terry)		Jan.	Perhaps	Hardly	No
MAN BAIT (Marie Prevost)		Mar.	Hokum	Possibly	No
MAN OF QUALITY, A (George Walsh)		Mar.	Obvious	Waste of time	No
MAN OF THE FOREST (Jack Holt)		Mar.	Doubtful	Passable	No
MASKED WOMAN, THE (Anna Q. Nilsson)		Feb.	Trash	Unwholesome	No
MEN OF THE NIGHT (Herbert Rawlinson)		Mar.	Stupid	Unwholesome	No
MIDNIGHT KISS, THE (Richard Walling)		Jan.	Indifferent	Tame	Harmless
MIDNIGHT LOVERS (Lewis Stone)		Feb.	Mediocre	Better not	No
MIDNIGHT MESSAGE, THE (Mary Carr)		Mar.	Worthless	Worthless	No
MILLIONAIRES (George Sidney)		Feb.	Fair	Passable	Passable
MONEY TO BURN (Dorothy Devore)		Jan.	Perhaps	Passable	No
NEW YORK (Ricardo Cortez)		Mar.	Mediocre	Doubtful	Unwholesome
NOBODY'S WIDOW (Leatrice Joy)		Mar.	Amusing	Doubtful	Unwholesome
O BABY (Madge Kennedy)		Mar.	Distasteful	No	No
OBEY THE LAW (Bert Lytell)		Feb.	Passable	Fair	Doubtful
ONE INCREASING PURPOSE (Edmund Lowe)		Mar.	<b>Excellent</b>	<b>Notable</b>	<b>Wholesome</b>
PALS IN PARADISE (John Bowers)		Feb.	Rather good	Amusing	Harmless
PARADISE FOR TWO (Richard Dix)		Mar.	Mediocre	Passable	Harmless
PARIS AT MIDNIGHT (Jetta Goudal)		Mar.	Useless	Doubtful	No
PERFECT SAP, THE (Ben Lyon)		Mar.	<b>Interesting</b>	<b>Entertaining</b>	Harmless
PLEASURE GARDEN, THE (Virginia Valli)		Jan.	Rotten	By no means	By no means

## Previously Estimated — Continued

Titles of Films	(Actors)	(Month Estimated)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs.)
POPULAR SIN, THE	(Florence Vidor)	Feb.	Perhaps	Very bad	Very bad
POTTERS, THE	(W. C. Fields)	Mar.	Notable	Notable	Wholesome
PRINCE OF PILSEN, THE	(Geo. Sidney)	Jan.	Amusing	Very funny	Doubtful
REDHEADS PREFERRED	(Raymond Hitchcock)	Mar.	Worthless	No	No
REGULAR SCOUT, A	(Fred Thomson)	Feb.	Mediocre	Passable	Passable
REMEMBER	(Dorothy Phillips)	Feb.	Passable	Rather good	Harmless but beyond them
RETURN OF PETER GRIMM	(Alec Francis)	Jan.	Excellent	Excellent	Excellent
RUBBER TIRES	(Bessie Love)	Mar.	Good	Wholesome	Very good
RUNAWAY EXPRESS, THE	(Blanche Mahaffey)	Mar.	Tiresome	No	Too exciting
SCARLET LETTER, THE	(Lillian Gish)	Jan.	Excellent	Notable	Beyond them
SHAMEFUL BEHAVIOR	(Edith Roberts)	Jan.	Cheap	No	No
SHIPWRECKED	(J. Schildkraut)	Feb.	Hardly	Better not	No
SILENT LOVER, THE	(Milton Sills)	Feb.	Hardly	Decidedly not	No
SILENT POWER, THE	(Ralph Lewis)	Jan.	Grotesque	No	No
SILVER TREASURE, THE	(George O'Brien)	Jan.	Interesting	Good	Beyond them
SIN CARGO	(Shirley Mason)	Mar.	Trite	Certainly not	No
SLUMS OF BERLIN, THE		Feb.	Mediocre	Doubtful	No
SORROWS OF SATAN	(Adolphe Menjou)	Mar.	Worthwhile	Doubtful	No
SPANGLES	(Marion Nixon)	Jan.	Passable	Good	Good
STACE MADNESS	(Virginia Valli)	Mar.	Waste of time	Unwholesome	No
STEPPING ALONG	(Johnny Hines)	Mar.	Rather slow	Good	Perhaps
STOLEN PLEASURES	(Helene Chadwick)	Mar.	Trash	No	No
STRANDED IN PARIS	(Edna Daniels)	Feb.	Possibly	Passable	Doubtful
SUMMER BACHELORS	(Madge Bellamy)	Feb.	Worthless	Unwholesome	No
SUNSHINE OF PARADISE ALLEY	(Barbara Bedford)	Mar.	Commonplace	Wholesome	Good
SWEET ROSIE O'GRADY	(Shirley Mason)	Jan.	Passable	Good	Good
TAXI, TAXI!	(Edw. E. Horton)	Mar.	Enjoyable	Good	Good
TELL IT TO THE MARINES	(Lon Chaney)	Feb.	Notable	Excellent	Good
THEN CAME THE WOMAN	(Frank Mayo)	Jan.	Trite	Not the best	No
THERE YOU ARE	(Conrad Nagel)	Feb.	Hardly	Passable	Harmless
THIRD DECREE, THE	(Dolores Costello)	Mar.	Passable	Too exciting	Unwholesome
THIRTY BELOW ZERO	(Buck Jones)	Jan.	Mediocre	Doubtful	Unwholesome
THREE HOURS	(Corinne Griffith)	Mar.	Interesting	No	No
TIN HATS	(Conrad Nagel)	Jan.	Stupid	Passable	Perhaps
TRUTHFUL SEX, THE	(Mae Busch)	Jan.	Mediocre	No	No
TWINKLETOES	(Colleen Moore)	Feb.	Interesting	Entertaining	No
UNKNOWN CAVALIER, THE	(Ken Maynard)	Jan.	Twaddle	Poor	No
UPSTAGE	(Norma Shearer)	Jan.	Excellent	Excellent	Good
UPSTREAM	(Dolores Del Rio)	Mar.	Good of the kind	Wholesome	Possibly
VALENCIA	(Mae Murray)	Feb.	Mediocre	Unwholesome	No
WAR PAINT	(Tim McCoy)	Jan.	Notable	Excellent	Good, but thrilling
WE'RE IN THE NAVY NOW	(Beery-Hatton)	Jan.	Entertaining	Very good	Yes
WEST OF BROADWAY	(Priscilla Dean)	Jan.	Stupid	Doubtful	Unwholesome
WHAT PRICE GLORY	(Edmund Lowe)	Feb.	Excellent	Excellent	Fine, exciting
WHEN THE WIFE'S AWAY	(Geo. K. Arthur)	Feb.	Amusing	Funny	Perhaps
WHILE LONDON SLEEPS	(Rin-Tin-Tin)	Jan.	Worthless	No	Certainly not
WHISPERING WIRES	(Anita Stewart)	Mar.	Weak	Stupid	No
WHITE BLACK SHEEP, THE	(Richard Barthelmess)	Feb.	Above average	Good	Doubtful
WHOLE TOWN'S TALKING	(Edw. E. Horton)	Jan.	Amusing	Funny	Perhaps
WINGS OF THE STORM	(Thunder, dog star)	Jan.	Excellent	Excellent	Excellent
WINNING OF BARBARA WORTH, THE	(Banky-Colman)	Feb.	Passable	Good	Perhaps
WOLF'S CLOTHING	(Monte Blue)	Mar.	Absurd	Not the best	No
WOMAN'S HEART, A	(Enid Bennett)	Feb.	Uninteresting	No	No
YANKEE SENOR, THE	(Tom Mix)	Mar.	Stupid	Poor	No
YELLOW FINGERS	(Olive Borden)	Feb.	Mediocre	Doubtful	Unwholesome



# THE THEATRICAL FIELD

CONDUCTED BY MARGUERITE ORNDORFF

## Theatrical Film Reviews For April

### [91] *THE MUSIC MASTER* (Fox)

If you are one of those who still retain happy memories of the "gay 'nineties" when horse-drawn victorias were the most fashionable means of locomotion, when trains, high shoes, and hourglass figures were the distinguishing marks of ladies' costumes, and when



Alec Francis gives a gentle and human characterization of the lonely old Music Master.

hats weren't worn, but just laid on top of enormous mattresses of hair—then this picture will delight your soul. If you are of that feminine group which recalls those days with shudders, you will be no less rejoiced to contemplate the horrors now so happily left behind. The story is fragile and sentimental, almost too saccharine for today's audience, but Allan Dwan has certainly reproduced the "mauve decade" with fidelity. He has handled the production with a sure, light touch and a leisurely tempo which affords a pleasant relief from the feverish pace of the usual modern story.

Alec Francis plays the role of Anton von

Barwig, the music master, made famous on the stage by David Warfield, and very quietly and whimsically he carries away all the acting honors. This in spite of the fact that Lois Moran as the long-lost daughter catches more than a little of the gentle charm of a bygone day, and that Neil Hamilton is amusingly sedate as the young lover. A promising pair are Helen Chandler and Howard Cull, who carry on a quaint minor love affair.

### [92] *PARADISE FOR TWO* (Paramount)

Early in the proceedings, Richard Dix's mean old bachelor uncle remarks, "I told him six months ago he wouldn't get a penny unless he married before his father's estate was settled. *He has only two days left!*" Well, of course, you get the point right away. Mr. Dix naturally scurries around and gets him a bride. But she's only a hired one obtained temporarily from a theatrical agency. Gregory La Cava has taken this ancient material and with the staunch assistance of Mr. Dix, Betty Bronson, André de Beranger, and Edmund Breese, has made it fairly amusing. At least, nobody takes it seriously, and that's something in its favor. (*See Film Estimates for March.*)

### [93] *THE RED MILL* (Metro-Goldwyn-Mayer)

The tuneful musical comedy in which Montgomery and Stone used to cavort so delightfully, has been remodelled for Marion Davies, but not with any striking degree of success. It moves slowly, being burdened with an oversupply of inane titles, and most of the gags are so old that the audience is usually about three jumps ahead of the story. Louise Fazenda,

Karl Dane, Owen Moore, and George Seigman work hard in Miss Davies' support. Mr. Moore needs a director who will slap his hands occasionally to remind him not to flap them.

[94] **IT** (Paramount)

Having applied the pointed pronoun to what may be more exactly but more crudely designated as sex appeal, and having chanted it in our ears for some time now, evidently under the impression that she coined it herself, Elinor Glyn has gone and made a picture about it. And in spite of the vivacious Clara Bow and the romantic Antonio Moreno, both of whom, the infallible Elinor assures us, are just saturated with "it," the picture turns out to be merely another movie. (*See Film Estimates for March.*)

[95] **WHEN THE WIFE'S AWAY** (Columbia)

A giggly affair in which George Arthur does some clever comedy work as a young husband who rents a pretentious house for a day, to impress his visiting wealthy uncle. He and his wife are mistaken for a pair of thieves who are in the habit of renting furnished houses and walking off with the furnishings. Tom Ricketts, Dorothy Revier, and Lincoln Plumer add to the fun. (*See Film Estimates for February.*)

[96] **TELL IT TO THE MARINES** (Metro-Goldwyn-Mayer)

A healthy and robust comedy with a taste of melodrama, featuring Lon Chaney with his full quota of arms, legs, eyes, teeth, and so forth. This is the first time we've seen Mr. Chaney *in toto* for years, and he is still the same splendid actor he was before he went into partial eclipse behind his make-up. He plays a grizzled, hard-boiled sergeant of Marines, who takes raw youngsters and makes good fighting men out of them. Eleanor Boardman is pleasant as a marine nurse, and William Haines is great as the fresh recruit from Kansas City, whose only armor is his impudent grin. The impressive Marine Base at San Diego is the scene of most of the action, and the government evidently put the entire

Pacific fleet at the director's disposal for the scenes at sea. The titles add considerably to the success of the picture. While they don't exactly sparkle, they certainly do hit the nail on the head every time, and there are not too many of them. Carmel Meyers appears briefly as a South Sea island siren, and Eddie Gribbon does a good burlesque. (*See Film Estimates for February.*)

[97] **THE CRUISE OF THE JASPER B** (Producers Distributing Corporation)

Rod LaRocque, all arms and legs in a sketchy pirate's outfit, behaving like an eccentric windmill; Mildred Harris, batting her eyes and clinging to the nearest male; the plot, trash. Total: zero. (*See Film Estimates for February.*)

[98] **NEW YORK** (Paramount)

The romance of an east side musical genius and a west side social light, with a slight set-back, introduced when the police find the murdered body of the girl-he-used-to-love in the musician's apartment. Nice work by Ricardo Cortez and Lois Wilson, entirely overshadowed by the splendid performances of Estelle Taylor and William Powell. Court room sequences are always tedious, but this director knows how to handle them. (*See Film Estimates for March.*)

[99] **THE WINNING OF BARBARA WORTH** (United Artists)

A Harold Bell Wright plot just flows along of its own accord, usually on the crest of a flood, as in this case. If you like that type of story, the presence of Vilma Banky and Ronald Colman in the cast is just so much velvet. If you don't, you'll see it for their sakes, anyhow. I warn you, however, that they have little to do—they're just there. Production in general is excellent, the flood scenes being especially well done. Gary Cooper gives an interesting cowboy performance. (*See Film Estimates for February.*)

[100] **THE SHOW** (Metro-Goldwyn-Mayer)

A truly dismal tale concerning the members of a cheap Hungarian circus. It has at

he outset much of the flayor of *Liliom* but it never reaches the plane of that play. Cock Robin, the ballyhoo man, Salomé, the dancer, and the Greek who owns the show, form a minister trio. Murder and thievery, desire and love, go hand in hand. John Gilbert, René Adoreé, and Lionel Barrymore as the three principal figures, are tremendously interesting. Edward Connelly gives a fine portrait of an old, blind soldier, and Gertrude Short is pleasing in a minor part. Tod Browning, who wrote the story and directed it too, has handled it well, but the material is too unpleasant and many of the details too gruesome for widespread popularity.

[101] **BERTHA, THE SEWING MACHINE GIRL** (Fox)

Bertha pulls through all right, but it's a very tight squeeze. If her young man hadn't been the rich factory owner in disguise, there's no telling what might have happened! This is the good old melodrama in modern array—disarray, perhaps, is the better word. Madge Bellamy heads the cast. (See *Film Estimates for February.*)

[102] **LOVE'S GREATEST MISTAKE** (Paramount)

The usual sophisticated modern drama in which the small town girl comes to New York to see life as it is lived in the night clubs. She discovers her married sister in the midst of an affair with another man, and rather uncies the idea for herself, as she has already met a rich, elderly gentleman who has evinced willingness to provide pearls and other necessities. She decides at last in favor of the younger man whose intentions are strictly honorable. The girl, Honey McNeill, is played by Josephine Dunn, who looks exactly like a Greek goddess, and has exactly as much expression. Others in the cast are Evelyn Brent, James Hall, and William Powell. Mr. Powell, as usual, offers the best performance.

[103] **THE PERFECT SAP** (First National)

Ben Lyon as the wealthy idler who would be a detective. By posing as a near imbecile,

he is able to capture a notorious crook who has been posing as his sister's fiance. Pauline Starke is a newspaper reporter who also poses—as a lady crook. Mildly interesting. (See *Film Estimates for March.*)

[104] **ALTARS OF DESIRE** (Metro-Goldwyn-Mayer)

Mae Murray pouts and wriggles and pigeon-toes her way through a more or less hackneyed plot. As a headstrong only child, she scorns the honest love of her childhood sweetheart, and elopes with a fascinating foreigner who already has a wife. Being a really good girl, she whacks him over the head with a handy fire shovel when she learns this, and leaving him for dead, flies to the rejected lover, who kindly helps her out of the mess. Conway Tearle stands around wearily as the noble lover, and André de Beranger gets a good deal of ingenious comedy out of the role of the eloper. (See *Film Estimates for March.*)

## Production Notes for April

**O**F particular interest this month are the announcements that two motion picture producing companies have added to their feature productions the making of short subjects. Metro-Goldwyn-Mayer has allied itself with William Randolph Hearst and the Hal Roach organization for the purpose of putting out a newsreel which will be issued twice weekly, and short comedies featuring "Our Gang," Charley Chase, and Max Davidson. S. R. Kent, general manager of Famous Players-Lasky, announces a new department which will embrace the Paramount Newsreel, magazine subjects, and comedies. The newsreel will be produced by Emanuel Cohen, head of the Pathe News ever since it was founded thirteen years ago. The comedies will include, among others, a series starring Edward Everett Horton.

Paramount also announces the establishment of the Paramount Stock Company as a result of their determination to bring new faces to the screen. The stock company as now constituted includes fifty-eight players.

**E**DDIE CANTOR has finished *Special Delivery*, with Jobyna Ralston in support. Clive Brook is playing opposite Florence Vidor in *Afraid To Love*. Mildred Davis (Mrs. Harold Lloyd) has returned to the screen after four years' absence in a farce comedy, *Too Many Crooks*. Lois Moran is the featured lead in A. Hamilton Gibbs' *Soundings*. *Underworld*, written by Ben Hecht as his first original story for the screen, is to be one of the important features of the coming year. Larry Semon has signed a contract under which he will write, act and direct for Famous Players-Lasky. *Evening Clothes* starring Adolphe Menjou, *Ritz* with Betty Bronson, *Rough House Rosie* with Clara Bow, *Sheiks and Shebas*, and *Deer Drive*, a Zane Grey western, are among the pictures now in the making.

Pictures in preparation at the Lasky studio include *Beau Sabreur*, Percival Christopher Wren's companion story to *Beau Geste*, to be directed by James Cruze, *Ten Modern Commandments*, starring Esther Ralston and directed by Dorothy Arzner, *The World at her Feet*, starring Florence Vidor, *Senorita*, starring Bebe Daniels, *The Girl Friend*, with Eddie Cantor, *Folies Bergere*, with Adolphe Menjou, and *Arizona Bound*, with Gary Cooper. Changes of title include Wallace Beery's *Looie the Fourteenth*, now called *The Big Sneeze*, Emil Jannings' *The Man Who Forgot God*, renamed *The Way of All Flesh*, *Soundings* featuring Lois Moran, renamed *The Whirlwind of Youth*, and Raymond Griffith's new comedy, now known as *Wedding Bills*.

**A**T the Metro-Goldwyn-Mayer studio Dimitri Buchowetzki will shortly start Tolstoi's *Anna Karenina* with a notable cast. Chester Franklin has started direction of *The Thirtieth Hour*, a mystery story; Sally O'Neill and Owen Moore will be featured in the Cosmopolitan production *Becky*. Other plays are *The Callahans and the Murphys*, by Kathleen

Norris, which George Hill will direct, *The Enemy*, starring Lillian Gish, and *Twelve Miles Out*, starring John Gilbert. *Quality Street*, by Sir James Barrie, chosen as Marie Davies' next starring picture, will shortly go into production, and *The Bugle Call*, a romance of the cavalry, will star Jackie Coogan.

John Barrymore is about to start production on his new picture for United Artists. He refuses to divulge the nature of the story but hints that it is radically different from anything he has ever brought to the screen. Buster Keaton's second comedy for United Artists is a college story, the cast including Ann Cornwall, Grant Withers, Harold Goodwin, Florence Turner, and James Mack.

**W**ITH nine pictures practically finished and with six more in preparation, Warner Brothers are now getting toward the end of their 1926-27 schedule which will be completed in May. No announcement has been made about next season's program, but it is known that the Warners intend to make probably a full dozen of greater pictures for extended runs, besides a special program. Irene Rich and May McAvoy are to be co-stars in *The Climbers*, the famous stage play by Clyde Fitch. The Patsy Ruth Miller feature now ready for production is temporarily titled *The New Car*. *The Black Diamond Express*, the first motion picture ever exhibited to the public, will be made again with Monte Blue in the starring role. *Tracked by the Police* will be directed by Ray Enright.

Universal productions in preparation include *The Chinese Parrot*, by Earl Derr Biggers, starring Conrad Veidt, Edna Ferber's *Show Boat*, starring Mary Philbin, *The Yukon Trail*, *The Third Party*, starring Reginald Denny, *Kings Up*, starring Hoot Gibson, *The Claw*, by Cynthia Stockley, starring Norman Kerry, and *The Four-Flusher*, with an all-star cast.

# SCHOOL DEPARTMENT

CONDUCTED BY STELLA EVELYN MYERS

## Motion Pictures in Seventh and Eighth Grade Instruction

In *The Elementary School Journal* for October, Clarence E. Howell, Director of Junior Schools, Trenton, N. J., writes of "First Experiences with Portable Motion Picture Projectors," and his story will be reminiscent to many of their own experiences in learning to wield this new tool of instruction. Mr. Howell speaks particularly of his efforts to introduce a systematic use of motion pictures in seventh and eighth-grade classroom work in the schools of New Bedford, Mass.

A careful study of the information available convinced me that no mere entertainment auditorium use would suffice to justify the expense involved in placing a motion-picture projector in each school. It became evident that the increased-interest factor which motion pictures produce could be capitalized most efficiently educationally only when introduced into the classroom as one of the instructional tools, that is, as a means, not as an end in itself. My ultimate purpose, then, became that of investigating the possibilities of the use of motion pictures in the classroom by the classroom teacher as a part, and only a part, of her regular teaching, the films to function somewhat like a textbook.

The article contains helpful suggestions as to equipment and offers to the beginner the benefit of conclusions which have been worked out as a result of the author's practical experience. Particularly useful are the notes which he includes, on his methods of summarizing and indexing films which he has found to be good teaching material, for a permanent reference file. He also shows the form of report blank which was devised to carry the simple report of the teacher who had used a film.

I never order a film which I have not first reviewed in person. Every film reviewed is summarized on a card and then indexed so that I may have a permanent record and build up a worthwhile reference file.

FILM REPORT																							
Name of Film		Date of Showing																					
School	Grade	Subject																					
Name of Teacher in Charge		Number of Pupils																					
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Ex.	Gd.	Fr.	Pr.																				
Value as a teaching device.....																							
Interest to children.....																							
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Would you like to use this film each semester? { YES { NO																							
(Send this card to Assistant Superintendent, Secondary Education.)																							

As a check on the value of the reels finally sent to the schools I devised a simple report blank which each teacher was requested to fill out. I tried to make the information asked for brief and to the point so that no teacher would face a clerical burden.

Using the semester outlines for history and geography as guides and a number of written suggestions from interested teachers, I chose film subjects which would suit the greatest number of teachers concerned for each school month. A schedule was then made up well ahead of time and sent to the principals. This showed the titles of the films to be furnished for each grade and the exact days and hours when they were to be available for each school. With this went a brief pre-view of each film. Thus the teacher was able to plan

her work a week or more in advance around the use of the film on the particular day assigned.

The economical use of time is a desirable factor in the classroom. One ought also to observe the pedagogical devices of variety and frequent change in procedure. It takes approximately fifteen minutes to show an average 1,000 foot reel of film. If the film is stopped frequently for questions, discussions, or the study of important details, the projection will occupy a relatively longer period. If the picture is to be used as a classroom tool and is to be a teaching device rather than just a "show" given for the purpose of incidental education, then certainly it must be preceded by planned preparation on the part of the teacher and pupils, must be interrupted as often as necessary to obtain maximum desirable results, and must be followed by discussion and summation of the information gained. I felt, therefore, that one reel per

class was plenty for the teacher to try handle at one time, and our films were selected and distributed on that basis. No serials were used except as pertinent individual reels selected from a serial might be secured. There is a series on China, of which we use only one reel, selecting the one which contained the maximum and choicest material for our purpose. In like manner, we used on one reel of a series on Abraham Lincoln.

I am certain that rental is the best basis for beginners. As soon, however, as one is convinced that a certain reel will be of permanent value and that suitable storage and care are available, money can often be saved and a more valuable service rendered to the teacher by purchasing it. A reel which is available at any time of the year and can be kept long enough for repeated showings and study, desired, is certainly more valuable than one that is limited to one day of each semester or term.

## Film Reviews

**Treasures of the Vatican** (5 reels) Pathe—This remarkable picture was produced by St. Mark's Institute of Rome. Dr. Vincenzo Fago secured permission, which most people would have thought utterly impossible, to photograph in motion the most renowned art and historical collection in the world. While we sit at our ease, we are conveyed over miles and miles of art galleries, through which the usual visitor to the Vatican is not permitted to go. Indeed, very few people ever are granted special permission to look upon much that is revealed to us when this film is screened: Pope Pius XI breaks over the self-imposed rule of the popes since 1871 to remain in seclusion and appears on a balcony overlooking a crowded court. St. Peter's Cathedral, adjoining the Vatican, is the work of Michael Angelo, except the dome, which was built in accordance with his architectural plan.

At the entrance to the Vatican, we pass the Swiss Guard and look upon Raphael's Loggia overlooking the Court of San Damaso. The first tier of the loggia is adorned with leaf

designs and arabesque, the second depicting Biblical stories is known as "Raphael's Bible" and the third contains modern work executed by Montavani. Raphael's tapestries are the most famous in the world, having revolutionized tapestry designing and weaving. They were torn from the walls of the Sistine Chapel during a sack of Rome, and were recovered after twenty-six years only to be removed a second time by the French in 1798. The present collection was purchased by Pius VI from a Jew of Venice. They include scenes from the lives of Peter and Paul, Adoration of the Shepherds, Massacre of the Innocents, The Resurrection, and the Supper at Emmaus. The Raphael Stanze reveals frescoes unrivaled except by the work of Michael Angelo in the Sistine Chapel. Although Raphael only lived to be thirty-seven years old, nearly one-third of his life was devoted to work for the Vatican.

The Scala Regia of Bernini is the greatest interior stairway in existence. As we approach the Sistine Chapel, we pass columns spaced at gradually decreasing distance

giving the effect of vast perspective. We look upon *The Last Judgment*, over the altar wrought by that powerful genius, Michael Angelo, whose vital energy seemed to overflow in the over-developed muscles of his figures. He failed, also, in portraying under-sized heads, yet his power was dominant and his delinquencies but prove him human. This is the room where after the election of a pope, the ballots are burned in the fire-place, thus by means of the ascending smoke notifying the awaiting crowds outside the Vatican of a final issue. Here, while ceremonies of the greatest dignity were performed below, Michael Angelo worked four years on a scaffolding of the ceiling painting there Biblical stories for the papal room. This hermit's eyrie cost him an upright posture, for ever after he walked with neck bent. The same room presents the fresco by Rosselli, *Pharaoh's Destruction in the Dead*

*Sea*, and Botticelli's *Temptation of Christ*, *The Creation of the Sun and Moon*, and *The Creation of Man*.

We visit the Hall of Papyri, the Gallery of Busts, the Hall of Animals, Chiaramonte Hall, the Egyptian Museum, which although not comparable to the collections in London or Cairo, reveals the distinctiveness of Egyptian art, the Hall of Muses, the Gallery of Candelabra, the Library of Manuscripts, and the Gallery of the Inscriptions to the number of 4,000 containing the finest collection of writing on stone in the world and five thousand Christian tablets. We pass the special collections of crucifixes, chalices, and antiques, both from Egypt, and from Greece and Rome. The cabinets of Henry VIII are here containing his letters.

Among the other masterpieces of art, we are permitted to see the following: the Bronze Fine Cone, the Crown of St. Stephen, Hermes

carved after Praxiteles, Perseus, the Baptismal Font of Napoleon, the Laocoon, which Michael Angelo who assisted in its discovery said is "a marvel of art," since it expresses physical anguish in the highest degree yet made evident by means of marble, the Torso of Hercules, Apollo Belvidere, the Slave, Sleeping Ariadne, Venus at the Bath, Minerva, Augustus, Livia, the River Nile, Young Athlete with Scrapper, Head of Hadrian, carved



St. Peter's and the Vatican

in Pentelic marble, Jupiter-of the 4th Century B. C., the Sarcophagus of St. Helena (mother of Constantine), Sarcophagus of the Daughter of Constantine of porphyry, Roman Chariots, Satyr with Bacchus, and Armor and Trophies of the Popes.

Since the film is a rare picturing of many of the most famous art works extant, most of which are not readily accessible to Americans, it will undoubtedly be highly valued by academic and art students, and by churches. The titling contains too many historical data including frequent dates. This kind of matter is mostly lost on observers because the mind does not as a rule salt things down just from a flashing of the thought. Items in sensational stories can be connected because following the action of stories is one of our elementary tendencies of the mind, even young children being wholly equal to this task. When it comes to a large array of disconnected facts of a solid and rigid nature, the situation is

wholly altered. This conclusion is based upon a large number of actual tests given to bright pupils, and to observations among adults after viewing instructive films. We shall gladly re-consider our opinion if educators after giving tests under standard conditions may report a large number of results to the contrary.

Nearly the whole subject is a succession of "stills." If it were not for the very exceptional opportunity afforded of presenting this body of cultural material to the public, we should be inclined to say that this is an illustration of precisely what should not be filmed. The film being an expensive method of picturing and necessitating a difficult and expensive method of presentation, it appears logical that since its field is "movement," it should function in that field. Works of art such as are here presented justify more than a passing glance. They require continued study while the observer and the object are

both quiescent. The writer ventures the opinion, with no certainty regarding it, that statuary shows up with better contrasts of light and shade in an ordinary lantern than with the motion picture machine. Slides covering some of the paintings and tapestries of the Vatican are obtainable in color. To be sure, artists object to such coloring because of its inaccuracy, but the layman seems to get the atmosphere and spirit of the work better with color. Children, likewise, are strongly attracted by art reproductions in color. This suggestion applies only to schools and churches where lantern pictures are more readily used than celluloid pictures. On the other hand, we grant that, as a rule, the illusion of travel, of actually being present before the object viewed, is far greater with the motion picture than with the still picture. The turning of a statue so that it may be seen from all possible points of view is also an advantage seldom made use of in still pictures.

## School Notes

**M**R. FRANK M. FOULKS, principal of a school of about one thousand pupils, in Tampa, Florida, writes that the Zirbes visual method in the teaching of reading has been very successful in a first grade class of backward and retarded children. He says, "another test of the value of the lantern was supplementing the exposure exercises by placing the same words in sentences and writing the sentences on slides, then throwing same on the black-board. A new interest was clearly manifest in the hearts of these little people."

THE CHRISTIAN SCIENCE MONITOR (November 8th)—The possibilities of the cartoon as a method of pupil expression are emphasized. Specific instances are given from the book, *Making History Graphic* by Daniel C. Knowlton, indicating that his pupils at Lincoln School, Columbia University, expressed discriminatory insight into many historical situa-

tions by means of cartooning. Descriptions are also given of similar work in a High School of the middle West. The teacher is cautioned not to emphasize execution over content at first, but to magnify the thought content of the cartoon. Gradually, the execution will be improved. The full article is quite worth the reading by any history teacher.

NEWS LETTER, Bureau of Visual Instruction, Indiana University, says in its current issue:

The large demand for pictures indicates the need of a larger visual library where material in abundance on all types of subjects may be obtained at rates within the reach of all schools and community organizations of the State.

Much the same as in the case of book libraries we need good picture libraries supported by public funds and administered at rates within the reach of the smallest school and the most remote communities. The source



of suitable picture prints, lantern slides, posters, and motion pictures at reasonable rates has always been a problem for schools and other groups. Especially is this true of the motion picture.

The University with the co-operation of Indiana schools and civic groups is developing such a picture library in order to make educational and community work more effective.

#### VISUAL EDUCATION SOCIETY OF WEST VIRGINIA

At a meeting of the Executive Committee on November 18th, steps were taken toward making a survey of the most important historic, geographic, and industrial places throughout West Virginia, with a view to making available such material as might be useful as visual aids for teaching purposes and perfecting a plan for its distribution to those interested in securing it.

Information will be compiled, materials, specimens, and samples collected, pictures taken, and all organized and arranged for convenient use in teaching. In case of places that are desirable for visits, arrangements will be worked out with the proper local person or authorities to take care of visiting classes, and information given as to whom to get in touch with when a visit is contemplated.

Plans are being worked out for the Society to serve as a clearing house for visual aids and equipment so as to secure a discount for the members, and assist others in securing the proper kind of equipment.

## Among the Magazines and Books

(Concluded from page 176)

recorded, shown to millions of students everywhere, and preserved forever for the use of future generations. To those who have regarded the talking motion-picture merely as a means of theatrical amusement, Dr. Craft's remarks and demonstrations were a revelation of vast social and educational possibilities still virtually unexplored."

## Book Reviews

A MILLION AND ONE NIGHTS, The History of the Motion Picture, by Terry Ramsaye. 2 volumes; 868 pages. Simon and Schuster, 1926.

"The situation which finds a majority of the leading figures in the history of the screen yet alive and frequently active, has presented me," says the author, "with both opportunities and problems not common to historians insulated by the centuries, with their subjects safely reduced to graveyard mould."

As far as the opportunities are concerned, they are unique. Mr. Ramsaye has undertaken to write a history of the quick development of a new medium of expression, while the development is still in progress, and while those who had a part in its shaping can offer first-hand testimony. The author has done much to clear some of the misapprehensions concerning the origin and development of the motion picture, and to explode some of the popular myths which have grown up around it—and which, having somewhere been given the dignity of print, tended to persist in subsequent writings. Mr. Ramsaye has gone back to original sources. "Most history," he says further, "is autopsy. This one is vivisection." He has traced by careful steps the exceedingly complex evolution of the industry, through its complicated beginnings, its wars and intrigues, to its stupendous present.

With reference to the problems above referred to, it may perhaps be said that the author's nearness (in point of time and first-hand contact) to his subject, has led him to ramifications which will in some cases be irrelevant to the outsider, and of little consequence to the ultimate history of the screen. As far as a personal record of early film figures is concerned, such recording is invaluable; to the movement in general, it is of lesser consequence. The perspective of time is lacking in some of Mr. Ramsaye's writing.

"One Thousand and One Nights" is a

history of anecdote, written with considerable facility of expression, no little humor, and a refreshing touch of good-natured satire. This Boswell may love his Johnson, but he has few illusions concerning some of his characteristics.

Mr. Ramsaye has done more, however, than simply to trace a history. He has related the motion picture to the simple, eternal, elemental wishes of mankind, in accounting for its vast popular appeal, and has with definiteness determined the place of the motion picture in the contemporary world.

**THE PUBLIC LIBRARY AND THE MOVING PICTURE STUDIO**—The American Library Association has published in pamphlet form an address delivered by Gladys Caldwell, Principal of the Art and Music Department of the Los Angeles Public Library, at the American Library Association Conference, Seattle, Washington, July 8th, 1925.

Miss Caldwell tells how her library, by reason of its location more closely related to the motion picture industry than any other, has co-operated with the producers toward the solving of the thousand and one problems incident to the picturing of historical scenes.

The Los Angeles Library considers the picture collection its first aid to the motion picture worker. The pictures have a circulation of more than 60,000 a year and, in Miss Caldwell's words, "are in danger of becoming the tail that wags the dog." This collection was started in the children's department but was transferred to the art department with a junior attendant and a page in charge.

"It was soon found that it would be impossible to supply the needs of our motion picture friends if we could give them only pictures which were worth mounting, and so the clipping cases were started. At present we use over three hundred folio cases, which fill three legal-size vertical files. Thanks to the co-operation of the fiction department, which circulates most of the illustrated periodicals, we are able to clip those that are discarded each week."

"The reference room is called upon for the death warrant of Mary Queen of Scots, for a

policeman's billy used on the Island of Haiti or for proof that lamb chops were eaten in Chaldea in the year 5000 B. C.," Miss Caldwell declares. "The sociology department receives thousands of inquiries concerning details of military costumes. The science and industry department is responsible for obsolete fire engines, steamboats and railroad trains. The latest search was for an English mangle to be used in *Stella Maris*. The general literature department provides many illustrations from its books of travel, biography and history, and the juvenile department relinquishes temporarily its choicest pirates, its *Arabian Nights* and *Peter Pans*, knowing that eventually they will work all the harder for their brief outing. It sometimes happens that a question cannot be answered. With the best will in the world we cannot produce the secret code of the British Navy or the original lettering of the Ten Commandments."

**WHAT THE PICTURES SAY—An Art Reader**, by Maud Moore, Elementary Supervisor, Brunswick, Ga., and formerly Superintendent of Primary Education, Canton, Ohio. 172 pages, cloth. Price, 75 cents. Educational Publishing Co.

For the lower primary grades, this attractive little book offers material for the cultivation of habits of correct observation and sense of artistic taste.

The author's introduction asserts, "If a that is best in literature is finding its way into the schoolroom, all that is best in art should have a place there, too. With this thought in mind, the author presents this Art Reader, hoping to awaken in the very young a love of pictures. It is the child's introduction to the 'Masterpieces.'"

A number of the masterpieces of Millet, Bonheur, Landseer, Holmes, Brooks and others are reproduced in 30 full-page halftones on tinted pages.

The text which accompanies each picture is designed from the standpoint of child interest, as well as with the idea of cultivating a love for the beautiful and the good and the direction of the imagination towards the contemplation of things lovely and inspiring.

## Visual Education in Detroit Public Schools

(Concluded from page 170)

s relative size, shape, irregular coast line, and the kind of climate that might be expected. The Gulf Stream had been previously discussed in connection with other countries and it was suggested here that this might also moderate the climate of these countries.

Slides No. 407, 408, and P24 were next projected and the pupils discussed the mountainous scenery and the possibilities of forests and minerals. Then slide 420 was given which shows a shipping scene in Gothenburg, Sweden, and pupils were asked what products they thought were being shipped to other countries. They were told not to answer this question until they had an opportunity to see the stereographs that were being passed about the room and to read the information printed on the backs of the cards. Stereographs No. 409, and 412 to 419 were given to them for examination. The same slides were then pro-

jected and from the discussion the pupils were able to name all the leading products of these countries. Slides 416, 417, and 418 were next given and the pupils discussed the simple life of the people and the government.

In a summary at the close of the hour the pupils found they had discussed the following facts about Norway and Sweden:

1. Size, location, climate, surface.
2. Products.
3. Life and customs of the people.
4. Government.

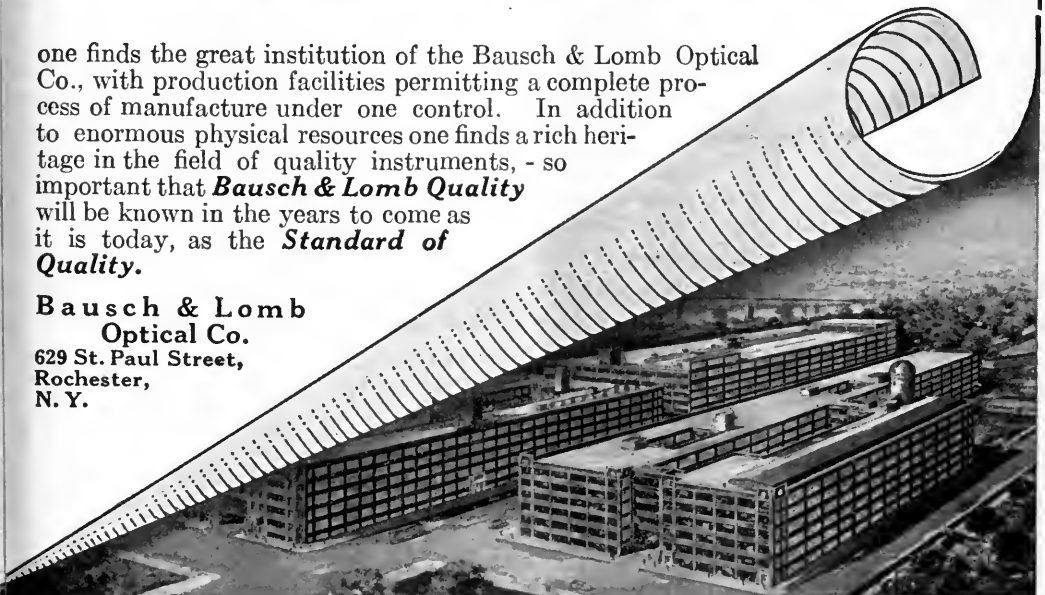
Only one class period was spent on this topic.

Geography lessons, motivated by concrete visual material create a natural enthusiasm and offer the pupils an incentive to attack the study in a purposeful manner, to read extensively and search independently for material which will help in solving the problem.

## Behind Bausch & Lomb Balopticons

one finds the great institution of the Bausch & Lomb Optical Co., with production facilities permitting a complete process of manufacture under one control. In addition to enormous physical resources one finds a rich heritage in the field of quality instruments, - so important that **Bausch & Lomb Quality** will be known in the years to come as it is today, as the **Standard of Quality**.

**Bausch & Lomb**  
Optical Co.  
629 St. Paul Street,  
Rochester,  
N. Y.



# THE CHURCH AND PICTURES

CONDUCTED BY REV. FRANK E. JENSEN

THE CHURCH is desirous of having wholesome, stimulating, helpful motion pictures for its own use as well as for the use of the general public who attend, by the millions every day, the 15,000 or more motion picture theatres throughout the land. The agitation against unwholesome motion pictures will continue until a decided improvement in the motion picture output is secured. In Baltimore, Maryland, at this time the character of motion pictures is being decried. This outcry has arisen in connection with the Sunday Movie Bill in Maryland. In the compilation by James MacRae, published in this issue, some of the facts are rehearsed. In the same article reference is made to the gift of the motion picture producers of a large quantity of film to the Leper colonies, and a statement of the character of some of the films named as recorded in the excellent department of "The Film Estimates" of THE EDUCATIONAL SCREEN. It does seem a great pity to have films shipped to the "lepers" that are estimated to be "undesirable" by impartial judges.

## The Church Should Keep Itself Informed

*Compilations by* JAMES MACRAE

EXCERPTS FROM A RECENT ADDRESS BY ARCHBISHOP CURLEY, BALTIMORE, MD., IN CONNECTION WITH THE SUNDAY MOVIE BILL IN MARYLAND

"I have been asked for my stand on the question of moving pictures on Sunday in Baltimore. I am opposed to moving pictures on Sunday in Baltimore because the moving pictures of Monday, Tuesday and the other days of the week are rotten, immoral, dirty and smutty. I do not care to have presented on Sunday the smut which is presented in the movies on Monday and the other days of the week. I am not opposed to motion pictures on Sunday because Sunday is Sunday, but I am opposed to them because the average moving picture is too dirty morally to be shown before decent people on Sunday or any other day. Let our moving picture people give us decent, clean pictures first, and then ask me what I think of having motion picture presentations on Sundays.

"I realize fully the power for good which the moving pictures can be made. They can be educational, entertaining, helpful; they can brighten our lives and give us something clean to look at and think about. But the moving pictures as we have them are a curse. The Archbishop read a list of pictures, reviewed during "Better Moving Picture Week" which featured immorality, sins against the virtues, and which presented divorce in alluring and attractive colors, as something to be desired. He also cited statistics on 404 motion pictures. These pictures included the following scenes and incidents: Marital infidelity, 117; struggles of girls to defend honor, 113; divorce as a remedy for marital ills, 38; drinking, 140; smoking by girls, 8; indecent dancing, 97; immodest dress, 17; incidents offending against decency and modesty, 192.

He begged the mothers to guard their children against the evils of the movies.

He called attention to the startling fact that the United States Navy has its own Board of Censors, because the Navy is unwilling to exhibit pictures that have been stamped "all right" by Censor Boards in the various States.

A GIFT—WILL IT BLESS OR CURSE? "750,000 FEET OF MOTION PICTURES SENT TO CHEER 8,000 LEPERS IN THE PHILIPPINES AND THE VIRGIN ISLANDS"

*The Motion Picture*, Vol. III, No. 3, says: "Somewhere off in the Pacific a group of hopelessly cut-off men and women are living out their lives away from the society of their fellows.

"They are lepers sent beyond the pale of civilization. A lonely, tragic group, eight thousand strong! Amusements, pleasures, happiness, as the world knows happiness through the exercise of freedom and the association with one's family and friends, are denied them. Only the moving picture is an eligible guest and it, too, once it enters the colony, is barred from leaving. And yet the motion picture goes to the lepers.

"More than 750,000 feet of film, donated outright by the members of the Motion Picture Producers and Distributors of America, have been sent to the lepers isolated in the Philippines and Virgin Islands. Feature pictures, comedies, newsreels, and animated cartoons were included in the large shipment assigned to the two colonies. The pictures were presented to representatives of the Surgeon General of the United States through the Motion Picture Producers and Distributors of America."

Anything that will really cheer and brighten the lives of the unfortunate lepers is a real Godsend to them. But, unfortunately, some of the pictures named in the partial list given in the article, and we assume the adjudged best pictures are named in this particular list, can hardly be considered "a Godsend" to the

leper. It is to be hoped that the same scrutiny, and even a closer scrutiny will be exercised in the censorship of these pictures than has been found necessary in the United States Navy. We give the estimates of six of these pictures as published in the "Film Estimates" of THE EDUCATIONAL SCREEN (assuming, that the film *Loney Mary* should read *Lovey Mary*, we gladly name this film among the six, for we really do wish to commend the gift and the givers in so far as the dreary and hopeless life of the lepers may be blessed thereby.)

Here are six of the films and estimates:

1. *The Blackbird*, (Lon Chaney)—Violent crook stuff in London's Limehouse district. Too gruesome to be worth anybody's while.

2. *Beverly of Graustark* (Marion Davies)—Much rather pleasing comedy. Improbable, but quite as good as the book. This one is "passable."

3. *Road to Mandalay*, (Lon Chaney)—False and overdone. Impossible situations, showing seamiest side of East Indian ports.

4. *Money Talks*, (Claire Windsor)—Judges say "cheap," "vulgar," "offensive," "crude." A pitiful attempt.

5. *Lovey Mary* (Bessie Love)—Orphanage story. Sentimental, human, amusing, Bessie Love's best acting.

6. *Fine Clothes*, (Lewis Stone)—Domestic drama of London storekeeper with Lewis Stone attempting some more high life seduction of the heroine. Another waste of good caste.

Again we say, it is to be hoped that even a closer scrutiny will be exercised in the selection of such pictures than has been found necessary in the United States Navy.

The Church should give more earnest heed to the pictures that are being produced and distributed since the majority of these pictures are destructive of the things that engage the program of the church's work.

Whatever touches the Community touches the Church—

Whatever touches the Church touches the Community.

# AMONG THE PRODUCERS

*Where the commercial firms—whose activities have an important bearing on progress in the visual field—are free to tell their story in their own words. The Educational Screen is glad to reprint here, within necessary space limitations, such material as seems to have most informational and news value to our readers.*

## The Fox Educational Film Program

EDWARD PERCY HOWARD

*Editor-in-Chief, Fox Hour, Fox Film Corporation, New York City*

AFTER more than a year of investigation and experiment, Mr. William Fox has definitely decided to launch a program of production for the educational field.

Fox Hour pictures are, and will continue to be, made for school purposes, and will be shown only in schools. While these pictures will arrest the interest of the pupil, their pedagogical character will not be modified to inject into the film any element that serves only to entertain. The objective of Fox Hour pictures is to teach, and insofar as practicable, these film lessons will be made to correlate with the system of teaching which obtains in the public schools.

The services of leading educators and professors in History, Geography, Science, and other branches of learning, will be enlisted in production, which, of course, must cover many lines of study, and be suitable for instruction in the various grades.

Fox Hour films on Current History do not cover unimportant news items but supply to pupils a wide and useful knowledge of outstanding events sufficiently developed to indicate they make an impress upon nations and peoples. These films provide lessons calculated to accommodate one school period. They give groundwork information in many fields of knowledge, covering Natural Science, Geography, Hygiene, Civics, Nature Study, Biology, History, etc.

In addition to the production of this broader class of film, which aims to develop the

intelligence and broaden the knowledge of children of all ages, as a basis of more detailed study, there are now in production courses of study, for definite grades, in United States Geography. These will be followed by courses in Foreign Geography, History, Biology, Civics, Natural Science, and other subjects.

Fox Hour films on Current History have been seen and indorsed by many of the outstanding educators and publicists of the country. They have been tested for reaction on pupils in more than two hundred public schools in different parts of the country, and their teaching value has been established. As time passes they will improve until they sound the more remote depths of our educational system. Eventually, of course, sound will be added to round out the perfection of the silent picture. This development is being gradually worked out by the Fox Film Corporation and the Western Electric Company. When, in addition to this, follows color and true perspective, the perfection of the motion picture as an educational factor will have been reached.

### “Little Orphant Annie”

Film Classic Exchange, of Fredonia, N. Y., announces that it has acquired the negative and world rights to Colleen Moore's “Little Orphant Annie,” a picturization of James Whitcomb Riley's famous poem. The film has been retitled, and is ready for release.

## Enlargement Program of Spiro Film Corporation

**T**HE SPIRO FILM CORPORATION announces plans for the extensive exploitation of the Spirograph projector and the Spiro Film Library. The projector is at last perfected and ready for quantity production—jigs and dies are being completed, and the projectors themselves will soon be placed on sale. There are to be two models of the Spirograph—the hand driven and the motor driven. The motor driven model will repeat the film record continuously, if desired. It is expected to be much in demand for instructional and advertising purposes.

The library and the film laboratory have been moved from Irvington-on-Hudson to a new and well equipped plant in Long Island City, New York. The services of the Carpenter-Goldman Laboratories, Inc. have been secured for editing and elaborating upon the

Spiro Library. This firm has a most enviable reputation for the quality of its work in instructional film production. Carpenter-Goldman technical and scientific animation is especially well known. The Editorial Director, Joe W. Coffman, formerly Supervisor of Visual Instruction of Atlanta Public Schools, will have charge of editing the Spiro Library for the Spirograph records and for the standard film productions as well. Much new production is scheduled, and the coming months will bring frequent news to the Educational world from the plant at 161 H Harris Avenue, Long Island City.

The next issue of THE EDUCATIONAL SCREEN will carry an extended explanation of the work being done by the Spiro Film Corporation, in a special article by Mr. Coffman.

---

### Appointed to Post in Motion Picture Bureau

**T**HE appointment of Raymond Evans as chief of the Office of Motion Pictures, United States Department of Agriculture, has been announced by C. W. Warburton, director of Extension Work. He succeeds F. W. Perkins, who recently resigned this post.

Mr. Evans has been with the Office of Motion Pictures since 1922, and with the Department of Agriculture since 1914. Since his transfer to the office of Motion Pictures he has been engaged in writing scenarios in co-operation with specialists of the several bureaus in the direction of the production of department films.

### Films Used To Fight Corn Borer

**T**WO new motion pictures are the most recent weapons adopted by the United States Department of Agriculture in its attack on the European Corn Borer. These educational pictures are *The Corn Borer and What To Do About It*, and *Corn and The Borer*. They are designed to teach farmers the appearance, habits and methods of this foe of corn and to instruct them in ways and means of defending their fields against ravages. They may be had free for short loan periods by making application to the Department's motion picture office in Washington.

## THEATRE EQUIPMENT ~ NEW AND USED



Moving Picture Machines, Screens, Portable Projectors, Stereopticons, Spot Lights, Booths, Film Cabinets, M. P. Cameras, Slides, Carbons, Mazda Lamps, Gelatin, Etc. *Send for list of films. Write for Catalogue.*

**BRAYCO FILM STEREOPTICONS**

Use Standard Size Film. Price and Booklet on Request

**MOVIE SUPPLY CO. 844 SO. WABASH AVE. CHICAGO, ILL. U.S.A.**

### Screen Advertisers Association

The annual meeting of the Screen Advertisers Association will be held in Denver, June 26th to 29th, inclusive, during the convention of the International Advertising Association, of which the Screen Advertisers Association is a department.

A committee on Program and Entertainment has been appointed by Douglas D. Rothacker, President of the Screen Association. J. Don Alexander, of the Alexander Film Company, Denver, is chairman.

### Notes from Dallas Meetings

*(Concluded from page 171)*

the direction of Mr. E. P. Howard of the Fox Films Corporation. These films were on "Raising the Submarine S 51," "Our Climate" and "Conquest of the North Pole." Each of these films was accompanied with an outline for teachers showing the topics which should be studied by the pupils both before and after seeing the film. These films are intended specifically for use in schools. They are not designed for entertainment and are in no sense theatrical in character. They are intended to be used in the same way as a textbook and are prepared on a definite constructive plan for classroom use. We shall watch with interest the working out of the "Fox Hour Educational Films."

It is interesting to note the entrance of Fox Film Corporation into this field along somewhat the same lines which have been so successfully worked out by the Educational Department of Pathe, for some time past.

The entrance of more and more of the great companies into this side of the picture field, is going to hasten greatly the achievements ahead of the educational film.

### A Technique for Use of Motion Pictures

*(Concluded from page 168)*

unusual thing holds the attention away long enough to break the continuity. So we say, guide by the auditory sense the visual sense as is done in life.

We are in the scientific period of education and the question immediately arises, "Does the above technique furnish the most effective way of using the motion picture?" From the logical side, from the comparative side using films as another form of textbook and from the side of time waste in preparation, it seems to be effective.

The next step is one of measurement of results. Some carefully controlled experiments covering some factors concerned in the use of motion pictures, such as that of Dr. Gibbs,<sup>5</sup> have been carried out but these fail to take into account the whole process, equipment, set up, receipt of films, time of showing, final results and whole values. We have tried to set up such a complete technique on a logical basis and after seven years of use, believe that it will stand measurement. We offer it with the hope that someone who has the necessary time and funds at his disposal will subject it to scientific measurement so that it may aid motion pictures to come into their own in the educational scheme.

<sup>5</sup> Gibbs, David—*An Experiment as to Economy of time in Instruction by use of Motion Pictures.* THE EDUCATIONAL SCREEN, November, 1925, p. 520.



**VICTOR Portable STEREOPTICON**

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It gives better service, lasts longer, and costs less than any other standard film slide stereopticon obtainable. Send coupon for information.



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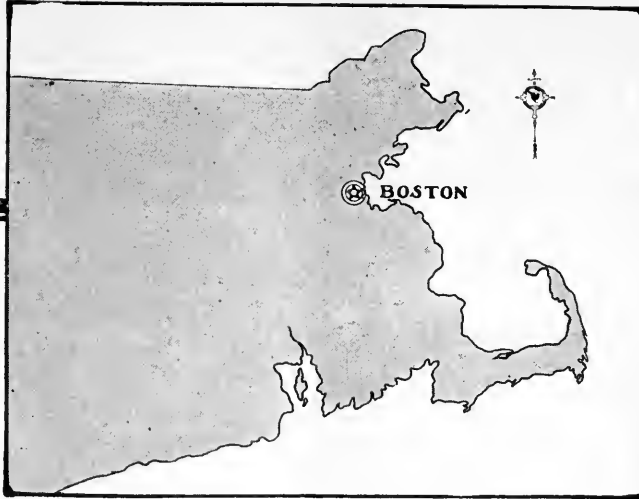
Please send me catalogs and details regarding  
 PICTUROLS and the S. V. E. Film Stereopticon.

Name

Institution

City and State

E. S. 2-27



## Boston Public Schools Order 15 More ACME MOTION PICTURE PROJECTORS

Again after extensive and exacting tests the Boston Schools have ordered 15 more Acme Motion Picture Projectors.

This large school system has used Acme Projectors for a number of years. It now has placed an order for 15 more Acmes, and with this new order for projectors there will be approximately 50 Acme Motion Picture Projectors in use in the Public Schools of Boston, Massachusetts.

Here is definite proof of two facts. First, motion pictures are being used by one of the largest school systems in the country; second, the Acme has established itself as the ideal motion picture projector for school use.

*Send for complete information*



INTERNATIONAL PROJECTOR CORPORATION,  
 Acme Division,  
 1134 West Austin Avenue,  
 Chicago, Illinois. Date.....

GENTLEMEN:  
 Please send me complete information about Acme Motion  
 Picture Projectors. I understand that this will not obligate  
 me in any way.

Name .....

Street .....

City ..... State.....

# HERE THEY ARE!

## *A Trade Directory for the Visual Field*

### FILMS

**Atlas Educational Film Co.**  
1111 South Blvd., Oak Park, Ill.

**Burton Holmes Laboratory**  
7510 N. Ashland Ave., Chicago, Ill.  
*(See advertisement on page 208)*

**Carlyle Ellis** 71 West 23rd St., New York City  
Producer of Social Service Films

**Catholic Film Syndicate**  
1125 Union Mortgage Bldg., Cleveland, Ohio

**The Chronicles of America Photoplays**  
Yale University, New Haven, Conn.  
*(See advertisement on page 164)*

**DeFrenes & Felton**  
Distributors of "A Trip Through Filmland"  
60 N. State St., Wilkes-Barre, Pa.

**DeVry Corporation** 1091 Center St., Chicago, Ill.  
*(See advertisement on page 184, 185)*

**Eastman Kodak Co.** Rochester, N. Y.  
*(See advertisement on Outside Back Cover)*

**Film Classic Exchange** Fredonia, N. Y.  
*(See advertisement on Inside Back Cover)*

**International Harvester Co.**  
606 S. Michigan Ave., Chicago, Ill.  
*(See advertisement on page 161)*

**Pathé Exchange** 35 W. 45th St., New York City  
*(See advertisement on Inside Back Cover)*

**Victorial Clubs. Inc.**  
350 Madison Ave., New York City

**Pilgrim Photoplay and Book Exchange**  
1150 S. Michigan Ave., Chicago, Ill.

**Pinkney Film Service Co.**  
1028 Forbes St., Pittsburgh, Pa.

**Ray-Bell Films Inc.**  
817 University Ave., St. Paul, Minn.

**Roosevelt Memorial Association Film Library**  
28 E. 20th St., New York City

**Norman Ross** 729, 7th Ave., New York City  
A Visual Instruction Service

**Rothacker Industrial Films, Inc.**  
7510-14 N. Ashland Ave., Chicago, Ill.

**Rowland Rogers Productions**  
71 W. 23rd St., New York City

**Society for Visual Education**  
327 South La Salle St., Chicago, Ill.  
*(See advertisement on page 205)*

**Spiro Film Corporation**  
Irvington-on-Hudson, N. Y.  
*(See advertisement on Inside Back Cover)*

**United Cinema Co.**  
120 W. 41st St., New York City

**United Projector and Films Corporation**  
228 Franklin St., Buffalo, N. Y.

**World Educational Film Co.**  
845 S. Wabash Ave., Chicago, Ill.

**Y. M. C. A. Free Film Service**  
120 W. 41st St., New York  
1111 Center St., Chicago

### MOTION PICTURE CAMERAS

**Bell and Howell Co.**  
1803 Larchmont Ave. Chicago, Ill.

**DeVry Corporation** 1091 Center St., Chicago, Ill.  
*(See advertisement on page 184, 185)*

### MOTION PICTURE MACHINES and SUPPLIES

**Acme Motion Picture Projector Co.**  
1132 West Austin Ave., Chicago, Ill.  
*(See advertisement on page 206)*

**Capitol Projector Co.**  
133 W. Washington St., Chicago, Ill.

**DeVry Corporation** 1091 Center St., Chicago, Ill.  
*(See advertisement on page 184, 185)*

**National Theatre Supply Co.,**  
624 S. Michigan Ave., Chicago, Ill.

**Movie Supply Co.** 844 S Wabash Ave., Chicago, Ill.  
*(See advertisement on page 204)*

## STUDIO AND LABORATORY

**The Burton Holmes Lectures, Inc.**

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Developing and Printing of Motion Pictures.

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16 mm. Contact Printing

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 1150 S. Michigan Ave., Chicago, Ill.

**Safety Projector Co.** Duluth, Minn.

**Chas. M. Stebbins Picture Supply Co.**  
 1818 Wyandotte St., Kansas City, Mo.

**United Cinema Co.**  
 120 W 41st St., New York City

**United Projector and Film Corp.**  
 228 Franklin St., Buffalo, N. Y.

**World Educational Film Co.**  
 732 S. Wabash Ave., Chicago, Ill.

## PUBLICATIONS

**The Century Co.,** 353 Fourth Ave., New York

**The Film Daily** 1650 Broadway, New York City

**Wheeler Publishing Co.,**  
 352 E. 22nd St., Chicago, Ill.

## SCREENS

**Acme Metallic Screen Co.** New Washington, Ohio

**Da-Lite Screen and Scenic Co.,**  
 922 W. Monroe St., Chicago, Ill.

**National Theatre Supply Co.,**  
 624 S. Michigan Ave., Chicago, Ill.

**Raven Screen Corporation**  
 1476 Broadway, New York City

## SLIDES and FILM SLIDES

**Geography Supply Bureau**  
 314 College Ave., Ithaca, N. Y.

**Keystone View Co.** Meadville, Pa.  
*(See advertisement on page 162)*

**McIntosh Stereopticon Co.**  
 1150 S. Michigan Ave., Chicago, Ill.

**Society for Visual Education**  
 327 South La Salle St., Chicago, Ill.  
*(See advertisement on page 205)*

**Spencer Lens Co.,** 442 Niagara St., Buffalo, N. Y.  
*(See advertisement on page 162)*

**Transparex Educational Slide Co.**  
 2241 Clifton Ave., Chicago, Ill.

**Victor Animatograph Co.,** Davenport, Ia.  
*(See advertisement on page 204)*

## STEREOGRAPHS and STEREOSCOPES

**Keystone View Co.** Meadville, Pa.  
*(See advertisement on page 162)*

## STEREOPTICONS and OPAQUE PROJECTORS

**Bausch and Lomb Optical Co.,** Rochester, N. Y.  
*(See advertisement on page 199)*

**DeVry Corporation** 1091 Center St., Chicago, Ill.  
*(See advertisement on page 184, 185)*

**Society For Visual Education**  
 327 S. LaSalle St., Chicago, Ill.  
*(See advertisement on page 205)*

**Spencer Lens Co.,** 442 Niagara St., Buffalo, N. Y.  
*(See advertisement on page 162)*

# The Making of Twine

*One Reel — Printed On Non-Inflammable Stock*



The latest addition to the International Harvester Company's free list of educational motion pictures is "The Making of Twine". The scenes shown in the first part of this reel were taken in Yucatan, showing the process of stripping, curing, bleaching, drying and baling the fiber. The balance of the film shows the complete mill operations the fiber goes through until made into the finished product, a ball of twine.

There is no rental fee or other charges. The sole cost is the small express charge to and from your station.

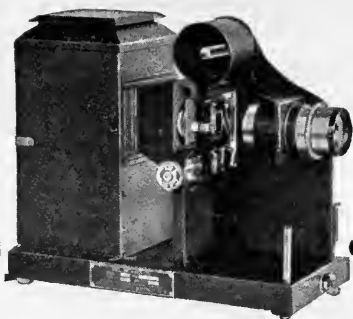
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The pictures, which follow one another on rolls of safe, unbreakable, non-inflammable film, may be changed instantly, forward or back, by a single turn of a knob, yet cannot be mixed up—and the cost of the Service is but a tenth of that of glass slides.

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# THE EDUCATIONAL SCREEN

*The Only Magazine Devoted to  
The New Influence in National Education*

MAY, 1927

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## THE EDUCATIONAL SCREEN, Inc.

5 South Wabash Avenue, CHICAGO

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# THE CHRONICLES OF AMERICA PHOTOPLAYS



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- Jamestown
- The Pilgrims
- The Puritans
- Peter Stuyvesant
- The Gateway to the West
- Wolfe and Montcalm
- The Eve of the Revolution
- The Declaration of Independence
- Daniel Boone
- Vincennes
- The Frontier Woman
- Yorktown
- Alexander Hamilton
- Dixie

**T**HE conspicuous success which has attended the use of the Chronicles of America Photo plays in teaching American History during the past year, has made it difficult to supply the demand for these authentic and unique historical films in some of the 34 exchange cities where prints are carried.

Advance bookings indicate a still larger demand for 1927-1928.

It is recommended, therefore, that schools open negotiations this spring in order that definite reservations may be completed. To do this will assure you of getting the films when they will best fit in with your plans and programs.

We shall be glad to assist every school in making the most effective use of these new and serviceable photoplays.

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Do not hesitate to outline, even in a general and tentative way, whatever plans you may have in mind involving the use of some or all of the Chronicles. We will welcome the opportunity to write you and to give you the benefit of our experience in working out the details of similar showings. Arrangements for summer programs should, of course, be completed without loss of time. As a preliminary step, send today for an illustrated booklet and a complete resume of titles, lengths and synopses of the fifteen completed photoplays.

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# Visual Education in Retrospect

JAMES NEWELL EMERY

*Supervising Principal, Potter District, Pawtucket, R. I.*

SOMETHING like seven or eight years ago interest in visual instruction spread over the educational public with a fervor comparable to the late boom in Florida real estate. Along with certain of its educational relatives, such as the use of tests and measurements, the development of the junior high school idea, and the socialized recitation, it became one of the outstanding educational movements of the last decade.

Advertised by sweeping, and unfortunately to a large extent extravagant and unwarranted, claims by men of international reputation, including such commanding figures as Thomas A. Edison and H. G. Wells, visual education, particularly in the form of the motion picture, was predicted as about to revolutionize educational processes. These claims caught the popular fancy, and the goal was solemnly presented that every school in the country was to have its own motion picture projector, that it would be necessary only for the student to witness daily so many reels of history, so many reels of geography, so many reels of science, and perforce he would be educated passively and easily and withal enjoyably. The great bugbear of the school, drudgery, would be eliminated.

The practical side also came into being. Projectors were improved so that they could be operated in schools, and films that had already served their purpose in theaters in many instances found a further use. As an additional means also of spreading indirect publicity for certain industrial goods, many industrial films became available, for the merchants and manufacturers had been quick to seize upon the motion picture film as a further means of creating interest in their wares.

Educators, many of us at least, were not

slow to see the value of visual education as a means of supplementing and enriching the work we were already doing—vivifying and clinching ideas, substituting the nearest thing to actual experience for a mere telling about it by the printed page. Not carried away entirely by the idea that anything that was a motion picture labelled “educational” was valuable to use in the schoolroom, by patient experiment and years of experience, we have developed a beginning at least of a real methodology related to the subject of visual instruction.

The extravagant claims have spent themselves, in part. No one seriously believes now that motion picture films can supplant either textbook or teacher in actual classroom work. We will all admit that they are a wonderfully fine device to assist both teacher and text. But we have also come to realize that the motion picture film is only one form of visual instruction, and not always the best or most effective form, even though the most spectacular.

The film may well be regarded as a definite project in class work, covering intensively and graphically certain phases of content work. It is handicapped, however, with certain drawbacks, not only the physical ones of expense and complicated apparatus, but with pedagogical and psychological drawbacks as well. We have found that it is not always the most effective means for the presentation of certain ideas. In the case of graphs, maps and detailed information that must be conveyed by words and figures, it is often actually inferior to the graph, the map or the printed page itself, which may remain before the beholder for as detailed study as may be desired. The only apparent exception is in the case of the map or chart which is seemingly

built up piece by piece or section by section on the screen, or the route rapidly traced out by means of a pointer or heavy line. Even in this case it is open to debate whether the tracing of the route by a real pointer on an actual still map is not just as effective in forming the impression.

Yet the motion picture has its own field on which it may not fear encroachment. In the portrayal of human geography, of life in picturesque parts of the world, in actual scenes of reconstructed history, such as are portrayed in the Yale University films, or in scenes of modern current events, in the presentation, for example, of polar trips, notable scenic spots, objects in motion, certain kinds of machinery, in educating the emotions, the film stands without a competitor.

In place of the boom in visual education, which spread as rapidly as certain real estate developments, we have developed a sound and healthy growth. The subject is recognized by various government bulletins; by special supervisory departments in a group of large cities; by various national and a number of state organizations, as well as a number of branches and departments of state universities and extension organizations. It has received recognition by the National Education Association in the creation of a department. It has developed at least one professional unbiased educational magazine devoted exclusively to this subject, and on a healthy foundation, as well as various short-lived periodicals dominated more or less by the commercial interests. Taken all in all, visual instruction as a movement has made a steady and wholesome growth.

As educators, in the crucible of experience and experiment, in the actual work in the classroom and in the testing laboratory, we are becoming more critical in our judgment of visual helps, especially motion pictures. Visual instruction has reached a point where we can look back and watch its progress with approval. We are no longer thrilled by the

announcement that the Lumber City high school has installed a motion picture projector, or by descriptions of how the Red Bank school or the South Falls Community church finances the rental of its films and the type of program it finds useful, save for the perennial interest of comparing notes and experiences with other works in our own field.

We demand films that will fit in rather closely with the curriculum of our school system, at approximately the time we are studying certain subjects. We find a film of the White Mountains or the beauty spots of the Berkshires valuable indeed when our geography classes are taking up New England—entirely an embarrassment when we are dealing with the Sphinx and the Sahara Desert. Moreover we demand follow-up work on the part of teacher and class, quizzes, written or oral, on what has been seen, assigned or outside reading, the use of the film as a lesson in observation, material for language, as well as for the film content. Our requirements include using that film as pedagogical material, not as a mere fifteen minutes spent in watching beautiful scenery or picturesque types of humanity.

We insist on films that are accurate in their content, titled in at least respectable English, and with the titles bearing on and explanatory of the subject—not smart-alecky comments in questionable taste, flippant, slangy, and often as far from the subjects as an ingenious caption-writer can apparently devise by lying awake o' nights.

We require, in short, that the use of motion pictures be subordinated to the needs of the curriculum, not that the curriculum be an excuse for the running of motion pictures in the classroom or the school auditorium.

We have reached the point where we no longer consider the viewing of haphazard programs shown in a large auditorium before a group of several hundred children of all ages as the last word in education. This is

*(Concluded on page 247)*

# “The Annals of the American Academy of Political and Social Science” and the Movies

WILLIAM MARSTON SEABURY

*Former General Counsel to the late Motion Picture Board of Trade and the National Association of the Motion Picture Industry.*

*Author of “The Public and the Motion Picture Industry”*

THE November issue of *The Annals* devotes 195 pages to the discussion of the economic and social aspects of the movies. The discussions are all interesting but the points of greatest importance are the economic problems presented by the industry which are unfortunately ignored by those who are supposed to tell us about them.

These major problems are, the monopolistic conditions which now exist in the industry, the deliberate suppression of competition in its every branch by a variety of effective practices and means including the acquisition and control of theatres by producers, the maintenance of the present distribution system, the uniform contract, the enforcement of its provisions through questionable and seriously impugned arbitration boards and the so-called Film Boards of Trade under the direction and control of the Producers and Distributors of America, Inc., popularly known as the Hays Association, the first run theatre and its economic consequences and incidents, block booking, circuit booking and a variety of other practices.

Obviously this omission is more than a mere oversight.

These subjects present a few of the economic problems almost all of which have their social aspects which appear to be worthy of discussion but which have been entirely omitted from the interesting articles in *The Annals*.

But this issue of *The Annals* does much, nevertheless, to clarify at least one hitherto debatable point of some importance.

Mr. Terry Ramsaye (for the industry) in making a delightful film romance from the

cold and unappealing facts of commercial film history, interjects some interesting conclusions and matters of opinion.

Thus Mr. Ramsaye says,

“The plain truth is that the art of the motion picture today has reached the ceiling of popular understanding and further elaboration and refinement as a medium of expression cannot increase the screen audience in any proportion commensurate with the increased investment.

The production of pictures for the cognoscenti, the literati, and the illuminati, cannot be profitable in terms comparable with the pictures for the masses. The best pictures of today measured by the intelligence of their appeal, are not commercially attractive. Pictures for the intelligentsia, in any considerable number, are not likely to be seen for a generation or more when perhaps competitive conditions and a wider dissemination of technique may make the service of minority audiences interesting to investors. The American motion picture audience of today is estimated, with probably a reasonable accuracy, at about 35,000,000 persons. The maximum reading audience for works of moderate intelligence in the medium of the printed word is estimated by publishers at a maximum of 6,000,000. Those figures, no matter what their possible percentage of error, denote simultaneously the audience limitation on the screen as an art and the opportunity of the screen as an industry.”

What a dismal and sordid conception of the situation and what a basically erroneous view on the part of the industry of its obligations to the public.

It is depressing to be told that pictures have reached their artistic zenith and that pictures for the intelligentsia are not likely to be seen in any considerable number for a generation or more.

It is sordid because the reason for the failure to produce pictures of higher intellectual appeal is frankly declared to be that such pictures under existing commercial conditions are not profitable.

It discloses the fundamental misconception which the industry entertains of its obligations and duties to the public because it declares in substance, that the almighty dollar is the only God, for whom the pictures of today are produced and, moreover, that the production of mediocre and unworthy pictures will continue even if such production should contribute to the debasement of the public.

The underlying premise of the statement is quite bald and entirely unconcealed.

Its plain implication is that so long as the majority of the people will pay to see mediocre or if necessary debasing pictures, such pictures will be supplied by the producers and better pictures will not be made for a generation or more.

This argument is in accord with the absurdities recently attributed to Mr. William C. DeMille by the *New York Times* of October 19th last, in which he is reported to have said that the American public "is too lazy to chaperone their own children" and "too indolent to think for themselves" and he is said to have declared that "the movies do not debase the public . . . the public debases the motion pictures."

We venture the simple and very old-fashioned view that if the industry cannot produce worthy and wholesome pictures at a profit it should not produce any, no matter what the profit may be from the unworthy and unwholesome pictures.

Mr. Arthur Edwin Krows, described in *The Annals* as free lance scenario writer and film editor, comes forward from the industry with further interesting testimony on the subject.

He correctly assures us that the motion picture is, "quite as able as any other art to convey worthy thoughts."

He also frankly says that the effort to make each picture appeal to people of varying intelligence and different tastes means "that each picture should be made to obtain the patronage of everybody everywhere. This means, in turn, that every film must be intelligible to everybody; and in order to be that, it must meet the level of intelligence of every audience which is to see it. The lowest intellectual level, consequently, is that which governs the character of the appeal to be made. And this is why Adolph Zukor, head of the largest producing, distributing and exhibiting organization of the world, has publicly found that the average movie-goer's intelligence is that of a fourteen-year-old child."

"When," continues Mr. Krows, "for the sake of squeezing every possible dollar out of any film whatsoever, it must be reduced (for reasons which could easily be demonstrated with the facts and figures) to a formula intelligible to fourteen-year-old minds \* \* \* there can be little real literature in screen efforts; and the printed works, 'picturized' or emasculated according to these requirements, cannot in the nature of the case survive the transformation."

What an arraignment simultaneously, of the public, the audience of the movies, and of the producers.

It concedes with Mr. Ramsaye the approximate imbecility of the American movie audience to whose devotion to unintelligent amusement the industry's success is entirely attributable.

It admits that the economic structure which the bankers and others in the industry pronounce as sound and satisfactory is so inefficient that it could not survive without the continued production of pictures deliberately designed and constructed for the unintelligent and ignorant audience and further, that the existing commercial structure cannot now present either to the intelligent or to the ignorant audience the pictures which either

wants to see and, as Mr. Krows adds, "both are turning away in disgust."

But the admissions of these two writers do far more than puncture the declarations of the propagandists and the producer's publicity agents who still declare that the commercial structure is sound and altogether splendid.

The necessary implication of the statements of the writers in *The Annals* impugns with complete success the sincerity of the producers and of their agents who protest, in their pose before the public, that they are and have been doing everything in their power to improve the moral, intellectual and cultural quality of pictures.

The great spiritual mentor of the producers has for years assured our confiding and credulous public that the producers are obsessed with their devotion to this single and highly moral purpose.

Some years ago a representative of one of the largest picture companies publicly said, "these four or five men together can absolutely insure the quality of these pictures to any standard that might be agreed upon." These are the same four men to whom Mr. Ramsaye refers as those in control of the industry.

Yet it now appears from Mr. Ramsaye's and Mr. Krow's frank admissions, in substance that the producers *can* but deliberately do not make better pictures and, moreover, are not going to make better pictures for a generation or more because it does not pay to make them under the existing commercial regime.

Do not these frank declarations suggest the necessity for a fundamental change in a commercial structure which is so inefficient as to require the production and exhibition of unworthy pictures because desirable pictures cannot be produced and exhibited profitably under that system?

Mr. Krows suggests a remedy. He says: "The solution is of course a form of distribution that will not compel every audience to accept the picture produced for another.

. . . More especially, a form of distribution that will permit adult audiences to enjoy adult plays and fourteen-year-old audiences their simple action stories."

He points out that the theatrical field has long had its vaudeville circuits, burlesque wheels, musical comedy houses, melodrama chains and stock and "highbrow" community theatres. He says that the book trade has found it expedient and profitable to divide publications for readers of fiction, adult and juvenile, scientific and the rest, and indicates that these are interesting and valuable precedents for distributors of motion pictures.

The point is that Mr. Krows demonstrates conclusively that the fault is with the motion picture industry and not with the American public.

Perhaps *after* the functions of production and distribution have been separated from those of exhibition, and *after* there has been established within the industry a central medium for the physical distribution of films and advertising materials, accessible to all at a uniform rate on a common carrier basis, Mr. Krows' suggestions may solve the problem.

But be assured that these reforms will never come voluntarily or without legislative compulsion.

The writer is, and always has been, opposed to the attempted regulation of the industry in America by censorship and to the creation of governmental commissions as a means of regulation.

The true method in America is a legislative declaration of basic principles which should govern this industry, coupled with a declaration that certain specific practices by which the trade has been and is monopolized and restrained are, among others, unfair methods of competition and hence are illegal.

Public welfare demands a searching and critical examination and dissection of this industry by a competent committee composed of leading educators, economists and pub-

(Concluded on page 252)

# Principles to be Observed in the Use of the Motion Picture Machine in the Schools

OSCAR F. WEBER

*University of Illinois*

**R**EMEMBER . . . the motion picture machine can supplement good teaching: it cannot supplant it. *And again* . . . no device can be used as a panacea for poor or ineffective teaching. The motion picture machine is no exception.

*The Legitimate Use.* The motion picture machine should be used as a means of indelibly fixing the big, important and vital things of every day life.

*But* . . . in and of itself it cannot do that. In fact, it lends itself dangerously as an instrument of superficiality. We are too ready to believe that the human brain works as infallibly as the machine which so vividly reproduces the impressions that the delicate plates of the camera caught at a flash to retain forever.

*Do not overlook this:* The impressions received through the eye pass so rapidly that most of us cannot tell a moment afterwards just what we have seen unless there were some attendant circumstances or some vivid emotions to fix the impressions. It takes impression after impression with every kind of appeal to establish "brain tracks" or "bonds" that cannot be erased.

*Real Teaching Makes Lasting Impressions.* And here, then, the real effectiveness of your teaching comes in. It must establish these "brain tracks" through careful teaching, involving all the senses, and securing every kind of mental and physical reaction.

*Only then* can you turn to the motion picture to correct, vivify, and finally fix impressions already received.

*The Projector is not for Amusement.* On no occasion use the projector as a means of recreation in the schools during the time school is in session. It is a device to be used in ef-

fective teaching and must not be employed as a means merely to pass time.

## HOW TO PROCEED WITH THE USE OF THE MOTION PICTURE MACHINE

1. Always view the film to be shown at least once carefully, preferably twice, before attempting to show it to your class.

2. Observe carefully all the details because children *do* observe carefully, and will ask such questions, as "What is that man doing?" "Why does that lady stand there all the time?"

3. After you have observed the film, make careful preparation for teaching your lesson as outlined in your course of study, or in the textbook or the supplementary material prescribed or at hand.

4. As you go along from day to day in your teaching, say, now and then, to your pupils: "I want you to study these things carefully with me. Our books are the means at our command for learning of these matters. If we could travel extensively we could see them with our own eyes. Next to seeing them with our own eyes, the most valuable thing is to see them reproduced. We have some motion pictures of scenes from the Stock Yards at Chicago, the Diamond Mines of South Africa, the Home Life of Japan, etc. I want you to think now of the things you wish to see reproduced in those films." Or say, as you come to a matter in the lesson "That is something, for instance, that we shall be able to see in motion pictures."

5. When you have finished a subject, or have reached a break in the topics that are being studied, go to the pictures.

6. Just before darkening the room and

switching on the light to reproduce the pictures, ask questions that the film will answer. Direct your class to observe this thing or that thing. Lead the class to anticipate and observe with care and discrimination.

7. Show a film a second time rather than do too much talking yourself.

8. Immediately after the picture has been shown, switch off the light and raise your blinds.

9. Proceed at once to a discussion of the things that were observed. This discussion, if well directed, becomes a review of the most interesting type.

10. The motion picture lends itself admirably to presenting the things that should be seen, since the producer, like a good photographer, has excluded the things not to be seen. You can, therefore, confine yourself to the subject in hand. Any and every deviation from the discussion of the things shown is inclined to lead into blind channels.

11. If a lesson has been well taught it can be left with the showing and the discussion of the picture. Further talking will only confuse and cannot hold interest.

12. Any departure from the procedure outlined above is likely to lead to desultory teaching.

#### A RECAPITULATION

1. Before showing a picture view the film at least once yourself.
2. Observe carefully every detail.
3. Teach your lesson as outlined.
4. Interest your pupils by directing attention to the things to be seen.
5. Then prepare to take up the picture.

6. Just before showing the picture, ask pertinent questions.
7. Show a film a second time rather than lecture.
8. Pass quickly from dark room to recitation.
9. Discuss the picture.
10. Stop without confusing the pupils.

#### ACTUAL MINOR PREPARATIONS TO MAKE BEFORE THE SHOWING

1. See that your film is wound.
2. That your screen is ready.
3. That your machine is focused.
4. That your blinds are ready to be drawn and will exclude the light.
5. That there is nothing so placed that it might be knocked down if someone were called upon to move in the dark.
6. And, most important, that everything shown in the picture has been anticipated by careful teaching and well directed questions.

#### THE NEW MEANS INDISPENSABLE

The complex nature of life and the ever increasing multiplicity of the means required to satisfy human needs and human wants make it absolutely necessary to use today every available short cut to knowledge and understanding. In that the proper use of motion pictures motivates, vitalizes, and fixes the results of good teaching, it is one of the most potent short cuts in education.<sup>1</sup>

<sup>1</sup>See *1000 and One Films*, an authoritative compilation of classified films with a concise but adequate review of each film. Published by THE EDUCATIONAL SCREEN, Chicago.

We can use second-hand copies of the Berkeley Monograph on Visual Instruction.

A fair price will be paid for copies returned to THE EDUCATIONAL SCREEN.

# Among the MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

THE OUTLOOK—On the heels of the announced essay contest to American men and women between the ages of thirty and forty years, comes the editorial account of a second source of campaign material, so to speak, from the Woodrow Wilson Foundation.

Recalling vivid war-time impulses, a motion-picture memorial of Woodrow Wilson, "more living than a statue," has been seen by half a million people as it has worked its way eastward during the past thirty-two months, from California, through ten States, to its first New York showing, its 734th performance.

The Woodrow Wilson Foundation means to show the memorial "daily, somewhere, forever."

We have become accustomed to the highly dramatic assurance that future generations may see the actions and hear the voices of the notable figures of history now in the making by means of motion pictures and phonograph reproductions. The memorial to President Wilson is the first major record of this kind to be shown. Public consciousness has undergone such varied experiences since 1921 as to make this skillful selection of news-reel pictures already seem historical rather than contemporary.

"The Real Wilson" brings back refreshingly—through the cloud of bitter controversy which separates the early Wilson from the present—the trim ex-professor concluding with a reminiscent smile a telephone conversation at his White House desk, or talking with dignified alertness to doughboys in France. It interpolates poignant battlefield scenes and views of Liberty Loan drives in America. It records the world power of the war President when he toured Europe triumphantly. It is important for its living views of contemporary figures—Roosevelt, Cardinal Mercier, Lloyd George, Clemenceau, the kings of Europe, Governor Coolidge.

The editing of the film seems less than worthy. But the actual pictures, and their

continuity as a biography, form a distinguished first screen memorial.

LITERARY DIGEST—The Digest suggests that "if everything printed in England about American films may be taken as part of the program of exclusion, then the *London Times* correspondent, Mr. Robert Nichols, is serving his country well when he writes of the 'gullibility of Hollywood.'" The Digest quotes at length from a reprint which appeared in the *Film Mercury* of Hollywood. The burden of the cry seems to be that the film center swallows pole, hook, and bait without ever a gasp for breath, leaving their fair city a safe harbor for all the fakirs of all the departments of all cinema production. The Digest suggests, finally, that the "heart of the matter is compressed in the sentence: 'Those who go to the movies don't criticize, and those who criticize don't go.'"

MOVING PICTURE WORLD—"How One Manager Handles Feature Length Pictures that Lack Story Value," is told by Eric T. Clark, General Manager of the Eastman Theatre at Rochester, N. Y. He says:

The idea came to us after we experienced difficulty in placing pictures like, *The Laugh*, *Moana* and *Grass*. Our experience in presenting the American premiere of *Siegfried* in Kilbourn Hall, the auditorium of the Eastman School of Music, which adjoins the Eastman Theatre, was both enlightening and profitable and when *Alaskan Adventures* came along we decided to begin with it a series of presentations of pictures that do not ordinarily appeal to the average theatre management for general showing.

All the old-time theatre people prophesied that we would lose with a scenic and particularly when offered at double the Eastman Theatre prices. Frankly we expected to take



a loss. With *Alaskan Adventures* as running mate we placed *The Treasure*, a short German-made drama.

In offering this program we frankly told the public that we were appealing to a small minority. "An invitation to the Movie Minority" was the heading of a special folder which we issued and in which we stressed the statement that these were pictures for a "discriminating audience."

We wanted to prepare those who might come and see a lot of empty seats to accept that situation and to congratulate themselves for a keener sense of discrimination rather than to consider the project a dismal failure. Opening two days before Thanksgiving we drew just about one-half capacity. Thanksgiving Day brought in 80 per cent of capacity and the Friday following saw both performances sold out. Saturday the last day of the run, again saw a sold-out matinee and a near-capacity evening. We believe it could have played at least two days longer and to capacity business, had Kilbourn Hall been available. Beginning modestly the audiences increased in size, indicating that the special public which we sought had been reached and that those attracted by our frank appeal liked the type of offering which we gave them. From this experience we may fairly draw three conclusions:

First: That there is a distinct public for this class of entertainment.

Second: That this public can pay better than ordinary movie prices.

Third: That this public can be attracted without our feeling any depression in movie attendance at the other houses.

CHRISTIAN SCIENCE MONITOR—"Poem Once Saved Old Ironsides, Picture May Now Do the Same," describes the painting of the famous old frigate, by Gordon Grant, commissioned by the Secretary of the Navy to paint an official picture, colored prints of which will be sold to aid in raising funds for restoring the old "Constitution."

Congress, in a recent session, authorized the raising of a fund of \$500,000 necessary for the frigate's restoration through public subscription. It is as part of that program that the painting of the picture was authorized. The original painting will be presented to

President and Mrs. Coolidge and will hang permanently in the White House.

THE WOMAN CITIZEN—"Everyday France" is a brief account of "thousands of feet of film—of France and French life, everyday French life—taken by Mrs. Philip H. Pratt and her husband," which furnish "fascinating movies for children."

"It was Mrs. Pratt's idea. She was asked by the Museum of Natural History in New York to give a lecture to children on everyday French life. Though she scurried all over New York, no everyday movies were forthcoming. She could find pictures of French Generals and French battles, of cathedrals and the opera in Paris, but none of the butcher, the baker, the candle-stick maker, and their respective families. Mrs. Pratt as a member of the artist staff of the Museum has exceptional facilities for getting pictures, so the fact that she could find none was practically proof that they did not exist." These films, made first in 1925, have been shown to thousands of enthusiastically appreciative school children of New York City as one of many efforts to plant the seed of international-mindedness.

THE CHICAGO TRIBUNE—Account is given of certain diplomatic representations by Argentine officials in London which led to an important change in the American film, *The Tempest*, in which the action is placed, not in the Argentine, but in a fictitious state called "Paragana." *The London Evening Standard* commented thus: "With all respect to the perfectly right feelings of Argentineans, to the Mexicans who took a strong stand about being invariably cast for villainous rôles in American films, to the French who objected so strongly to *Beau Geste*, to the Germans who banned a revival of the *Four Horsemen of the Apocalypse*, and other nations who have taken umbrage at film references to themselves, it is doubtful if any nation has suffered as much as the English,

but Britain has never yet written any diplomatic notes over the countless film lampoons of her institutions and people."

An interesting comment. The editor but lately heard Mr. Powys, debating with Will Durant that very pithy question as to whether France or England has contributed the most to civilization. The gentleman remarked that the Englishman was ready to make a fool of himself for the sake of truth and no Frenchman had ever or ever would make a fool of himself for anything. The assertion came apropos of Mr. Powys' somewhat self-conscious mimicing of the well known French

shrug of futility. It would seem from the above clipping that the poet is right. Certainly, some of us should be willing to be laughed at or pointed at with serious intent providing the types cast exist. Will it be necessary for all of us to keep mathematical account of our representations and budget them out—for every two bad Mexicans, two good Mexicans in another production, etcetera? On the other hand, it is indeed too bad if, by chance or intent, picture audiences particularly children, are getting one-sided impressions of any nation's general make-up from screen presentations of the picturesquely evil characters of that nation.

## Book Reviews

A PRELIMINARY HANDBOOK OF VISUAL INSTRUCTION, by A. E. Gilbert, Supervisor of Visual Instruction, Schenectady. Published by the Board of Education, Schenectady, N. Y., 1927. 34 pages, paper bound.

Schenectady has come rapidly to the fore with the organization in January of last year of a Committee on Visual Instruction, whose work was to investigate the field and make specific recommendation regarding what should be done by the public schools of that city in the use of visual aids. The report of that committee, sent to the Board of Education in July, 1926, recommended the appointment of a Supervisor of Visual Instruction and the expenditure of almost \$30,000 for equipment. The Board and the newly appointed Superintendent of Schools, A. J. Stoddard, acted favorably on the report, although extending the recommended expenditures over a period of five years, and a supervisor was appointed to take office in February 1st, 1927. The schools of Schenectady are to be congratulated on the plan of the new department, as outlined in the Handbook, and the progress thus far attained.

The "six objectives to be attained through

visual instruction," enumerated in the Handbook, form a major portion of the little volume. In addition to those objectives frequently cited, the sound good judgment displayed throughout the volume gives emphasis to at least two objectives not so commonly appreciated—that is, that "visual instruction provides a desirable basis for problem solving or reflective thinking," and that "the use of visual aids will make studies more concrete and meaningful." Certainly those phases need more frequent emphasis than is given them in most treatises on the subject.

The types of visual aids are discussed in a conservative fashion and their relative values suggested. The program for 1927 is outlined and it is refreshing to note the premise on which the new department is basing its activities—"Teaching should be carried on in the classroom as far as possible, therefore visual aids will be made available for use in the classroom, except in unusual cases."

The Handbook will prove an invaluable aid to the teachers of Schenectady, no doubt—and it should be widely circulated to give impetus to other cities in launching their investigations and programs.

# NEWS AND NOTES

CONDUCTED BY THE STAFF

## SUMMER EXTENSION PROGRAM

As a part of the program of visual instruction being conducted at Yale University, a trip of 6000 miles will be undertaken this summer, with the general objective of interesting teachers of the country in the possibilities and problems of the educational motion picture.

The tour will be conducted under the direction of Professor Daniel C. Knowlton, instructor in visual education at Yale, and it is planned to visit a dozen or more of the principal summer schools in universities and colleges. Demonstrations and conferences will be held at each school, using the Yale "Chronicles of America" photoplays in connection with the study now being made at Yale on the uses of the motion picture in schools.

In speaking of the progress being made in visual instruction in this country, Professor Knowlton is quoted as saying,

"Although the United States is far behind continental Europe in respect to development in this field, the amazing fact remains that there is no country in the world where, outside the schoolroom, a wider appeal is being made to the eye than in this country. We need mention but three illustrations of this—modern advertising, the motion picture industry, and the picture newspaper. In each of these fields we are an acknowledged leader, and other nations are measuring their own efforts and success in terms of American enterprise in these fields. The power of the motion picture, cartoon and modern advertising devices to mold opinion, cultivate taste and inspire action is accepted without cavil or question.

"Yale University is interested in working out a more comprehensive type of program. Its task is in part that of capitalizing and co-ordinating the various means which it already possesses for shaping and molding development in this field. Wherever such work has been undertaken in the past, there has been a lack of such co-ordination. The bases for such an extension of its activities are already well established.

"It would appear that what was needed was a bringing together of schools and departments under a responsible and competent head, who would see to it that they functioned to the end that the visual sense would render that important service of which it is capable; and that these great forces in modern life to which we have already alluded would reflect a refined, an elevating and a discriminating outlook upon the world."

## FILM LIBRARY FOR HARVARD

Harvard University is to have a library and an archive of film designed to preserve the cultural progress of the motion picture. The following statement has been issued by the University.

"In the belief that the achievements in motion pictures deserve recognition as part of the cultural development of the country and must be considered in any serious historical and technical study of the art, the Department of Fine Arts of Harvard University, in association with the Fogg Museum and the University Library, plans to establish immediately a library and archive of films.

"With the co-operation of Will H. Hays, President of the Motion Picture Producers

and Distributors of America, Inc., and of the producers themselves, this collection will be formed to serve the double purpose of recording the evolution of the moving picture from its beginning to the present day, and of selecting annually those films which are deemed worthy of preservation as works of art.

It is hoped that it will be possible to use as criterion of choice the harmonious synthesis of pictorial, narrative, dramatic and histrionic qualities. The collection will undoubtedly be augmented eventually by the addition of cinematographic literature. The purpose is not to cover the field contemplated by the Archive in Washington for preservation of historical and current event films.

"In order to constitute and operate this archive a committee of the Harvard Faculty, acting as a jury of award, after gathering from all available sources representative films of highest quality of the past, will select in January of each year the films of the preceding twelve months, which, in its judgment, should be included in a library of this character. The announcement of its selections will be made public on March 1st of each year. The enterprise contemplates also an annual or semi-annual formal presentation before members of the University and their guests of the chosen films."

#### "THE VISION" WINS RIESENFELD AWARD

The Hugo Riesenfeld Gold Medal for 1926 has been awarded to *The Vision*, Educational Film Exchanges' Romance Production in Technicolor, as the most novel short subject released in this country during 1926. This outstanding honor was awarded to this two-reel dramatic subject by vote of the committee of prominent exhibitors.

The Riesenfeld Medal is given annually to the producer of the best short subject, exclusive of comedies, during the year. This is the second year in succession that an Educational Picture has been awarded the Riesenfeld Medal, *The Voice of the Nightingale*, produced

by L. Starevitch, a Pole, for Pathé Consortium of Paris and released in this country by Educational, having won the distinction in 1925 when the Riesenfeld Medal was awarded for the first time.

*The Vision*, which was made entirely in natural colors, was Arthur Maude's conception of what inspired Sir John Millais to paint his masterpiece, "Speak! Speak!," now hanging in the Tate Gallery, London. Maude, the author of the story, also directed the two-reel picture.

The theory of reincarnation is used in *The Vision* to tell the story of an Englishman who stricken fatally ill, sees "the vision" of a beautiful woman, and is finally persuaded to join her spirit as he dies. Maude depicts Sir John Millais as being prompted to paint his masterpiece after witnessing the Englishman seeing the the vision at the foot of his bed.

*The Vision* was the initial picture in a group of Romance Productions done by Technicolor Process which were based on Maude's interpretation of what inspired world famous artists to paint their best known masterpieces. *The Blue Boy*, the second production, is based on Sir Thomas Gainsborough's painting. The third of the group, *The Mona Lisa*, is Maude's story of the life of the "Mona Lisa" of Leonardo da Vinci's immortal masterpiece.

In connection with the award, it is interesting to note that M. Starevitch, who won the 1925 Riesenfeld short subject medal, is reported from Paris to be at work on a highly interesting and novel film in which insects and puppets play all the parts. Starevitch is a scientist of repute and a student of insect life. In his own studio, where everything is built in miniature, Starevitch is at work on this new insect film. He has shops in the plant for the manufacture of puppets and the miniature decorations and sets. Ants and spiders appear in the picture, made from a scenario dealing with "real life" of these insects. More than 100 of them, all trained, are in the cast. Starevitch recently finished two other insect

films and upon completion of the current subject he will commence a fourth.

### THIRD ANNUAL SESSION, DEVRY SUMMER SCHOOL OF VISUAL EDUCATION

The DeVry Summer School of Visual Education will be held in the Japanese Room of the Parkway Hotel, Chicago, from Monday, June 27 to Friday July 1.

The staff of instruction is as follows: A. P. Hollis, M. S. Director—Author of *Motion Pictures For Instruction* (Century Company), formerly Director, Visual Instruction, State College, Fargo, North Dakota; F. S. Wythe, Director, Neighborhood Motion Picture Service, New York City; Dudley Grant Hays, Director, Department of Visual Instruction, Chicago, Illinois; Dr. J. J. Weber, Author of *Comparative Effectiveness of Some Visual Aids*, published by THE EDUCATIONAL SCREEN; H. A. DeVry, President of The DeVry Corporation, Chicago; Miss Amelia Meissner, Director, Educational Museum, St. Louis, Missouri; Mrs. Charles J. Moore, Director, Department Visual Instruction, University of Texas, Austin, Texas; E. W. Balduf, Dean, Central Y. M. C. A. College, Chicago; G. J. Zehring, Director, Motion Picture Bureau, National Council Y. M. C. A., New York; Miss Marie Goodenough, Secretary, Screen Advertisers Association, Chicago; H. L. Cooser, Visual Education Service, Iowa State College, Ames, Iowa; Otto Nelson, Head of Projection Department of the National Cash Register Co., Dayton Ohio; Nelson L. Greene, Editor, THE EDUCATIONAL SCREEN, Chicago; R. Patterson, Director, Collection of Visual Material, Chicago Public Library; Professor Clyde A. Brown, Principal Spry School, Chicago; C. R. Crakes, Director Visual Education, Joliet, Illinois; A. E. Gundelach, Vice-President, The DeVry Corporation, Chicago; B. A. Hughinbaugh, Supervisor of Visual Instruction, State Department of Education, Colum-

bus, Ohio; and C. F. Hoban, State Director Visual Education, Harrisburg, Pa.

Different topics to be treated through the week's sessions are:

Visual Aids in Church, Y. M. C. A. and community work.

The Literature, Organizations, Sources of Visual Education.

Slides and Films in School Work; Types of Educational Films—Modern Pedagogy Applied to Film Lessons—Teacher's Leaflets—Film Correlations.

Motion Pictures in the Business World.

The Mechanics of Cinema Photography and Projectors; the place of narrow and standard width equipment—Latest Developments in Motion Pictures, such as synchronization of sound with movies—Colored Motion Pictures—Stereoscopic Effects.

State, County and City Centers of Visual Education,

1. The Circuit vs. Call System.
2. Personnel and Equipment of a standard university center.
3. Problems:

Handling of Films on Consignment—Purchase of Prints—Handling Charges—Film Rentals—Recommendations and Sale of Equipment—Disposition of profits—Entertainment Films—Purchase and Production of Negatives.

The Part of the Museum and Library in Visual Education.

Amateur and Professional Uses of the Movie Camera.

Educational tours will be conducted to establishments concerned with visual aids—The Museum of Natural History, Field Museum, Motion Picture Studios and Laboratories and the Department of Visual Education in the Chicago School System.

On Tuesday evening, June 28th, the famous film prepared for the National Board of Review, "Thirty Years of Motion Pictures" will be exhibited and explained by its assembler, Otto Nelson of the National Cash Register Company. A Round Table on the Use of Films on Religious and Other Welfare Work and on the Use of Films by Educators, will be held at various times during the week.

## Foreign Notes

Conducted by OTTO M. FORKERT

### CINEMATOGRAFICA MEDICA

**I**N no profession is continued study more necessary than in medicine. Steadily new methods of diagnosis and treatment are being worked out, many of which lend themselves to presentation in the film.

Inspired by the work being done under the direction of the American College of Surgeons, the Foreign Department of THE EDUCATIONAL SCREEN has been seeking information concerning the work of the medical film movement in other countries. At the International Film Congress held recently in Paris, Germany seemed to be recognized in the forefront of this movement, leading in the manufacture of specific apparatus for taking such pictures as well as in the national distribution of medical films to institutions and universities throughout Europe.

We are glad to publish from our correspondence with the *Verlag Wissenschaftlicher Filme*, Berlin, facts which will be of vital interest to the medical profession, as well as those interested in the advancement of scientific film production.

With the production of medical and surgical films for educational purposes, taken by scientists, the medical film editors in Germany have opened a new field of practical work. The cinematograph has encountered difficult problems in contributing to surgical research and teaching. Even the meritorious experiments of the celebrated French surgeon, Doyon, and his school were unable to overcome the great technical difficulties of the problem. Until of late, numerous film producers have occupied themselves in a similar way but without any greater success than their predecessors. The reasons for these difficulties are numerous and varied. On account of its lateral position in relation to the object to be reproduced, the usual cinematograph apparatus could not be brought near enough to

record the operation in the motion picture. It was apt not to catch the essentials, but only the surroundings, viz., the faces, arms and hands of the physicians, and nurses' backs, the operating table with the patient. For educational purposes, this kind of representation of operations was, of course, unsuitable. The indispensable requisites for taking photographs. Moreover, the presence of the operator and for illuminating the wound, were considered. Graphs of interiors, the carbon lamps used detrimental to asepsis.

Dr. A. von Rothe, the well-known Berlin surgeon (medical director and chief surgeon of the Municipal Hospital in Berlin-Wilmersdorf) has overcome all these difficulties by his apparatus and process, which have been patented in Germany as well as in nearly all other countries (American patents No. 1510527 and No. 1514069). This new apparatus catches the operation from above in the same manner as the eye of the operating surgeon, thus fixing the operating proceedings from first to last. It penetrates into the remote cavities of the body and portrays the minutest details which might have been overlooked by the eye, so that every manipulation can be followed and every instrument observed while in use. The new apparatus derives its source of light from the outside of the operating room and exiles the operator from the surgeon's range.

The apparatus is suspended from the ceiling and is entirely enclosed in a metal case. By means of motors which are fixed above the ceiling and outside the room, the apparatus can be raised, lowered, turned and inclined in all directions. A telescope which is connected with the apparatus by a special mechanism serves for gauging and focusing. The film itself is moved by the aid of a motor which can be connected and disconnected by means of a foot contact. The apparatus is worked from a small movable table, the surfaces and

handles of which are sterilized. The surgeon adjusts the apparatus himself at the commencement of the operation by means of a few manipulations, without causing any delay in the operation itself. A change of the film-magazine, even in the case of long operations, is avoided.

By means of Dr. A. von Rothe's invention, a difficult field for medical research has been popularized and opened for clinical observation. The technique and method of the surgeon can now be fixed and treasured for the benefit of the student. Various methods can be compared in the lecture halls and at congresses. Risk of misunderstanding is banished and difficulties of language are overcome. An easy exchange of precise surgical science has been made feasible—the new step to the internationality of science has thus been taken.

With the aid of the Prussian minister of culture, the inventor has founded an institute of his own in the Berlin Charité and since the beginning of 1922 has made instructive films in co-operation with university professors in promoting the technique of film instruction and organizing a medical film archive.

From the release offices of this organization, which has the sole right of copying and selling the photographs of this institute, the results of these researches—pictures taken by the greatest authorities of the entire field of medicine—have been placed at the disposal of the scientific world. Several hundred subjects from the archives of the Medical Cinematographic Institute for Teaching and Investigation have been classified into the following divisions: surgery; anatomy; ophthalmology; bacteriology; experimental biology; genealogy; laryngology, rhinology and otology; kin and sexual diseases; pediatrics; microcopy; neurology; parasitology; pharmacology; physiology; physiology of movements; psychiatry; psychology; veterinary medicine; dental surgery; internal medicine; orthopedics; general subjects.

In collaboration with the medical colleges of many German and foreign universities, the *Verlag Wissenschaftlicher Filme* has produced a large film archive of surgical and medical subjects. The European institute has not yet entered into relations with the United States, but they will be glad to get in touch with the interested people of this country through THE EDUCATIONAL SCREEN. They do not lend films in foreign countries because of the difficulties experienced in shipment, but will sell copies of the films to universities, scientific institutes, medical groups, etc. For facilitating the introduction into this country of the films, they will deliver them at the price of 25 cents (instead of 40 cents as usual) per meter (3 feet) on positive stock. Further, they are also selling copies of their "Medical Film Weeklies," as they have been displayed to medical societies and associations of students of Germany, Switzerland, Austria and other countries, by subscription. These weekly releases have been combined into the form of public programs for popular showing.

Further, the Berlin Institute is ready to establish Dr. von Rothe's apparatus for taking surgical operations in a few prominent surgical clinics of American universities for an annual license fee and upon conditions to be agreed upon. Medical societies and clinical departments of American universities may correspond directly with the directors of the *Verlag Wissenschaftlicher Filme*, G. m. B. H., Berlin NW 6, Luisenstrasse 51.

#### CREATIVE HANDS IN THE FINE ARTS

The Institute for "Kulturforschung" in Berlin presented recently to an invited audience an original culture production. The art works of some of the most famous European artists have been filmed by this Institute under the direction of Dr. Curliis. Belling, Singtenis, Hitzberger, Kolbe, Lederer, de Fiori and Mimi Steger are shown in their studios, each one working in his own individual way, creating from a piece of wood, clay, stone or marble, master products of Art, and life.

# THE FILM ESTIMATES

BEING THE COMBINED JUDGMENTS OF A NATIONAL  
COMMITTEE ON CURRENT THEATRICAL FILMS

Titles of Films (Actors) (Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
AFRAID TO LOVE (Florence Vidor) Par. Exceptionally fine work by Florence Vidor makes old plot interesting. (See Review No. 114)	<b>Good</b>	Doubtful	Unwhole- some
BELOVED ROGUE, THE (John Barrymore) U. A. A fine achievement, especially for those who know their France of the 15th century. Great acting by Barrymore and especially by Veidt. Torture scene too much for children.	<b>Notable</b>	<b>Notable</b>	Doubtful
BLIND ALLEYS (Thomas Meighan) Par. Gunmen and auto accident separate newly-wedded pair. Long search artificially prolonged. Pretty thin.	Negligible	Passable	Hardly
BRED IN OLD KENTUCKY (Viola Dana) F. B. O. Race track story of no great importance.	Mediocre	Hardly	No
CHILDREN OF DIVORCE (Clara Bow-Esther Ralston) Par. Opening scenes good. Clara Bow does well. Divorce figures largely. "Exploits 'sexness' in youth," says one judge.	Passable	Hardly	Doubtful
DEMI-BRIDE, THE (Norma Shearer) Metro Convent-bred girl manages to marry her step- mother's lover by a trick.	Mediocre	Unwhole- some	No
DENVER DUDE, THE (Hoot Gibson) Univ. Fine scenery, good riding, slapstick.	Mediocre	Passable	Harmless
DON MIKE (Fred Thomson) F. B. O. Much colorful action in historical western with 1850 costumes.	Passable	Passable	Passable
DOWN THE STRETCH (Robert Agnew) Univ. Incredible racing melodrama. Villain tries to beat hero jockey by starving him. (See Review No. 121)	Ordinary	Passable	Perhaps
EVENING CLOTHES (Adolphe Menjou) Par. Usual good work by Menjou interesting for adults.	Rather good	Doubtful	No
FASHIONS FOR WOMEN (Esther Ralston) Par. Thin story to show fashions for women and Esther Ralston's physical charms for men.	Mediocre	Hardly	Unsuitable
FRISCO SALLY LEVY (Sally O'Neill) Metro Still another Irish-Jewish story. Thin.	Mediocre	Passable	Harmless
HEAVEN ON EARTH (Conrad Nagel) Metro Young hero leaves refined home for gypsy girl. Loses her and the Great War solves the trouble. (See Review No. 109)	Ordinary	Passable	Doubtful



## Film Estimates — Continued

Titles of Films (Actors) (Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
HIGH HAT (Ben Lyon) First Nat'l. Pictures movie-making. Thin story of stolen jewels.	Mediocre	Fair	Perhaps
HIS RISE TO FAME (George Walsh) Excellent Prizefight picture less objectionable than usual.	Hardly	Passable	Doubtful
HUSBAND HUNTERS (Mac Busch) Tiffany Chorus girls chasing husbands.	Worthless	Doubtful	No
KNOCKOUT REILLY (Richard Dix) Par. Prizefighting carried to the nth degree. More slugging than acting.	Mediocre	Doubtful	No
LADYBIRD, THE (Betty Compson) Chadwick Crook melodrama. Among other thrills, heroine conquers villain by jiu-jitsu!!!	Stupid	Doubtful	No
LONG PANTS (Harry Langdon) First Nat'l. Langdon's great pantomime should have better setting than this absurd story. Some exceedingly funny moments.	Amusing	Rather good	Perhaps
LOVE MAKES 'EM WILD (Johnny Harron) Fox Given six months to live, hero with inferiority complex turns to jazz. Cured by love.	Crude	Doubtful	No
LOVES OF SUNYA, THE (Gloria Swanson) U. A. Old Reincarnation story gives Gloria chance to play several rôles. A great deal of Gloria in the picture, and mostly the same as usual.	Only fair	No	No
LOVE THRILL, THE (Laura LaPlante) Univ. Rather entertaining and unobjectionable farce.	Perhaps	Passable	Doubtful
MAN FROM HARDPAN, THE (Leo Maloney) Pathe Plenty of shooting, fist fights and fast riding.	"Western"	Not the best	No
MARRIAGE (Virginia Valli) Fox A crude adaptation from H. G. Wells. Airplane crash, marriage, wealth, the Congo.	Passable	Doubtful	No
METROPOLIS (Fritz Lang, Dir.) Par. A "super-spectacle"—the highly imaginative peering into the future of material vs. intelligent and spiritual progress.	Interesting	Hardly	No
MONKEY TALKS, THE (Olive Borden) Fox Jacques Lerner gives a good performance as the masquerading monkey. (See Review No. 113)	Interesting of its kind	Perhaps	No
MOTHER (Belle Bennett) F. B. O. Melodrama on the popular theme. Well done of its kind.	Rather good	Good	Possibly
NIGHT BRIDE, THE (Marie Prevost) P. D. C. Nothing subtle about this version of the old bedroom farce.	Nonsensical	No	No
NIGHT OF LOVE, THE (Banky-Colman) U. A. Beautiful photographic effects but a too-complicated plot of gypsy life.	Elaborate	Thrilling	Hardly

## Film Estimates — Continued

Titles of Films (Actors) (Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
NOTORIOUS LADY, THE (Lewis Stone) First Nat'l. Melodrama—the wronged husband sets out for South Africa to hunt diamonds.	Trite	No	No
SEA TIGER, THE (Milton Sills) First Nat'l. Full of primitive movie stuff and Sills' newly-acquired grin. A new "punch" is a long fight between girls.	Tiresome	No	No
SLIDE KELLY SLIDE (William Haines) Metro Deserves rank among the best. (See Review No. 105)	<b>Good</b>	<b>Excellent</b>	<b>Whole- some</b>
SOMEWHERE IN SONORA (Ken Maynard) First Nat'l. Rescues are Maynard's specialty. Same old formula for the rest.	"Western"	Passable	No
STARK LOVE (Carl Brown, Dir.) Par. A classic of life as it is lived in the mountains of North Carolina. A rare film achievement.	<b>Excellent</b>	<b>Good</b>	Beyond them
STRIVING FOR FORTUNE (George Walsh) Excellent "Success stories" translated on the screen.	Realistic	Possibly	No
TARZAN AND THE GOLDEN LION (Edna Murphy) F.B.O. Meant for the audience that patronizes the serial.	Passable	Thrilling	Too exciting
TAXI DANCER, THE (Joan Crawford) Metro Picturing thoroughly unwholesome night life as main feature of heroine's career.	Medioere	Pernicious	Bad
TELEPHONE GIRL, THE (Madge Bellamy) Par. Real acting, considerable plot, with political complications, make it a comedy above average.	<b>Rather good</b>	Passable	Doubtful
TOO MANY CROOKS (Mildred Davis) Par. Rather pointless attempt at comedy out of crooks supplying experience for a would-be writer.	Medioere	Hardly	No
VALLEY OF HELL, THE (Francis MacDonald) Metro Waste of MacDonald's charm and ability. Gory Western with saloon atmosphere.	Trash	Better not	No
WANTED—A COWARD (Lillian Rich) Sterling "Wholesome, thrilling, entertaining, but too exciting for children," says one judge.	Perhaps	Passable	No
WHAT EVERY GIRL SHOULD KNOW (Patsy R. Miller) Warner Ridiculous title for rather human little comedy.	Fair	Passable	Passable
WHEN A MAN LOVES (John Barrymore) U. A. Greatly changed from the famous novel, <i>Manon Lescaut</i> , making heroine more sinned against than sinning. Splendidly acted by Barrymore and Dolores Costello with beautiful settings and costumes of the period of Louis XV. Torture scenes terrible, love scenes intense and somewhat too numerous and incessant, with violent melodrama interspersed. Rather surfeits both the eyes and the emotions.	<b>Notable</b>	Doubtful	No
WHISPERING SAGE, THE (Buck Jones) Fox Typical Western, in setting and story, and rather above average.	Passable	Passable	Better not

Film Estimates — Continued

Titles of Films (Actors) (Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
<p><b>WHITE FLANNELS</b> (Louise Dresser) Warner                      Grim little story of mining-town life. Honest attempt at realism, fine work by Louise Dresser, marred only by some crudity and improbability and the usual absurd "college boys." A creditable try.</p>	<b>Above average</b>	<b>Good</b>	Beyond them
<p><b>WHITE GOLD</b> (Jetta Goudal) P. D. C.                      Dust, heat, drought in the sheep-country. Notable realism consistent to the end. A picture for the minority.</p>	<b>Notable</b>	Passable	Beyond them
<p><b>WINNERS OF THE WILDERNESS</b> (Tim McCoy) Metro                      Violent, military romance of frontier days at Pittsburgh. Historical costumes and sets quite well done.</p>	Love melo-drama	Doubtful	No
<p><b>WOMEN LOVE DIAMONDS</b> (Pauline Stark) Metro                      Good cast wasted on unwholesome material.</p>	Mediocre	Bad	No
<p><b>WRECK, THE</b> (Shirley Mason) Columbia                      Negligible story solved by train wreck.</p>	No	Passable	Doubtful
<p><b>WRONG MR. WRIGHT, THE</b> (Jean Hersholt) Univ.                      Farce, with fair idea spoiled by slapstick.</p>	Mediocre	Hardly	No
<p><b>YANKEE CLIPPER</b> (William Boyd) P. D. C.                      Effective story of British and American rivalry for Chinese tea trade. (See Review No. 108)</p>	<b>Worth-while</b>	<b>Good</b>	<b>Good, unless too exciting</b>

Previously Estimated

Titles of Films (Actors) (Month Estimated)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
AFFAIR OF THE FOLLIES, AN (Billie Dove)	Apr. Interesting	Passable	Perhaps
ALTARS OF DESIRE (Mac Murray)	Mar. Trash	Decidedly not	No
ANKLES PREFERRED (Madge Bellamy)	Apr. Mildly amusing	Perhaps	Hardly
AUCTIONEER, THE (George Sidney)	Mar. Interesting	Excellent	Good
BERTHA, THE SEWING MACHINE GIRL (Madge Bellamy)	Feb. Cheap	Unwholesome	No
BETTER WAY, THE (Ralph Ince)	Mar. Hardly	Useless	No
BLOND OR BRUNETTE (Adolphe Menjou)	Mar. Interesting	Unwholesome	No
BREAD OF THE SEA (Ralph Ince)	Feb. Mediocre	Doubtful	No
BUTTERFLIES IN THE RAIN (Laura LaPlante)	Mar. Mediocre	Doubtful	No
CALL OF THE WILDERNESS (Sandow)	Apr. Mediocre	Ordinary	No
CANADIAN, THE (Thomas Meighan)	Feb. Perhaps	Doubtful	No
CANYON OF LIGHT, THE (Tom Mix)	Feb. Hardly	Yes	Very Thrilling
CASEY AT THE BAT (Wallace Beery)	Mar. Passable	Passable	Passable
CHEERFUL FRAUD, THE (Reginald Denny)	Mar. Passable	Amusing	Amusing
CITY, THE (May Allison)	Feb. Rubbish	No	No
CORPORAL KATE (Vera Reynolds)	Feb. Passable	Passable	Harmless
COUNTRY BEYOND, THE (Olive Borden)	Feb. Hardly	Doubtful	No
CRUISE OF THE JASPER B (Rod LaRocque)	Feb. Amusing	Good	Passable
DAME CHANCE (Julianne Johnston)	Feb. Hardly	Better not	No
DANGEROUS FRIENDS (T. Roy Barnes)	Mar. Perhaps	Amusing	Harmless
DESERT'S TOLL, THE (Frances McDonald)	Feb. Hardly	Passable	Perhaps
DESERT TRAIL, THE (Buck Jones)	Apr. Negligible	Harmless	No
DEVIL'S DICE, THE (Barbara Bedford)	Apr. Useless	Mediocre	No
DON'T TELL THE WIFE (Irene Rich)	Apr. Mediocre	No	No
EASY PICKINGS (Adna Q. Nilsson)	Apr. Mediocre	Perhaps	No
EUCCHARISTIC CONGRESS	Feb. Impressive	Impressive	Impressive
EXCLUSIVE RIGHTS (Lillian Rich)	Mar. Lurid	Unwholesome	Decidedly not
EXIT SMILING (Beatrice Lillie)	Feb. Mediocre	Perhaps	No

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The DeVry Summer School of Visual Education was founded in 1925 by H. A. DeVry, president of the National Association of Visual Education, and it was his vision that the school should be devoted to a scientific study of the Educational phases of slides, motion pictures, and other visual aids. The necessary facilities for instruction were secured for the Staff of instruction and the school rapidly grew in numbers and in the quality of its instruction.

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I expect to attend The DeVry Summer School. Please register my name as a student, and send program.

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## Previously Estimated—Continued

Titles of Films	(Actors)	(Month Estimated)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs.)
FAUST (Emil Jannings)		Mar.	Notable	Perhaps	Beyond them
FIGHTING LOVE (Jetta Goudal)		Apr.	Hardly	No	No
FIGHTING MARINE, THE (Gene Tunney)		Feb.	Stupid	Perhaps	No
FINGER PRINTS (Louise Fazenda)		Mar.	Hash	Possibly	No
FIRST NIGHT, THE (Bert Lytell)		Mar.	Hardly	No	No
FLAMING FURY (Ranger)		Feb.	Dull	Unwholesome	No
FLESH AND THE DEVIL (John Gilbert)		Feb.	Notable	Unwholesome	No
FLYING HORSEMAN, THE (Buck Jones)		Mar.	Passable	Amusing	Amusing
FOR HER PEOPLE (Raquel Meller)		Mar.	Worthless	No	No
FOR WIVES ONLY (Marie Prevost)		Feb.	Twaddle	Unwholesome	No
FOURTH COMMANDMENT, THE (Belle Bennett)		Feb.	Passable	Passable	Beyond them
GAY OLD BIRD, THE (Louise Fazenda)		Apr.	Rubbish	Hash	No
GENERAL, THE (Buster Keaton)		Mar.	Amusing	Wholesome	Wholesome
GETTING CERTIE'S CARTER (Marie Prevost)		Apr.	Cheap	Better not	No
GOD GAVE ME TWENTY CENTS (Lois Moran)		Feb.	Interesting	Better not	No
GOD'S GREAT WILDERNESS (Lillian Rich)		Apr.	Feeble	Hardly	No
GOING CROOKED (Bessie Love)		Feb.	Passable	Perhaps	No
HELD BY THE LAW (Johnny Walker)		Apr.	Perhaps	Doubtful	No
HER BIG NIGHT (Laura LaPlante)		Feb.	Above average	Amusing	Amusing
HER FATHER SAID NO (Mary Brian)		Mar.	Perhaps	Doubtful	No
HEROES OF THE NIGHT (Cullen Landis)		Mar.	Hardly	Good	No
HILLS OF KENTUCKY (Rin-Tin-Tin)		Apr.	Interesting	Good	Perhaps
HIS NEW YORK WIFE (Alice Day)		Mar.	Mediocre	Hardly	No
HOMESTRUCK (Viola Dana)		Mar.	Passable	Unwholesome	No
HOTEL IMPERIAL (Pola Negri)		Feb.	Fairly good	Better not	No
IT (Clara Bow)		Mar.	Amusing	Perhaps	No
JEWELS OF DESIRE (Priscilla Dean)		Mar.	Stupid	Passable	Better not
JIM THE CONQUEROR (William Boyd)		Apr.	Rather good	Good	Very thrilling
JOHNNY GET YOUR HAIR CUT (Jackie Coogan)		Mar.	Good	Excellent	Excellent
JOSSELYN'S WIFE (Pauline Frederick)		Mar.	Ordinary	No	No
JUST ANOTHER BLOND (Dorothy Mackaill)		Feb.	Hardly	Doubtful	No
KID BROTHER, THE (Harold Lloyd)		Mar.	Excellent	Excellent	Excellent
KISS IN A TAXI, THE (Bebe Daniels)		Apr.	Ordinary	Amusing	Hardly
LADIES AT PLAY (Doris Kenyon)		Feb.	Trash	Pernicious	By no means
LADY IN ERMINE, THE (Corinne Griffith)		Feb.	Passable	Unwholesome	No
LAST TRAIL, THE (Tom Mix)		Mar.	Thrilling	Thrilling	Too thrilling
LET IT RAIN (Douglas MacLean)		Apr.	Notable	Excellent	Good
LIGHTNING REPORTER (Johnny Walker)		Apr.	Passable	Passable	Perhaps
LITTLE JOURNEY, A (Claire Windsor)		Mar.	Weak	Doubtful	No
LONDON (Dorothy Gish)		Mar.	Weak	Mediocre	Worthless
LONG LOOP ON THE PECOS, THE (Leo Maloney)		Apr.	Hardly	Perhaps	No
LOVE 'EM AND LEAVE 'EM (Evelyn Brent)		Feb.	Amusing	Unwholesome	No
LOVE'S BLINDNESS (Pauline Starke)		Mar.	Trash	No	No
LOVE'S GREATEST MISTAKE (Evelyn Brent)		Apr.	Hardly	Decidedly not	Bad
LUNATIC AT LARGE, A (Leon Errol)		Mar.	Amusing	Too thrilling	Too exciting
MAGIC GARDEN, THE (Margaret Morris)		Apr.	Good	Excellent	Wholesome
MAN BAIT (Marie Prevost)		Mar.	Hokum	Possibly	No
MAN OF QUALITY, A (George Walsh)		Mar.	Obvious	Waste of time	No
MAN OF THE FOREST (Jack Holt)		Mar.	Doubtful	Passable	No
MANON LESCAUT (Lya de Putti)		Apr.	Notable	Unsuitable	No
MASKED WOMAN, THE (Anna Q. Nilsson)		Feb.	Trash	Unwholesome	No
McFADDEN'S FLATS (Conklin-Murray)		Apr.	Rather good	Good	Good
MEN OF THE NIGHT (Herbert Rawlinson)		Mar.	Stupid	Unwholesome	No
MIDNIGHT LOVERS (Lewis Stone)		Feb.	Mediocre	Better not	No
MIDNIGHT MESSAGE, THE (Mary Carr)		Mar.	Worthless	Worthless	No
MILLIONAIRES (George Sidney)		Feb.	Fair	Passable	Passable
MUSIC MASTER, THE (Alec Francis)		Apr.	Notable	Very Good	Beyond them
MYSTERIOUS RIDER, THE (Jack Holt)		Apr.	Good western	Excellent	Passable
MYSTERY CLUB, THE (Matt Moore)		Apr.	Entertaining	Interesting	Not suitable
NEW YORK (Ricardo Cortez)		Mar.	Mediocre	Doubtful	Unwholesome
NOBODY'S WIDOW (Leatrice Joy)		Mar.	Amusing	Doubtful	Unwholesome

## Previously Estimated — Continued

Titles of Films	(Actors)	(Month Estimated)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
O BARY (Madge Kennedy)		Mar.	Distasteful	No	No
OBEY THE LAW (Bert Lytell)		Feb.	Passable	Fair	Doubtful
OH, WHAT A NIGHT (Edna Murphy)		Apr.	Twaddle	Mediocre	No
OLD IRONSIDES (Wallace Beery, Esther Ralston)		Apr.	<b>Excellent</b>	<b>Excellent</b>	<b>Excellent</b>
ONE HOUR OF LOVE (Jacqueline Logan)		Apr.	<b>Amusing</b>	<b>Very Good</b>	Passable
ONE INCREASING PURPOSE (Edmund Lowe)		Mar.	<b>Excellent</b>	<b>Notable</b>	<b>Wholesome</b>
ON THE BOULEVARD (German cast)		Apr.	Mediocre	Hardly	No
ORCHIDS AND ERMINE (Colleen Moore)		Apr.	Amusing	<b>Good</b>	Passable
OVERLAND STAGE, THE (Ken Maynard)		Apr.	Perhaps	<b>Good</b>	Better not
PALS IN PARADISE (John Bowers)		Feb.	Rather good	Amusing	Harmless
PARADISE FOR TWO (Richard Dix)		Mar.	Mediocre	Passable	Harmless
PARIS AT MIDNIGHT (Jetta Gondal)		Mar.	Useless	Doubtful	No
PERCH OF THE DEVIL (Mae Busch)		Apr.	Fair	No	No
PERFECT SAP, THE (Ben Lyon)		Mar.	<b>Interesting</b>	<b>Entertaining</b>	Harmless
PLAY SAFE (Monty Banks)		Apr.	Passable	Passable	No
POLIKUSHKA (Ivan Moskvín)		Apr.	<b>Significant</b>	Hardly	No
POPULAR SIN, THE (Florence Vidor)		Feb.	Perhaps	Very bad	Very bad
POTEMKIN		Apr.	<b>Notable</b>	Doubtful	No
POTTERS, THE (W. C. Fields)		Mar.	<b>Notable</b>	<b>Notable</b>	<b>Wholesome</b>
REDHEADS PREFERRED (Raymond Hitchcock)		Mar.	Worthless	No	No
RED MILL, THE (Marion Davies)		Apr.	Perhaps	<b>Amusing</b>	<b>Good</b>
REGULAR SCOUT, A (Fred Thomson)		Feb.	Mediocre	Passable	Passable
REMEMBER (Dorothy Phillips)		Feb.	Passable	<b>Rather good</b>	Beyond them
ROSE OF THE TENEMENTS (Shirley Mason)		Apr.	Hardly	Passable	Hardly
RUBBER TIRES (Bessie Love)		Mar.	Good	<b>Wholesome</b>	<b>Very Good</b>
SENSATION SEEKERS (Billie Dove)		Apr.	Interesting	Perhaps	No
SHIPWBECKED (J. Schildkrant)		Feb.	Hardly	Better not	No
SHOW, THE (Jack Gilbert)		Apr.	Perhaps	No	No
SILENT LOVER, THE (Milton Sills)		Feb.	Hardly	Decidedly not	No
SILENT RIDER, THE (Hoot Gibson)		Apr.	Mediocre	Perhaps	Hardly
SIN CARGO (Shirley Mason)		Mar.	Trite	Certainly not	No
SLUMS OF BERLIN, THE		Feb.	Mediocre	Doubtful	No
SORROWS OF SATAN (Adolphe Menjou)		Mar.	<b>Worthwhile</b>	Doubtful	No
STAGE MADNESS (Virginia Valli)		Mar.	Waste of time	Unwholesome	No
STEPPING ALONG (Johnny Hines)		Mar.	Rather slow	<b>Good</b>	Perhaps
STOLEN PLEASURES (Helene Chadwick)		Mar.	Trash	No	No
STRANDED IN PARIS (Bebe Daniels)		Feb.	Possibly	Passable	Doubtful
SUMMER BACHELORS (Madge Bellamy)		Feb.	Worthless	Unwholesome	No
SUNSHINE OF PARADISE ALLEY (Barbara Bedford)		Mar.	Commonplace	<b>Wholesome</b>	<b>Good</b>
TAXI, TAXI! (Edw. E. Horton)		Mar.	Enjoyable	<b>Good</b>	<b>Good</b>
TELL IT TO THE MARINES (Lon Chaney)		Feb.	<b>Notable</b>	<b>Excellent</b>	<b>Good</b>
THERE YOU ARE (Conrad Nagel)		Feb.	Hardly	Passable	No
THIRD DEGREE, THE (Dolores Costello)		Mar.	Passable	Too exciting	Unwholesome
THREE HOURS (Corinne Griffith)		Mar.	<b>Interesting</b>	No	No
TONQUES OF SCANDAL (Mae Busch)		Apr.	Mediocre	Hardly	No
TWINKLETOES (Colleen Moore)		Feb.	<b>Interesting</b>	<b>Entertaining</b>	No
UNDERSTANDING HEART, THE (Joan Crawford)		Apr.	<b>Eye-filling</b>	Thrilling	Too thrilling
UNEASY PAYMENTS (Alberta Vaughn)		Apr.	Rubbish	No	No
UNKNOWN TREASURES (Robert Agnew)		Apr.	Worthless	No	By no means
UPSTREAM (Dolores Del Rio)		Mar.	Good	<b>Wholesome</b>	Possibly
VALENCIA (Mae Murray)		Feb.	Mediocre	Unwholesome	No
WANDERING GIRLS (Dorothy Revier)		Apr.	Cheap, stupid	No	No
WAR HORSE, THE (Buck Jones)		Apr.	Fair	<b>Good</b>	<b>Good</b>
WHAT PRICE GLORY (Edmund Lowe)		Feb.	<b>Excellent</b>	<b>Excellent</b>	Exciting
WHEN THE WIFE'S AWAY (Geo. K. Arthur)		Feb.	Amusing	Funny	Perhaps
WHISPERING WIRES (Anita Stewart)		Mar.	Weak	Stupid	No
WHITE BLACK SHEEP, THE (R. Barthelmess)		Feb.	Above average	<b>Good</b>	Doubtful
WINNING OF BARBARA WORTH, THE (Banky-Colman)		Feb.	Passable	<b>Good</b>	Perhaps
WOLF'S CLOTHING (Monte Blue)		Mar.	Absurd	Not the best	No
WOMAN'S HEART, A (Enid Bennett)		Feb.	Uninteresting	No	No
YELLOW FINCERS (Olive Borden)		Feb.	Mediocre	Doubtful	Unwholesome

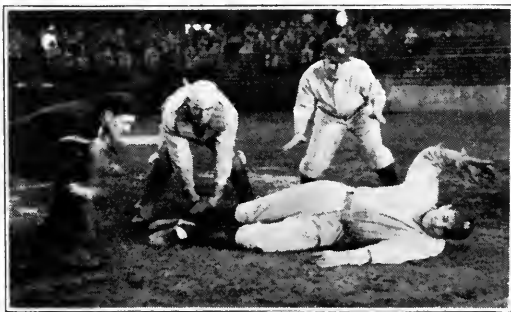
# THE THEATRICAL FIELD

CONDUCTED BY MARGUERITE ORNDORFF

## Theatrical Film Reviews for May

[105] *SLIDE, KELLY, SLIDE* (Metro-Goldwyn-Mayer)

The periodic appearance of baseball bats and mitts among small boys on back lots has always been the sure sign of spring, but now we have reassurance in the official sanction of the movies. Here are William Haines and



Kelly Slides!

Karl Dane and Harry Carey and Warner Richmond prancing around the lot in baseball uniforms, to say nothing of various sure-enough players recruited from the big leagues to lend an air of verity. And here, too, is a lively and believable story, chiefly concerned with an irrepressible "rookie" who pops up from nowhere in particular, and makes himself unbearable to his team mates, not only because of his serene and unbounded conceit, but because he really has some reason to be conceited. Mr. Haines has practically a monopoly on this type of character. His *Brown of Harvard*, his marine in *Tell It to the Marines*, and his Jim Kelly in the present instance are almost too good to be true. The

great American game finds an enthusiastic audience anywhere, and the story rings true. It has the real baseball flavor. A nice little touch of hokum is added in the adoption of the little waif by Kelly and "Swede," and the accident which sends the boy to the hospital, and the team into such a fit of nerves that they nearly lose the deciding game. Everything ends properly, with a belated victory, and the heroine, Sally O'Neill, in love with the hero who is really quite likeable in spite of his cockiness. Harry Carey offers a good performance as "Pop" Munson, the old catcher, Warner Richmond is capable as the manager of the team, and Karl Dane is typically "Swede": Kelly's big, lumbering, thick-headed, soft-hearted roommate. This is one of the pictures you would hate to miss.

[106] *CASEY AT THE BAT* (Paramount)

Another harbinger of spring is this merry version of that heroic epic, familiar to theatergoers wherever DeWolf Hopper insisted on reciting it after the first act. It is fully as funny as you expected, maybe funnier. Wallace Beery, of course, carries the burden of comedy as the invincible Casey who was so good that he didn't even have to swing at the first two balls. But Zasu Pitts gets in a few quiet innings of her own, and Ford Steing is good for a number of laughs. Among other attractions, the picture boasts what certainly looks like the original automobile, and also what looks like the original Florador Sextette. Clever titles add their quota to the fun. (*See Film Estimates for March.*)



[107] **McFADDEN'S FLATS** (First National)

Charles Murray and Chester Conklin team through an aged plot centering around the amicable feuds of an Irish contractor and a Scotch barber. All the known Scotch and Irish jokes are trotted out for inspection, and these, with an oversupply of slapstick and some melodrama, constitute an hour's mild entertainment, if you can think of nothing better to do. (*See Film Estimates for April.*)

[108] **THE YANKEE CLIPPER** (Producers Distributing Corporation)

A thrilling race between two clipper ships, one British and one American, with control of the rich Chinese tea trade as the prize, puts a capital climax on a well told story. William Boyd is featured as the young American skipper, and Elinor Fair is the English girl to whom he loses his heart. Good sea scenes, a strong, if obvious, plot, plenty of action, charming costumes, and a competent cast make this an effective picture. The rivalry between Great Britain and America for supremacy on the sea is presented with dignity and a trace of historical accuracy, and calculated to appeal to even the most casually patriotic.

[109] **HEAVEN ON EARTH** (Metro-Goldwyn-Mayer)

Highly reminiscent of *The Exquisite Sinner*, featuring the same players, Renee Adree and Conrad Nagel, this is a pleasant little yarn about a French youth who ran away from home to be a gypsy. Undistinguished by any profundities of plot or heights of dramatic acting, it contrives to be a fairly passable entertainment.

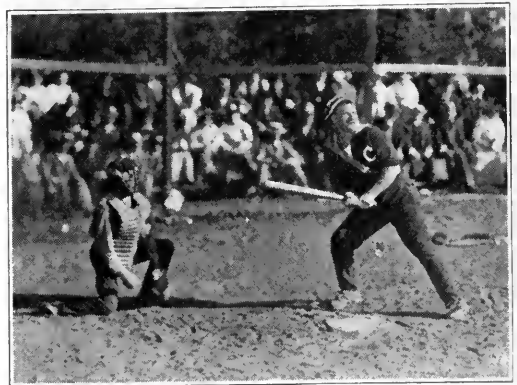
[110] **AN AFFAIR OF THE FOLLIES** (First National)

In which the Follies star marries a poor boy with no job, but with a great determination not to let his wife support him. It's a noble resolve, but it doesn't feed the hungry, and so

there's trouble almost immediately. Billie Dove and Lloyd Hughes play the lovers satisfactorily, and Lewis Stone is a wealthy, elderly admirer who magnificently renounces his hopeless passion to act as peace-maker and adviser to the young couple. Just mildly interesting. (*See Film Estimates for April.*)

[111] **LET IT RAIN** (Paramount)

Douglas MacLean as a United States marine has his troubles and his love affairs, all of which are interesting, and a few genuinely amusing. The girl in the case is played by the diminutive Shirley Mason. Wade Boteler is good as our hero's bitter enemy and partner in stirring up trouble, and Frank Campeau is a stern admiral, hot on the trail of the mischief-makers. With all the ingredients for a good time, this is not, for some reason, as conducive to chuckles as most of Mr. MacLean's comedies. (*See Film Estimates for April.*)



**Casey intends to hit the ball;  
make no mistake about that.**

[112] **DON JUAN** (Warner Brothers)

Never tell me that the exquisite John Barrymore is in pictures for the sake of his art! If he isn't there for the sake of a little laugh at the expense of the dignity of his worshipful producers and his adoring audiences, then I mistake entirely that naughty gleam in his eye and the unnatural gravity with which he frequently overacts. The Don Juan plot

offers him a wide range for his activities. He can play the amorous knight, the boastful lover of ladies, the dashing horseman, the heavy-handed avenger, the deadly swordsman, or he can merely be still and look handsome. He does all of it with manifest glee. The cast boasts among many proud names that of a real actress—Estelle Taylor, whose talent and beauty make unforgettable the inhuman Lucrezia Borgia. Mary Astor looks pretty and fragile as the persecuted heroine. Warner Oland and Montagu Love as Cesare Borgia and his kinsman are excellent. Settings and costumes exemplify the magnificence, the sensuality, the decadence of the period, and production in general is satisfactory. The joke, Mr. Barrymore, is a very good one. (*See Film Estimates for December.*)

[113] **THE MONKEY TALKS** (Fox)

Melodrama of a somewhat unusual and therefore interesting sort. The plot hinges on the masquerade of a vaudeville performer as a talking monkey. He is deeply in love with a dancer in the troupe, but because of the necessity of preserving the illusion of his disguise, he dares not reveal his passion. Kidnapping of the actor by enemies who substitute a real and dangerous ape, and the actor's fatal injury in defending the dancer from the animal's murderous attack are high lights in the action. Jacques Lerner as the monkey who talks gives an unusual performance and wears a most ingenious makeup. Olive Borden is effective as Olivette, the dancer, and Don Alvarado is the gilded youth who wins her affections. Raymond Hitchcock supplies the humor.

[114] **AFRAID TO LOVE** (Paramount)

The inconsequential story of an Englishman who, though obliged by the terms of an eccentric will to marry one of his own countrywomen, is madly in love with a beautiful widow from South America. Being willing to pay a goodly sum to anyone who will be his wife long enough for him to make sure of his inheritance, he has no great

difficulty in finding a young woman to undertake the job. And then, of course, they fall in love. The picture merits something more than ordinary notice because of the presence in the cast of Florence Vidor, Clive Brook and Norman Trevor, any one of whom would distinguish any picture by the quality of their acting. In addition there is Josselyn Lee who is very attractive as the Peruvian lady.

[115] **ORCHIDS AND ERMINE** (First National)

Colleen Moore goes back to the harum-scarum, knowing, wise-cracking young person she has made familiar to us, and who suits her perfectly. As to the telephone girl who yearns for riches, only to fall in love with a millionaire's valet, she is true to type and endlessly amusing. Gwen Lee, Jack Mulhall and Sam Hardy offer adequate support, and Ralph Spence's titles are a feature. (*See Film Estimates for April.*)

[116] **CORPORAL KATE** (Producers Distributing Corporation)

The war we have always with us, in various disguises and from divers different angles. Two manicure girls go to France as Y. M. C. A. entertainers. Their intentions are of the best, but their knowledge of the art of entertaining is a little less than nothing at all. One is killed and the other carries on pathetically even after losing an arm, but despite these tragic aspects, the story offers much opportunity for romance, and comedy of the usual doughboy sort. Vera Reynolds and Julia Faye are featured, with Kenneth Thomson as leading man. (*See Film Estimates for February.*)

[117] **MEN OF DARING** (Universal)

A western distinguished by lovely scenes in the Black Hills of South Dakota. The plot is the age-old story of the wagon train beset by traitors and Indians on the war path, but it is full of action of the sort that youngsters especially love. Jack Hoxie, Ena Gregory, Marin Sais, and Francis Ford stand out in the cast.

[118] **THE FIRE BRIGADE** (Metro-Goldwyn-Mayer)

Top-notch melodrama based on real-life situations, with honest thrills, and a few sad spots where no doubt you'll suffer from lump-in-the-throat. Of course there's hokum, but as a prominent critic has pointed out, that's what life is, largely, so we have no complaint on that score. Charles Ray gives one of his splendid old time performances as a young rookie fireman, and Eugenie Besserer is magnificent as the mother who loses two of her fireman sons. May McAvoy is very sweet and charming as the heroine. Bert Woodruff is a delight as the grandfather fireman, whose wagon never "rolls" till the fourth alarm because it is the most antiquated piece of horse-drawn apparatus in the department. Tom O'Brien and Warner Richmond are good as the two stalwart older brothers who sacrifice their lives. Make no mistake about this. It's not art, and it's too exciting for children and grown people with heart trouble, but it's real! (See *Film Estimates for January.*)

[119] **A KISS IN A TAXI** (Paramount)

Much broken glass and wrecked furniture attest to the fistic prowess of Bebe Daniels in a mad whirlwind of story about a waitress in a Montmartre cafe, and we have come to the conclusion that it is really time that whoever has been writing Miss Daniels' recent scripts should take a long vacation. (See *Film Estimates for April.*)

[120] **DON'T TELL THE WIFE** (Warner Brothers)

An excessively dull piece about an American couple in Paris. The title tells the plot. Crudely developed, with heavy-handed attempts at comedy. Irene Rich, Lilyan Tashman, and Huntly Gordon. (See *Film Estimates for April.*)

[121] **DOWN THE STRETCH** (Universal)

A race track story with all the good old situations that never fail to produce a thrill.

Robert Agnew who is featured as the jockey, gives an unusually sympathetic portrayal, and Marian Nixon is pleasing as the girl. Others in the cast include Virginia True Boardman, Ena Gregory, Ward Crane, Lincoln Plummer, Otis Harlan, and Jack Daugherty.

[122] **THE LUNATIC AT LARGE** (First National)

There is just no explanation at all for this affair. Leon Errol provides what laughter he can with his facial contortions and his ailing knee, but even he seems a little half-hearted. Dorothy Mackaill brightens up the story a little just by being there, but the thing itself is hopeless. 'Tisn't even good nonsense. (See *Film Estimates for March.*)

## Production Notes for May

**A**NNOUNCEMENT was made last month in THE EDUCATIONAL SCREEN of the Laemmle Award, recently established by Carl Laemmle, president of Universal Pictures Corporation, for the purpose of stimulating suggestions for the betterment of pictures. It appears to be an opportune moment for this department to hasten into print with a notion which it has been rolling about under its hat for a long time.

It is generally agreed that the movies are already burdened with too many "bosses," that a picture must please too many experts before it is passed on to the public; wherefore it would appear futile to suggest the addition of still another critic as a means of improvement. But it is true, nevertheless, that of all the persons who pass judgment upon the picture, not one views it without prejudice from the standpoint of the movie-goer, for whose consumption, after all, it is intended. Everyone connected with the studio inevitably has his own angle, his own basis of judgment, from scenarist, to gag-man, to title-writer, to director, to salesman. Isn't it alto-

gether human that each of these should wholly approve what seems to him a fine technical point or a beautiful artistic shading, that may prove of minor importance or even entirely unintelligible to the man in the audience?

Couldn't we have, then, as a sort of safeguard,—a final weeder out of non-essentials and the vagaries that will sometimes creep into the work of the very best writers, and directors, and actors—a total outsider to give a last opinion on the picture? Such a critic would necessarily know enough of picture making to understand the aims and some of the problems of picture makers, but he must be utterly removed from the influence of studio routine and studio politics. His disinterestedness must be such as to check the inequalities, the inconsistencies, the small faults, which the studio forces, carried away by their enthusiasm, often minimize or wholly overlook. Let him be a person of sound judgment, common sense, and discrimination, and let him not—kind gods!—be a highbrow.

**CORINNE GRIFFITH** has joined United Artists, and June Mathis has been signed to prepare her first story, which, it is rumored, will be *The Garden of Eden*, the biggest European stage success at the present time. The popular musical comedy, *Sunny*, is destined for the screen as a United Artists feature. Douglas Fairbanks has announced that his next photoplay will be *The Gaucho*, an original story by Elton Thomas, featuring cowboy life in South America. It may surprise a good many people to learn that "Elton Thomas" is just another name for Douglas Fairbanks, who nearly always takes a hand in writing his own stories. Dolores del Rio will have the chief feminine role in the picture, which goes into production immediately. Mary Pickford is preparing a new picture which will soon go into production. It has to do with the romance of a shop girl in a five-and-ten cent store, was written by Kathleen Norris from an idea suggested by Miss Pickford, and is scheduled to run

serially in one of the national magazines during the summer.

*The Rejuvenation of Aunt Mary*, being produced by Metropolitan Pictures for Producers Distributing Corporation, will present Mary Robson in her famous stage role. Harrison Ford, Phyllis Haver, Franklin Pangborn, Robert Edeson, and Arthur Hoyt are in the cast so far. Rupert Julian will direct *The Country Doctor*, which will feature Rudolph Schildkraut, scenes for which will be filmed in part at White River Junction, Vermont, where the ice-jam scenes for *Way Down East* were made.

**S**INCE the fall of 1922, *Abie's Irish Rose* has been presented in every city and large town of the United States by from six to ten road companies. At the present time there are seven outfits presenting it in Australia, and Ann Nichols' manager says that it is still in its infancy, and will be shown in barns and Grange halls where no theatrical company has ever appeared. To make sure that nobody escapes it, Paramount has bought it for the screen and will presently show it to the thirty-five million who haven't yet seen it. A new production peak will soon be recorded at the Paramount studios in Hollywood, with twenty-six pictures in production within the next two months. The closing of the Long Island studios has concentrated production at Hollywood. Among those in the making are *The Woman on Trial*, starring Pola Negri, *The King of Soho*, a powerful underworld story for Emil Jannings, and *Dying for Love* with Raymond Griffith. Paramount has taken what it considers a revolutionary step in obtaining better stories by organizing an "authors' council" comprised of the foremost writers of the world. Owen Davis, president of the Authors' league of America, Frederick Lonsdale representing British dramatists, and Alfred Savoir representing French, will work in association with William LeBaron, formerly association producer at the Long Island studios.

# SCHOOL DEPARTMENT

CONDUCTED BY STELLA EVELYN MYERS

## Audubon Bird Pictures and Leaflets for Bird-Study

THE National Association of Audubon Societies again offers a most splendid opportunity to acquire bird pictures and literature describing birds and their habits. It is through the generosity of some of its members that they are able to supply teachers and pupils with this material at one half the actual cost of publication and distribution.

The plan is very simple. The teacher may explain to the pupils that they are going to form a Junior Audubon Club, and have a few lessons from time to time about the common birds of North America. It will also be explained that each child must bring a fee of ten cents in return for which he will receive a set of six beautifully colored pictures of our common birds, made by the leading artists of America; also six leaflets, telling about how birds make their nests, what they eat, where they go in winter, what their enemies are and many other facts of interest. With each leaflet here is also furnished a drawing in outline which the child may fill in by copying from the colored plate. Each child also receives a beautiful Audubon button in color which is a badge of membership in the Club. A new set of pictures, leaflets and buttons is furnished each year to those who desire to continue this bird-study plan.

Each teacher who succeeds in forming a club of twenty-five or more receives a year's free subscription to the Magazine *Bird-Lore*, which is recognized as the leading popular journal on birds published in the world. Where it is impossible for a teacher to form a club of as many as twenty-five a subscription to *Bird-Lore* is not given, but material

is supplied the children where as many as ten are enrolled.

This undertaking costs the National Association of Audubon Societies twenty cents for every child enrolled, and the material is therefore furnished at just half the cost of publishing and distributing.



The Starling

The Junior Audubon Club work has become very popular in many of the schools throughout the United States and Canada and altogether over three million members have been enrolled in bird-study work under this arrangement. Last year 327,776 boys and girls were members of Junior Audubon Clubs. In the State of Illinois were enrolled 270 Clubs with a Membership of 10,983.

This year, due to the generosity of members and friends, the Association is in a position

to supply 350,000 children with sets of leaflets. When these are exhausted it will be impossible to supply others this year, unless additional funds should be contributed by those who support the work. The address of the National Association of Audubon Societies is 1974 Broadway, New York City.

## School Notes

### VISUAL INSTRUCTION IN THE SCHOOLS OF PITTSBURGH

Mr. John A. Hollinger, Director of the Department of Nature Study and Visualization in Pittsburgh, reports; "Every school in the city has been equipped with a lantern slide projector, making a total of approximately 185 lantern slide projectors. In addition to this, we have 20 film strip projectors which we are trying out as an experiment. So far, we have very favorable reports of the use of the film strip projector. The great need is better pictures. The elementary schools are

equipped with a Keystone 600 set of stereographs. We now have about 60 motion picture machines in our schools that must be kept running with proper projection and suitable films. All this has developed in the last few years with such a meager organization that it is almost impossible to handle the details, without doing the work that should be done along educational lines."

### LANTERN SLIDE LIBRARY IN SEATTLE

The *American Educational Digest* for March carries the following interesting note on the part played by the library in furnishing visual material to the schools.

A slide library is an important feature of work in the public schools of Seattle. This library stands ready to help high school and elementary teachers by lending them sets of slides to be used in the classroom or auditorium. It is pointed out that these slides cover a large range of subjects and can be used by the teacher to introduce a lesson by furnishing the atmosphere essential to proper appreciation of a new country or an historic period; they may be used as illustrative material in the actual teaching of a lesson; they may serve as review material after a subject is covered; or they may be used by the pupils in preparing some phases of project work, to illustrate poems, for travel talks, and in many other ways. Practically every subject in the elementary school curriculum can be benefited by the use of slides. In the past year the total circulation of slides in the Seattle system was nearly 70,000. There is active co-operation with the library on the part of principals and teachers in order to secure most desirable results in the use of slides. A catalog has been printed which contains a complete list of titles of slides. This is a practical and effective demonstration of what can be accomplished in this particular aspect of visual education.



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Geological Formation Glacier Nar'l Park

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Yellowstone Park (Series)  
Alice in Cookieland  
School Police System

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St. Paul, Minnesota

## Film Reviews

**Maryland, My Maryland** (1 reel) Fox—A charming scenic subject calculated to impress the beholders with the natural beauty of the state, as well as to treat briefly its various industries. Typical and beautiful views of various sections have been selected, and from the historical standpoint, the scenes of Barbara Frietchie's home and the old fort which figures in the writing of the *Star Spangled Banner* are particularly interesting.

**Souvenirs of Singapore** (1 reel) Burton Holmes—We are visiting the capital of the Straits Settlements, ruled by Britain and policed by Sikhs. The lure of wealth brings men from China here, and men from India bear the Black Man's burden. We see on breast and brow the marks of caste. Two-wheeled carts pass in the streets, the shops are rich in color. One-half billion dollars' worth of merchandise is carried every year by the "Mosquito Fleet" plying in and out of this noted world port. Loads of tapioca from the roots of the tapioca tree come to the central station where the raw material is worked over in vats. Tamil maidens are arrayed in diamonds as they work. Quinine comes from the bark of the quinine tree. Whole hillsides terraced for rice raising afford a spectacle of beauty and speak of marvelous industry in the part of Orientals. The rice ponds are stocked with fish, easily caught as we observe. The women carry large supplies of water in hollow bamboo stalks. Small children are carried on the back or side of the mother, supported by a long scarf adjusted for the purpose. We see workers indulging in the modern innovation of a passive strike. The titling tells us that they are "just striking," not being able to give a cause for this feature of their modernity.

**In the Land of Cherries** (1 reel) International Harvester Co.—One of the most appetizing films in many a season is this—beginning and ending (literally) with cherry

pie. While the pie is actually baking, the scene shifts to the land of cherries—Door County, Wisconsin, where modern power equipment has revolutionized fruit growing. A vast panorama of 80,000 trees gives one an idea of the acreage devoted to cherry cultivation.

The film reviews the steps by which cut-over



Cherry Picking

lands are transformed into cherry orchards, little trees are set out and after three years are shown ready to bear. Cultivation and fertilizing of the cherry orchards is done by tractors, and a tractor-drawn sprayer treats the trees against insect pests.

There are some beautiful closeups of the cherry blossoms, and of the ripened fruit. To many, the most unusual scenes in the reel will be those showing the picking and canning of the cherries, for three-fourths of Door County's crop is carried to the canneries. Unloaded and washed, inspected and sorted, the cherries are ready for pitting—and if you have never actually seen that done by machinery on a huge scale, you will want to observe the process as it is filmed. Filling the cans and sealing them, cooking and cooling the fruit are steps leading back to the cherry pie with the preparation of which we started.

It is an entertaining, instructive fifteen minutes' worth of anyone's time.

# THE CHURCH AND PICTURES

CONDUCTED BY REV. FRANK E. JENSEN

## Editorial

THREE words should always be kept in mind as expressing what should be the character, content and effect of motion pictures, whether such pictures are shown in the Church or in the motion picture theatre; and these words are: wholesome, stimulating, helpful. Every picture should be so produced as not to offend what are generally understood as the standards of good taste, should instruct the mind, stir the heart, direct the will toward finer living, and generally advance the good and retard the evil in life. Pictures made solely to amuse and entertain can still measure up to these standards. The good and the true, the noble and the beautiful can be made as interesting and fascinating in pictures, and we believe more so, than their opposites. Spiritual and moral truths can be made as dramatic and entertaining as the more sordid material and immoral or unmoral features. In either case the fact remains, that in motion picture visualization the good or the bad is easily remembered, while the same things merely spoken and heard are easily forgotten.

IT IS really startling to note the small proportion of pictures mentioned in "The Film Estimates" of THE EDUCATIONAL SCREEN that are "Excellent," "Very Good," "Good." Out of 307 films reviewed by voluntary reviewers who attend the "Movies," just to see and be entertained, the reports show 229 pictures come under the classifications of "Unwholesome," "Doubtful," "Passable," "Mediocre," "Trash," "Pernicious," "Very bad;" and, for children under the age of 15, a decided "NO" is registered after 189 pictures out of the total of 307. These figures are of vital interest to the Church, for no one can doubt that pictures vitally affect the Church, and that the Church is concerned about the character of pictures shown by itself or in the community by theatres. Out of the total number of 307 films, 91 are recommended for one or more of the three classes of motion picture attendants, that is, "Intelligent Adults," "Youth from 15 to 20 years," "Children under 15 years," and *only seventeen* out of a total of *three hundred and seven* for "Children under 15 years."

AN ESTIMATE OF "WILL HAYS AND THE MOVIES" IN BALTIMORE CATHOLIC REVIEW OF FEBRUARY 8, 1927

"Has Will Hays, former Postmaster-General of the United States, any sense or pride in the position which he holds as Generalissimo of the Moving Picture Industry?

"If he has, we believe that he must get disgusted with himself and the world in general as he sees the moving picture industry going from bad to worse in the quality of pictures which it is giving to the world.

"Oh, yes, we know that millions have been spent on some pictures. We have seen *Ben Hur* and have wished that there were more pictures like it. We have seen other master picture productions, some of which deserved every praise and others of which were puerile or down-right morally rotten.

"Instead of devoting themselves to the culture and good taste of its 'audience,' the movies have been carrying on a systematic campaign in recent years of trying to justify divorce, of making women who steal the hus-



bands of others, or the men who steal the wives of others, heroines and heroes, gallant and chivalrous. The movies have tended to make vice alluring and virtue obsolete.

"Will Hays, who threw Fatty Arbuckle out of the movies, seems to be helpless in the matter of doing something much more important—throwing out pictures that lower the moral standards of millions in the various countries of the world.

"Truth to tell, we would not want to be the generalissimo of such an industry, if we could have no more power than Mr. Hays seems to possess. What is the matter with him? Why doesn't he clean up the business? If he cannot do that, why does he not tell the country

that it is a hopeless task, and then wash his hands of the dirty business?

"Several months ago a national Catholic organization invited a high official in the moving picture world to address its convention. This gentleman's speech was sent to *The Review*. It was printed in part, at least, in some Catholic papers. *The Review* did not print it because it was a mass of platitudes, striving to prove what a power for good the movies are. The spokesman said nothing about the actual evils the movies are doing.

"We hope Mr. Hays does something that will merit for him the approbation of the decent people of this country. We have heard of nothing that he has done that leads us to pen his praises."

## Personally Conducted Church Film Reviews

The three pictures in the following reviews will be found to be acceptable for use in the Sunday service. Information regarding their distribution can be had by addressing this department.

### **Saint George and the Dragon** (2 reels)

An excellent dramatization of that interesting fascinating legend of old. The settings are true to the period, and the characters are all well done. The attitude of the pagan priests throughout in requiring the sacrifice of the Dragon of the innocent and beautiful princess emphasize the cruelty of false religions, and the terrible sufferings of the king over the harsh fate of his daughter are strikingly portrayed. The whole demeanor of George in his fearlessness of faith upheld by the heavenly vision is heartening throughout.

### **Westward Ho!** (6 reels)

An excellent London, England, production of the great story of the closing years of the 6th century by Charles Kingsley. The settings and costumes and customs are true to the time, the acting and the characters are of the finest, and chaste throughout. The photography is excellent, and the titling beautiful. The historic, spiritual and moral lessons run

throughout the picture as the scenes hold us in England, take us over the seas into the West Indies and bring us into contact with the cruelty of the Spaniards and the Spanish Inquisition. There is a balance of humor in the picture too that relieves the strong dramatic features that are essential to the true presentation of the story. The religious element is also pronounced.

### **Wayside Shrine** (5 reels)

A truly religious picture. The scenes are laid in the rural districts of one of the European countries. As is the custom where the church edifice is far distant there is erected at the crossroads a large cross with the crucified Savior suspended thereon, commonly known as a crucifix. It is here that the natives come to pray. At this particular shrine a secret is buried. Only two people know of it, and around this is built a most interesting, beautiful and inspiring story. It is a picture of fine acting, splendid photography and replete with the finest of spiritual and moral lessons.

Note:—The above pictures are a part of the film library that is being gathered for the contemplated organization—Film Library of the Associated Churches.

## Productions of the Religious Motion Picture Foundation

**T**HE PLANS and progress of the Religious Motion Picture Foundation have frequently been referred to in the pages of THE EDUCATIONAL SCREEN. Recently, an announcement was made that the films produced would be distributed through the New York and Chicago branches of the Y. M. C. A. Motion Picture Bureau.



**The Debtor Servant**

Four studies of Biblical subjects have so far been made. All have an excellent oriental setting and contain many features which may be of advantage in secular as well as religious teaching. In schools where the study of the Bible is introduced into the curriculum, or where there has been established a Bible School co-operating with the Public Schools as at Gary, Indiana, it appears that this series of films will fill a great need. The photography is well-defined and artistic in effect, there is only brief titling, consisting mostly of Bible quotations, and the action is dramatic and forceful.

There is wholly absent any attempt at doctrinal statement or interpretation, the story simply being represented in its Syrian setting.

A synopsis of one of these films is here given.

### FORGIVE US OUR DEBTS (2 reels)

A group in oriental costume is seated on the ground, intent upon the words of the Master as he tells the story of the two debtors. Then, the story narrated, appears upon the screen. A court, perhaps Persian or Egyptian, reveals the king upon his throne, and before him falls prostrate a well-dressed servant unable to meet his obligations to the king. The royal decision is that he must be sold into slavery, with his wife and children, and his property must be surrendered to make good the debt. The king, after much pleading on the part of the servant, is moved by compassion, releases the debtor, and forgives the indebtedness.

A miserable servant living in a hovel where his wife is ground down by poverty, owes the forgiven debtor one hundred pence, and payment is exacted by brutal means. The wife suffers humiliation at this news as she bakes her bread at an open oven. This is an excellent representation of an interesting oriental custom. Eating from a common bowl and other details add to the study of eastern manners and there is much of primitive life depicted in scenes such as that showing the arduous labor of plowing with a heavy stick pulled by hand, as the poor debtor strains every nerve to make payment. The latter is chained in prison while his creditor gloats over his incarceration.

The servants tell their lord of the injustice done, and the lord of the servants brings the forgiven one before the throne. The king, with the words, "Should'st not thou have had compassion even as I—on thee?", delivers the most guilty one to the tormentors until he should pay all. The scene which follows as the prisoner is hung by the wrists and lashed severely on the bared back until great welts appear, may prove too emotional for a

*(Concluded on page 252)*

## Visual Education in Retrospect

(Concluded from page 214)

too much like broadcasting all over the country in the hope to reach one small town. It may give the children certain experiences, a modicum of entertainment flavored with instruction, but it shoots rather wide of the mark.

Motion pictures in the schoolroom are no longer a by-product of films which have outgrown their use in the theaters or additional publicity given to purely advertising reels which show how certain products are made. We do welcome industrial films to a certain extent, but they must carry the lesson of primary production, transportation, and the like, instead of merely technical processes. The whirl of machinery and the interior of factories and shipping rooms are no longer the all-important feature of the films.

We have come also to look upon the use of the lantern slide, the chart, the graph, the still picture, the film stereopticon, and various

other visual helps as all having their own place in the scheme of things, and we have learned to make greater use of them.

We have found, also, better films and more of them, increasingly available. Some wonderful reels are available for us now at a nominal cost, and others entirely free of charge. From such organizations as the United States Department of Agriculture, the United States Bureau of Mines, the Y. M. C. A.—to mention only a few sources—a rapidly growing library of invaluable films is placed at our disposal without charge. University collections are being built up steadily.

Taken altogether, the outlook for the increasing use of visual helps in the schools of the country on a sound, healthy and practical basis, was never better. Visual instruction is showing itself a factor to be reckoned with more than ever in the life of the modern school.

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# AMONG THE PRODUCERS

Where the commercial firms—whose activities have an important bearing on progress in the visual field—are free to tell their story in their own words. The Educational Screen is glad to reprint here, within necessary space limitations, such material as seems to have most informational and news value to our readers.

## A "Rendering Unto Caesar"

JOE W. COFFMAN

*Editorial Director, Carpenter-Goldman Laboratories, Inc.*

*Formerly Supervisor of Visual Instruction, Atlanta Public Schools*

“RENDER unto Caesar the things that are Caesar’s”—sound advice more honored in the breach than in the observance by most producers of visualization equipment. “Off with the old, on with the new,” is a more favorite precept, and each producer expends much time and energy in trying to convince all comers that novelty and utility begin and end with his own universally adaptable method.

And yet, very little analytical experimentation is necessary to determine that there is no Royal Twentieth Century Limited to efficient visualization. To reach that desirable goal, it becomes necessary at times to proceed by the ox-cart of lantern slide, the covered wagon of the strip film, or the airplane of the motion picture.

It is true that territory can be covered more rapidly by airplane, but there are difficult spots where the ox-cart is more than welcome. To paraphrase the remarks of the colored gentleman who preferred a collision to an explosion, “In de oxcart, dere you is, but in de airplane where is you?”

To drop the metaphors: *There is a sphere of usefulness for almost every type of equipment for visual instruction*—the lantern slide, the stereograph, the strip film, the professional motion picture projector, the portable projector, the 16 mm. projector—none of these are really competitive.

Here, then, is a rendering unto Caesar—

in the form of a tabular analysis of the characteristics and functions of ten types of equipment. (See table on page 251).

Obviously, in determining the type of equipment to be used for the presentation of a given visual concept, it is necessary to consider first whether or not the concept involves motion. If it does not, then practically every consideration dictates the choice of one of the first five types of equipment. Much effort and money have been wasted in using the motion picture to present information which is of nature essentially static. Undoubtedly there is motion in the picture as presented, but does it assist in establishing the proper concept? Is it not better to concentrate attention on the static phases of the subject rather than to distract the attention by motion, or even by the flicker of the motion picture? Since the time of presentation of a given motion picture scene is limited by mechanical consideration, the mind is forced into a state of tenseness and “what-next-ness,” not favorable to the acquisition of a static concept.

If the “optience” is limited to one individual, and the concept to be presented is static, nothing can approach the still photograph or printed picture for efficiency of presentation, especially if economy is an important consideration. If depth is an essential part of the concept, the stereoscope is the only practical substitute for the actual object or a mod-

thereof. If the "optience" is a large group, the stereopticon quite satisfactorily meets requirements. Capable of projecting a brilliant, sharp and large image, the stereopticon is extremely useful in the hands of a competent instructor. If still scenes are to be projected in "program continuity"—that is, in a definite and fixed order the better types of strip film projector function efficiently before small groups—particularly where extreme portability or operation without the presence of an instructor becomes necessary. A strong argument can also be made for the economy of this type of equipment.

From the standpoint of safety, there is little to choose among these various types of "static concept" equipment. All are thoroughly safe—the only necessary precaution being the avoidance of nitrate stock in the strip-film projectors.

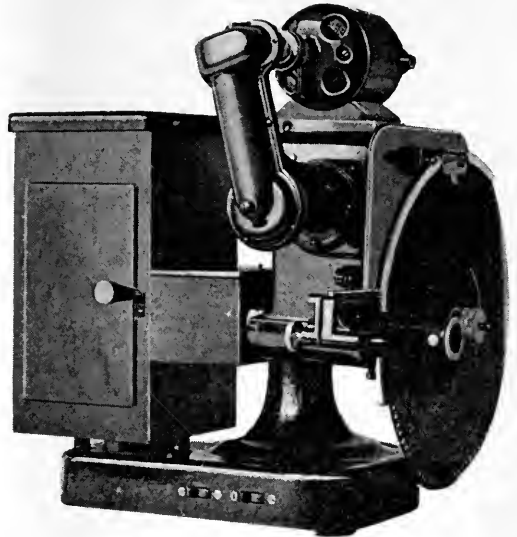
If motion is an essential part of the concept to be presented, it is usually necessary to turn to the motion picture in one of its various forms. And the number of forms has been increasing so rapidly that it leads to some confusion. Yet nearly all types of motion picture equipment have their own spheres of special usefulness.

If the "optience" is a large group, and brilliance and clearness of image is a desideratum, the professional type of projector is the only really satisfactory equipment. Preferably, this should use a direct-current arc as an illuminant. An installation of this kind is relatively expensive, and necessitates a fixed projection room and screen room; a trained operator who usually must be licensed; and special precautions to comply with underwriters' and Fire Department regulations.

The standard-width portable projector of the suitcase type is very useful for presenting motion pictures to a smaller "optience." It is capable of projecting a bright and sharply defined picture up to six feet in width in a semi-darkened room. All standard-width film is available for use in this machine—which is

both an advantage and a drawback, since there is no practical way of preventing the use of inflammable film in it.

The 28 mm. "Safety-Standard" projectors are similar to the standard-width portables as regards results, but prevent the use of inflammable film. However, they have a very limited library to draw upon.



**Motor-Driven Spirograph**

The 16 mm. projectors are coming rapidly to the front where safety, economy, ease of operation and portability are primary considerations. They do not as yet equal the best portable standard-width projectors in brilliance of image nor sharpness of definition. And the standard-width projector still has the advantage in the amount of film available, but the determined backing of the 16 mm. film may reverse this advantage in the near future.

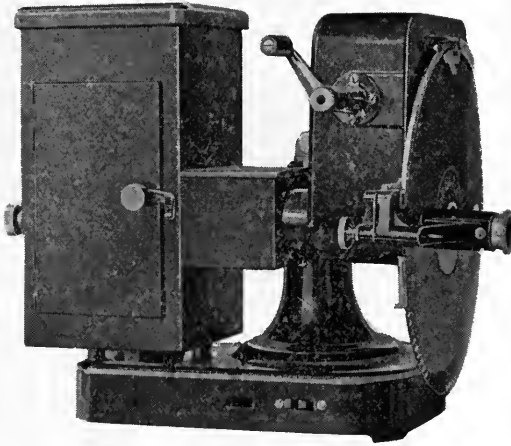
It would seem that the field of motion picture projection is rather completely covered by the four types of projectors mentioned, yet a newcomer, the improved "Spirograph" projector, promises to be a welcome addition to the list. As the illustrations show, it projects a motion picture record in the form of a disc, with the pictures arranged in a spiral from the outer edge to near the center. The disc holds

the equivalent of seventy-five feet of standard film, requiring about a minute and a quarter for projection. The illuminant is a 500 watt lamp, and in brilliance and definition it equals the best 16 mm. projectors. It is extremely simple to operate, requiring no threading of

real instructor for the time while the film is being projected. This statement holds true no matter how thorough the preparatory and follow-up work done by the instructor-in-the-flesh.

This is not to be construed as an adverse criticism of "program continuity" in a motion picture. Program continuity is frequently desirable and often necessary. But there are times when an instructor needs a short motion picture of one particular phase of his subject—a motion picture containing no titles—a motion picture which depends upon him for its meaning—a motion picture which does not undertake to direct the student's train of thought, but merely serves as a tool for the use of the instructor.

The Spiro Film Corporation, manufacturers of the Spirograph, have available for use on Spirograph discs the entire Urban-Kineto film library—unquestionably the finest library of instructional film negative in existence. They have arranged to supplement this library with



**Hand-Driven Spirograph**

any kind. The discs can be changed in five seconds, and the motor-driven projector will repeat the same disc continuously if desired. The discs are of heavy non-inflammable stock, and will run thousands of times without showing signs of wear, since there is practically no friction nor strain anywhere upon them. A protective coating guards the emulsion from accidental scratching. The discs are sold at a relatively low price, and are easy to store and index for ready use.

The Spirograph does not compete with any of the other forms of motion picture equipment. They are all designed to show motion pictures having "program continuity." The motion picture "reel," whether standard or narrow width, is a more or less systematic visual presentation of a subject, in which the factors of emphasis, order, treatment, etc., are definitely fixed in advance. In the average classroom, the showing of such a film is the major part of a lesson—in effect, it is the lesson itself, and the editor of the film is the



**Spirograph Disc Film**

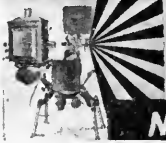
a wealth of other material including animated drawings, microscopic and scientific pictures by the Carpenter-Goldman Laboratories

(Continued on page 252)

Analysis of Ten Types of Equipment

	Size of "Opti-ence"	Type of Scene	Continuity	Relief	Safety	Convenience	Brilliance	Definition	Relative Cost	Amount of available Material
Still pictures or photographs.	Individual use	Static	Non-program	Flat	Perfect	Easily Portable	Perfect	Good	Low	Large
Museum Exhibits and Models.	Individual or small group.	Static	Non-program	3-dimensional	Perfect	Usually not Portable	Perfect	Perfect	High	Limited
Stereoscopes	Individual use	Static	Non-program	3-dimensional	Perfect	Easily Portable	Perfect	Good	Moderate	Large
Stereopticons.	Large or small group	Static	Non-program	Flat	Very Safe	Portable. Operation very simple.	Excellent	Good	Moderate	Large
Strip film projectors	Small group	Static	Program	Flat	Can use inflammable film.	Portable. Operation simple.	Good	Fair	Moderate	Limited
Professional motion picture projectors.	Large group	Dynamic	Program	Flat	Uses inflammable film	Not Portable. Operation professional.	Excellent	Good	High	Limited
Portable 35 mm. Motion Picture Projectors	Small group	Dynamic	Program	Flat	Can use inflammable film	Portable. Requires some experience to operate.	Good	Good	Moderate	Moderate
28 mm. Safety Standard Motion Picture Projector.	Small group	Dynamic	Program	Flat	Uses Safety Film only.	Portable. Requires some experience to operate.	Fair	Good	Moderate	Very Limited.
16 mm. Motion Picture Projectors	Small group	Dynamic	Program	Flat	Uses Safety Film only.	Portable. Operation simple.	Fair	Fair	Moderate	Moderate
Spirograph Projector.	Individuals or small group	Dynamic	Non-program	Flat	Uses Safety Film only.	Portable. Operation very simple.	Fair	Fair	Very Moderate	Moderate

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which are favorably known for work of this kind. Surely instructors everywhere will welcome readily available motion picture scenes such as the action of the human heart, the motion of air molecules in a sound-wave, multiplication by division of single-celled animals, ships passing through the Panama Canal, planting rice in Japan, a caravan crossing the Sahara, Vesuvius in eruption, pouring a blast-furnace, the revolution of the earth and moon around the sun, and other scenes of equally varied nature.

It is to be hoped that the Spirograph will find the welcome it deserves. But it should not be considered capable of supplanting the other types of motion-picture projector. It does one thing, and does that well—the projection of motion picture scenes of about a minute's duration. Pay tribute to that qualification, and this particular Caesar will probably demand no more!

### Productions of the Religious Motion Picture Foundation

*(Concluded from page 246)*

child audience. This incident, however, affords a second and stronger lesson in forgiveness as the poor debtor, sharing the cell with his harsh creditor, attempts to soothe his aching muscles and gives him drink. The picture appropriately closes with the words from the Lord's Prayer, in the passage on forgiveness.

### FOR SALE

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VICTOR ANIMATOGRAPH COMPANY

224 Victor Building

Davenport, Iowa

### "The Annals" and the Movies

*(Concluded from page 217)*

licists for the purpose of discovering what practices ought to be specifically declared to be unlawful and the remedies and means which are most effective to achieve results demanded in the interests of world betterment.

Such a committee should formulate a legislative program for submission to Congress and the Legislatures of the several states, designed to correct the conditions which so obviously require correction.

It is high time that all of those strange people so picturesquely described by Mr. Ramsaye as the "cognoscenti," the "literati," the "illuminati" and last but not least that cultured minority species known as the "intelligentsia," awoke and joined in the demand for this investigation and for the complete commercial reconstruction of the industry by means of which alone improvement in the moral, intellectual and cultural quality of the motion pictures of the day can be attained.

### Book Reviews

*(Concluded from page 222)*

SOURCES OF ILLUSTRATIVE AND EXHIBIT MATERIALS FOR SCHOOLS, published by the Visual Education Society of West Virginia.

A mimeographed list of commercial firms supplying illustrative material in agriculture, building materials, clothing, food products, health subjects, home furnishings, industrial subjects, paper manufacturing, etc.

The authors have compiled the list in the hope that it may arouse interest in the use of illustrative material as visual aids in teaching—and as such, it is a distinct contribution to the field.



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A Method providing projected Still Pictures in  
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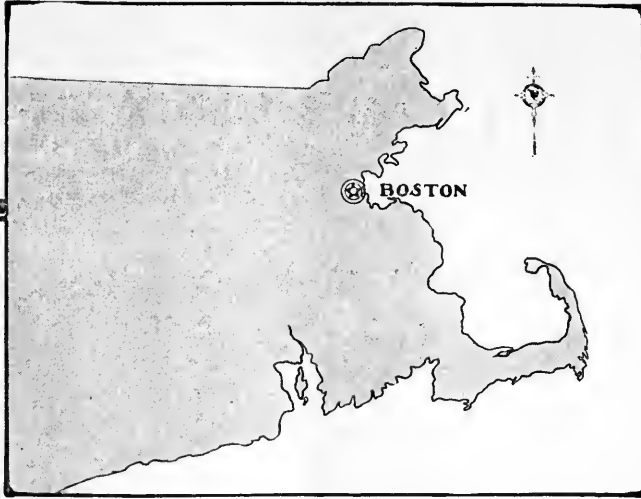
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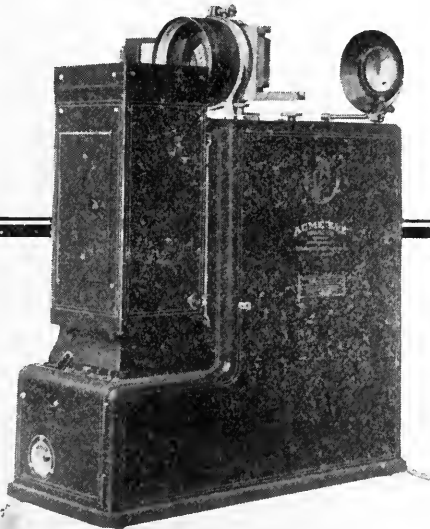
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**Society For Visual Education**

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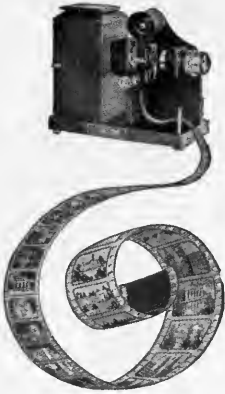
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# THE EDUCATIONAL SCREEN

*The Only Magazine Devoted to  
The New Influence in National Education*

JUNE, 1927

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# Imagery, Thinking, Visualization

W. E. GRAVES

**W**E THINK only in terms of mental imagery, the elements of which have come to our minds through our senses, and the meanings we give to present sensations—whether visual, auditory, muscular, or what not are the result of our former experiences with identical or similar sensations. We associate the present experience with past experiences and assign meanings to the present on the basis of the past. Of course in the case of an original experience, we find it agreeable or disagreeable, pleasing or displeasing, pretty or ugly, as it happens to harmonize with our nervous system. For instance, musical cords are pleasing, discords are displeasing, on the basis of harmony or lack of harmony with our nervous system. However, our past experiences may even decide the agreeableness or disagreeableness of a sensation provided we have had former experience with it. A sound, a song, a flower, may become a sign of terror or grief if associated with some heartrending past experience.

On this basis of past experience and association we assign meanings to printed (written) or spoken words which then become symbols for experiences, and when seen or heard should call up the experiences assigned to them. The symbol *lu-ga-lay* means nothing to an individual unless he has learned to associate it with some experience. He might assign it to horse, elephant, boy, or any one of an indefinite number of concepts, or experiences, but after it has once been assigned to a concept and a permanent association is established, then the word becomes forever thereafter a sign or symbol to call up the experience thus assigned to it. Learning to speak a language is only the learning to associate and make the sounds conventionally assigned to experience; learning to spell is learning to make correctly, visible symbols assigned to the experiences; learning to write

is learning to make these symbols for experience in such a way that they can be easily recognized, and learning to read is learning to recognize and associate these symbols with their corresponding experiences. Too often, reading becomes a recognition of printed or written symbols for oral or audible sounds, instead of standing for the experience directly.

However, the symbol for an experience, whether spoken, printed, or written, can mean nothing to an individual, who has not had the experience for which it is a sign, unless, perchance, he has elements of experience that can be pieced together synthetically to create the experience represented by the symbol. This is the process called imagination. For instance, the word *Jack fruit* will mean nothing to a person who has not had, in the past, an experience directly attached to the symbol, except that the word *fruit*, with which an English speaking individual has probably associated meanings, will indicate that it is in all probability something good to eat. But, if I say that *Jack fruit* is something the size and shape of a long watermelon, then it, as a symbol, begins to take on meaning to him who has seen long watermelons. Then if I add that there are little horns on the outside about one-fourth of an inch high, that the interior is crowded with seeds surrounded by meat of a custard-like color much like prunes packed in a box, that it grows on the trunk branches of a broad-leaved tree, hanging by stems about six inches long and one-half inch in diameter, then the symbol, *Jack fruit*, takes on meaning to those who have the necessary elemental experiences to put together. How much easier, simpler and more accurate for the learner would it have been to develop the idea (or concept) of *Jack fruit* directly by the visual approach to a tree bearing the full grown fruit!

There would be another very great ad-

vantage in the visual and original development of the concept over the synthetic development. By presenting the original of the symbol it is possible for the teacher to be sure that the learner is getting an accurate and true concept or interpretation of the word-symbol for the experience. With the synthetic interpretation of the symbol the learner can put together only those experiences he has on hand to visualize his new mental creation, or concept. The teacher has no means of knowing really what images the learner is combining for the new concept except a guess based on the general uniformity of experience. But it may be the learner has no experience related to the teacher's words or it may be that his experiences are not those the teacher would have him recall. Because of this fact one pupil blessed with parents who have given him a wide experience may be said to be bright, while another pupil with just as good a nervous system will be said to be dull, slow, or sub-normal simply because he has had no experiences associated with the words, or symbols, commonly assigned to those experiences. This brings us to the obvious duty of the school and of the teacher who would really instruct—to provide the original experiences necessary to give meaning to the symbols for experiences used basically in our thinking.

Now the great psychologist, William James, gave us a law of learning which we cannot fail to heed. "Perfection of Response equals Repetition times Vividness times Interest divided by the Exceptions to the Response." Formerly teachers emphasized the Repetition factor and paid little attention to Vividness and Interest. Witness the number of times you and I had to write misspelled words twenty-five, fifty, or more times in order to learn them. Of course every one knows that if one wishes to form the habit of getting up at six o'clock in the morning, he can never develop the habit by getting up this morning at six, tomorrow at seven, the next morning at

six, the next morning at seven-thirty, etc. The exceptions allowed, work as a divisor to destroy the perfection of response. Likewise if a person thinks of thirty-five as the product of seven and five, once and the next time thinks of forty-two as their product, and so on, he will be a long time learning accurately the thirty-five response. Also in learning the symbols for experiences, if a child thinks of one experience for a word once and another experience for a word the next time his thinking will be very inaccurate.

It should also be noted that the perfection of response desired may be developed not only by eliminating exceptions to the response and by a large number of repetitions but also by emphasizing the "Vividness" and "Interest" factors. In fact the Repetitions can be cut down in direct proportion to the increase in Vividness and Interest. For instance, let 100 equal perfection of response. It can be secured by multiplying 25 repetitions by 2 in vividness, by 2 in interest or it can be secured by multiplying 1 repetition by 10 in vividness, and by 10 in interest. This presupposes the reducing of "Exceptions" to unity.

From the above discussion it would seem that the educative process demands the direct and immediate association of symbols and the experiences represented by symbols. First it is economical for there is less energy required by both teacher and pupil. Second, it is more accurate, for the teacher knows that symbols are given a correct experience meaning. Third, it eliminates exceptions to the response, thereby working for decrease in the labor or activity required for perfecting the desired response. Fourth, it is more vivid and produces more interest, thereby decreasing the repetitions required to make the response perfect.

But it is obviously impossible to take the pupil to the ends of the earth for original and direct experience. An alternative would be to bring the world to the pupil. The

# Which Visual Aid Is Best?

B. A. AUGHINBAUGH

*Director of Visual Instruction, State of Ohio*

**W**E ARE sometimes inclined to wonder if the same common sense is applied to a consideration of visual instruction methods as to other types of instruction. In one article we learn that "experiments" here or there prove this type of visual aid is "superior" to all others and in another article we read of the supremacy of another aid. Certainly all are not right and, most certainly of all, some coloring is being done to the commercial advantage of certain aids.

There can be only three methods of using visual aids. First, the aid may be used to illustrate the printed page or spoken word. Second, the visual aid may be used as the subject from which a lesson may be taught. Third, the visual aid may teach its own lesson.

The first method is used in all kinds of printed matter today and is the method employed by popular lecturers using lantern slides etc., for illustrating their remarks. This method calls for considerable experience on the part of the user. We hardly care to listen to an illustrated lecture on Japan, for instance, from one who has not been to Japan. The student gains a very limited amount of actual visual experience by this method as only a limited number of pictures is shown and considerable explaining is necessary.

The second method is employed where such aids as globes etc., are used. Thus the teacher may employ a globe to teach what causes the four seasons. This method calls for much ingenuity and is therefore not employed to any great extent, as unfortunately the great mass of the teaching profession is made up of young folks who have not acquired enough experience to develop such ingenuity.

The third method is to let the visual aid do its own teaching—give its own visual experience. This is the case with the motion picture. It was formerly the custom to show a slide of

the outside of a building, and then attempt to describe the inside, and the activities that took place inside. But now it is possible to take 16,000 views of this building (i. e. a reel of pictures) and by it show in fifteen minutes all sides of the building, inside and out, and all the activities connected with the building. The spectator receives his own visual experience. By this method great teachers in geography may and have multiplied themselves an inestimable number of times and taught their lessons to millions never seen by them. The same is true in travel, history, science and on through the curriculum. To stop these films and "talk about them" is painting the lily. What ordinary teacher could add to Mr. Atwood on geography or Mr. Millikin on physics or Mr. Ditmars on animal life?

Why bother about testing the three methods and the aids used in each case? Is it not axiomatic that if these men or others of similar caliber plan, develop, and present a lesson in their special fields, building into it their experience and genius, they can do it better than the inexperienced or average teacher with all the aids at her command?

It seems to us that most of the testing and tabulating of figures to prove this or that visual aid is a better device than some other, is merely dust to the eyes of the unwary, stirred up too often with a view to continuing for a couple of years more some fast waning, though once lucrative proposition.

The general public is usually several jumps ahead of the teaching profession. One by one it has sent to the attic one type of visual aid after another. The public knows what gives it the greatest return in information for its money and it does not ask for diagnostic tests to prove it. It also knows that the Puritanic idea that things must be made difficult

*(Concluded on page 300)*

# Yale's Program for Experimentation with the Chronicles of America Photoplays and the Proposed Summer Tour of the Country

DANIEL C. KNOWLTON

*Assistant Professor Visual Instruction, Yale University*

IN THE fall of 1926 Yale University began a series of experiments in one of the large junior high schools of New Haven using its *Chronicles of America Photoplays*, seeking with the aid of the teachers themselves to discover a procedure appropriate to age, grade and subject. Four classes in the 8th grade grouped according to intelligence quotients as fast and slow, and taught by three teachers, were selected for the purpose. There were two so-called fast groups and two slow, and one of the three teachers taught both a fast and slow, giving the observer an opportunity to check up more or less carefully the effect of different procedures upon different groups. No effort was made to modify the course of study, which was that prescribed by the State of Connecticut in the Social Studies. It was accepted as it stood and the effort was made to introduce the photoplay wherever it fitted the subject matter. It was understood that no more time should be allotted to the teacher when the photoplay was used than had heretofore been given to the unit of work of which it was a part. The classes met four times a week with 50 minute periods.

The emphasis was to be placed upon procedure rather than upon results. These naturally could not be ignored as they served to check the procedure. What constituted satisfactory "leads" toward a photoplay? What was the nature of an adequate preparation? What service could the photoplay render which was not readily attainable from textbook and other methods? What was to be its unique contribution and how should the way be prepared for capitalizing it? These

were some of the questions in the minds of the group who participated in the experiment. Every photoplay covering the period from the first colony at Jamestown through to the Civil War (some thirteen in number) was shown under classroom conditions. Stenographic records were taken; every scrap of written work was preserved and the director of the work watched carefully for any leads which might be supplied by pupil or teacher as the work progressed. The records of this year already fill several large notebooks and include lesson plans, criticisms, and pupil work of every type.

At the middle of the school year the 7th grade were ready to begin their study of the period beginning with the discovery of America and an effort was made to experiment with a procedure of a different type. This was to attempt to synchronize the work of 15 classes with an enrollment of 500 pupils so that one auditorium showing would serve the purpose of 15 separate classroom showings. Three teachers were involved and four classes were selected to be followed in much the same way as in the case of the 8th grade work. The grouping here was much more homogeneous than in the 8th grade and the divisions were shown by the letters A-O. The classes selected were A, H, M, and O. A and M were taught by the same teacher. It will be noted that two classes, A and O, were at opposite extremes of the intelligence scale.

The work for the 7th grade had to be planned somewhat differently from that in the 8th year. The three teachers planned their lessons with the photoplays as the high points in the course. These were scheduled

for a showing on the last period of the same day of the week when the 7th grade were all brought together for a music assembly or for some other common purpose. The showings were held sometimes as often as once a week; at other times, two weeks elapsed between showings. The Social Studies program for this grade called for five periods a week of 50 minutes each and in this time instruction was given in history, geography, citizenship and current events. Most of the geography work had been done during the first semester and was not modified in the interests of the use of the photoplay which was to come later. In fact no effort was made to anticipate this. Complete records are being kept of the work of these four classes and everything of interest is being reported as to the other eleven by the teachers concerned.

The teachers involved in the two grades of work all had the advantage—if it could be so considered—of a semester course under the instruction of the director of the experiment in the teaching of American History in the Junior High Schools with special reference to the use of visual aids. The textbooks used were Knowlton, D. C., *History and the Other Social Studies in the Junior High School*, and *Making History Graphic*, by the same author. The class met for 30 hours of work in the course, in which time possibly four or five of the photoplays were shown and discussed. It so happened that the three 8th grade teachers began their use of the photoplays in the schools at the same time as this course was launched, so were at a disadvantage as compared with the 7th grade teachers who did not begin the actual use of the photoplay until the course at the Department of Education had been finished.

The details of this work have been presented in order that the purpose of the proposed work outlined for the summer months may be more clearly understood. Naturally many problems have arisen, as to the best

methods and the most satisfactory procedures. Attempts have been made to analyze the content of these photoplays and to supply the teachers with appropriate teaching materials. The cooperation of the more progressive teachers of the country must be sought to check both methods and procedure. They will be asked to make suggestions as to the type of assistance most needed in order to bring the educational motion picture into more general use. The interest in pioneer work of this kind must be more widespread, looking toward a larger number of efforts to discover the truth as to the motion picture.

It will prove helpful and stimulating to everyone concerned to talk over these initial experiences at Yale and to exchange ideas and experiences. A valuable amount of data can be made available if the efforts throughout the country can be coordinated and appraised. Many of the centers to be visited are already known for their interest in visual education and for the promotion of the various forms of visual aids. From such centers as Harvard, Duke, Peabody, the Universities of Nebraska, North Carolina, Missouri, Iowa, Minnesota, Oregon, Virginia, Washington, Leland Stanford, Wisconsin and California, where some of the most energetic teachers in the country will be gathered together, much may reasonably be expected. Two days will be spent at each summer school in demonstrations and conferences. Wherever it is practicable classes of children will be brought together to demonstrate the teaching possibilities of the film. Every opportunity will be afforded for discussion and comment. Such in brief is the program which will be attempted. It is to be hoped that it will mean much toward bringing nearer the day when the educational film will be as much a part of our school equipment as are our textbooks.

EDITOR'S NOTE.—The foregoing is a comprehensive account of the summer extension program referred to briefly in the "News and Notes" of the May issue (page 223).

# Among the MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

THE SCIENTIFIC AMERICAN—"Micro Motion Pictures," by Heins Rosenberger of The Rockefeller Institute for Medical Research, New York, tells, to quote his subtitle, "How Microscopic Cell Life is Being Studied on the Motion Picture Screen." Dr. Rosenberg's story is a fascinating one. "Since its invention, thirty years ago, cinematography has developed in this country from a scientific toy into an industry, second only to the automobile. The major portion of films have been for entertainment; the minor portion for scientific and educational purposes." The Doctor then tells how slow microscopic action, not visible to the eye, is filmed, a single exposure at a time and projected on the screen at normal speed, sixteen per second, thereby enabling one to see in a few minutes what takes place in nature during hours or days. For three years Dr. Alexis Cawell and Dr. Albert H. Iberling have experimented with living cells from the tissues and blood of animals. For example, a strain of cells from a chicken embryo heart still lives and has grown for many generations since 1912. The illustrations and exposition of the filming of these wonders follow, with stirring predictions for further future development in this use of the motion picture.

THE SCIENTIFIC AMERICAN—"The Signal Corps of the Movies" is an amazing survey of the system of signalling used in film production, uses of the telephone, radio, electric lights, flags, et cetera, which make possible the intimate direction of large groups of individuals in action over a tremendous acreage of setting. A. P. Peck, using *Beau Geste*, illus-

trates the elaborate and complicated processes—direction from a plane by radio, signalling with huge panels of cloth to actor aviators, using automatic cameras, huge signal towers equipped with lights and telephones. To the novice who fancies that picture direction is much the same proposition as direction on the legitimate stage, this article must be an immense surprise.

THE OUTLOOK—"Rough Riding on the Screen" begins with a promising viewpoint,—always so to those of us who persist in believing in the future of the movies! "What might have been a great screen play has turned out to be a good one. *The Rough Riders* may fairly be said to belong near the small group of plays that presage a future for the screen comparable to the history of the stage. That it does not reach the summit of the motion picture art as we know it now, is only a disappointment to those who have felt, if not imagined, the possibilities of the theme. Compared to the World War, the Spanish-American War seems little; but it was none the less heroic. There was something epic in the gathering together of such a regiment as the *Rough Riders* from a continental area and their victorious progress against heart breaking obstacles toward a new goal of freedom. Indeed, there was something distinctive in this American epic. . . . for it was a fight for the freedom of others."

There follows a long and minute review, certainly of interest to the teachers of History and English. Suffice it here to quote the outstanding recommendations of the editor. "In the first place, it is a remarkable depiction of

the spirit, the manners, the point of view of the America of a generation ago. . . . In the second place, the chief character of the epic, though perhaps not of the story, is presented with a fidelity that will add to the lasting value of this screen play. . . . In the third place, the picture conveys, so far as it goes, a true impression of the history of these days. . . . In the fourth place, Hugo Riesenfeld's music, built largely on the popular songs of the day—notably *There'll be a Hot Time in the Old Town Tonight*—is appropriate. . . . Finally, the sub-plot, which at times tends to shoulder the real story of the *Rough Riders* into the background, is better than such love stories in the movies generally are. . . . In spite of its shortcomings *The Rough Riders* is a play not only worth seeing but worth preserving."

CHILDHOOD EDUCATION—"The Value—The Perils—of the Screen" by Eric Ponder, M. B., D. S. C., (from *The Evening Standard*, London) presents the English point of view on the subject. "The report of a Commission of Inquiry into the uses of the motion picture in education will come as something of a shock to those who so loudly denounce the pictures as bad for the young and as multiplying the evil in the land, for although the Commission strenuously attempted to defeat the film on its own ground, they have been forced to the conclusion that it has, from every point of view, a well-marked advantage for educational purposes. A child will get more good from one film of the right sort in half an hour than he will from books in a week, but the whole difficulty is to get the right kind of film."

The writer then details what the evils of the screen and the wrong film are, what material bores the child, what material of simple nature pleases him, whether it comes from England, the Colonies, Germany, Poland or Japan, what uses may be made of the film and the slide, why heavy "instructional films" are useless, and what serious misuses of the screen have been made with children and those other

"children" of native countries like Central Africa. . . . "Like every new invention, the motion picture has got out of hand, and it is only now, after some twenty years, that steps are being taken to utilize it to its full advantage. The League of Nations has determined to make a deliberate effort, not to keep young people away from movies, but to provide them with the films which they want and need."

Surely a challenging article to be read by every teacher and parent!

INTERNATIONAL JOURNAL OF RELIGIOUS EDUCATION—Hazel A. Lewis, in "The Effective Use of Pictures in Church School Work with Children," although she is not writing from any consciousness of the visual technique of the lantern slide or the film, gives her readers some clear-cut directions for the use of pictures, together with equally helpful directions against poor use of pictures. As the Elementary Editor of the Christian Board of Publication, St. Louis, Mo., she is a valuable source to read.

SCRIBNER'S—Only incidentally connected with our field is an interesting account of "The American Revolver and the West" by Walter Prescott Webb, Associate Professor of History at the University of Texas and author of several volumes having to do with the Texas Rangers, et cetera. "The revolver as a factor in the development of America," says Professor Webb, "has never received serious consideration, either from the historian or the literary man. The former has neglected it entirely, while the latter has neither understood it nor its true place in our national life. Too frequently he has used it as his chief stock in trade for portraying certain striking types of American men—the Texas Ranger, the cowboy, or the bad man on horseback. The sensational story writers, the moving pictures, and even worthy literary men, are loathe to abandon this original idea. To them and to their public—which is large—the Westerner is a man with a six-shooter—he

wears it low and pulls it smokin'. This has become the tradition of the West, something of a stigma which must be explained. It is proposed here to account historically for the revolver, give its origin, explain its rapid spread, its notorious popularity, and interpret its true significance to that region with which it has been so intimately associated."

There follows a concise and interesting account of the weapon, with constant reference to literary misuse. One might be inclined to look upon the western movie with a more understanding as well as a more disapproving eye after reading Professor Webb's article.

**NORMAL INSTRUCTOR AND PRIMARY PLANS**—Again, and this time appearing in an educational magazine of wide circulation, we have the careful explanation of how efficiently and sincerely movie children are educated. The old accusation concerning their lack of school-

ing should, by now, have been utterly exploded. Yet, every now and then, it is necessary for some editor to pick up the cudgel and wield it once more in refutation of ignorant assertions from prejudiced and uninformed critics of these children's manner of life. This particular account is more friendly in its approach, being rested on the ideas of children in screen audiences,—what they must be wondering about in regard to their film friends' school attendance. A short article, but a clear case in favor of those guarding the welfare of film youngsters.

**NATURE MAGAZINE**—George T. Hillman, in "The Camera Goes Exploring," explains the method and necessary apparatus of microscopic photography applied to bits of chemical mixtures spread on glass plates. An interesting article somewhat related to our field.

## Book Reviews

**SHOOT**—A novel, by Luigi Pirandello. E. P. Dutton & Co., 1927.

This translation from the Italian, by C. K. Scott Moncrieff, is sub-titled *The Notebooks of Serafino Gubbio, Cinematograph Operator*, a titling which has a significant bearing upon any appraisement of the novel, for the narrative moves with the insistent verbosity of all introspective philosophy. Despite the melodramatic love lives of these studio characters, culminating in the bizarre finality of death to one via the fangs and claws of a tiger, death to the Nestoroff, a human tigress, via the bullet from a deserted lover, and complete loss of his voice to the operator, "Shoot" moves at an irritating pace unless one remembers the subtitle. Remembering that, however, one is glad to suspend the action to learn richly from "the hand that turns the handle," as Serafino defines himself, from "Shoot," as he is nicknamed by the companies of the Kosmograph.

I study people in their most ordinary occu-

pations, to see if I can succeed in discovering in others what I feel that I myself lack in everything I do: the certainty that they understand what they are doing . . . No one has the time or capacity to stop for a moment to consider whether what he sees other people do, what he does himself, is really the right thing, the thing that can give him absolute certainty, in which alone a man can find rest. The rest that is given us after all the clamour and dizziness, is burdened with such a load of weariness, so stunned and deafened, that it is no longer possible for us to snatch a moment for thought. With one hand we hold our heads, the other we wave in a drunken sweep. "Let us have a little amusement"

. . . Here in this country we have not yet reached the point of witnessing the spectacle, said to be quite common in America, of men who, while engaged in carrying on their business, amid the tumult of life, fall to the ground paralysed. But, perhaps, with the help of God, we shall soon reach it . . . And I, in my humble way, am one of those employed on this work to *provide amusement*.



To quote further reflection in quite a different strain: "To start life afresh when one is already beginning to grow feeble, and to re-discover in oneself all the first amazements of childhood; to create once again around a pair of rosy children the most innocent affection, the most pleasant dreams, and to drive away Experience, who from time to time thrusts in her head, the face of a withered old woman, to say, blinking behind her spectacles: 'This will happen, that will happen,' when as yet nothing has happened, and it is so delightful that nothing should have happened, and to act and think and speak as though really one knew nothing more than is already known to two little children who know nothing at all: to act as though things were seen not in retrospect but through the eyes of a person going forward for the first time, and for the first time seeing and hearing: this miracle was performed by Grandfather Carlo and Granny Rosa." Surely this reaching comment could be expressed no more exquisitely and simply than Pirandello has here stated it!

The characterizations of this novel are efficiently and quickly obvious with no waste of rhetorical embellishment: "The experience of seeing men sink lower than the beasts must frequently have occurred to Varia Nesteroff . . . I study. I go on studying, because, perhaps, it is my ruling passion: it nourished in times of poverty and sustained my dreams, and it is the sole comfort I have left, now that they have ended so miserably. I study this woman, then, without passion but intently, who, albeit she may seem to understand what she is doing and why she does it, yet has not in herself any of that quiet 'systemization' of concepts, affections, rights, and duties, opinions and habits, which I abominate in other people . . . Possibly for years and years, through all the mysterious adventures of her life, she has gone in quest of this demon which exists in her and always escapes her, to arrest it, to ask it what it wants, why it is suffering, what she ought to do to soothe

it, to placate it, to give it peace." Or again, in presenting to us the tragic figure of the young artist: "For certain people, for innumerable people, I should say, who are incapable of seeing anything but themselves, love of humanity often, if not always, means nothing more than being pleased with themselves. Thoroughly pleased with himself, with his art, with his studies of landscape, must Giorgio Mirelli, unquestionably, have been in those days at Capri . . . his habitual state of mind was one of rapture and amazement . . . For him feelings must take the form of colours, and, perhaps, entirely engrossed in his art, he had no other feeling left save for colour. All the impressions that he formed of her were derived exclusively, perhaps, from the light which he shed upon her; impressions, therefore, that were felt by him alone."

As a last piece of evidence for the philosophy of Gubbio, entailing suspension of the dramatic movement of his narrative, one must offer two more selections of rare and gifted quality. In discussing the life of the studio and its people he says, "Only children have the divine gift of taking their play seriously. The wonder is in themselves; they impart it to the things with which they are playing, and let themselves be deceived by them. It is no longer a game; it is a wonderful reality. Here it is just the opposite . . . Here they feel as though they were in exile. In exile, not only from the stage, but also from themselves. Because their action, the *live* action of their *live* bodies, there, on the screen of the cinematograph, no longer exists; it is *their image* alone, caught in a moment, in a gesture, an expression, that flickers and disappears . . . the play of illusion upon a dingy sheet of cloth . . . They feel that they too are slaves to this strident machine, which suggests on its knock-kneed tripod a huge spider watching for its prey."

One of a series of translations to be pub-

(Concluded on page 300)

# NEWS AND NOTES

CONDUCTED BY THE STAFF

## FOGG LIBRARY SELECTIONS BEING MADE

A committee organized by the Harvard Business College of Harvard University is at work on the list of selections of the best motion pictures which have been made during the past fifteen years.

These will be the pictures which will be the nucleus of a motion picture library which the Fogg Museum of Harvard University has determined upon as a record of motion picture production in the United States to show the development of the business in the field of fine arts.

Beginning in January of 1928, each year this same committee of selection as constituted in accordance with the museum's plan, will make selections from the motion picture product made and released the preceding year. They will choose for preservation everything they think notable and of value in completing their records.

The present committee of selection is made up as follows: Prof. Chandler R. Post, Prof. Ralph B. Perry, John Tucker Murray, Meyrick R. Rogers, Martin Mower and J. W. D. Seymour.

It is of interest to know that for the accomplishment of this almost superhuman task of selecting the best pictures of the past fifteen years the Fogg Museum is depending largely upon Prof. Post, who has made a special study of the motion picture business from the standpoint of art. Mr. Post, it is said, decided many years ago that motion pictures were indeed destined to become a new and important form of art which could not be denied a place in the affairs of

civilization and, of his own volition, took up the study of pictures along these lines.

It is understood that the selections are to be made from the standpoint of art alone.

## JUNGLES OF SIAM IN FILM

The men who made *Grass* have brought a new picture of life, as they found it in a far away, out-of-the-way country, to the screens of the world.

The picture is called *Chang*.

In the wilds of the Siamese jungles, Meriam C. Cooper and Ernest B. Schoedsack made the film during two years of work. The picture was made possible through the backing of Paramount Famous-Lasky.

Taking a simple and effective story of the struggle of a native family against the ravages of the wilds, the cameramen have brought forth what critics are hailing as a new and artistic triumph of the screen.

One critic has called it "a magnificent account of fiercely primitive life and a gorgeous show. It has drama and pictorial beauty, comedy and technical film excellence."

Another critic added: "The moment when that enormous herd of stampeding elephants break loose is, I feel sure, the most exciting moment in the motion picture history."

Mr. Cooper and Mr. Schoedsack show Siam because it is one of the few countries of the world hardly touched by white influence.

They left this country July 7, 1925, and went into the jungle regions in Northeast Siam inhabited by the Lao people, a fair-skinned, handsome, courageous race.

Much of the territory was covered by foot and by log canoe.

The unit assembled by the producers averaged between 20 and 30 persons. At times,

however, it numbered more than 300, and during the big elephant drive, it was made up of 377 persons.

#### AERIAL CAMERA REVEALS NEW POSSIBILITIES

Much has been written of late concerning the increasing use of aerial photography in mapping and survey work. From London comes the news of an electrically-operated Eagle Camera, which is to be used by the Aircraft Operating Company in the mineral survey to be carried out in Rhodesia, Africa.

Press dispatches describe the camera as already in use by the Air Force.

It can be operated either electrically or by hand and will take single views, mosaics, oblique or stereoscopic pictures. The pictures, which are taken on panchromatic film, measure 7 x 7 inches, the film roll being 9 inches wide and 65 feet long, which allows for 100 exposures. The photographs can be automatically taken at the correct intervals to make a continuous strip map over a distance from 100 to 500 miles. The exact time and height at which the airplane was flying is recorded on each photograph, together with a serial number, scale, date, etc.

The cone in which the lens is fitted is adaptable to lenses of foci from 7 inches to 20 inches in length. The focal plane shutter works at one-ninetieth of a second, which, with a lens of F 4.5 aperture, gives a good negative on a day of low light value. A dial board with switches, in the cockpit, gives entire control. One of these sets in motion the automatic apparatus which causes photographs to be taken at predetermined intervals.

Another allows pictures to be taken in between these intervals. A dial indicates the total number of exposures made with each magazine, and a red light shows a signal five seconds before an exposure is made, so as to warn the pilot to keep the machine steady. Power is provided by a 12-volt accumulator driving the mechanism through a detachable flexible drive. If electric current is not available a windmill set in the slip-stream of the

propeller provides the power. The total weight of the camera with its components is just under 100 pounds and the cost is £350.

#### LITTLE THEATRE IN BRUSSELS FOR FILMS

Much interest is being manifested in various American cities in what is sometimes referred to as "the little theatre movement in the cinema." It is significant to note news from abroad which points to a trend in the same direction in various of the foreign capitals.

The Lever House Cinema in Brussels is reported to be starting out to conquer the educated public of the Belgian capital for interesting and artistic motion pictures.

Only 150 seats are provided in this little theater for artistic films, the seats must be subscribed for, and the theater is open only during the winter season. The enterprise is an experiment, but apparently a successful one, since all of the seats have been sold for this first season.

Those who have been following our own "little movie theatres" will be interested in comparing the programs in Brussels with those presented, for example, by the International Film Arts Guild in New York.

Among the American films which the Lever House Cinema proposes to show are Chaplin's *Gold Rush*; a Fairbanks picture; Ernst Lubitsch's *Lady Windermere's Fan*, and Robert Flaherty's *Moana*. The German films are to include *The Neibelungen*, *The Last Man*, *Ways to Strength and Beauty*, *Waxworks*, *The Adventures of Prince Ahmed*, and several so-called "absolute" films (showing flowing and changing forms rather than telling a story).

Among the French films are *The Late Mathias Pascal*, *The Lion of the Mogols*, *Kean*, *Menilmontant*, *Paris at Night*, and *Zagavindrano*. The Russian school is to be represented by *Polikushka* and *Potemkin*. Scandinavian films include Mauritz Stiller's *Legend of Goesta Berling* and Christensen's *Sorcery*.

### VISUAL EDUCATION DIRECTORY FOR 1927

The National Academy of Visual Instruction has just published the "Visual Education Directory, 1927," an enlargement of the previous edition. Its contents include (1) Officials in Charge of State Visual Education Service, (2) Officials in Charge City Visual Education Service, (3) Officials in Charge Museum Visual Education Service, (4) National Associations and Other Workers, (5) Officials in Charge State Associations, (6) Committee on Visual Education, N. E. A., (7) Institutions which Gave Courses in Visual Method.

Copies of the Directory may be secured at 10 cents apiece from J. V. Ankeney, State Department of Education, Charleston, W. Va.

### EXPANSION IN Y. M. C. A. SERVICE

A real indication of the growth of the use of pictures in the non-theatrical field is contained in a report from the Y. M. C. A. Motion Picture Service in New York. A total of 330 additional exhibitors in 1926 over the total in 1925, shows the tremendous advance in film use. The classification of exhibitors who borrow films from the Y. M. C. A. exchanges in New York and Chicago is as follows:

Y. M. C. A.'s	322
Schools	342
Churches	148
Industries	151
Miscellaneous	290

### NEW HEAD OF VISUAL EDUCATION IN DETROIT

Announcement reaches us that W. W. Whittinghill has succeeded Mr. Burton Barns as head of the Visual Education Department in Detroit schools. Mr. Barns has taken the principalship of a new Intermediate School. The Visual Education Department is now classified as an administrative department and not a supervisory one. Mr. Whittinghill will therefore have administrative charge of the four programs: film program, slide program, photographic program, and exhibit program which relate directly to all the school work. The instruction program will continue to be

taken care of through Detroit Teachers College as before.

### NATIONAL ACADEMY OF VISUAL INSTRUCTION

The eighth annual meeting of the Academy was held in Chapel Hill, N. C., April 25th and 26th. The program included papers and reports on a number of interesting topics—one of which, "Available Material for School Use in Some U. S. Government Departments" by Rupert Peters, Director of Visual Education in Kansas City, is published in this issue.

C. F. Hoban discussed "The School Journey;" and addresses were delivered on "Classroom Films," by Dr. Thomas E. Finegan; "Relationship between the Schools and Producers of Visual Aids," by W. H. Dudley of the University of Wisconsin; "Film Service by the Department of Commerce, Bureau of Mines," by R. A. Wood of Pittsburgh; "The Use of Visual Aids in Adult Education," by L. R. Alderman of the U. S. Bureau of Education; and "Good Methods of Using Visual Aids," by W. M. Gregory, Director of the Educational Museum, Cleveland, Ohio.

### VISUAL EDUCATION IN MOLINE

It is not only in the large cities of the country that commendable work in visual instruction is being carried on. Consistently fine work is also being done in some of the smaller cities, as is evidenced by a recent word from Moline, Illinois, where the visual instruction program is being carried out under the able direction of C. R. Crakes, Principal of the Central Grammar School. Mr. Crakes writes: "Our work is growing each year. We are using over two hundred sets of films and about four thousand slides this school year. We have introduced visual education work in our Junior High School, so that both the Junior High School and Senior High School are using visual aids in practically all classes."

In his report on visual education submitted to the Board of Education in June, 1926, Mr. Crakes makes a complete summary of all

visual aids used during the preceding year, and specifies the departments in which such aids were used. His report also shows the exact cost of the film and slide sets used. A total of 168 reels and 2,844 slides were used during the school year covered in the report.

As to the methods used in handling the administrative work connected with the development of the visual education program in Moline High School, the report states:

"A total of one hundred twenty-five (125) letters were written to the various distributors of educational films and slides asking for catalogs, prices, etc. These lists were carefully checked over in order that the best and most economical sources might be used. This cut the group down to about thirty-three (33) chief sources.

"These lists were passed out to the various Department heads who made their selection of films or slides and gave dates on which they preferred to use them. These lists were worked into a semester's program and each Department head supplied with a tentative program which they were requested to check over and approve. After the program was definitely worked out the work of ordering began. This involved the writing of over one hundred seventy-five (175) letters before all films and slide orders for definite dates were accepted and placed on the semester's program. This of course made necessary the changing about of programs of several departments as it was not always possible to procure a film or slide set for a certain date.

"During this period a group of eighteen (18) older boys were being trained in the operation of projectors and care of other equipment. These boys were chosen so that there would be two boys free at each of the nine class periods. These boys have served very efficiently during the entire year. As a number are graduating in June it will be necessary to train a new group next fall. Considerable responsibility rests with the boys in handling the equipment for showing films to the classes.

"We have obtained quite satisfactory results with the Visual Education work during the past year, and have made a number of improvements in the method of handling the work, so that it has been possible to show more slides and films to more classes. Better material has also been used, with the result that teachers and students are enthusiastic about this method of supplementing their regular classroom work. Nearly all of the Departments have already made their selections of films and slides for next fall semester's work. These will be ordered during

the summer so that our program will start earlier in the fall semester and there will be no delay in procuring the films and slides that we order."

#### NOTES FROM THE WEST COAST

A report from Charles Roach, Director of the Visual Education Department of the Los Angeles City Schools, brings interesting news of developments on the Pacific Coast.

"An unusual activity in the field of Visual Education is found in the entire southern part of California. Pasadena is considering very seriously the possibility of establishing a Visual Education Department. Glendale has already a special teacher to supervise their Visual Education activities. Long Beach is giving considerable study to the matter, as is true with the city of Burbank.

"The Visual Instruction Association of California, Southern Section, was formally organized at San Diego, California, April 9th.

"The Association was entertained at the Visual Instruction Center, Balboa Park, in the old San Diego Exposition grounds. Miss Marion Evans, president of the Association, was hostess. About twenty-five cities of Southern California were represented.

"The Visual Education Department of the Los Angeles City Schools has recently acquired a complete library of prints and negatives of the Hollywood Art Company. This includes over six hundred individual art subjects and all the negatives accompanying them. All of the pictures will be reduced to standard size, mounted and attached to a standardized frame, and distributed to the individual schools over the entire city. This will make it possible for all the boys and girls of the City of Los Angeles to be exposed to the best pictures in art sometime during their public school career.

"One hundred ninety Elementary, Junior and Senior High Schools of Los Angeles are equipped with standard motion picture projectors. One hundred sixteen schools in the city are not equipped."

# Foreign Notes

Conducted by OTTO M. FORKERT

## EDUCATIONAL FILM CONFERENCE IN BASEL, SWITZERLAND

Seventeen countries, with 150 official delegates, were represented at the opening of the first European Educational Film Conference in Basel. Press communications from Europe called the congress a most successful one, ending with the formation of a "European Educational Film Chamber."

All problems concerning the educational film and the use of films in medicine, zoology, botany, geography, arts, literature, sports, manual training, etc., were treated before 11 different committees, and an average of 150,000 feet of scientific and educational films were presented during the congress.

All reports and papers will be published in a book. The President of the acting committee is Dr. van Staveren Haag, and General Secretary, Dr. Imhof of Basel.

The next Congress will be held in Rome.

## FRENCH CINEMA CHAMBER FOR EDUCATIONAL FILM

At the annual General Assembly of the French Cinema-Chamber it was announced that the film taxed and reviewed by the State amounted to 1,296,631 meters in 1926. In the discussions about the future plans for the improvement of the film-industry in France, the establishment of a film department under the administration of the Minister of Education (M. Herriot) was strongly recommended. A committee was elected with Jean Sapene, as the Honorary President from the Chamber, and Leon Gaumont, Charles Pathe, Louis Aubert, Charles Delac, and others as members, to give the necessary assistance to the Minister of Education. We have no doubt that the progressive French Minister Herriot will do for France what he has done already for Lyon, when he founded

there as Mayor one of the finest educational film exchanges and lecture offices for visualization to be found in Europe.

## GROWTH OF CITY FILM ARCHIVES IN EUROPE

Among the many cities possessing film archives is Dresden, Germany, one of the first and most active towns in this movement for the collection of city history in film. Over 100,000 feet of film have been collected during the last five years and are kept for future historical reference in the city vaults. The pictures show all the events and developments of the city life, expositions, festivals, sports, carnivals, as well as the development in commerce and industry,—everything is preserved for study through the films in future generations!

## ITALY

The first national film contest was held in Genoa during February, 1927, under the auspices of the Government. The aims were to give the Italian youth a better conception and greater initiative for higher aesthetics in regard to their country, family and work.

The best biographies that have been written about the work of the greatest artist could not describe the activities of such creative hands as the film can do it today. The foreign film archives will receive in these productions a cultural addition of tremendous value to the present and also to future generations. A German trade paper (*Lichtbild Bühne* No. 23) says about this first presentation: "Es war im gewissen Sinne eine Offenbarung . . . wirklich im wahrsten Sinne des Wortes ein Kulturfilm! . . ."

## ITALY TO FILM THE LIFE OF OLD POMPEII

The "Luce," the foremost Italian Production Company, will begin in the near future the making of a high-class, historical, culture

film on the history of old Pompeii. As the European trade press announces, this film will consist of three parts, the birth of the city, the public life in Pompeii, including the life on the coast and the industries, and the customs and the private life of the citizens in old Pompeii.

#### BARRY, THE HERO OF ST. BERNARD

The UFA is producing a film in Switzerland, and has as "leading man" Barry, the Rin-Tin-Tin of the Alps, the faithful companion of the Monks on this historical pass of the Great St. Bernard, who, for centuries, have given help to the weary wanderer, and saved many hundreds from death in snow and ice. Modern transportation has eliminated the necessity for the faithful dogs, but they are still on free exhibition on the pass, and it will be a cultural and historical achievement of the UFA in preserving with this production the memory of Barry, the lifesaver in the Alpine world, as well as the celebrated monastery in the famous pass.

The UFA Press service announces that the film will be released as one of their master-productions, and will also be edited for educational purposes.

#### FRANCE

*The Chess Player*, a French historical super-production by Raymond Bernard for the Société des Films Historiques, is being shown at the first-run theatres in Paris this month. The film took more than eight months to produce and is said by pre-viewers to be an excellent piece of work.

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A new scientific film on the subject of steam was presented at a reunion of engineers from Saint-Gobain. The film was produced by M. L. Ardouin, technical director of the "Ciné-documentaire," Paris. The remarkable technique of the film left a stimulating impression and was applauded by the French engineers.

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The oft-mentioned production of the Société

Générale de Film, *Napoleon*, under the capable direction of Abel Gance, has recently been finished. The film appears in three editions: one for the French people only, an international edition and an educational edition.

#### F. W. MURNAU'S VIEWS OF THE FUTURE FILM

**M**R. F. W. MURNAU, perhaps the greatest of all the movie directors, on his way to Berlin, where he will make one more movie for the Ufa Company before returning to become a permanent resident of the United States as director for the Fox Film Corporation, stopped long enough at the bungalow on the roof at the Sherman Hotel in Chicago—where President Coolidge and other prominent people have had their headquarters—for a most interesting interview about the cultural aspect of the film.

It is something of a tribute to William Fox, the movie producer, that his most notable employee is returning to Europe a contented man, intending and eager to come back. How unlike Murnau's confrere, E. A. Du Pont, and also other foreign film artists who came over to do some work in Hollywood, with the usual result of pleasing neither themselves nor the companies that engaged them. But here the fundamental basis for a successful production was granted by the Fox Company to Murnau, since he was permitted to work out his own ideas just as he wanted to. As he himself said, "It was the only possible way that I could work and the Fox people were very considerate and helpful. Why, if I were told to make what were called standard pictures, I would not know how." And as the genius behind *The Last Laugh*, *Faust* and other "made in Germany" successes, he ought to know.

Mr. Murnau says that the one picture he made in America, *Sunrise*, is the best thing that he has yet put on film. "Wait until you see Janet Gaynor," he added, "she has eyes and a heart. She is marvelous, really marvelous in *Sunrise*."

# THE THEATRICAL FIELD

CONDUCTED BY MARGUERITE ORNDORFF

## Theatrical Film Reviews for June

[123] *BEAU GESTE* (Paramount)

"Greater love hath no man than this, that a man lay down his life for his friend." The three Gestes—Michael, called "Beau," Digby and John—exemplify the loyalty, the nobility, the whimsical charm that we like to attribute to the true Briton. A priceless sapphire belonging to their aunt, Lady Brandon, vanishes under circumstances which seem to indicate



The beginning of the "beautiful gesture":  
the sapphire disappears.

the guilt of one, or all, of the brothers. "Beau," the eldest, with quixotic chivalry, shoulders the blame and disappears. The other two, determined to share the responsibility, follow suit. And true to the romantic imaginings and heroic ambitions of their childhood, they find each other again in the French Foreign Legion.

Daring and mystery, death and destruction, form the grim and terrifying drama of the desert that follows. The magnificent defense of a solitary fort by a handful of soldiers, the

mutiny of the *legionnaires*, and the final explanation of the mystery of the stolen jewel are incidental to the greater drama of the deathless loyalty that holds the three brothers to the end.

Given a strong, vivid story, and a cast of flawless excellence, Herbert Brenon has made one of the finest mystery melodramas that has ever been screened. The valiant brothers, played by Ronald Colman, Neil Hamilton, and Ralph Forbes, are perfect portraits, beautifully restrained in action, and clear in characterization. Noah Beery as Sergeant-major Lejaune, the terrible taskmaster of the desert fortress, makes his character an indelible memory. Particularly compelling is the scene in which he drives two miserable deserters out to certain and frightful death, and that in which he commands the defense of the fort, propping his dead soldiers into the embrasures, furiously refusing to allow them even the semblance of death until the enemy is driven off. Even the Gestes, loathing him for his cruelty, pay tribute to his military spirit. "Lejaune's a topping fine soldier," says Michael to John with a schoolboy grin; "Let's forgive him if he gets killed." William Powell gives a finely drawn picture of Boldini, a cringing thief, a blackguard, but after all a somewhat pathetic scamp, who pays the penalty of his misdeeds. De Beaujolais, the officer who relieves the fort, is excellently played by Norman Trevor. Victor McLaglen and Donald Stuart fill minor roles as two Americans with distinction. Essentially a man's picture in appeal as well as treatment,



the cast boasts but two women, Lady Brandon, beautifully played by Alice Joyce, and Isobel, John's sweetheart, played by Mary Brian. (See *Film Estimates for January.*)



"Taps" and a "Viking's funeral"  
for Beau Geste!

[124] **FAUST** (Metro-Goldwyn-Mayer)

This is the UFA production, made in Germany, and directed by F. W. Murnau, and it carries the movies a long way on their hard road. It is a weird, a somber picture, with the most remarkable camera effects, some individual photographic studies of great power, and Emil Jannings in one of his greatest roles as Mephisto. The tragic Marguerite is played by Camilla Horn, and Faust by Gosta Ekman, both performances rating as uncommon, even in comparison with Jannings'. The picture is certainly an artistic achievement of note, and for this reason as well as the others I have mentioned, it should be seen by those who interest themselves in the advancement of the movies. (See *Film Estimates for March.*)

[125] **THE BETTER 'OLE** (Warner Brothers)

The humorous side of the war as seen through British eyes, with Bruce Bairnsfather's famous characters, Old Bill and Alf. The main consideration here is a good time, and although there is a bit of story running

in among the laughs, it's hardly enough to bother about. Syd Chaplin is at the top of his comic stride as Old Bill of the walrus mustache and the perennial muffler, and small Jack Ackroyd is an able second, as Alf. Many of the funny spots, for all their genuineness, are based on routine stuff, but there are more than a few moments of rarely delicious comedy of the sort that Mr. Chaplin knows how to put over so adroitly. Charles Gerrard and Harold Goodwin contribute satisfactorily to the soberer moments of the piece. (See *Film Estimates for January.*)

[126] **DON MIKE** (F. B. O.)

We have discovered Fred Thomson—officially, I mean. We knew all the time that he was skyhootin' round in the films with that handsome horse of his, Silver King, but we could never just put a finger on one of his pictures. He harks back to old Spanish days in California in "Don Mike," and offers a pleasing love story, with some fast riding, and hard fighting, and a number of deft little tricks with a knife and a rope. Ruth Clifford makes a charming heroine, and Noah Young a villain of the most satisfactory sort, and Mr. Thomson himself is the big, handsome, athletic, smiling kind who is just naturally the hero of every small American. In short, we like Fred! (See *Film Estimates for May.*)

[127] **FIGHTING LOVE** (Producers Distributing Corporation)

A tense, emotional drama played against the striking background of north Africa. The story is that of a middle-aged Italian army officer who entrusts his young wife to the care of his best friend who promptly falls in love with her. Nothing new, but it has the benefit of the exceptional work of Jetta Goudal, Henry Walthall, and Victor Varconi. The director has marred the effect of his story somewhat by overdrawing the character of a cruel grandmother. (See *Film Estimates for April.*)

[128] **LOVERS** (Metro-Goldwyn-Mayer)

An intensely dramatic discussion of the power of idle gossip to wreck the happiness of innocent people. It is taken from Eche-garay's "The Great Galeoto" produced on the stage as "The World and His Wife." An elderly Spanish gentleman, his beautiful young wife, and a young man, his friend and protégé, live happily together in Madrid. Don Julian, expecting an appointment as ambassador to the United States, offers the young man the post of secretary. Then gossip links the names of the wife and friend, causes the appointment to be delayed, and growing, finally results in a duel in which the husband is killed. Ramon Novarro, as the cause of the trouble, is excellent, though hardly unusual. Alice Terry is very effective as the wife. Edward Martindel as Don Julian gives by far the best performance, his character showing the gradual, inevitable effect of the gossip and the growing suspicion that there must be some truth in the tale that his wife and his friend are lovers. Clear and unusually beautiful photography adds a convincing quality to the picture.

[129] **ARIZONA BOUND** (Paramount)

Gary Cooper makes his first appearance as a western star, and proves his right to the title, if knowing how to ride does it. The story never goes out of the beaten path of westerns, but it is full of action, and wholly satisfactory.

[130] **THREE HOURS** (First National)

Corinne Griffith very glum indeed in a horrific story about a jealous husband, and a persecuted wife, with an appalling climax calculated to send the audience into hysterics, not to mention the players. Hobart Bosworth as an unbelievably cruel husband, and John Bowers as a skeptical millionaire, complete the cast. (*See Film Estimates for March.*)

[131] **EVENING CLOTHES** (Paramount)

A rude French country gentleman, looking as uncouth as Adolphe Menjou can bring him-

self to look (which is not so *very* uncouth, be it remarked) marries a charming lady, played by Virginia Valli, who can not stand his rough exterior. Strange she should have been so fooled, for even in his roughest moments she couldn't have failed to notice his perfectly turned out riding togs. Anyhow, he can't bear to be hated, so he settles most of his money on her and goes away to Paris to learn how to become a gentleman of the evening. He learns his lesson and she learns hers, and none of it is so very interesting to the audience. (*See Film Estimates for May.*)

[132] **VENUS OF VENICE** (United Artists)

Constance Talmadge is the slim Venus in tattered clothes who incurs the enmity of the Venetian police department, and selects Antonio Moreno's gondola as a temporary hiding place. Mr. Moreno plays one of those travelling Americans with a mania for reforming people, so everything is just lovely when he discovers that Carlotta is a thief and badly in need of reform. With these two characters and a cynical friend in the person of Edward Martindel, Marshall Neilan has turned out a fairly amusing bit of nonsense. In any event you'd see it for the sake of Miss Talmadge's lovely eyes.

[133] **CHILDREN OF DIVORCE** (Paramount)

Just about what you might expect from the title—more or less of a preachment, showing what happens to the sons and daughters of parents who are addicted to divorce. Clara Bow, Esther Ralston, Gary Cooper, and Einar Hansen perform adequately and the production is quite lavish. (*See Film Estimates for May.*)

[134] **FOR WIVES ONLY** (Producers Distributing Corporation)

A trifling affair concerning the efforts of three Viennese gentlemen to keep a lady amused in the absence of her husband. Marie Prevost works very hard and gets little or no reward. Claude Gillingwater, Charles Ger-

rard, and Arthur Hoyt are only faintly amusing as the amateur entertainers, and Victor Varconi is wholly lost in the role of the annoyed husband. (See *Film Estimates for February.*)

[135] **FASHIONS FOR WOMEN** (Paramount)

An excuse for parading the dreams of the costume designers before the dazzled eyes of the spectators. Esther Ralston as a Parisian model, and Einar Hansen as an impoverished nobleman in her employ. Yes, they fall in love. Except that this is the first effort of Dorothy Arzner, Paramount's new woman director, there is nothing remarkable about it. (See *Film Estimates for May.*)

[136] **MR. WU** (Metro-Goldwyn-Mayer)

A gloomy Chinese tale rendered dull and ineffective by dragging tempo, interminable repetition, and misplaced emphasis. Lon Chaney is interesting, as always, in his interpretation of Mr. Wu, but René Adoré is unquestionably miscast as his daughter. A conventional American family is represented by Louise Dresser, Gertrude Olmstead, Holmes Herbert, and Ralph Forbes who is also the Chinese girl's lover.

[137] **NOBODY'S WIDOW** (Producers Distributing Corporation)

Here we have Leatrice Joy, Phyllis Haver, and Charles Ray acting very silly, and nobody knowing what it is all about. To see it would be a waste of your time and money, and would certainly not improve your opinion of any of the actors, so be advised and stay away. (See *Film Estimates for March.*)

[138] **SPECIAL DELIVERY** (Paramount)

The inimitable Eddie Cantor manages somehow to be funny in the midst of the oldest lot of comedy devices I have ever seen all gathered together in one picture. Jobyna Ralston furnishes the heart interest and William Powell the villainy. Very tepid.

[139] **JIM, THE CONQUEROR** (Producers Distributing Corporation)

The lively tale of a sheep-ranching west-

erner who holds his own against the villainies of enemy cattlemen. There is also a generous helping of love-at-first-sight which strains the credulity of the beholder to some extent, but provides the orthodox final clinch, without which no movie really moves. William Boyd and Elinor Fair are featured. (See *Film Estimates for April.*)

[140] **THE DEMI-BRIDE** (Metro-Goldwyn-Mayer)

The guileless French school girl snaps up the seasoned boulevardier under the surprised noses of all the no less seasoned ladies he has made love to. This is supposed to be Parisian farce in its most Parisian mood, with Norma Shearer as the palpitating but determined maiden and Lew Cody as the victim. Miss Shearer's performance is considerably overdone, whereas Mr. Cody plays Mr. Cody with his usual skill. There is just one funny moment. Mr. Cody pretends to kill himself, and Miss Shearer, aware of the deception, remarks to the butler, "Monsieur has shot himself. You may have the evening off." (See *Film Estimates for May.*)

## The Ten Best Films For 1927

THE ten best films selected from this year's grist exhibit a pleasing variety, not only in subject matter, but in locale, period, and method of treatment. Aside from other considerations, they demonstrate a forward step in a number of the purely mechanical details of movie making, of which the two outstanding examples seem to me to be the fine color work in *The Black Pirate* and the beautiful effects obtained in *Moana* by the use of panchromatic film. The ten are:

Beau Geste	Michael Strogoff
Ben Hur	Moana
The Black Pirate	Tell It to the Marines
Faust	Variety
The Flesh and the Devil	The Volga Boatman

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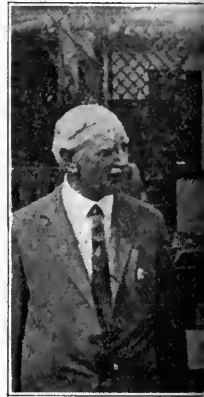
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# THE FILM ESTIMATES

BEING THE COMBINED JUDGMENTS OF A NATIONAL  
COMMITTEE ON CURRENT THEATRICAL FILMS

Titles of Films (Actors) (Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
ALIAS THE DEACON (Jean Hersholt) Univ. Amusing comedy, above average, with "card shark" as hero.	<b>Amusing</b>	Doubtful	No
ALL ABOARD (Johnny Hines) First Nat'l. Hero rescues fiancée from harem in slapstick story.	Mediocre	Hardly	No
ANNIE LAURIE (Lillian Gish) Metro Elaborate attempt to present famous story. Highly theatrical and exciting.	<b>Interesting</b>	Perhaps	Too exciting
ARIZONA BOUND (Gary Cooper) Par. The usual thing known as "western." (See Review No. 129)	Hardly	Perhaps	No
BABE COMES HOME (Babe Ruth) First Nat'l. The Babe Ruth fans may enjoy it. Pretty vulgar stuff as a whole however.	Worthless	No	No
BACHELOR'S BABY, THE (Helene Chadwick) Columbia Farical impersonation of a midget as a baby to save couple from arrest for speeding.	Stupid	Doubtful	No
BARBED WIRE (Pola Negri) Par. An adaptation of Hall Caine's "The Woman of Knockaloe," and a cinema thesis on the brotherhood of man.	<b>Excellent</b>	<b>Notable</b>	Yes, if not too exciting
BITTER APPLES (Monte Blue) Warner Young woman sets out to get revenge for wrong done to her father. Melodrama.	Passable	Unsuitable	No
BROADWAY DRIFTER, THE (George Walsh) Excellent A rich young man sets out to spend his father's money, until the break comes.	Trite	Doubtful	No
BROADWAY NIGHTS (Lois Wilson) First Nat'l. A love story of backstage life that rings true.	<b>Interesting</b>	Doubtful	Beyond them
BRONCHO TWISTER, THE (Tom Mix) Fox An especially lively effort of the hard-riding hero.	Much Action	Possibly	Too exciting
BROKEN GATE, THE (Dorothy Phillips) Tiffany Narrowness and evil of small town life realistically portrayed in story of unusual merit.	<b>Notable</b>	<b>Notable</b>	Beyond them
BRUTE, THE (Monte Blue) Warner Cattle-country romance for those who enjoy western sombreros and spurs.	Mediocre	Not the best	No
CABARET (Gilda Gray) Par. Pretty worthless. Absurd and improbable story.	Stupid	Unwholesome	Unwholesome

Film Estimates — Continued

Titles of Films (Actors) (Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs.)
CAMILLE (Norma Talmadge) First Nat'l. An elaborate version of the classic, done with exceptionally beautiful effects.	<b>Notable</b>	Perhaps	Beyond them
CHANG (Nature picture) Par. Remarkable portrayal of man's conflict with the jungle. A classic by the author of <i>Grass</i> .	<b>Notable</b>	<b>Notable</b>	Good unless too strong
CHEATERS (Pat O'Malley) Tiffany Another crook drama.	Stupid	No	No
CLAW, THE (Claire Windsor) Univ. Sentimental melodrama in South Africa.	Mediocre	Unsuitable	No
CLIMBERS, THE (Irene Rich) Warner Miss Rich makes it passable only.	Perhaps	Possibly	Unsuitable
CONVOY (Dorothy Mackaill) First Nat'l. Exciting scenes of conflict on the high seas.	Futile	Not the best	Too exciting
DRIVEN FROM HOME (Virginia Lee Corbin) Chadwick Just like the title.	Mediocre	Poor	No
FLASHING FANGS (Ranger, dog star) F. B. O. Dog picture better than average.	Good of the kind	<b>Interesting</b>	Too exciting
HEART OF SALOME, THE (Alma Rubens) Fox Far-fetched story of modern Paris underworld.	Hardly	Better not	No
HEART THIEF, THE (Joseph Schildkraut) P. D. C. Adapted from "The Highwayman." Peasant girl, handsome male flirt and aged wealthy nobleman.	Stupid	Unwholesome	No
HEY! HEY! COWBOY (Hoot Gibson) Univ. Familiar western business.	Hardly	<b>Entertain- ing</b>	Possibly
HORSE SHOES (Monty Banks) Pathe "A dull comedy," says one judge.	Stupid	Doubtful	No
KING OF KINGS, THE (H. B. Warner) P. D. C. An inspiring treatment of the great theme with commendably few lapses, and much of sheer beauty in the presentation.	<b>Notable</b>	<b>Excellent</b>	<b>Excellent</b>
LITTLE ADVENTRESS, THE (Vera Reynolds) P. D. C. Screen version of "The Dover Road"—as sprightly and charming as the original.	Entertaining	<b>Amusing</b>	Harmless
LOVERS (Alice Terry-Ramon Novarro) Metro Significant picturization of "El Gran Galeotto." (See Review No. 128)	<b>Notable</b>	Unwholesome	Unwholesome
MADAME WANTS NO CHILDREN (Maria Corda) Fox German-made film. Sophisticated entertainment combining comedy with serious psychological problem.	Realistic	Doubtful	Hardly
MATINEE LADIES (May McAvoy) Warner Jazz treatment of the anti-Volstead order. Clean youth triumphs!	Perhaps	Unsuitable	Certainly not
MEN OF DARING (Jack Hoxie) Univ. Spectacular production with historical background. (See Review No. 117 in May)	"Western"	<b>Good</b>	Good if not too thrilling
MIDNIGHT WATCH, THE (Mary McAllister) Rayart Disappearance of some pearls provides the mystery.	Rather good	Possibly	Unsuitable

## Film Estimates — Continued

Titles of Films (Actors) (Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
MOULDERS OF MEN (Conway Tearle) F. B. O. Slums and the drug traffic make the background for this one. Uplift work by Order of Elks saves it.	Interesting	Harrowing	No
MR. WU (Lon Chaney) Metro Chinese father wreaks grim Oriental vengeance for seduction of his daughter. (See Review No. 136)	<b>Notable</b>	Unwholesome	Unwholesome
NAUGHTY NANETTE (Viola Dana) F. B. O. Struggling heroine reaches success in Hollywood	Passable	Amusing	Better not
NO CONTROL (Harrison Ford) P. D. C. Rather gay bit of foolishness.	Amusing	<b>Funny</b>	Harmless
NO MAN'S LAW (Rex) Pathe Heavy melodrama on morbid theme.	Heavy	Unwholesome	By no means
OUTLAWS OF RED RIVER (Tom Mix) Fox Tom Mix does his usual work.	Perhaps	Good of the kind	Too exciting
PRICE OF HONOR, THE (Malcolm McGregor) Columbia The murder mystery theme.	Uninteresting	Unwholesome	No
PRINCESS ON BROADWAY, THE (Pauline Garon) Pathe Rise of pretty waitress to popular stage star.	Thin	Average	Doubtful
QUARANTINED RIVALS (Robert Agnew) Gotham George Randolph Chester's story done with an amusing touch.	Funny	<b>Good</b>	Harmless
RED SIGNALS (Eva Novak) Sterling Railway melodrama again.	Stupid	Mediocre	No
RESURRECTION (Rod La Rocque) U. A. Exceedingly worthwhile production of Tolstoi's story, handled with restraint.	<b>Notable</b>	Unwholesome	Certainly not
ROOKIES (Karl Dane-Geo. K. Arthur) Metro Amusing comedy of the training camps—a bit broad in spots.	<b>Entertain- ing</b>	<b>Rather Good</b>	Perhaps
ROUGH RIDERS, THE (Frank Hopper) Par. Does justice to the Spanish-American war theme.	<b>Good</b>	<b>Good</b>	<b>Rather good</b>
SEE YOU IN JAIL (Jack Mulhall) First Nat'l. Breezy farce-comedy.	<b>Amusing</b>	<b>Good</b>	Harmless
SEÑORITA (Bebe Daniels) Par. Bebe does some astonishing feats in one of her best efforts to date.	Entertaining	<b>Good</b>	Passable
SEVENTH HEAVEN (Janet Gaynor) Fox "A charming story, which does one good to see," says one judge.	<b>Excellent</b>	<b>Notable</b>	Beyond them
SONORA KID, THE (Tom Tyler) F. B. O. The usual "western."	Uninteresting	Stupid	No
SPECIAL DELIVERY (Eddie Cantor) Par. An ill-assorted array of this comedian's comedy talents. (See Review No. 138)	Amusing	Funny	Harmless
SPUDS (Larry Semon) Pathe Tiresome effort to be funny.	Waste of time	Worthless	No
TENDER HOUR, THE (Billie Dove) First Nat'l. A mixture of almost everything that goes to make up movies. Inadequate vehicle for the star.	Tiresome	Hardly	Unsuitable



Film Estimates — Continued

Titles of Films (Actors) (Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
TENTACLES OF THE NORTH (Gaston Glass) Rayart The usual Curwood melodrama badly produced.	Mediocre	Worthless	No
VANITY (Leatrice Joy) P. D. C. Extravagantly staged to show off Leatrice Joy, in a story of wild adventure.	Perhaps	Not the best	Too exciting
VENUS OF VENICE (Constance Talmadge) First Nat'l. An elaborately staged bit of improbability. (See Review No. 132)	Mediocre	Passable	Doubtful
WEDDING BILLS (Raymond Griffith) Par. Hilarious proceedings with enough plot and ac- tion for several pictures.	Mildly Inter- esting	<b>Good</b>	Harmless
WHEN A DOG LOVES (Ranger, dog star) F. B. O. Another effort at a dog melodrama.	Mediocre	Possibly	Too intense
WHIRLWIND OF YOUTH, THE (Lois Moran) Par. Not much as to plot, and nothing as to originality.	Trite	Passable	Unsuitable
WOLVES OF THE AIR (Johnnie Walker) Sterling Thrill melodrama.	Nothing un- usual	Cheap	No

Previously Estimated

Titles of Films (Actors) (Month Estimated)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
AFFAIR OF THE FOLLIES, AN (Billie Dove)	Apr. Interesting	Passable	Perhaps
AFRAID TO LOVE (Florence Vidor)	May <b>Good</b>	Doubtful	Unwholesome
ALTARS OF DESIRE (Mae Murray)	Mar. Trash	Decidedly not	No
ANKLES PREFERRED (Madge Bellamy)	Apr. Mildly amusing	Perhaps	Hardly
AUCTIONEER, THE (George Sidney)	Mar. <b>Interesting</b>	<b>Excellent</b>	<b>Good</b>
BELOVED ROGUE, THE (John Barrymore)	May <b>Notable</b>	<b>Notable</b>	Doubtful
BETTER WAY, THE (Ralph Ince)	Mar. Hardly	Useless	No
BLIND ALLEYS (Thomas Meighan)	May Negligible	Passable	Hardly
BLONDE OR BRUNETTE (Adolphe Menjou)	Mar. Interesting	Unwholesome	No
BRED IN OLD KENTUCKY (Viola Dana)	May Mediocre	Hardly	No
BUTTERFLIES IN THE RAIN (Laura LaPlante)	Mar. Mediocre	Doubtful	No
CALL OF THE WILDERNESS (Sandow)	Apr. Mediocre	Ordinary	No
CASEY AT THE BAT (Wallace Beery)	Mar. Passable	Passable	Passable
CHEERFUL FRAUD, THE (Reginald Denny)	Mar. Passable	<b>Amusing</b>	<b>Amusing</b>
CHILDREN OF DIVORCE (Clara Bow-Eather Ralston)	May Passable	Hardly	Harmless
DANGEROUS FRIENDS (T. Roy Barnes)	Mar. Perhaps	<b>Amusing</b>	Harmless
DEMI-BRIDE, THE (Norma Shearer)	May Mediocre	Unwholesome	No
DENVER DUDE, THE (Hoot Gibson)	May Mediocre	Passable	Harmless
DESERT TRAIL, THE (Buck Jones)	Apr. Negligible	Harmless	No
DEVIL'S DICE, THE (Barbara Bedford)	Apr. Useless	Mediocre	No
DON MIKE (Fred Thomson)	May Passable	Passable	Passable
DON'T TELL THE WIFE (Irene Rich)	Apr. Mediocre	No	No
DOWN THE STRETCH (Robert Agnew)	May Ordinary	Passable	Perhaps

## Previously Estimated—Continued

Titles of Films	(Actors)	(Month Estimated)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
EASY PICKINGS (Anna Q. Nilsson)		Apr.	Mediocre	Perhaps	No
EVENING CLOTHES (Adolphe Menjou)		May	Rather good	Doubtful	No
FASHIONS FOR WOMEN (Esther Ralston)		May	Mediocre	Hardly	Unsuitable
FAUST (Emil Jannings)		Mar.	<b>Notable</b>	Perhaps	Beyond them
FIGHTING LOVE (Jetta Gondal)		Apr.	Hardly	No	No
FINGER PRINTS (Louise Fazenda)		Mar.	Hash	Possibly	No
FIRST NIGHT, THE (Bert Lytell)		Mar.	Hardly	No	No
FLYING HORSEMAN, THE (Buck Jones)		Mar.	Passable	<b>Amusing</b>	Amusing
FRISCO SALLY LEVY (Sally O'Neill)		May	Mediocre	<b>Passable</b>	Harmless
CAY OLD BIRD, THE (Louise Fazenda)		Apr.	Rubbish	Hash	No
GENERAL, THE (Buster Keaton)		Mar.	Amusing	<b>Wholesome</b>	<b>Wholesome</b>
GETTING CERTIE'S CARTER (Marie Prevost)		Apr.	Cheap	Better not	No
GOD'S GREAT WILDERNESS (Lillian Rich)		Apr.	Feeble	Hardly	No
HEAVEN ON EARTH (Conrad Nagel)		May	Ordinary	Passable	Doubtful
HELD BY THE LAW (Johnny Walker)		Apr.	Perhaps	Doubtful	No
HER FATHER SAID NO (Mary Brian)		Mar.	Perhaps	Doubtful	No
HEROES OF THE NIGHT (Cullen Landis)		Mar.	Hardly	<b>Good</b>	No
HIGH HAT (Ben Lyon)		May	Mediocre	Fair	Perhaps
HILLS OF KENTUCKY (Rin-Tin-Tin)		Apr.	<b>Interesting</b>	<b>Good</b>	Perhaps
HIS NEW YORK WIFE (Alice Day)		Mar.	Mediocre	Hardly	No
HIS RISE TO FAME (George Walsh)		May	Hardly	Passable	Doubtful
HOMESTRUCK (Viola Dana)		Mar.	Passable	Unwholesome	No
HUSBAND HUNTERS (Mac Busch)		May	Worthless	Doubtful	No
IT (Clara Bow)		Mar.	<b>Amusing</b>	Perhaps	No
JEWELS OF DESIRE (Priscilla Dean)		Mar.	Stupid	Passable	Better not
JIM THE CONQUEROR (William Boyd)		Apr.	Rather good	<b>Good</b>	Very thrilling
JOHNNY GET YOUR HAIR CUT (Jackie Coogan)		Mar.	<b>Good</b>	<b>Excellent</b>	<b>Excellent</b>
JOSSELYN'S WIFE (Pauline Frederick)		Mar.	Ordinary	No	No
KID BROTHER, THE (Harold Lloyd)		Mar.	<b>Excellent</b>	<b>Excellent</b>	<b>Excellent</b>
KISS IN A TAXI, THE (Bebe Daniels)		Apr.	Ordinary	Amusing	Hardly
KNOCKOUT REILLY (Richard Dix)		May	Mediocre	Doubtful	No
LADYBIRD, THE (Betty Compson)		May	Stupid	Doubtful	No
LAST TRAIL, THE (Tom Mix)		Mar.	Thrilling	Thrilling	Too thrilling
LET IT RAIN (Douglas MacLean)		Apr.	<b>Notable</b>	<b>Excellent</b>	<b>Good</b>
LIGHTNING REPORTER (Johnny Walker)		Apr.	Passable	Passable	Perhaps
LITTLE JOURNEY, A (Claire Windsor)		Mar.	Weak	Doubtful	No
LONDON (Dorothy Gish)		Mar.	Weak	Mediocre	Worthless
LONG LOOP ON THE PECOS, THE (Leo Maloney)		Apr.	Hardly	Perhaps	No
LONG PANTS (Harry Langdon)		May	Amusing	Rather good	Perhaps
LOVE MAKES 'EM WILD (Johnny Harron)		May	Crude	Doubtful	No
LOVE'S GREATEST MISTAKE (Evelyn Brent)		Apr.	Hardly	Decidedly not	Bad
LOVES OF SUNYA, THE (Gloria Swanson)		May	Only fair	No	No
LOVE THRILL, THE (Laura LaPlante)		May	Perhaps	Passable	Doubtful
LUNATIC AT LARGE, A (Leon Errol)		Mar.	Amusing	Too thrilling	Too exciting
MAGIC GARDEN, THE (Margaret Morris)		Apr.	<b>Good</b>	<b>Excellent</b>	<b>Wholesome</b>
MAN FROM HARDPAN, THE (Leo Maloney)		May	"Western"	Not the best	No
MAN OF THE FOREST (Jack Holt)		Mar.	Doubtful	Passable	No
MANON LESCAUT (Lya de Putti)		Apr.	<b>Notable</b>	Unsuitable	No
MARRIAGE (Virginia Valli)		May	Passable	Doubtful	No
McFADDEN'S FLATS (Conklin-Murray)		Apr.	Rather good	<b>Good</b>	<b>Good</b>
METROPOLIS (Fritz Lang, Dir.)		May	<b>Interesting</b>	Hardly	No
MONKEY TALKS, THE (Olive Borden)		May	Interesting of its kind	Perhaps	No
MOTHER (Belle Bennett)		May	<b>Rather good</b>	<b>Good</b>	Perhaps
MUSIC MASTER, THE (Alec Francis)		Apr.	<b>Notable</b>	<b>Very good</b>	Beyond them
MYSTERIOUS RIDER, THE (Jack Holt)		Apr.	Good western	<b>Excellent</b>	Passable
MYSTERY CLUB, THE (Matt Moore)		Apr.	Entertaining	<b>Interesting</b>	Not suitable
NEW YORK (Ricardo Cortez)		Mar.	Mediocre	Doubtful	Unwholesome
NIGHT BRIDE, THE (Marie Prevost)		May	Nonsensical	No	No
NIGHT OF LOVE, THE (Banky-Colman)		May	<b>Elaborate</b>	Thrilling	Hardly
NOBODY'S WIDOW (Leatrice Joy)		Mar.	Amusing	Doubtful	Unwholesome
NOTORIOUS LADY, THE (Lewis Stone)		May	Trite	No	No

## Previously Estimated—Continued

Titles of Films	(Actors)	(Month Estimated)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs.)
OH, WHAT A NIGHT (Edna Murphy)		Apr.	Twaddle	Mediocre	No
OLD IRONSIDES (Wallace Beery, Esther Ralston)		Apr.	<b>Excellent</b>	<b>Excellent</b>	<b>Excellent</b>
ONE HOUR OF LOVE (Jacqueline Logan)		Apr.	<b>Amusing</b>	<b>Very good</b>	Passable
ONE INCREASING PURPOSE (Edmund Lowe)		Mar.	<b>Excellent</b>	<b>Notable</b>	<b>Wholesome</b>
ON THE BOULEVARD (Gerinae cast)		Apr.	Mediocre	Hardly	No
ORCHIDS AND ERMINE (Colleen Moore)		Apr.	Amusing	<b>Good</b>	Passable
OVERLAND STAGE, THE (Ken Maynard)		Apr.	Perhaps	<b>Good</b>	Better not
PARADISE FOR TWO (Richard Dix)		Mar.	Mediocre	Passable	Harmless
PERCH OF THE DEVIL (Mae Busch)		Apr.	Fair	No	No
PERFECT SAP, THE (Ben Lyon)		Mar.	<b>Interesting</b>	<b>Entertaining</b>	Harmless
PLAY SAFE (Monty Banks)		Apr.	Passable	Passable	No
POLIKUSHKA (Ivan Moskvin)		Apr.	<b>Significant</b>	Hardly	No
POTEMKIN		Apr.	<b>Notable</b>	Doubtful	No
POTTERS, THE (W. C. Fields)		Mar.	<b>Notable</b>	<b>Notable</b>	<b>Wholesome</b>
REDHEADS PREFERRED (Raymond Hitchcock)		Mar.	Worthless	No	No
RED MILL, THE (Marion Davies)		Apr.	Perhaps	<b>Amusing</b>	<b>Good</b>
ROSE OF THE TENEMENTS (Shirley Mason)		Apr.	Hardly	Passable	Hardly
RUBBER TIRES (Bessie Love)		Mar.	<b>Good</b>	<b>Wholesome</b>	<b>Very good</b>
SEA TIGER, THE (Milton Sills)		May	Tiresome	No	No
SENSATION SEEKERS (Billie Dove)		Apr.	Interesting	Perhaps	No
SHOW, THE (Jack Gilbert)		Apr.	Perhaps	No	No
SILENT RIDER, THE (Hoot Gibson)		Apr.	Mediocre	Pernaps	Hardly
SIN CARGO (Shirley Mason)		Mar.	Trite	Certainly not	No
SLIDE KELLY SLIDE (William Haines)		May	<b>Good</b>	<b>Excellent</b>	<b>Wholesome</b>
SOMEWHERE IN SONORA (Ken Maynard)		May	"Western"	Passable	No
SORROWS OF SATAN (Adolphe Menjou)		Mar.	<b>Worthwhile</b>	Doubtful	No
STAGE MADNESS (Virginia Valli)		Mar.	Waste of time	Unwholesome	No
STARK LOVE (Carl Brown, Dir.)		May	<b>Excellent</b>	<b>Good</b>	Beyond them
STEPPING ALONG (Johnny Hines)		Mar.	Rather slow	<b>Good</b>	Perhaps
STOLEN PLEASURES (Helene Chadwick)		Mar.	Trash	No	No
STRIVING FOR FORTUNE (George Walsh)		May	Realistic	Possibly.	No
SUNSHINE OF PARADISE ALLEY (Barbara Bedford)		Mar.	Commonplace	<b>Wholesome</b>	<b>Good</b>
TARZAN AND THE GOLDEN LION (Edna Murphy)		May	Passable	Thrilling	Too exciting
TAXI DANCER, THE (Joan Crawford)		May	Mediocre	Pernicious	Bad
TAXI. TAXI! (Edw. E. Horton)		Mar.	Enjoyable	<b>Good</b>	<b>Good</b>
TELEPHONE GIRL, THE (Madge Bellamy)		May	Rather good	Passable	Doubtful
THIRD DEGREE, THE (Dolores Costello)		Mar.	Passable	Too Exciting	Unwholesome
THREE HOURS (Corinne Griffith)		Mar.	<b>Interesting</b>	No	No
TONGUES OF SCANDAL (Mae Busch)		Apr.	Mediocre	Hardly	No
TOO MANY CROOKS (Mildred Davis)		May	Mediocre	Hardly	No
UNDERSTANDING HEART, THE (Joan Crawford)		Apr.	<b>Eye-filling</b>	Thrilling	Too thrilling
UNEASY PAYMENTS (Alberta Vaughn)		Apr.	Rubbish	No	No
UNKNOWN TREASURES (Robert Agnew)		Apr.	Worthless	No	By no means
UPSTREAM (Dolores Del Rio)		Mar.	<b>Good</b>	<b>Wholesome</b>	Possibly
VALLEY OF HELL, THE (Francis MacDonald)		May	Trash	Better not	No
WANDERING GIRLS (Dorothy Revier)		Apr.	Cheap	No	No
WANTED—A COWARD (Lillian Rich)		May	Perhaps	Passable	No
WAR HORSE, THE (Buck Jones)		Apr.	Fair	<b>Good</b>	<b>Good</b>
WHAT EVERY GIRL SHOULD KNOW (Patsy R. Miller)		May	Fair	Passable	Passable
WHEN A MAN LOVES (John Barrymore)		May	<b>Notable</b>	Doubtful	No
WHISPERING SAGE, THE (Buck Jones)		May	Passable	Passable	Better not
WHISPERING WIRES (Anita Stewart)		Mar.	Weak	Stupid	No
WHITE FLANNELS (Louise Dresser)		May	<b>Above average</b>	<b>Good</b>	Beyond them
WHITE GOLD (Jetta Goudal)		May	<b>Notable</b>	Passable	Beyond them
WINNERS OF THE WILDERNESS (Tim McCoy)		May	Love melo- drama	Doubtful	No
WOLF'S CLOTHING (Monte Blue)		Mar.	Absurd	Not the best	No
WOMEN LOVE DIAMONDS (Pauline Stark)		May	Mediocre	Bad	No
WRECK, THE (Shirley Mason)		May	No	Passable	Doubtful
WRONG MR. WRIGHT, THE (Jean Hersholt)		May	Mediocre	Hardly	No
YANKEE CLIPPER (William Boyd)		May	<b>Worthwhile</b>	<b>Good</b>	<b>Good, unless too exciting</b>

# SCHOOL DEPARTMENT

CONDUCTED BY STELLA EVELYN MYERS

## Available Material For School Use in Some U. S. Government Departments

RUPERT PETERS

*Director Visual Education, Kansas City Public Schools*

THE following summary of the sources of material, (aside from motion pictures) in the government departments at Washington is in part based upon correspondence with the departments concerned and in part upon personal visits to them in search of material.

*Reclamation Service.* This department has some 30,000 negatives on file—most of them being taken for progress reports on various reclamation projects, such as Yuma, Rio Grande, Yakima, etc., and cover the development of the project from the initial surveys to the products, homes, etc., resulting from the use of water.

Scenery, villages and homesteads are shown in great variety.  $6\frac{1}{2} \times 8\frac{1}{2}$  prints are 20c each, and arrangements may be made for lantern slides or transparencies. Slide sets are available for loan.

Their material is from first class negatives, —very little Kodak material being in the collection.

*The Alaskan Railway* will furnish type-written list of photographs which can be purchased for 10c and 20c each. A set of 60 slides can be borrowed. Their material is largely scenic, very little being industrial. A considerable number of Kodak views are in the series.

*The Geological Survey* will furnish photographs at commercial rates; lantern sides at 50c each. An immense mass of material is available but it is poorly classified and

it is difficult to find what one wishes. All negatives are classified under the name of the maker; for example,

Christmas Morning in Yosemite, Hillers, 61  
El Capitan, looking S. E., Yosemite, Hillers, 44

Most of the earlier material is good, photographically; later negatives are largely Kodak. A descriptive list of subjects will be furnished. No loan material is available.

*The Bureau of Education* has but little for our use. Some lantern slide sets on kindergarten and rural school activities with charts on these topics, on health and home economics, are all they offer.

*The Bureau of Mines, Pittsburgh, Pa.,* has a list of 40 sets of lantern slides for loan that will be sent upon application. Photographic prints of the same subjects are available.

In quality, little can be said. Many subjects are copied from texts; Kodak negatives of varying degree of quality have been freely used. The Bureau will show every courtesy but unfortunately has not a great deal for us.

*The Bureau of Fisheries* writes that they have no pictures, lantern slides, nor photographs for distribution. They have negatives illustrating various phases of the Bureau's work from which prints will be made at cost for any one desiring them for a legitimate purpose.

Unfortunately, unless recently installed

they have no file of prints nor any method by which one may make choice of subjects. A personal visit, some time since, was wasted time.

*War Department.* The Bureau of Insular Affairs will send free a list of some 200 subjects on the Philippine Islands, (a few from Porto Rico). Photographic prints of the selected subjects will be loaned for a 30-day period during which time one may have them copied. Slides of these subjects may be borrowed. Other subjects not listed may be furnished upon application. Copra, tobacco, rubber, hemp, fishing, rice, cotton, sugar, mining, etc., suggest the range of topics.

The Signal Corps, Photographic Section, is the custodian of 80,000 negatives of Civil War, Indian Wars, Spanish American War and World War views.  $6\frac{1}{2} \times 8\frac{1}{2}$  prints are furnished for 15c. Selections are made from lists in War Department Doc. 903, Catalogue of official A.E.F. Photographs, found on the shelves of most city libraries.

*The Air Service* formerly supplied a number of subjects that cannot now be obtained—they refuse to furnish anything commercial concerns can. Military subjects are loaned without charge, provided the purpose is not a commercial one. Selection is best made from files in the office, although they will select suitable prints covering any specified Air Service subject. Views of Washington, public buildings, Mount Vernon, eastern harbors; furnished in the past, have been decidedly of value.

*Navy Department.* The office of Naval Intelligence has no catalogue of photographic subjects nor has it photographs for sale. The Information Section will supply limited numbers of photographs free of charge, on particular naval subjects, on loan.

In quality these are not all that is to be desired for our use, either in subject matter or from a photographic standpoint. A large percentage are Kodak negatives.

The Smithsonian Institution will furnish prints of any subject used in illustrating their publications. Arrangements for compensation must be made with their photographer—and *do this before ordering material.*

*Department of Agriculture.* The Forest Service has 60,000 negatives on file covering a wide range of subjects. One may secure very reasonably, prints, lantern slides or transparencies. Many sets of lantern slides are for loan. Exhibits of wood samples and photographic enlargements are available. If interested, send for information sheet.

Typical forest cover, type trees, steps in lumbering, the forest reserves, the activities of the rangers, the uses of the reserves, many scenic and industrial views—make this the most valuable single source of material in Washington.

The Bureau of Plant Industry will refer you to the office of Co-operative Extension Work. This office collects subjects from all bureaus in the Department and makes duplicate negatives for its own use. No originals are owned. Its materials are well chosen, (from the elementary school teacher's view point.) The staple crops, fruits, etc., are traced from spring to harvest in their series. Unless one can go to their office, the best illustration in the files, (from their point of view) is selected and sent when requests are received. Prints, enlargements, lantern slides, graphs and charts are sold. Lists are furnished.

The Bureau of Animal Industry prepares and distributes posters, sets of lantern slides, and exhibits dealing with livestock production and veterinary work. No list is published: it is necessary to write the Bureau concerning your needs.

The Bureau of Farm Management has an extensive collection of material showing how the work is done on the farm. Write for information.

The Pan American Union has an extensive

series of photographs from all sorts of sources, of all kinds of South and Central American subjects. Many of these are old. Few are of value for our use. Some sets of slides will be loaned.

The Public Health Service has some loan slide sets on the common diseases and their treatment. Many of these slides are indifferent copies of text book illustrations.

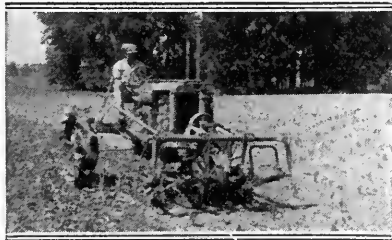
It is unfortunate that, with conspicuous exceptions, the departments are not awake to the Visual Instruction movement. Their

material is abundant, accurate and secured at public cost, yet they are indifferent to the needs of this public anywhere save in their own two-by-two pigeon hole. The use of the school children for one generation of abundant material from a department would fix its usefulness in their minds and its support would not then be quibbled over.

EDITOR'S NOTE—This is a partial report of the Committee on Sources of Materials of the National Academy of Visual Instruction given at Chapel Hill, N. C., April 25, 1927.

## Film Reviews

**The Horseless Farm** (2 reels) International Harvester Company—Forestdale Farm in West Burlington, Iowa, operated entirely without horses, is the subject of these novel reels. The farm is the property of a former railroad official who has taken pride in the mechanical solution to the problem of farm power. Views of the house and barns are followed by those showing various field operations done by mechanical power, without drudgery. Plowing, harrowing and preparing the seed bed are interestingly shown in close-up, and planting 30-35 acres a day becomes possible with the use of the farm tractor. The rotary hoe, tractor-drawn, kills the young weeds, and corn cultivation with the tractor eliminates the tedious labor of former methods.



Cultivating corn

Reel 2 takes us to haying time, when the mower attachment to the "Farmall" prepares the crop for the mechanical hay-loader. Exceptionally interesting views of the latter show the method of its operation. The hay

is trucked from field to barn, and the motor truck is used to hoist the hay. Reaping, binding and threshing operations on the farm



Tractor harvesting grain

corn cutting and filling the silos, husking and corn shelling are all done by power from the same tractor.

Trade classes and agricultural schools will be especially interested in this subject which throws much light upon the successful handling of present-day farm problems.

**The Burning Question** (1 reel) Y. M. C. A.—The Anthracite Bureau of Information has depicted the coal industry in a scientific, comprehensive and educational manner in this film. A map of the coal deposits of the United States represents bituminous as mined in thirty states and anthracite in Pennsylvania only. We believe that Crested Butte, Colorado, would take exception to the latter feature of the map. Whether this section

mitted because of a comparatively small output, the quality of the coal, or because of recent development, we do not know.

Bituminous coal is found in level beds; anthracite, in folded and twisted strata. In the Scranton district, the northern fields are more nearly level than the southern. Cross sections show the formation in reference to other deposits. Ages ago a heavy vegetation, decaying, made a carpet of dense humus, which became covered with water when the land sank. Silt and sand slowly settled down. Tremendous pressure from above was the final process in producing our coal fields. At first, the coal was soft, or bituminous. We see the folding and twisting of this Pennsylvania plain by pressure. The pressure in conjunction with heat put the finishing touches on the quality of coal, called hard, or anthracite, which burns clean and hot. In the Ice Age, glaciers wore off the tops of the mountains, carrying away much of the coal.

In mining anthracite, holes are drilled to locate the coal and make a survey of the field. The cores removed from the drill indicate the nature of the survey. When the coal is near the surface, the top rock is blasted and removed by giant shovels. Excellent cross-sections greatly aid in imaging the various processes delineated in the film. Tunnels are cut through the rock laterally to reach the seams. The formation of the beds determine the exact methods used. Cave-ins are prevented by timber supports. Half a million trees are cut yearly to supply the timber for these anthracite mines. In certain mines, it is necessary to spray with cement. The draining is difficult on account of the twisted strata. Giant pumps are placed 600 feet beneath the surface, and smaller pumps raise the water to the main pump. In some mines, water hoists are used. Mine ventilation presents many problems to engineers. The air goes down the main shaft and through gangways to a fan. Compressed air is furnished for the miners' tools.

**The Menace of the Alps** (1 reel) Universal—This 1926 release is portrayed in excellent photography and is suitable for any kind of gathering. The most adventuresome and realistic mountaineering of which we are aware on the screen is here exhibited. Perpendicular walls are scaled by means of ropes, and descents are thus made. The men are tapping at death's door, and one falls into a crevasse of great depth. The bright Alpine hat is used for signalling for help. When a rope is let down to the fallen man, he forms a loop around his left leg, makes a swing seat, and elevates himself. In extreme difficulties of this kind, it is the law of the Alps that companions never fail one.

**The Soul of the Cypress** (1 reel) Red Seal—This little story is delineated in excellent photography, the lashing waves on the cypress coast of California furnishing the setting, while a dryad of a cypress tree and a young musician are the only actors. Such cypresses are found nowhere else in the world. There is a legend that the soul of a dryad was once held captive in the tree. The youth came here to compose his "Song of the Sea." The heart of the tree was melted by the music. The dryad danced closer and closer to where the young musician was, being lured by his song.

Unfortunate is he who falls in love with a dryad, but still more unfortunate is he who tries to capture her. The free spirit longed to feel man's arms, yet could not stand the captivity. She requested her pursuer to give his song to the sea. He was torn between his love for the sea and his desire for possession. Love conquered and his spirit became the song of the sea. Thus, by eliminating the lesser elements of their nature, the song of the sea and the soul of the cypress are united eternally as the dryad listens to the lull of the waves breaking on the shore.

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*Have You Read page 260?*

## School Notes

SCHOOL LIFE (November)—“National Parks are Field Laboratories for the Study of Nature,” by Stephen T. Mather, Director National Park Service, speaks of the development of those natural beauty spots as educational centers. “The very fact,” he says, “that each park admitted to the system must be the highest typical example of its particular form of scenery or natural phenomena makes it the ideal place to study the special form of world-building processes exemplified there.” He enumerates the features of scientific interest presented for study in the various park areas.

The unusual educational facilities of the parks have been opened up to visitors during the past few years by the inauguration of a nature-guide service now in operation in all the major parks of the system. Of this service Mr. Mather says:

There were two main phases to this work—lectures on park subjects and personally conducted trips out into the open, along typical park trails. The lectures were given in the lobbies of hotels and camps, or when visitors gathered around the evening camp fire. In the course of the field trips, which were conducted by competent nature guides, the natural phenomena encountered along the way were explained in nontechnical language. Both at the camp fires and during the trail trips questions asked by visitors eager for information were answered fully.

The nature guides, usually recruited from the universities of near-by States, are well trained in their subject and the information given by them is always dependable. Large parties of visitors now go on these trail trips and show great interest in the geologic formations, plant and animal life and natural curiosities encountered along the way.

He further states:

A new form of educational activity was undertaken last year when “nature trails” were established in Yosemite, Mount Rainier, Grand Canyon, and Yellowstone National Parks. The establishment of these trails in the Yellowstone was particularly interesting.

Here in the Old Faithful region, only two ranger-naturalists were available to attempt the stupendous task of furnishing information to approximately 2,500 visitors each day during the height of the season. Since it was impossible for all of these people to go on the trips with the guides, the chief naturalist of the service decided on labeling three nature trails so that visitors, who wished to follow such trails might get all the information furnished by the naturalist on the conduct of the trips. The chief naturalist gave his personal attention to labeling the trails with all the geological data available, as well as information regarding the birds, trees, and flowers of the region. In the Grand Canyon National Park nature trails are being developed under the auspices of the American Association of Museums, through funds donated by the Laura Spelman Rockefeller Memorial.

Museum development in the national parks the director classes as “the phase of our educational work that is undergoing the greatest expansion.”

The first museum development was undertaken in Yosemite National Park, with the idea of finding out to what degree the public generally was interested in this work. A small building was turned over to the ranger-naturalist in the park for this purpose, and he immediately began collecting such exhibit material as he could through donations. No Government funds were available for this work. So great was public interest in the project and so wholesouled and enthusiastic the endeavors of the ranger-naturalist, that by the end of the first season exhibits conservatively valued at \$30,000 had been collected. In addition donations of over \$6,000 were made toward the construction and equipment of an adequate fireproof museum building, and promises were made of further donations of exhibits when proper facilities were available for housing them. The success that greeted this experimental museum work gave



petus to a general museum movement throughout the parks.

So widespread became popular interest in museum work in the parks that it attracted the attention of the American Association of Museums, which made a careful study of the situation. As a result of its studies the association succeeded in interesting the Laura Spelman Rockefeller Memorial, which two years ago granted an appropriation of \$70,500 for the construction and equipment of a much-needed fireproof building for the Yosemite museum collection. This collection had long outgrown its temporary quarters and was much too valuable and important to be subjected to any fire hazard. The new museum is completed last year and was opened to the public this spring after all the exhibits had been installed with painstaking care. During the past year 143,461 visitors to the park took advantage of the museum service.

No elaborate museum buildings are planned for the national park and monument system. After all, these reservations are in themselves the real museums of nature, and the museum development is intended to stimulate the interest of visitors in the great outdoors and in the wealth of educational material to be found there. Particularly are the exhibits planned to tell, in a simple, logical way the story of the park from its beginning a long-past geologic age up to the coming of man. It might well be said that the museum service in a national park merely serves as an index to the natural wonders that await the explorer along the park trails and into its wildernesses.

A field school of natural history for the benefit of the visiting public in Yosemite has

been offering an intensive field course in natural history. The director also speaks of the numerous summer schools being conducted by colleges and universities within the park area.

THE SCHOOL ARTS MAGAZINE (December)—The "Correlated Picture Studies," a series by John T. Lemos, the Assistant Editor, devote this issue to "The Child Handel," the painting of Margaret Isable Dicksee. Mr. Lemos writes charmingly of the story behind the picture from the standpoint of the human interest in it which will appeal to boys and girls. A sketch of the artist is included, as well as specific questions for use in class instruction, and suggestions to the teachers for correlation of the picture with the study of musical instruments, and with the story of lighting. Craftwork and metal work as well as other manual projects are suggested.

The article is accompanied by two full-page illustrations—one a reproduction of the painting, and the other showing black and white sketches of various types of lights in the history of lamps.

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# THE CHURCH AND PICTURES

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## Editorial

**T**HE new force of motion pictures in our modern life has come to be a beckoning opportunity and a new problem as well. It is not a problem to shun nor ignore, much less cast aside without careful consideration. It is a problem every church must, sooner or later face seriously and hopefully. It will be found that the average church will have to incorporate the motion picture as part of its regular equipment. In doing so it is necessary to make provision in its regular budget of running expense.

The church's more general use of the motion picture is helping to improve the film product, and is making possible the organization of film libraries specially adapted to the church's use. It is also putting to use many idle church hours and filling many empty church pews. Many persons, old and young, are interested in attending church who never before had the church "habit," or having had it, lost it. The right kind of picture itself enables the minister to enlarge the spiritual vision, increase spiritual knowledge, deepen spiritual faith and quicken spiritual life. In doing all of these more efficiently with the use of pictures in harmony with the church's principles of work, the minister is bringing the best spiritual results while solving the problem of the empty church.

## Church Film Reviews

**Joseph, the Ruler** (1 reel)—Pathe.

One of "The Pilgrimage to Palestine" series. Joseph, the Ruler, was the same Joseph, the dearly beloved son of his father Jacob, who possessed the coat of many colors, and who was sold into slavery in Egypt by his jealous brethren.

It is to the land abounding in the traditions of Joseph and of his father, that this film takes us. We see, first, glimpses of the country around the City of Hebron: plowed fields, a shepherd boy and his flock in the pastures where Jacob's flocks once grazed, the same rough way along which Joseph went in his little coat of many colors, in search of his brethren; past the tomb of Rachel, Joseph's mother; to Dothan, where the boy Joseph

found his brethren, and where they put him in a pit before selling him into slavery. The pit still stands there, which tradition says is the identical one chosen by Joseph's brethren to serve as his prison. Later we travel along the road which Joseph traveled in going "into Egypt"—where Joseph in his young manhood was to become a ruler. In Egypt we see the granaries built under his direction, in which he stored corn against "the lean years," which brought him and his family together again. We glimpse the land of Goshen where Joseph gave his father and brethren land in which to dwell. After a short stay in the City of Hebron, and a few other interesting sites, we visit Joseph's tomb in the Vale of Shechem.

**The Journey of the Israelites** (1 reel)  
Pathé Exchange

The course taken by the Children of Israel from the bondage imposed upon them in Egypt under the Pharaohs to Mount Sinai where Moses received the Ten Commandments is traced in this attractive subject of the Pilgrimage to Palestine Series. The route is charted from that embodied in the book of Exodus in the Bible. Starting from the shadow of the pyramids, where oxen still turn the simple water mills as they did in the days of the Israelites, we cross the Red Sea, bearing up boats of every description on the very spot where the waves parted to permit the Children of Israel to cross on dry land. Once across the Red Sea, we enter that dry parched land, the wilderness through which Moses led the twelve complaining tribes, and we stop beside the springs of Marah which are still bitter to the taste. In the Valley of In-criptions, we visit the turquoise mines, then



A familiar Egyptian scene,  
From "The Journey of the Israelites."

through tropical jungles as entangling as they were in the days of Moses. Nightfall comes down upon our camp in sight of Mount Sinai, the "Mountain of God."

**Mount Sinai** (1 reel) Pathé Exchange

Before us, its lofty head covered with a cloud as on the days when Moses was receiving the Ten Commandments from the Lord, Mount Sinai stands at the end of a lovely wide valley. We pass the Monastery of St.

Catherine, erected by Justinian, and stop to visit the high dignitaries of the Greek church who dwell there in great seclusion. Past the Monastery the road to Sinai winds through



The age-old Sphinx. From  
"The Journey of the Israelites."

the valley. We stop to look at the Shilleh bush which bursts into flames in dry weather, the bush referred to in the Bible passage—"And the voice of Lord spoke to him out of the burning bush." Through the beautiful valley of Jephtha, we journey and pause beside the rock which tradition says is the one from which waters sprang for the twelve tribes of Israelites when it was struck by Moses' rod.

**The Maid of the Forest** (2 reels)

The story of two sisters, a fine principled doctor and his brother, not so high principled until changed through suffering. The older of the sisters is both breadwinner and mother of the parentless home. Through the concern for the younger sister, who becomes engaged to a stranger who later would cast her off, she accidentally injures the young man in her efforts to protect her home against the evil that threatens, and through the mental shock that follows she becomes a dweller in the forest. The incidents that follow are both natural and appealing, and lead to the return of the Mad Maid's memory and the coming together of two happy households.

Arrangements for a limited use of this picture can be made by addressing the Editor of The Church and Pictures Department.

# AMONG THE PRODUCERS

*Where the commercial firms—whose activities have an important bearing on progress in the visual field—are free to tell their story in their own words. The Educational Screen is glad to reprint here, within necessary space limitations, such material as seems to have most informational and news value to our readers.*

## New Motion Picture Films on the Subject of Copper

THE mining and treatment of one of the world's most universal and essential metals is picturized in an 8-reel educational motion-picture film, *The Story of Copper*, recently completed by the Bureau of Mines, Department of Commerce, in co-operation with one of the large copper-producing companies. The film is in five parts, depicting graphically copper prospecting, mining, milling, smelting and refining methods. Mines and mills in Alaska, Montana, Michigan, Utah, Nevada and Arizona, as well as smelters and refineries in different localities, were visited in the preparation of the film.

The first scenes of the film show the lone, patient prospector, equipped with pick and shovel, plodding his way over the picturesque mountain trails of distant Alaska. The prospector eventually makes a "strike," finds a partner to "grub-stake" him and stakes out his claim. The development of a small mine in which the copper ore is dug and hoisted by hand, is shown.

From these crude beginnings, the scenes shift to the tremendous engineering undertakings by which copper ores are now mined and treated in great tonnages in Alaska and various western States. The methods by which copper ores are mined from vast open pits, hundreds of feet deep, in Arizona and Nevada are depicted. The blasting methods employed in breaking up the ore, and its excavation by means of monster power shovels are shown. One scene depicts vividly the mining of copper sulphide ore beds in which fires have smoldered for many years.

The underground mining of copper ore in Alaska and other regions is clearly picturized. Drilling and blasting processes, hauling of the ore on underground monorails, the transportation of ore over dizzy strung aerial tramways are depicted. The recovery of ores which have been locked under the ice of dead glaciers is shown.

The various methods of mining copper ore are visualized so plainly that the processes can be understood by everyone. One interesting scene shows the recovery in a northern Michigan mine of a single mass of copper weighing eight tons. The hoisting of mine from depths of more than a mile in a Michigan copper mine is shown.

The methods by which a great mountain of copper on the edge of a Utah canyon is being cut away by the use of great power shovels are visualized.

The various processes employed in the treatment of copper ores are then shown in detail. The crushing of the ores, their concentration on jigs and tables and the leaching of ores by the use of sulphuric acid solutions are depicted.

The smelting of the richer ores and concentrates in blast furnaces and reverberatory furnaces is shown. The casting of the melted copper into anodes and bars is depicted, and the recovery of the by-product gold, silver and platinum is shown. A series of scenes depicts graphically the processes by which the copper is eventually refined in a large eastern refinery.

Supplementing *The Story of Copper*

another production entitled *The Story of the Fabrication of Copper* which depicts the many intricate processes by which refined copper is fabricated into sheets, rods, wire and cables. The scenes were photographed in an eastern refining and rolling mill, where a considerable percentage of the world's copper is refined.

These films are available for exhibition by schools, churches, clubs, civic bodies and other organizations without charge, the exhibitor being asked, however, to defray transportation charges. Copies of the films may be borrowed from the United States Bureau of Mines Experiment Station, Pittsburgh, Pa.

## New Motion Picture Film Will Visualize Story of Petroleum

THE addition of an elaborate motion picture film visualizing *The Story of Petroleum* to the already large library of educational films owned by the United States Bureau of Mines, Department of Commerce, is assured by the appropriation by the American Petroleum Institute of the sum of \$25,000 to be expended in co-operation with the Bureau for the production of a motion picture depicting the various phases of the petroleum industry.

technique is planned. The tremendous system by which the refined products of petroleum, including gasoline, kerosene, etc., are marketed and distributed will be shown in detail.

Work has already begun upon the picture. The making of the film will probably require several months' time.

## New Catalogue Issued

MISCELLANEOUS Circular No. 86, a list of the Motion Pictures of the United States Department of Agriculture, has recently been issued. In addition to listing the titles of the films, arranged by subjects, the booklet also gives full information as to how to obtain the films, how they are distributed, and how they may be bought.

It is planned to illustrate in detail the production, transportation, refining and marketing of petroleum. Representative oil fields in all parts of the United States will be visited in the making of the film, and the different field operations peculiar to these fields will be portrayed in detail. Safety methods and appliances will be given special attention as the Bureau of Mines is at present engaged in conducting a safety-first campaign in the oil industry.

Another publication has been issued by the United States Department of Agriculture, primarily for extension workers, but valuable to any amateur who has occasion to use films. This publication is listed as Miscellaneous Circular 78. After suggesting ways of co-operating with schools, theaters and other agencies equipped to show motion pictures, the circular takes up the necessary equipment for individuals who wish to own their own portable projectors and generators. The proper methods of operating these machines are described. The circular also includes a section giving such information on the subject of electricity as might be needed in connection with showing motion pictures. Copies of the circular are obtainable, while the supply lasts, on application to the United States Department of Agriculture at Washington, D. C.

That part of the motion picture devoted to the transportation of oil will tell the complete story of the construction and operation of the nation's enormous network of pipe-lines. The laying of pipe-lines across deserts and mountain ranges and underneath river beds will be depicted. The wholesale movement of crude oil in oil tankers and the special equipment for loading and unloading the oil at terminals will be shown. The place of the railway tank car in the transportation of petroleum and its products will also be visualized.

A graphic visualization of oil refinery

## High Honors For De Vry

THE Jahn and Ollier Engraving Company of Chicago has informed The DeVry Corporation that the recent photo of the DeVry Camera, draped and grouped with its compliment of lenses, has been selected for exhibition at the National Exhibit of The Photographers' Association of America to be held at New York July 25-28. At the close



The prize-winning photograph

of the New York Exhibition, it will be sent in a traveling exhibit to the larger cities of the United States. It was exhibited recently at the Commercial Photographers' Club in Chicago, and received unusually favorable comment. At the invitation of the Engineering Advertising Association of Chicago it will be again exhibited as a product of the Photographic Studios of Jahn and Ollier.

An enlarged framed copy of the print hangs in the Jahn and Ollier elevator where all visitors will see it. They are to use it also as a special exhibit in their own advertising circulars.

The composition was arranged by A. P. Hollis, of The DeVry Corporation,—lighting and photography by Joseph Izzo, head of the Jahn and Ollier Studio. The engraving was made by the same firm.

## Screen Advertisers Association Elects Officers

OFFICERS of the Screen Advertisers Association, the Motion Picture Department of the International Advertising Association, were recently elected by mail ballot to serve during the fiscal year 1927-28. Douglas D. Rothacker was re-elected president, and the vice-presidents chosen were Otto Nelson of the National Cash Register Company, and A. V. Cauger, United Film Ad Service, Kansas City. Marie E. Goodenough was elected Secretary-Treasurer.

The executive committee is composed of—Bennett Chapple, Verne Burnett, George A. Blair, H. A. DeVry, R. V. Stambaugh, James P. Simpson, Wm. Johnson, Allan Brown, J. Don Alexander, Joseph DeFrenes, H. E. Hollister and R. H. Ray.

The next meeting of the Association is scheduled to be held June 26th to 29th in Denver, Colorado, in connection with the world conven-

tion of the International Advertising Association. Headquarters are at the Shirley-Savoy Hotel.

A number of interesting features appear on the program. The subject, "Panchromatic and Duplicate Negative" will be discussed by George A. Blair of the Eastman Kodak Company; "Uses of the Phonofilm for Commercial Advertising" by Roy D. Lillibridge of the Lillibridge Advertising Agency, New York City; "Motion Picture Conditions in the Northwest" by R. H. Ray of Ray-Bell Films, and "Motion Pictures and Floods" by Wm. Johnson of the Motion Picture Advertising Service Co., New Orleans.

In connection with the regular sessions, there will be an exhibit and screening of recent productions in the industrial field.

## Imagery, Thinking, Visualization

(Concluded from page 262)

Large amounts of money spent on our science laboratories is an example of the expensiveness of that method. Furthermore it is literally impossible. Imagine our trying to bring an elephant, a lion, or Niagara Falls into the schoolroom. There must be some way of getting vicarious experiences about the world in order to make our teaching effective. The work being done under the name Visual Education is done with the purpose of accomplishing these results—and it must be recognized that it is the only logical and practical method of properly interpreting our language symbols and our interlocking relationships.

The stereograph with its binocular (third dimension) vision and the hood of the stereoscope shutting out consciousness of the pupil's surroundings obviously give the best realistic vicarious experience which one is able to get. The pupil puts his own interpre-

tation into what he sees in the light of his own experience. Then, when this is followed in class by the lantern slide of the same scene, thought symbols are attached and associated with the experiences so that accuracy and permanence are secured, direct approach to the mind is made, exceptions to making the desired response are eliminated, vividness and interest are increased so that the necessary repetitions are reduced to a minimum. When used in this combination the stereograph and lantern slide are seen to be probably the most necessary and powerful teaching tools yet discovered. Especially is this true since the late discovery of the method of using them as a direct and vital method of giving meaning to printed and written symbols of thought in the Primary grades where symbols need the most vitalization and closest association with their meaning.

### THE AUTOMATIC BALOPTICON

with the aid of lantern slides, can be used to convey visually, messages of vital importance to the student body.

Campaigns can be run for health and and hygiene, safety or sanitation; college preparatory information can be presented in the most attractive way, as well as illustrated stories of history, literature, industry, and a thousand and one other topics which the needs of the time will suggest.

*Write for Folder E-17*

**Bausch & Lomb** Optical  
Company

629 St. Paul St.

Rochester, N. Y.



## Which Visual Aid is Best?

(Concluded from page 263)

for the learner to benefit, is false and belongs with the idea that water to the fever patient is poison. "Mortify the flesh to purify the soul" has little value in reality, and yet that is what some sources would translate into terms of teaching.

One state at least has done with temporizing over the situation and by September 1, 1927, everyone of the 1200 first grade high schools in Ohio will be required to have motion picture equipment to hold their charters.

There are those who cry out, "But why get the equipment, when there is no material to use with it!" The same story held true of the automobile in the nineties. Gas tanks were scarce in those days, but when the equipment became general the gasoline supply was distributed. We may not be able to buy gas today but it is not for lack of filling stations.

Given the market, the product will be supplied. There are more than enough theatrical pictures now but the theaters came first. Given enough schools demanding educational pictures, we are quite sure the pictures will be forthcoming—in fact we have good reason to know they are already here, although they are awaiting a quantity demand to bring them into circulation. The standard sized film is to be used by Ohio schools—there have been too many lamentable failures in the past with any other kind. Already there are over 600 schools in Ohio which have motion picture equipment, and the number is increasing daily.

How are the schools in Ohio using motion pictures? That is an interesting story that will be left to a future article, which we have entitled "Synchronism vs. Correlation."

## Book Reviews

(Concluded from page 269)

lished by E. P. Dutton & Company, "Shoot" comes with studious mien into a field of literature as yet represented by little but novels and stories of action, cheap action quite intolerably devoid of ideas.

THE WHITE LIST of Pictures Children Will Like and Fifteen Selected Programmes, published by The Canadian Council on Child Welfare, Ottawa. 16 pages and cover, paper bound.

Some British films are included in the volume, but the large number of selected films from the United States make the list an interesting and suggestive one for those working along the same lines in this country.

THE CINÉ MINIATURE, published by Leonard Cordell, 1636 N. Washtenaw Ave., Chicago—a tiny magazine, the first number of which has appeared, devoting itself to Amateur Motion Picture Cameras.

The first issue is illustrated with full descriptive matter on the various types of such equipment which have appeared during the past few years. It will prove interesting reading for those to whom such equipment fills a real need.

## News and Notes

(Continued from page 273)

WASHINGTON, D.C. HAS ITS "LITTLE THEATRE"

The "Little Theatre" on Ninth Street, near G, has opened its doors for the showing only of "beautiful, artistic and significant feature pictures" and short subjects made in earlier years which seem worthy to be revived. The house seats only 225 people. There is also a small lounge in which patrons may rest, smoke and read. The "little theatre" movement is taking hold in various cities in the country, and it will be interesting to watch the Washington experiment.



# PICTUROL

FilmSlide Pictures

Teach!

“PICTUROL” Registered U. S. Patent Office—

A Method providing projected Still Pictures in the class-room which has been universally accepted and rapidly adopted



PICTUROL SET \$100.00

Note photograph of the S. V. E. Film Stereopticon, Model "B", in convenient carrying case with small compact box, (only  $8\frac{3}{4}'' \times 5\frac{1}{2}'' \times 1\frac{3}{4}''$ ) containing 25 individual PICTUROLS—over 750 individual pictures with syllabi. Each PICTUROL is, in itself, a complete lecture. Space required, weight, and cost, places it within the reach of every school and church.

***Hundreds of subjects are available in PICTUROL form covering the following essential courses: History, Geography, Civics, Nature Study, Physical Education, Health, Physics, Biology, Primary Reading, Home Economics, Music, Art, Literature, Agriculture, Boy Scout, Automotive Construction, Etc.***

An Illustrated Primary Reading PICTUROL Series has just been released. The selected Juvenile stories are beautifully illustrated by original drawings with full frame pictures and full frame titles giving the story in the film itself. Photographically the best set of still picture films yet produced. Rolls priced separately at \$2.00 each. Send for list of subjects.

Free Picturol films covering industrial Geography and other subjects available upon request to all users of film stereopticons of any manufacture.

## Society for Visual Education, Inc.

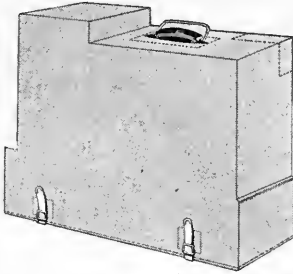
*Manufacturers, Producers and Distributors of Visual Aids*

327 So. La Salle St.

CHICAGO

## DUST PROOF COVER

For all Acme Model S. V. E. Projectors



Made of the best grade 8-ounce Heavy-Shelter Brown Waterproofed Duck. Gives protection from inclement weather, scratches, dirt, and dust. Ideal projector for your Acme S.V.E. when stored any length of time. Heavy fibreboard inserts and thick padding cover operating buttons. Has strong web straps and steel buckles. Exceptional bargain at this low price.



## ACME PROJECTOR OIL



You need a special oil for the Acme. To operate efficiently, the Acme must have an oil that will not break down under actual operating conditions too soon. Acme Projector Oil is exactly such an oil. It will keep your Acme in the best of condition for the longest service. Oil your Acme before storing it for the summer.

Order a half dozen bottles today.



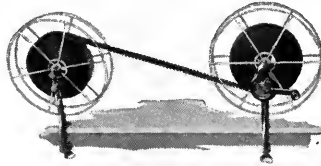
# Summer Service

for your

## ACME MOTION PICTURE PROJECTOR

WITHIN a few weeks you will either be using your Acme for your summer program of motion picture work or storing it away until next fall. If you are going to put your projector away, your machine should be well cleaned and oiled. If the projector is not thoroughly oiled, it may rust and its various parts be materially damaged. Acme Oil is best. We can examine and overhaul your projector now at less cost to you than during the rush of the early fall. Save time and money by doing this now before you put it away. Many Acme owners have found it very much worth while to use one of the heavy canvas waterproof covers for their Acme S.V.E. when they store the projector. Write us about our Special Summer Service for repairing your Acme.

## ACME HAND REWIND



Use the Acme Rewind for re-winding and inspecting films. Rewind clamps on any table or stand. Strong. Sturdy. Light. Made of best materials. Ballbearing clutch release **\$7.00 COMPLETE**

## ACME MOTION PICTURE PROJECTORS

### Acme Model S. V. E. Type G



A thoroughly reliable, safe and convenient combination motion picture projector and stereopticon. Built especially for non-professional use in schools and churches. The accepted standard projector of hundreds of school systems. Write for prices and terms.

### Acme Model 12 Type G

In the development of this small, very portable, self-contained and complete motion picture projector, careful attention has been given to the fact that it must perform especially hard service under difficult operation conditions. The Acme Model 12 is used where extreme portability is the essential requirement. Ideal for classroom work. Write for details.



# INTERNATIONAL PROJECTOR CORPORATION

Acme Division

90 Gold Street  
New York

1134 West Austin Ave.  
Chicago

# HERE THEY ARE!

## *A Trade Directory for the Visual Field*

### FILMS

**Atlas Educational Film Co.**  
1111 South Blvd., Oak Park, Ill.

**Burton Holmes Laboratory**  
7510 N. Ashland Ave., Chicago, Ill.  
*(See advertisement on Inside Back Cover)*

**Carlyle Ellis** 71 West 23rd St., New York City  
Producer of Social Service Films

**Catholic Film Syndicate**  
1125 Union Mortgage Bldg., Cleveland, Ohio

**The Chronicles of America Photoplays**  
Yale University, New Haven, Conn.

**DeFrenes & Felton**  
Distributors of "A Trip Through Filmland"  
60 N. State St., Wilkes-Barre, Pa.

**DeVry Corporation** 1091 Center St., Chicago, Ill.  
*(See advertisement on page 280, 281)*

**Eastman Kodak Co.** Rochester, N. Y.  
*(See advertisement on Outside Back Cover)*

**Film Classic Exchange** Fredonia, N. Y.

**International Harvester Co.**  
606 S. Michigan Ave., Chicago, Ill.  
*(See advertisement on page 257)*

**Pathe Exchange** 35 W. 45th St., New York City

**Pictorial Clubs. Inc.**  
350 Madison Ave., New York City

**Pilgrim Photoplay and Book Exchange**  
804 S. Wabash Ave., Chicago, Ill.

**Pinkney Film Service Co.**  
1028 Forbes St., Pittsburgh, Pa.

**Ray-Bell Films Inc.**  
817 University Ave., St. Paul, Minn.

**Roosevelt Memorial Association Film Library**  
28 E. 20th St., New York City

**Herman Ross** 729, 7th Ave., New York City  
A Visual Instruction Service

**Rothacker Industrial Films, Inc.**  
7510-14 N. Ashland Ave., Chicago, Ill.  
**Rowland Rogers Productions**  
71 W. 23rd St., New York City

**Society for Visual Education**  
327 South La Salle St., Chicago, Ill.  
*(See advertisement on page 301)*

**Spiro Film Corporation**  
161-179 Harris Ave., Long Island City, N. Y.  
*(See advertisement on Inside Back Cover)*

**United Cinema Co.**  
120 W. 41st St., New York City

**United Projector and Films Corporation**  
228 Franklin St., Buffalo, N. Y.

**World Educational Film Co.**  
845 S. Wabash Ave., Chicago, Ill.

**Y. M. C. A. Free Film Service**  
120 W. 41st St., New York  
1111 Center St., Chicago

### MOTION PICTURE CAMERAS

**Bell and Howell Co.**  
1803 Larchmont Ave. Chicago, Ill.

**DeVry Corporation** 1091 Center St., Chicago, Ill.  
*(See advertisement on page 280, 281)*

### MOTION PICTURE MACHINES and SUPPLIES

**Acme Motion Picture Projector Co.**  
1132 West Austin Ave., Chicago, Ill.  
*(See advertisement on page 302)*

**Capitol Projector Co.**  
133 W. Washington St., Chicago, Ill.

**DeVry Corporation** 1091 Center St., Chicago, Ill.  
*(See advertisement on page 280, 281)*

**National Theatre Supply Co.,**  
624 S. Michigan Ave., Chicago, Ill.

**Movie Supply Co.**  
844 S. Wabash Ave., Chicago Ill.  
*(See advertisement on page 304)*

# THEATRE EQUIPMENT ~ NEW AND USED



Moving Picture Machines, Screens, Portable Projectors,  
Stereopticons, Spot Lights, Booths, Film Cabinets, M. P. Cameras, Slides, Carbons,  
Mazda Lamps, Gelatin, Etc. *Send for list of films. Write for Catalogue.*  
B R A Y C O F I L M S T E R E O P T I C O N S  
Use Standard Size Film. Price and Booklet on Request

**MOVIE SUPPLY CO. 844 SO. WABASH AVE. CHICAGO, ILL. U.S.A.**

**Pilgrim Photoplay and Book Exchange**  
804 S. Wabash Ave., Chicago, Ill.

**Safety Projector Co.** Duluth, Minn.

**Chas. M. Stebbins Picture Supply Co.**  
1818 Wyandotte St., Kansas City, Mo.

**United Cinema Co.**  
120 W 41st St., New York City

**United Projector and Film Corp.**  
228 Franklin St., Buffalo, N. Y.

**World Educational Film Co.**  
732 S. Wabash Ave., Chicago, Ill.

## PUBLICATIONS

**The Century Co.,** 353 Fourth Ave., New York

**The Film Daily** 1650 Broadway, New York City

**Wheeler Publishing Co.,**  
352 E. 22nd St., Chicago, Ill.

## SCREENS

**Acme Metallic Screen Co.** New Washington, Ohio

**Da-Lite Screen and Scenic Co.,**  
922 W. Monroe St., Chicago, Ill.

**National Theatre Supply Co.,**  
624 S. Michigan Ave., Chicago, Ill.

**Raven Screen Corporation**  
1476 Broadway, New York City

**Sims Song Slide Corp.** Kirksville, Mo.  
(See advertisement on page 293)

**Victor Animatograph Co.** Davenport, Ia.  
(See advertisement on page 293)

## SLIDES and FILM SLIDES

**Geography Supply Bureau**  
314 College Ave., Ithaca, N. Y.

**Keystone View Co.** Meadville, Pa.  
(See advertisement on page 258)

**Pilgrim Photoplay and Book Exchange**  
804 S. Wabash Ave., Chicago, Ill.

**Sims Song Slide Corp.** Kirksville, Mo.  
(See advertisement on page 293)

**Society for Visual Education**  
327 South La Salle St., Chicago, Ill.  
(See advertisement on page 301)

**Spencer Lens Co.,** 442 Niagara St., Buffalo, N. Y.  
(See advertisement on page 258)

**Transparex Educational Slide Co.**  
2241 Clifton Ave., Chicago, Ill.

**Victor Animatograph Co.,** Davenport, Ia.  
(See advertisement on page 293)

## STEREOGRAPHS and STEREOSCOPES

**Keystone View Co.** Meadville, Pa.  
(See advertisement on page 258)

## STEREOPTICONS and OPAQUE PROJECTORS

**Bausch and Lomb Optical Co.,** Rochester, N. Y.  
(See advertisement on page 299)

**DeVry Corporation** 1091 Center St., Chicago, Ill.  
(See advertisement on page 280, 281)

**Sims Song Slide Corp.** Kirksville, Mo.  
(See advertisement on page 293)

**Society For Visual Education**  
327 S. LaSalle St., Chicago, Ill.  
(See advertisement on page 301)

**Spencer Lens Co.,** 442 Niagara St., Buffalo, N. Y.  
(See advertisement on page 258)

**Victor Animatograph Co.** Davenport, Ia.  
(See advertisement on page 293)

# The Making of Twine

*One Reel — Printed On Non-Inflammable Stock*



The latest addition to the International Harvester Company's free list of educational motion pictures is "The Making of Twine." The scenes shown in the first part of this reel were taken in Yucatan, showing the process of stripping, curing, bleaching, drying and baling the fiber. The balance of the film shows the complete mill operations the fiber goes through until made into the finished product, a ball of twine.

There is no rental fee or other charges. The sole cost is the small express charge to and from your station.

**INTERNATIONAL HARVESTER CO.**  
OF AMERICA  
(INCORPORATED)

606 SO. MICHIGAN AVE. CHICAGO, ILL.

## Loaned Without Charge

You may obtain this film by writing to this office or to any of our branches. Tell us you will be responsible for the film and mention two or three dates that will be satisfactory to you. We will then fit you into our schedule.



# It's Ready!!



That new product of SPENCER for which all educators have been waiting,—a lantern for both glass and film slides, used interchangeably and with many unique features obtainable only on lanterns of the very highest quality.

Just a few of the "Special Features" on the SPENCER CLASSROOM LANTERN

- |   |   |
|---|---|
| <ol style="list-style-type: none"> <li>1. Pedestal base with rubber pads.</li> <li>2. Horizontal tilting device.</li> <li>3. Vertical tilting control.</li> <li>4. Non-heat conducting carrying handle.</li> <li>5. Reading aperture for dark rooms.</li> </ol> | <ol style="list-style-type: none"> <li>6. Detachable cord, plug and switch.</li> <li>7. Compartment in case for cord and extra bulb.</li> <li>8. Space in pedestal base for storing slide carrier.</li> <li>9. 500 watt, 115 volt Mazda lamp.</li> <li>10. 2½" diameter, 12" focus lens.</li> </ol> |
|---|---|

Further details are given in booklet K-54—Write for it.

## SPENCER LENS COMPANY

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# THE EDUCATIONAL SCREEN

*The Only Magazine Devoted to  
The New Influence in National Education*

SEPTEMBER, 1927

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# The School Journey As A Visual Aid

DR. C. F. HOBAN

*Director of Visual Education, State Department of Education, Harrisburg, Pa.*

PENNSYLVANIA'S plan for visual education is a fundamental one. It is based on the need of visual devices for instruction and the necessity of teachers knowing when and how intelligently to use them. The plan aims to focus the attention of the State's 55,000 teachers on the meaning and significance of visual education; on the psychology underlying visual instruction; on the philosophy behind the Department of Public Instruction's plan; on the different types of visual aids—their value, their sources, their effective use in the class room, and their contribution to better teaching.

In order to simplify an evaluation and study of the different types of visual materials, they have been assembled as follows:

1. Apparatus and equipment
2. School journey
3. Object, specimen, model
4. Pictorial material
5. Miscellaneous aids

## THE SCHOOL JOURNEY

Of all the types of visual aids the school journey is one of the most important and valuable. The school journey, field trip or school excursion, as it is variously termed, brings the children into direct contact with objects of knowledge and hence gives opportunity for initial correct concepts. The school journey must be regarded as a major visual aid because it (a) effects an economy in time in teaching, (b) enriches and vitalizes instruction, and (c) develops, from the beginning correct concepts.

Of prime importance, in a consideration of the school journey, is the fact that it makes available to teachers a wealth of concrete ma-

terial without cost, or at very little cost, to the school district.

## A CRITICISM

It is charged against American teachers that their method is too largely of the lecture and textbook type; that children associate, to too great an extent, the four walls of the class room, school-book and desk with the act of learning, whereas they should be ready to learn from the world at large. The child needs to know the world in which he lives. He should be introduced to it early and encouraged to solve its mysteries. The school journey provides an avenue.

The consensus of opinion among educators is that the new or revised curriculum should be more sociological and less pedagogical. There is a pronounced feeling that the school has been too remote an institution; that there should be a closer blend between school life and the world. The tendency today is to organize school activities around life situations. The school journey is a valuable medium in this scheme.

Though highly valuable, the school journey is but too rarely used. Perhaps the reason is that teachers do not know school journey technique. They too often fail to see the material which is close at hand and, possibly, have failed in their teacher preparation to learn how to use it in instruction.

If we follow the history of education, we find that the use of the school journey is of ancient lineage. Pestalozzi and Rousseau utilized it in teaching. Their influence is reflected in the early educational development of Pennsylvania. William Penn was an exponent of visual instruction. He was a believer in the value of observation and in learning to do by doing. Franklin also was a visual

Editor's Note—An address delivered at the meeting of the National Academy of Visual Instruction at Chapel Hill, North Carolina, April 26, 1927.

educationist. He was the first American cartoonist and advocated journeys to neighboring plantations that "the methods of farmers might be observed and reasoned upon." This type of instruction was common in the early days.

Today, school journey work is one of the important practices in the schools of Germany, France and other European countries. England subsidizes this type of work because of its value to the children. America has not sustained its early appreciation of the importance of the school journey. Although used in the earlier days, there seems to have been a departure from the practice. Two factors have contributed to this neglect: first, the rapid development of printing; and second, the increase in the number of subjects in the curriculum. Both have brought a multiplicity of textbooks. The use of objective material in teaching requires preparation and careful planning. The textbook is always convenient. Too often the line of least resistance has been followed. As a consequence, there has developed a correspondingly wider teacher dependence upon textbooks for lesson material. The result of this practice is obvious to any educator.

Dependence upon textbooks involves very largely upon the part of the pupil the acquisition of knowledge by means of the printed page. Many teachers fail to appreciate the fact that printed and oral words are not ideas. Before words can mean anything they must be translated into mental images. Many here, if not all, can testify to the fact that the printed page and the verbal expression types of teaching have frequently resulted in inadequate and inaccurate concepts.

#### ADVANTAGES OF THE SCHOOL JOURNEY

A strong recommendation for school journey practice is the fact that it is a coöperative enterprise. Teacher and children join in the project. The child is the active agent; the teacher, the wise counselor and skillful guide.

Through the teacher's generalship, initiative can be stimulated, powers of self-dependence cultivated, and this type of instructional aid made an effective tool in achieving the objectives for which school work is intended.

Among the advantages claimed for the school journey are the following:

1. Shows natural phenomena in their proper settings.
2. Tends to blend school life with world situations—puts children into direct touch, under learning situations, with things, persons, movements, relationships, environments, occupations, tendencies, trends, functionings.
3. Stimulates interest in natural as well as man-made things and situations and enables students to know intimately their environment.
4. Involves the consideration and solution of problems arising from individual and group participation in natural social situations.
5. Affords opportunities to develop keenness and accuracy of observation and to experience the joy of discovery.
6. Sets up "a challenge" to solve and thus stimulates constructive, creative thinking.
7. Helps children to organize their knowledge.
8. Develops initiative and self-activity—makes pupils active agents rather than passive recipients.
9. Provides helpful practices and thereby cultivates the habit of spending leisure time profitably.
10. Serves to arouse ambitions and determines aims.

#### PURPOSES

Among the definite purposes for which school journeys or field trips may be conducted are:

1. To serve as a pre-view of a lesson and for gathering instructional materials.
2. To create teaching situations for cultivating observation, keenness, discovery—to encourage children to see and know the things about them.
3. To serve as a means of arousing specific interests—as in birds, trees, art, history.
4. To supplement classroom instructions; to secure definite information; for a specific lesson as in arithmetic, civics, geography, literature.
5. To verify previous information, class discussions and conclusions, or individual experiments.

## SURVEY

In planning school journey or field lesson procedure, a first essential is to make a survey of the immediate and neighboring surroundings to:

1. List all available materials.
2. Familiarize teachers with their—
  - a. location and avenues of approach.
  - b. special features and the purposes they will serve.

This procedure will require several exploratory expeditions. Teachers find survey work wonderfully interesting. New material is a matter of constant discovery. When a survey is made by a supervisory official and the teaching corps, it becomes an ideal educational project. The staff is divided into groups. Each group selects its leader and becomes responsible for a certain area. Reports are made by these groups at teachers' meetings and the composite report furnishes the necessary data for the entire school district.

The number of journeys will depend upon the importance of materials and their relationship to the curriculum. Lessons on or near the school plant can be conducted in the regular recitation period. Those within easy access of the school—after school, or the last period of the morning or afternoon; if at some distance, on a Saturday morning or holiday. Some journeys require an entire day. Proper arrangements should be made with the school authorities. For trips to museums, public buildings or industries, it will be necessary to make arrangements for guides, vehicles, etc.

## THE CONCRETE NECESSARY

A general fault in present-day teaching is that too much of it is abstract rather than concrete. The weakness of printed material is that it is abstract. We need the natural environment, the true setting, the object, the specimen, the model, or a picture, to give concreteness to the idea. These help us better to understand. Teachers no longer believe they can teach history as effectively from the pages

of a textbook as when they take pupils to the shrines, the museum, the milestones—into the atmosphere in which history was made. The most effective way to teach Civics is through participation in social enterprises.

Art instruction should not be confined to the class room alone. The objectives of art can be the more readily realized through visits to churches, galleries, scenic spots, specimens of landscaping and beautiful architecture, model buildings and homes, artistic windows where clothing, home furnishings, etc., are displayed.

Can a valley be as effectively taught from the printed page as from an eminence where pupils can view a real valley and come in direct touch with life situations as they function there? The words of the textbook describe building stones and minerals, but a visit to quarry and mine, or specimens of marble, granite, brick, limestone, iron, lead, zinc and other ores, which the pupils may handle—supplemented with pictures of the processes by which they are made into shelter materials or useful commodities—make the instruction concrete and contribute the vital element that makes the study interesting.

Literature will be enriched and the desire to read stimulated through literary rambles. Nature poetry should be read in the presence of nature—the tree, the flower, the scene, the thing described. Visits to homes of authors, to their resting places, and to the spots that inspired their writings, will give added interest. Book shops and libraries, where manuscripts and rare books may be seen, are also helpful avenues.

Music, like literature, deals much with nature—birds, flowers, trees, mountains and streams. A visit to these and to the home and workshop of the composer, gives the student an understanding of the setting of musical productions. Attendance at musical renditions—where the leader communicates his feelings and ideals to his orchestra, and the

members in turn give expression to this through their instruments; or where an artist interprets a vocal or instrumental composition—enables one to appreciate, through the combination of eye and ear, the beauties and meanings of music.

Mathematics will be vitalized through outdoor lessons that involve practical measurements; and through motivated, concrete problems rather than abstract computations. Arithmetic, geometry, trigonometry and surveying offer rare opportunities for field work.

The school journey is indispensable to effective work in Nature Study and Science. These subjects need visits to museums, zoological parks, botanical gardens, examples of structural engineering, chemical and other manufacturing plants, telephone buildings, electrical works, radio stations, and aeroplane fields. Bird, botanical and astronomical rambles develop nature lovers.

The school journey offers a rich field for Vocational Education. Commercial subjects will be made practical through visits to office buildings, public enterprises, transportation departments, institutions and industries,—places where commercial activities may be seen and studied firsthand. Industrial and agricultural classes will profit by visits to mining enterprises, farms, manufacturing plants—places where the mechanic, the artisan, the operator, and the expert may be seen at work.

#### CORRELATES SUBJECTS

The school journey offers unusual opportunities for correlating the different subjects. While conducting field lessons, safety-first may function in a practical way. The humane treatment of birds and animals can be encouraged; trees studied and sketched; the necessity for reforestation emphasized; examples of architecture, attractive landscaping, clean streets and objects of special interest pointed out. Attention can also be directed to the improved highways, recreational pro-

visions, the natural resources of our Commonwealth and the commendable projects it has under way.

Teachers should list all possible school journey avenues and make use of them. Through these avenues the spark of scientific genius may be kindled; the naturalist developed; the musician started; artistic genius stirred; literary ambitions set on fire; patriotic impulses quickened; and the spirit of adventure aroused. It offers opportunity to set at work the principle of self-activity. It will help children to achieve, to satisfy, to accomplish; it will enable them to form wholesome habits, and teach them how to spend their leisure time in a profitable way.

#### SCHOOL JOURNEY TECHNIQUE

The following technique is recommended for the organizing and conducting of school journey work:

- (1) Evaluate the advantages in order that as many as possible may be profitably utilized.
- (2) Determine the purpose for which the journey is to be conducted; or a possible combination of purposes.
- (3) Examine survey data for—
  - a. materials that will develop correct concepts
  - b. situations around which activities may be organized that will assist pupils in developing desirable attitudes, skills and habits.
- (4) Make necessary arrangements with—
  - a. school authorities
  - b. owners or representatives of places to be visited.
- (5) Initiating the journey.
  - a. Developing the need—during class discussion, or group activity.
  - b. Fix definitely the aim.
  - c. Teacher preparation—familiarity with place, route, features, necessary reference material.
  - d. Pupil preparation.
 

Equipment—notebook, field glasses, proper clothing, etc.; Study of reference material; Spirit of alertness; determination to meet and solve situations.

(Continued on page 345)

# The Stereopticon In The Public School

Prepared under the direction of Dr. George Millard Davison, Junior High School 109, Brooklyn, N. Y.

EVERY thoughtful educator realizes that there should be far less dependence on spoken and written symbols in imparting information to children. We all know that nothing in a teacher's mind can be really transferred to a child's mind—certainly not by the use of words. Whatever comes to have existence in the child's mind, *he* himself must put there by his own act of knowing. Moreover, the only material with which the mind builds, the only food by which the mind grows, is sense experience.

And yet most of the time in the schools children are kept busy dealing with symbols—spoken and written words that have no meaning in themselves. From the very experiences needed to give a rich meaning to all these symbols, the children are in a large sense shut away. We do not give the children more than a very small fraction of the sense experiences of the world, especially sight experiences, that they would take if they could get them.

But how can it be done? Extensive travel is out of the question for all but a very few. Obviously our main reliance must be on pictures. And here we have a considerable choice among various kinds of pictures, each kind having its advantages and disadvantages.

The motion picture, important when motion is an essential factor, is yet greatly limited in use because of its cost; because of the lack of sufficient educational films; because films must usually be borrowed rather than owned; and because films give less opportunity for expression on the part of the pupils.

The two-eyed stereograph, because of its depth, its life-size to the mind, its wonderful detail and reality, is of great value. It can be handled and used by any pupil, and it quickly gives most accurate and lasting impressions. It offers a needed opportunity for

the child to do something by himself. However, it offers less opportunity for directed observation, and only one can look at a time. Therefore its use should be accompanied by the lantern.

In fact the stereographs and the lantern are complements of each other. The stereograph is ideal for the individual use of the pupils, and the lantern for class work. The great advantage of the lantern is that one picture can be thrown up before a class or auditorium and held until all get definite impressions as well as opportunity for the most expression.

The lantern of to-day is a great improvement over the older models. Better bulbs and lenses make it possible to throw a good picture on the blackboard or wall in the classroom, and in sufficient daylight to permit ventilation, and work with textbooks, notebooks and maps.

There are many ways in which a lantern can be used in the assembly or auditorium; there is much that can be given with advantage to the children in the mass. But pedagogically the best use of a lantern can be made in the classroom. Here slides should be used that closely correlate with the work of the day or week, and with continual emphasis on questioning by the teacher or pupils, rather than lecturing.

It is frequently claimed that teachers will not use the lantern regularly and systematically. Inasmuch as it is in the selfish interest of the teacher as well as in the interest of the child that the lantern should be used, it is reasonable to challenge this claim. As a matter of fact it is being proved in many schools that every teacher will use a lantern regularly. But certain provisions must be made to bring about this desirable result.

First: There must be powerful and yet light and portable lanterns. It is important that the lantern have a half-size lens, a handle, and a pedestal base that will rest on one of the pupils' desks, making unnecessary the carrying around of a table or boards. There should also be a tilting arrangement so that the picture may be thrown on the blackboard or the wall above.

Second: Arrangements should be made so that the lantern can be set up easily and quickly in each room without climbing or the use of a ladder. Where there are lights with open reflectors but too high to be reached, there should be in each room one drop light within reach of the teacher, but above the heads of the children. If the lights are in enclosed reflectors, there should be base plugs in each room. Until base plugs are put in, droplight cables can be run into each room from the hall lights which are usually in open reflectors.

Third: For some time schools will need to borrow slides from Museums or state collections. One of the difficulties is that it is usually impossible to correlate closely with the work of the various grades from week to week. This correlation, of course, is primarily important. Then, too, a considerable number of slides are usually gotten on a subject, and there is the temptation or necessity, because of the limited period they may be retained, to show too many at a time. Thus their use tends to degenerate into a picture show.

It is very desirable that basic sets of slides should be owned by each school. These sets should be carefully selected both with regard to subject and quality. The slides should also be carefully classified, and accompanied by descriptions, and printed lists, and suggestions for use, that may be put in the hands of the teachers. It is impossible to get miscellaneous collections of slides used systematically. The slides should be suitably stored so that they may be kept in order, be quickly accessible, and also be preserved.

Some sets have been put on the market which have been carefully selected by educators, catalogued in many ways, and accompanied by descriptions and helpful suggestions to aid in their use. There are fairly satisfactory sets for geography, history, primary work, biology, nature, art, etc.

Teachers and principals have no more time to select and arrange such visual material than they have to prepare textbooks. Publishers should be encouraged to provide more sets that are selected and edited by competent educators. Undoubtedly grade sets should be gotten out that would closely parallel the work of each grade up to the sixth year. Probably sets according to subjects—geography, history, biology, etc.—would be better for the seventh and eighth grades and the High School.

Fourth: Where there is only one lantern for a school, or for a floor, or for several teachers, a definite organization or schedule for its use is essential. (Departmental teachers of geography, history, and science, ought to have a lantern as part of their regular equipment.) The schedule should be so arranged that there is a definite period, or if there are several lanterns, several definite periods each week for each teacher. Moreover, teachers should not be asked to leave their rooms to get the slides or the lanterns. It has been found repeatedly that children, at least from the fifth grade up, can get out the slides, take them to the teachers, return them to the cabinet, and keep them filed. Sometimes one member of a class may be assigned for this work, but there will be less confusion and more centering of responsibility, if two children are selected for the care of the slides and two for the lantern.

When the arrangements referred to are provided, it is soon found that every teacher will use the lantern regularly. And really these conditions are only what common sense ought to dictate. Until they are provided, no

# Among the MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

TEACHERS COLLEGE RECORD, Columbia University—"A Study of the Motion Picture Preferences of the Horace Mann High Schools," by Mary Allen Abbott, Instructor in Photoplay Composition, Columbia University Home Study Department. The study was made, primarily, to guide the Parents Association in making up film lists of recommendation. "In preparing the Questionnaire, the films selected were all good enough as productions to be classed on the 'Selected List' of the National Board of Review. With one exception, *Grass*, all were either recent pictures or else still frequently shown."

The report is a long, detailed, and fascinating presentation, by tabulation of scores and paragraphs of comment upon each film, of the results found. In brief, this study discovered the same similarities and dissimilarities between girls' and boys' reactions that were found by Mr. Clarence Arthur Perry of the Russell Sage Foundation, in his "The Attitude of High School Students toward Motion Pictures." It might be helpful to quote the conclusion of the article in part.

Combining the points just brought out with the results of our discussion of films in earlier parts of this paper, we may conclude that Horace Mann High School boys and girls differ in certain particulars. The girls have, or at least express, a greater sensitiveness to ethical questions; they like to have their sympathies appealed to and their good taste not offended, as shown particularly in their comments on *Beau Geste*, *The Vanishing American*, and *Variety*. They also prefer the heroine of romance to the comedian. The boys show more knowledge of the problems of filming; they are more inclined than the girls to consider each film on its merits as a

production. They like the presence of humor in a film, and do not care for the heroine of romance unless in a good production.

The similarities are as striking as the differences. The general standard is high for story, acting and setting, with both the boys and the girls. Both are sensitive to pictorial effects. Both are impatient of over-exaggeration, whether in the details of the story or in the expression of the emotion. In fact, their standards for judging a film seem to be much like those of cultivated adults, with one striking exception. The comments on *Grass* and *Nanook*, as well as the comments on films liked, show an insistent demand for "plot with action."

This department is always exultant to find a statement like the following which closes this report: "Whatever may be said against the habit of movie going, these Horace Mann High School pupils seem to have used the movies as a school of dramatic criticism, and to have formulated for themselves standards and an interesting body of opinions."

ASIA—"Photographing the *Epic of Everest*" by J. B. L. Noel, is a gripping account of "How the Camera Recorded Man's Battle against the Highest Mountain in the World." "Making motion-pictures of the Mount Everest climb" says the author, "certainly lives in my memory as the most difficult and absorbing task I have ever undertaken."

There follows a minute descriptive exposition of the job, its romance and its hardship, together with its demand for skill and ingenuity. The article closes with its note of bitter tragedy, its comment upon the loss of two of its party. "That night our party reunited; Odell told us the whole tale—a thrilling tale because of the magnificent attainment

of Mallory and Irvine, and because of the heroism of Odell himself in his efforts to find them, but a tale of tragedy. It was then we realized to the bitter full how cruelly this mountain fights." An article which should be in the hands of every upper grade geography teacher.

CHILD WELFARE MAGAZINE—"Every Mother a 'Movie' Critic," by Ruth M. Walker, President of the Parent-Teacher Association in the School of Observation and Practice, Philadelphia, is one of the sanest discussions of moving pictures we have read.

To that constantly increasing group of earnest mothers who are coming more and more to realize that it is absolutely essential in these days to give serious, practical attention to the manifold problems of child-rearing, a few words on the dangers and advantages of moving pictures for children may prove helpful.

Wholesale condemnation is as useless as it is unjust for it frequently has no other result than to defeat its own ends. Nor can the "movies" with safety or gain be wholly disregarded or entirely forbidden. Like most negative processes, these get us nowhere. What stand then, shall we, as parents, take on this question?

First, let us clarify our ideas as to what moving pictures are. They are not, primarily, an art nor a philanthropy, not primarily a means of uplift or education or even entertainment. They are first, last and all the time a business. Mammoth in its scope, employing millions, entertaining and educating millions, expending millions and last but not least, earning millions! Who can think that such a power in the community can be ignored?

Let us consider first the "movies" from the standpoint of physical effect. We all know, of course, that growing children need normal, suitable activity in the fresh air far more than they need the artificial stimulation of unseasonable films which, of necessity, entail for too long a period the breathing of impure, germ-laden air, as well as eye-strain, cramped muscles, and considerable undesirable, excess nervous excitement. Many a nightmare and many a restless night may be directly traced to what was carried home to bed in the little mind from the thrilling evening performance.

Far more difficult to cope with, however, is the effect of so many of the current pictures on characters and natures that are just forming. It is certainly a fact that we, for the most part, are developing a different point of view toward many things. It is so pitifully easy to implant, so painfully difficult to uproot false values, unworthy ideals, hideous half-truths.

Intelligent adults of mature mentality can form their own judgments, can sift and weigh taking the gold and leaving the dross. They can tone down, with the drab of their own practical everyday experience, the too highly colored, and so stand a chance of being unharmed by the glaring unreality. This is not the case with children.

In any case, it seems to me impossible that a constant diet of what is unsuitable for the mind should not produce some form of mental indigestion just as surely as food not easily assimilated produces the same bodily disorder.

The statement has been made that since attendance at the "movies" has become practically universal, there are no longer any children—instead, just sophisticated worldly-wise young things, prematurely hard and blasé. Yet there never were truer words written than these:—"All things are by their season, seasoned." We can give to our children no greater gift than the chance to develop normally "in season."

Consequently it behooves intelligent parents to seek the golden mean between shutting their children out from the reasonable enjoyment of one of the most marvelous and most entertaining of our modern inventions, and on the other hand, granting them unlimited and unsupervised indulgence. Both of these courses are as unfair to the children as they are to the films.

Here are a few practical suggestions for those who are interested.

See the pictures your children see. "View them with a critic's eye," but take your sense of humor along with you. On questions of morality, be as strict as you please, but in matters of taste, be as broadminded as you can. Remember the "movies" are for the world and it takes all sorts of people to make it.

Let the manager know that you have come as the "movie censor" for your children. When you have developed a fair point of view based upon knowledge, give the manager



your ideas and get his. Co-operation always has the advantage over conflict.

Ally yourself actively with the practical broadminded organizations working for better films.

And, most important of all, support generously at the box-office and with your praise, whatever is praiseworthy.

We shall have the sort of pictures we want when it has been proven that they will pay. After all is said and done, it is the box office that has the deciding vote.

An old and worn out assertion? Old, perhaps, but not worn out, at least if one measures that condition by the application of the idea to the practices of one's friends! Some of the most intelligent, if they desire an easy diversion, seek the neighborhood theatre, quite regardless of whether or not the film deserves box-office support, while, on some rainy night, when the going is not as comfortable, these same movie-patrons will allow empty seats at the showing of some excellent film. The public, the public interested in better pictures, must develop a sense of duty toward what they accept as easy diversion when the spirit moves them and what they omit when personal weariness or other circumstances make attendance a burden.

THE CHRISTIAN SCIENCE MONITOR—"Turning Theater Foyers into Art Galleries Helps Film Standards" is an arresting leader in this paper. It sums up the conclusions of those connected with this experiment.

Among the many who have tried to bring art to the American public by way of the motion picture theater, few have succeeded in such simple, effective way as Irwin Wheeler, a young exhibitor of New Canaan, Conn. Mr. Wheeler has merely turned the foyer in two theaters into an art gallery. He has exhibited there contemporary American paintings. His audiences have been delighted with this additional entertainment and he has found a New York dealer, William Macbeth Inc., who after one visit immediately asked for a year's exclusive right to arrange changing exhibits.

The idea developed naturally from the interest of the artists of the Silvermine group in the original little theater which Calvin Kiessling, whose suburban home is also in New Canaan, had planned for the community motion picture house there. They believed in the treatment of brick walls and painted woodwork which he was introducing in the auditorium and they agreed to decorate the theater for its opening, with their latest canvasses. The paintings were so much enjoyed by all who visited the theater that in the four years

*(Concluded on page 344)*

## Book Reviews

LET'S GO TO THE MOVIES, by Iris Barry. Payson & Clarke, Ltd., New York, 1926.

The author, by her own avowal, has been an omnivorous consumer of cinematic productions since 1913, an excellent preparation for her present professional work of picture critic for *The Spectator*, *Daily Mail*, and the *Weekly Dispatch*. Excellent, too, this preparation for her intelligent and racy book. Beginning with her first chapter, "Let's go to the movies," with its apt presentation of the casual approach of patrons to the film theatre, Miss Barry passes through neat and practical discussions of the movies and the stage, the art of the pictures, the public's place and influence, and the subtitle. Then she traces the early horrors of film acting to the present

requirements. Some much press-agented directors might read this chapter and come through wiser, if sadder, men! Fixing the star system with Mr. Chaplin and Miss Pickford, the author arrays for us the stupid necessity of the system, as it has developed, and the evils from which we shall never be free until the system passes. She seems to me to place those of the film world she chooses to classify with unflinching accuracy and a splendid, penetrating discrimination. In no other single book is there the mass of information and acute comment so briefly given. The appreciation of foreign films, though not essentially new, is somehow more stimulatingly said. The dialogue between two sober

*(Continued on page 344)*

# NEWS AND NOTES

CONDUCTED BY THE STAFF

## MORE "LITTLE THEATRES" FOR THE MOVIES

From a number of sources, news comes of the growth of interest in little film arts theatres, devoted to the presentation of novelties in the cinema, artistic productions which draw a discriminating audience, or the revival of films which have previously had runs in the regular motion picture theatres.

The Film Arts Guild in New York, under the direction of Symon Gould, has returned to the Cameo, on Forty-Second Street just east of Broadway. In commenting upon the move, one of the trade journals said editorially,

"The Cameo management must have discovered that there are plenty of people in New York who want programs selected with a sound reason for their selection—and a reason which has nothing whatever to do with the cost of the production, the stellar lights which are identified with the picture, or its newness or freshness from the standpoint of studio or laboratory work."

The Film Arts Guild, in line with its expansion program, has taken over the Oxford Theatre in East Orange, New Jersey, and has inaugurated a film art policy in that theatre. Its opening program featured Lya de Putti in *Manon Lescaut*, and other programs include *Secrets of a Soul*, *Greed*, *Madame Wants No Children*, and *Passion*, besides short cinematic novelties.

The Fifth Avenue Playhouse group has announced that it expects to have eight houses of this class in operation by January first, 1928.

Supplementing the first house of the chain on lower Fifth Avenue, the Playhouse, Chicago, has been leased for a long period from Mrs. Henry B. Harris. The house, which seats 1,000, will open early in September. Fred-

erick Arthur Mindlin, brother of Michael Mindlin, president of the Fifth Avenue Playhouse Group, will be in charge of the theatre which, like the other houses in the circuit, will play "better class pictures," including foreign films and revivals.

A third house will be erected on Pineapple Street, Brooklyn, and will be opened in October. Others will be acquired or constructed in cities including Washington, Detroit, Cleveland and Boston.

The Fifty-Fifth Street Cinema in New York City, sponsored by the Art Cinema League, has developed interesting programs during the summer months just past. Revivals of *The Marriage Circle*, a King Vidor week and a James Cruz week which included some of the best known productions of these directors and the American premiere of Tolstoi's *Power of Darkness*, *Warning Shadows*, a German production, and Emil Jannings' *Power* are among the programs featured by this group.

## TRIUMPHS IN COMMUNICATION REVIEWED

At the recent annual meeting of the National Academy of Science in Washington three revolutionary improvements in world communication which have come in the last two years, were cited by Dr. Frank B. Jewett, president of the Bell Laboratories, where television was produced.

"Space shrinks, time vanishes, and the public goes on almost unheeding," declared Dr. Jewett.

Cable lines have been constructed of a new alloy enabling them to carry six or seven times the present traffic. Pictures—"still" or moving, as in television—may now be flashed over

telegraphs and cables. Finally, transoceanic telephony has arrived, and a London speaker can talk over a thin copper wire laid on the bottom of the Atlantic to another speaker in New York. All these changes—each a revolution—have come within the last 24 months.

In commenting upon the remarkable progress in television, *The Christian Science Monitor* says editorially:

The first lap in the race for the conquest of television is over. American genius has removed the "impediment of distance" by transmitting images from Washington to New York, a distance of 200 miles, and the scant dozen competitors in the United States, Great Britain, Austria, Japan and France have witnessed the accomplishment of one of the most inspiring feats of the age. It matters not how intricate the system employed, nor the fact that still further perfection is necessary before television can be made available for public use. What matters is that the result of years of experiment and research have brought television from the laboratory definitely into the practical workaday world.

The whole system of transmission is making gigantic strides. Everyone is familiar with the sound of the voice carried through the air. The possibility of sending power over long distance by wireless has been admitted by eminent engineers. The day seems not far distant when by the turn of a button it may be possible to sit in the comfort of a drawing-room or parlor, by the side of a glowing fire, and watch and listen simultaneously to an opera, a baseball game, a notable speaker, a distant friend—the image projected upon a screen upon the wall while the sound issues from a loudspeaker near by.

Television not only gives rein to the imagination, but it also emphasizes the progress being made in the triumph of natural science over material obstacles.

#### MOTION PICTURES AND THE LIBRARY

A recent annual report of the American Library Association contains a brief, though significant, report of the Committee on Moving Pictures, under the chairmanship of Mr. Frank H. Chase.

The following paragraphs are quoted from the published report:

The primary importance of visual instruction has never more clearly recognized than at this time. No means of Adult Education has greater possibilities than the film. Educational films are being produced in larger and larger numbers and the public library

has a great potential field in the conservation and distribution of these films and in making them widely known. An important piece of work lies just ahead in the indexing of films and especially in cataloging the historical, geographical and otherwise educational elements in films originally produced without any direct educational purpose. Films based on books and on the literary drama need also to be carefully listed for the aid of students. Other forms of co-operation are more obvious; some of them were suggested in Mr. Sherman's report of two years ago. The Cleveland Public Library has shown the way to effective action for mutual assistance between the Library and the local moving picture houses. The moving picture interests are more than ready to help in every way.

The Committee contains a number of members who are enthusiasts on the subject and are in close touch with its possibilities. May the coming year see effective progress in this important field, which has been lying fallow!

#### VARIOUS BRANCHES OF PRODUCTION FIELD UNITE

A forward step has been marked recently in the organization on the West Coast, of the Academy of Motion Picture Arts and Sciences, to unite in one body the various branches of production—actors, directors, writers, technicians, cinematographers, producers and producing executives.

Douglas Fairbanks is the first president, Fred Niblo vice-president, Frank Woods secretary, and M. C. Levee, treasurer. These, with a board of directors, representing equally each of the five branches, will serve until the regular election next October.

Temporary quarters have been established at 6912 Hollywood Boulevard. Plans of the founders include the erection of an academy building, the bestowal of awards of merit for distinctive achievements, the interchange of constructive ideas among the members and co-operation with colleges and universities in their recognition of the motion picture as a separate and distinct art.

In discussing the Academy, Douglas Fairbanks stated that among the most important functions of the Academy will be the promotion of harmony and solidarity among the five

creative branches, and the reconciling of any differences that may exist or arise between the different branches of their members. Special procedure for this purpose is provided in the constitution.

"On matters affecting the entire production industry," said Mr. Fairbanks, "the Academy will be in a position to act for all in any manner that may seem advisable. This may mean, among other things, protective measures both outside and within the industry as well as efforts to promote and extend the honor, dignity and good repute of the profession."

#### VISUAL EDUCATION AT TORONTO

For the first time, the subject of motion pictures and other forms of visual aids to instruction were given a place on the program of the World Federation of Education Associations in session recently at Toronto.

Teachers from many lands, visual instructionists, representatives of producers and distributors of various forms of visual aids to teaching, including motion pictures, sat in deliberation at the two sessions of the Visual Instruction Section of the Federation, and came to conclusions which will without doubt have the most far reaching results in the eliminating of world ignorance and suspicion and creating international understanding and amity.

In a talk before this group at the first session on Tuesday morning, Mrs. Elizabeth Richey Dessez, Director of the Educational Department of Pathe, recommended that steps be taken to organize a world card-reference library, listing all motion pictures and other visual aids suitable for educational purposes existent in all lands.

Mrs. Dessez also recommended the organization of means for the interchange of information regarding the latest findings and experimentations in the Visual Instruction field among all peoples.

She stressed the need for cautious proced-

ure, to avoid mistakes and blunders which would arouse antagonism among the nations especially in the titling. Much misunderstanding of our life, customs and institutions has come about, she said, through the fact that American motion pictures made for theatrical consumption, are very often inaccurately retitled or translated in foreign lands by people who are unfamiliar with the United States and its people.

A resolution subsequently passed, called upon the Federation to establish an International Education Committee for the following purposes:

- (a) To create
  - (1) An international visual aid card-index catalogue.
  - (2) An international bibliography on this field.
  - (3) An international circulation plan for the catalogue and bibliography so created.
- (b) To cooperate with all other sections of the World Federation of Education Associations in order to secure to them the maximum benefit from the use of visual aids in accomplishing individual section aims.

Other speakers of the conference were Carl E. Milliken, secretary of the Motion Picture Producers and Distributors Association, who spoke on "What Motion Pictures are Doing for the General Education of the People;" Miss Rita Hocheimer, assistant to Dr. Ernest L. Crandall, of the Department of Lectures and Visual Education of the New York City Board of Education, who spoke on "The Motion Picture in the Class Room;" Dr. W. H. Dudley, head of the Visual Instruction Division of the University of Wisconsin, on "The Development of Visual Instruction in the United States;" and Mr. Charles Ferguson Bateholts, of the General Electric Company of Schenectady, on "Industrial Films in the Educational Scheme."

## CALIFORNIA VISUAL EDUCATION ASSOCIATION

The meeting of the Southern Section of this Association, held in San Diego last Spring, is reported by Ercel C. McAteer, Assistant Director of the Visual Education Department, Los Angeles City Schools. Miss Marian Evans, President of the Association, presided at the meetings, which were held in the Visual Instruction Center quartered in the New Mexico Building, a part of the San Diego Exposition grounds. Eighty-five delegates attended the sessions which were divided into four lecture sections.

Dr. Wesley Bradfield, Assistant Director of the San Diego Museum, presided over one section and presented an interesting study of primitive art entitled "The Use of Pueblo Indian Pottery Designs in Teaching Pure Design." Dr. Bradfield has evolved a key method whereby it is possible to trace the Indian culture by means of designs found on reassembled bits of ancient Indian pottery.

Dr. Clinton G. Abbott, Director of the San Diego Natural History Museum conducted the same section on a tour through the Museum and spoke convincingly on "Bringing the Outdoors Indoors."

"Taking the Natural History Museum to the Rural Schools," and an exhibition of specimens explaining the lecture was the subject given to a second group by William S. Wright, San Diego County Supervisor of Nature Study.

An illustrated class lecture, "Desert People," was given another group by Dr. Edgar L. Hewett, Director of School of American Research. Dr. Hewett's lecture was interestingly illustrated by many pictures he had taken on a tour in 1926-1927.

A general meeting of all the delegates held in the Roosevelt Junior High School, was addressed by Edward Mayer, Department of Visual Instruction, University of California, Berkeley. Mr. Mayer's subject was "The Place of Visual Instruction in California

Schools." He ably discussed problems arising in the distribution of films over the wide reaches of the state. At the conclusion of his lecture, the meeting was opened for a discussion as to whether it is advisable to present motion picture films to classes below the fourth grade.

Following Mr. Mayer's lecture, class room demonstrations were given by teachers in the San Diego City Schools.

*Kindergarten and First Grade*

"Our Pets"—Motion picture film and projects which grew out of picture study. "Mother Goose's Party"—Still film, reading and language projects.

*Second Grade*

"Baby Animals of the Zoo"—Still film, original stories and projects of pupils.

*Third Grade*

"Hilda of Holland"—Still film, victrola records and folk dances, showing correlation of music appreciation with picture study. Also demonstration of new "talking movies."

*Fourth Grade*

"Heidi of the Alps"—Still films, lantern slides, stereoscopic views, dolls and projects of pupils.

*Fifth Grade*

"National Parks"—Colored postcards reflected in opaque daylight machine. "Safety First Lesson"—Original drawings of pupils reflected in opaque machine.

*Sixth Grade and Junior High School*

"Robin Hood"—Still films, original language work and projects of castles, cathedrals, etc.

A further session of the Association was addressed by A. S. Upjohn, Director of Visual Education, Los Angeles County Schools. He dwelt particularly upon the practical aspects of the general problem. He said, in part: "There is a serious tendency for teachers to use too many pictures at once. This gives multiplicity of impressions. There should be a definite impression—Show six or seven slides or still film scenes in silence. Then turn on lights and talk about them. Show them again. By this time the picture begins to take on meaning to the child.—The eye is able to see only that which the mind is able to comprehend.—The means of impressions

of the eye are far in excess to those of the ear."

Mr. Upjohn concluded with a plea for legislation whereby school systems might acquire funds from tax levy to perpetuate the work.

The next meeting of the Association will be held in Los Angeles during December of this year.

### THIRD SESSION OF DeVRY SUMMER SCHOOL

The third annual session of The DeVry Summer School of Visual Education was held this year at the Parkway Hotel, opposite Lincoln Park, Chicago, during the week of June 27th, with A. P. Hollis as director. As in the past the session was notable for the unusual number of men and women of actual achievement in visual education who delivered the lectures. The list has already been published in THE EDUCATIONAL SCREEN.

A new emphasis this year on motion picture photography brought a new group of students to the school, photographers both amateur and professional. Eugene Cour of Pathe News and C. T. Chapman of Paramount well repaid these for coming. The instruction in this field was vital and practical.

Besides Dudley Grant Hays, Head of Visual Instruction in Chicago schools, the program offered five directors of visual education in leading centers, university, state and city.

The presence of B. A. Aughinbaugh, State Supervisor of Visual Instruction in Ohio brought the students in touch with the latest step in advance, namely: the requirement of visual education equipment for classification as a first-class high school in the state of Ohio.

Visual education welfare work was well taken care of by George J. Zehring, Director of the Y. M. C. A. Motion Picture Bureau in New York, Abraham Bowers, of Americanization fame in Chicago Y. M. C. A. circles and H. G. Conger, Head of the stereopticon work in the Methodist Episcopal Church.

Dr. J. J. Weber, well-known author and

F. S. Wythe, producer and organizer of the Neighborhood Motion Picture Service, continued the valued contributions they made last year to the pedagogy of visual education.

The Teachers' Conference was held two days this year in response to the demand of this group. Father Nell presided over a very interesting Religious Conference.

The usual trips were made to nearby visual instruction centers such as the Field Museum and the Atlas Educational Film Company studio. Among the educational films exhibited was the super-feature "The March of the Movies" assembled by Otto Nelson of the National Cash Register Company, Dayton Ohio. This great film took an evening all by itself at the DePaul University auditorium.

H. A. DeVry, founder of the school was unexpectedly delayed on an Eastern trip but sent his felicitations.

A booklet of excerpts from a number of lectures has been prepared by The DeVry Corporation as a permanent record of the school for the students. Extra copies will be sent to others as long as they last.

### WORLD WIDE FILM SERVICE FOR THE NAVY

The United States Navy is making good use of motion pictures as the favorite recreation of the sailors at sea.

The Navy has 1200 complete eight reel programs in duplicate, and 150 in triplicate with almost 3,800 reels of short subjects comedies, and cartoons.

Simultaneously with the release of pictures to the large motion picture theatres, the Navy starts two prints of the latest features on circuits over which the film travels for three years before being returned for storage. The reels travel from ship to ship until every vessel of the fleet has had the picture in turn. Then the various naval stations get the picture.

Every vessel going to Alaska carries a supply of films for the men on duty at naval radio stations and the Navy films are usually the only ones to reach those isolated outposts.

## A THEATRE UNDERGROUND

While the showing of motion pictures to employees is not a new thing, either for the Oliver Iron Mining Co. or other industries, yet there is a decided novelty in the Oliver company's extension of the practice to an underground theater 235 ft. below the surface in Spruce mine, on the Mesaba Iron Range, at Eveleth, Minn.

Concerning this company's general use of motion pictures, and describing in particular this underground theater—called "Wilsonian Auditorium"—District Superintendent Charles Grabowsky states:

"We have for several years been showing pictures to our employees at different points about the works, using such available places as machine shops, garages, and eating-houses in the open pit workings. This showing of pictures was originally adopted for the purpose of promoting safety work to our employees. If the safety picture is composed of two reels, that is usually all that is shown. If the safety picture consists of one reel, we usually show a comedy reel with it. At times an educational picture, not strictly of safety nature, is shown with a comedy reel.

"The idea of showing underground came about through a matter of circumstances. The place for showing underground was originally a pump station, and as we were not using the pumping machinery in this station any longer, it was removed and the thought was suggested to members of our organization that it was a much better place for showing than the changehouse, where pictures were shown to this particular group of men. So we decided that, as there was no particular use to which this room could be put, it would afford us a better chance for picture showing, both as a convenience to the men, and as a saving of time during the noon hour.

"These underground miners usually go to the changehouse on the surface for their mid-day meal. The men are informed of the date on which pictures are to be shown, and they

take their lunch underground with them. Immediately after eating they congregate in the pump room or so-called motion picture theater, have their show, and return to their working places.

"No particular entertainment is offered at these shows, but on the occasion of the opening of this theater two of the miners working in this shaft volunteered to play a few selections on their accordions, and at every showing since then there has been some sort of music supplied by the miners themselves. The men express themselves as being very well pleased with the showing of pictures underground, as well as with the entertainment afforded."

## SLOT-MACHINE CAMERA BRINGS A MILLION

The idea of "doing for photography what Ford has done with automobiles and Woolworth with knick-knacks" came to Mr. Alvaro Josopho while he was turning out cheap pictures for the native Chinese trade in Shanghai. He had studied at the Institute of Engineering at Omsk, Siberia, and had patented many improvements in photographic processes. At the time of the Russian Revolution he had a photographic business in Prague.

Three years ago he came to New York City with only a few dollars in his pocket. He opened a small photographic studio and made a living making pictures. Meanwhile he worked on an invention of a slot machine which takes eight pictures and delivers them in a few moments, dried and printed—all for 25 cents.

Six months ago he placed the machine on exhibition in a store he had leased on Broadway between Fifty-First and Fifty-Second Streets, and since that time 280,000 persons have been attracted to the store to watch the device work, and five machines have been kept busy turning out strips of sepia photographs, while patrons waited in line.

Mr. Josopho has just sold control of his invention, which is called the photomaton, for

\$1,000,000 to a group of Americans headed by Henry Morgenthau, formerly United States Ambassador to Turkey.

The new organization, known as the Photomaton, Inc. has opened a studio in Atlantic City and will follow that with others in many cities of the country.

#### EUROPE SELECTS THE "TEN BEST"

The Russian production *Potemkin* scores first choice over American films in a recent vote of Europeans selecting the ten best pictures shown during the past year. Continental and foreign actors, authors and critics have contributed their opinions to the German publication *B. Z. Am Mittag*.

With the votes which indicate their standing, the list is as follows:

Potemkin .....	31
Ben Hur .....	27
Lady Windermere's Fan .....	17
The Gold Rush .....	16
Variety .....	15
The Waltz Dream .....	14
Faust .....	13
The Holy Mountain .....	12
The Volga Boatman .....	11
What Price Glory .....	9

Their findings are of interest in connection with the recent American choice of *Variety*, *Ben Hur*, and *The Big Parade* as the three best, in order, in the opinion of American critics.

## Foreign Notes

### INTERNATIONAL EXPOSITION OF FILM LITERATURE

Under the auspices of the Academy of Fine Arts, the United States of Soviet Russia recently held in Moscow the first Exposition of Cinema Literature. The productions of England, France, Germany, Austria, North and South America and Russia were on exhibition.

Seven film journals in the Russian and Ukrainian languages are in circulation at the present time, and development in the production of films in Soviet Russia is marked.

### PRODUCTION OF CULTURAL FILMS ENCOURAGED

Recent regulations for the more rigid control and censorship over the exhibition of motion pictures in Rumania provide also that every picture theater within the country must show daily from now on a film of cultural interest approved by officials of the Ministry of Education. It is stipulated that such films need not be long—a maximum of 300 meters being designated—but they must be of such a character that they will stimulate the cultural taste of picture-house patrons. It is furthermore required that such films must be made in Rumania and distributed at cost. This will be the first serious attempt to make motion pictures in Rumania.

### CONFERENCE ON VISUAL INSTRUCTION

The Saxonian Federation for the Advancement of Picture and Film Education (Sächsische Landesverband zur Forderung des Bild- und Filmwesens) held this year its third annual convention in Meissen. The chief subject under discussion during the two days was: Slides and Films in the service of Education, Popular Advancement and Sociology.

From the many interesting demonstrations and lectures given during this Conference, and the fact that almost all the schools have the facilities for visual education in the Free State of Saxony, and that last year not less than 470 teachers qualified in 14 instruction courses as demonstrators, proves that this state is one of the most progressive and leading in the German Republic.

The "Bildwarte" devoted an entire issue of over one hundred pages to the work of visual education in Saxony.

### A FLOATING CINEMA

European trade papers have featured articles concerning a new venture in the Ukraine. Six steamers which ply the Dnieper River will in the future offer film programs during the voyage—a feature which should go far toward making river travel in the Ukraine more attractive to the voyager.



# THE THEATRICAL FIELD

CONDUCTED BY MARGUERITE ORNDORFF

## Theatrical Film Reviews for September

[141] **THE KING OF KINGS** (Producers Distributing Corporation)

C. B. DeMille has succeeded in doing what he set out to do in *The King of Kings*, that is to present in a fairly connected and understandable fashion the story of the last three



But Jesus said unto him, Judas, betrayest thou the Son of man with a kiss?

—Luke 22:48

years of the life of Christ. No inconsiderable task, that, when we remember the vast numbers of the movie audience, and the diversities of religious thought embraced therein. But Mr. DeMille has proceeded carefully, selecting out of the dramatic incidents of Christ's brief ministry, a few significant ones, with which he could build up an impressive, a forceful, but withal an appealingly human character. The story of the Magdalene has been amplified to a considerable extent, but otherwise the story is essentially that of the New Testament. Titles are, with few exceptions, direct quotations, and although many have been taken out of their original context, they deal with simi-

lar situations, and serve to point out similar truths.

H. B. Warner's performance of Christ is simply, sincerely, and therefore effectively done. Others in the cast who offer striking performances are Victor Varconi as Pontius Pilate, Joseph Schildkraut as Judas, and Ernest Torrence as Peter. Dorothy Cumming is good as Mary, the mother of Christ, and Jacqueline Logan is wholly adequate as Mary Magdalene.



Whom will ye that I release unto you? Barabbas, or Jesus which is called Christ?

—Matt. 27:17

Pictorially the film is surpassingly fine. Many of the groupings were inspired by famous paintings, and there is, in general, a satisfying simplicity of composition. The scene of the last supper is only one of many beautiful ones. (See *Film Estimates for June*.)

[142] **SEVENTH HEAVEN** (Fox)

The love story of Diane and Chico is as sweet and as fragile as spun sugar—and as

pleasing to the taste, if one has been a long time without sweets. Add to this the fact that it is little short of perfection in technique, and that the acting is good, and you have the reasons why it is an outstanding picture, and a credit to its producers. Charles Farrell as Chico, the sewer cleaner, who is an atheist because he gave *le bon Dieu* three chances to make good and He didn't, is a charming young irresponsible; but Janet Gaynor as Diane holds the picture in the hollow of her small hand. Whether she does it herself or whether the director, Frank Borzage, does it for her remains to be seen, but in the meantime, don't miss this picture. (See *Film Estimates for June.*)

[143] **RESURRECTION** (United Artists)

Tolstoi's great story of a woman and the love that first wrecked and afterward redeemed her, has been given a noteworthy production by its director, Edwin Carewe. Rod LaRocque is starred as Dmitri, and his work, especially in the first part, is very good, but the real honors go to Dolores del Rio, whose performance as Katusha Maslova, with her changes from perfect innocence to utter degradation, is a real achievement in the art of acting. (See *Film Estimates for June.*)

[144] **THE SCARLET LETTER** (Metro-Goldwyn-Mayer)

With some changes, the great American novel has come to the screen with Lillian Gish as the tragic Hester Prynne. But the picture is chiefly notable for Lars Hanson's impressive work in the part of the Reverend Arthur Dimmesdale. Miss Gish's work is excellent. One feels that the character is essentially Lillian Gish, but this need not detract necessarily from the value of her performance, or of the production as a whole. (See *Film Estimates for January.*)

[145] **LONG PANTS** (First National)

Harry Langdon, that wistful little zany who makes round eyes and points an ineffectual

forefinger at all the exigencies of this hard life, has a story of infinitesimal dimensions upon which to lean his anticking. But it's hardly important enough to be bothered over—this lack of story, I mean—for it isn't what he does but how he does it that matters. And Harry Langdon certainly knows how. Alma Bennett and Priscilla Bonner are the pretty girls around whom his troubles center. (See *Film Estimates for May.*)

[146] **THE NIGHT OF LOVE** (United Artists)

Vilma Banky and Ronald Colman grace a swooningly amorous concoction, in which a gypsy, whose bride is torn from him on his wedding night by the feudal lord of the manor, attempts revenge by stealing the latter's bride in turn. The production, directed by George Fitzmaurice, is optically very luscious, but otherwise not very important. (See *Film Estimates for May.*)

[147] **FAST AND FURIOUS** (Universal)

Reginald Denny in an automobile race story which has all the ingredients, properly timed, for the maximum of thrills and fun to be derived from this type of plot. Mr. Denny is expert at his job, which in this instance includes writing the story as well as acting in it. Snappy titles—some old, it's true, but none the less funny—put a good edge on the entertainment.

[148] **BARBED WIRE** (Paramount)

The war from still another angle. Claude Gillingwater as a French peasant whose farm is selected as a prison camp for captured Germans. Pola Negri as his daughter, who rebels at having to work to feed the enemy. Clive Brook as the German with whom she eventually falls in love. Einar Hanson as a French soldier who learns something besides hatred from the war. On the whole, well done; interesting, but not wonderfully so. (See *Film Estimates for June.*)

[149] **NAUGHTY BUT NICE** (First National)

It begins as the homely-girl-who-turns-out-

to-be-a-beauty plot, and ends as the girl-in-a-man's-room-by-mistake plot. Owing to this underlying indecision, the story is no great shakes, but it doesn't detract in the least from Colleen Moore's clever work. Make-up and costume help in the first part, but after the story swings into unqualified farce, Miss Moore puts over her comedy without artificial aids, and does it well. Donald Reed and Hallam Cooley play opposite, with Kathryn McGuire, Edythe Chapman, and Claude Gillingwater lending valiant assistance; but notwithstanding their support, Colleen is the life of the party. Millard Webb directed.

[150] **TIME TO LOVE** (Paramount)

Raymond Griffith sidles through a hodge-podge of something-or-other, smile and silk hat endlessly apleam. Much involved in pistol duels for no good reason, he survives, also for no good reason, to snatch the leading lady from an undesirable husband—which latter, I gather, is the *raison d'être* for two out of every three screen comedies. Vera Voronina is a new leading lady, and well worth looking at.

[151] **THE CHINESE PARROT** (Universal)

Locked doors, mysterious knockings, uncanny screams, and a disappearing pearl necklace, all furnished by Earl Derr Biggers' plot, might have made an exciting mystery picture, but director Paul Leni has succeeded only in making a sort of jig-saw puzzle in which the pieces don't fit. Hobart Bosworth in a double rôle, Marian Nixon, Edmund Burns, and So Jin are the principals in the cast, and it seems rather too bad that they have been to all that trouble for nothing.

[152] **THE ROUGH RIDERS** (Paramount)

This was to have been the epic of Theodore Roosevelt and the battle of San Juan hill—and it isn't! They got a man who was the image of Teddy to play the part, and they had a story with enough drama in it to go over, but they overloaded it with non-essen-

tials and didn't—couldn't, in fact—come to any definite conclusions. Roosevelt is shown as a man who pounds tables, presses electric buttons, jiggles telephone receivers, sends telegrams, tames wild horses, reviews troops, and shakes hands with equal and explosive energy. As a red tape cutter he is apparently unexcelled, but as a popular ideal he leaves something to be desired. The three-sided love story which bobs in and out includes Mary Astor, Charles Farrell, and the late Charles Emmett Mack. "Bully" and "Deelighted" are given their due importance in the narrative. George Bancroft and Noah Berry put on some intermittent comedy that is funny in itself, but has nothing whatever to do with the story. (*See Film Estimates for June.*)

## Production Notes for September

IT WAS the hottest day of the summer in Hollywood. And that day I chose to visit the United Artists Studio, where Douglas Fairbanks is working on *The Gaucho*. The set, spreading out over a large portion of the "back lot," represented the plaza or market place of a South American metropolis. It was dominated by the graceful white facade of a chapel at the top of a long flight of rather narrow stone steps, flanked by public buildings, and a palace or two, with an occasional narrow street or passage joining the square at the odd angle so characteristic of old cities. It was a setting fully in harmony with the climate and the day, all hot sunshine and cool shadows.

A crowd filled the place—soldiers in white uniforms, beggars, silk-clad ladies on slender high heels, a black-cowled priest whom I recognized as Nigel de Brulier, a distinctive military gentleman, who presently turned out to be Michael Vavitch, and the score of technical people, aside from directors and camera

NICHOLAS SENN HIGH SCHOOL  
DEPARTMENT OF PHYSICAL EDUCATION  
5900 GLENWOOD AVE.  
CHICAGO

Jan. 27, 1927.

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DeVry Motion Picture Projector puts Americanization across for YMCA lecturer in 14 centers in Chicago. Picture at the left shows Abraham Bowers using DeVry Projector at one of his meetings. These meetings were held outdoors as well as indoors.



**CHICAGO, ILLINOIS**

men, without whom it is impossible to make a picture. The cameras were set up on a low platform almost in the middle of the square, in place for a long shot. About them circulated the director, F. Richard Jones, the camera man, Tony Gaudio, their assistants, and Douglas Fairbanks, who paused for a moment in his various activities to voice to me a little of his vast enthusiasm for the picture.

"The Gaucho"—Spanish equivalent of "cowboy"—is a sort of Robin Hood character, a bandit who robs the rich and befriends the poor, and who has at his call a devoted band of gauchos. I watched them—hundreds of them in their voluminous colored breeches, bright jackets and shawls, and broad leather belts, galloping through an archway into the town in a cloud of choking dust—the climax to a few moments of brief action that came after a long, tiresome wait, when nobody seemed to be doing anything, and the sun burned hotter every moment.

It's like putting together a great jig-saw puzzle—this business of movie-making. The pieces lie about unconnected and with no seeming relation—cameras here, camera men there, director fussing endlessly over the position of a bugler, Fairbanks in sweater and linen knickers trying on a flowing white cape that covers him from throat to heels, and the troop of mounted gauchos standing motionless off to one side, rifles resting across their pommels. A bare-headed, bare-legged girl in ragged clothes paces a pony up and down behind the cameras. Down the street in the distance, some Spanish girls lean indolently from a balcony in desultory conversation with a group of men on the pavement below. What have all these to do with a picture?

Then suddenly the director is on the platform, shouting through his megaphone:

"All ready. Start your action in the street. Bring on the soldiers." A double file of soldiers steps out smartly from behind an

arch, marches down the street away from the cameras.

"Tell those girls on the balcony to stand up!" The order is relayed by an assistant and obeyed.

"All right! Soldiers up front—move around." And then—"Camera!" At the magic word all the separate pieces of the puzzle are caught up and moved swiftly, expertly into their places.

"Bugler!" He dashes out to his post and whips his bugle into position.

"Douglas, come on!" A white-robed figure on a white horse speeds full tilt at the gate way, pulls up, horse pawing the air. The rider gesticulates, shouts an order to soldiers near him, disappears behind the wall.

"All right," roars the director in a mighty crescendo, "*gauchos!*" And they come. Led by the bare-headed girl rider, they thunder past, yelling, urging on their excited horses pouring through the narrow opening.

Crash! A horse is down. The crowd mills around him.

"Get him out of there! Get him out!" The director's shout is echoed by half a dozen assistants. Dust rises in a blinding cloud. Still the riders come. The noise is deafening. A shrill whistle cuts across the tumult. Gradually it dies. The cameras are still, and the director recovers his hat, cast to the floor on the platform in the excitement.

"All right, boys. Back again. And string out more this time—it's much safer. Now everybody quiet to let the dust settle."

And while the dust drifts down and the sun beats through it unbearably, they sort out the pieces of the puzzle, and get ready to put it together again.

M. T. O

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**Have you read—**  
*the Inside Back Cover of this Issue?*  
*What have you done about it?*

# THE FILM ESTIMATES

BEING THE COMBINED JUDGMENTS OF A NATIONAL  
COMMITTEE ON CURRENT THEATRICAL FILMS

Titles of Films (Actors) (Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
BACKSTAGE (Wm. Collier Jr.) Tiffany Supposed stage life enlivened by chorus girls, ballets, jazz parties, etc.	Mediocre	Unsuitable	No
BACK TO GOD'S COUNTRY (Renee Adoree) Univ. Much thrill and fighting in Northwest melo- drama but unusually beautiful scenery and some notably sincere acting.	Passable	Inter- est- ing	Doubtful
BECKY (Sally O'Neill) Metro Average comedy with unusually funny titles. Flippant portrayal of "life."	Fair	Doubtful	No
BEWARE OF WIDOWS (Laura La Plante) Univ. Labored farce in which many women throw them- selves at "irresistible" young doctor.	Trash	Better not	No
BIRDS OF PREY (Priscilla Dean) Columbia Earthquake melodrama with romance and thiev- ery by heroine.	Poor	Hardly	No
BLACK DIAMOND EXPRESS, The (Monte Blue) Warner Artificial melodrama. Engineer-lover driving train with sweetheart and rival aboard.	Hardly	Passable	Better not
BLOOD SHIP, THE (Hobart Bosworth) Columbia Brutal, gory melodrama that outdoes them all. Well-done of its kind, but what a kind!	Violent	Violent	No
BURNT FINGERS (Eileen Percy) Pathe Supposed to point a "moral for wayward young girls."	Painful	Worthless	No
CALLAHANS AND THE MURPHYS, THE (Marie Dressler) Metro Loud laughs for vacant minds. Crude, vulgar, "rough-neck" comedy. Outstanding example of bad taste.	Offensive	No	No
CAPTAIN SALVATION (Lars Hanson) Metro Grim story of Puritanical New England in 1840, erring woman and her reform. Gruesome scenes.	Perhaps	Unfit	No
CAT AND THE CANARY, THE (Laura La Plante) Univ. Good mystery play, very thrilling and excellently directed.	Entertain- ing	Inter- est- ing	Doubtful
CIRCUS ACE, THE (Tom Mix) Fox Some novel and amusing elements. But, as key situation, heroine prepares to surrender her honor to villain. Tom Mix can entertain his huge follow- ing of children without resort to that.	Hardly	Hardly	No

## Film Estimates — Continued

Titles of Films (Actors) (Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
CLOSED GATES (Johnny Harron) Sterling Hardly worth description; unconvincing.	Feeble	Hardly	No
COLLEEN (Madge Bellamy) Fox Comedy of real Irish atmosphere—amusing and well-acted.	Amusing	Good	Good
COUNTRY DOCTOR, THE (Rudolph Schildkraut, Sr.) De Mille Fine, human, realistic story—marred only by too fast a "comedy tempo" in spots, and over-multi- plication of misfortunes for dear old doctor.	Notable	Excellent	Whole- some
CRADLE SNATCHERS, THE (Louise Fazenda) Fox Vulgar attempt to make infidelity of middle-aged married people basis of farce-comedy.	Trash	Better not	No
DANCE MAGIC (Pauline Starke) First Nat'l. Rather charming, restrained story of Puritan girl becoming professional dancer. Could have been made very objectionable. One minor scene might well be cut.	Entertain- ing	Perhaps	Doubtful
DEARIE (Irene Rich) Warner Mixture of excellence and absurdity. Splendid acting by notable cast, restrained and convincing. But son an unbelievable cad and melodramatic climax absurd.	Interest- ing	Good	Beyond them
EYES OF THE TOTEM (Wanda Hawley) Pathe Slow-moving, far-fetched, crime and vice melo- drama.	Worthless	Better not	No
FAST AND FURIOUS (Reginald Denny) Univ. Auto-hating hero wins auto race and heroine in lively style. (See Review No. 147)	Amusing	Good	Very thrill- ing
FIRST AUTO, THE (Russell Simpson) Warner Crude, unintelligent farce-comedy, with much historical interest and sentimental appeal.	Passable	Amusing	Harmless
FRAMED (Milton Sills) First Nat'l. Usual Sills picture of hero innocent but wronged. Violently thrilling—mud flood underground is the chief originality.	Negligible	Exciting	No
GINGHAM GIRL, THE (Lois Wilson) F. B. O. Country-boy-leaves-sweetheart-for-great-city story. Light and fairly amusing.	Innocuous	Fair	Fair
GOOD AS GOLD (Buck Jones) Fox Melodrama with Buck Jones both as villain and hero.	Negligible	Hardly	No
HEART OF MARYLAND, THE (Dolores Costello) Warner Highly theatrical tale with some absurdities. But much historical interest and charm. Villain over-drawn in old Belasco story, and over-acted by Warner Richmond. Other acting good.	Interest- ing	Good	Good



## Film Estimates — Continued

Titles of Films (Actors) (Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
<p><b>HIS FIRST FLAME</b> (Harry Langdon) Pathe Feeble story saved by Langdon's great pantomime. His great talent should have better material.</p>	<b>Amusing</b>	<b>Good</b>	<b>Good</b>
<p><b>IRISH HEARTS</b> (May McAvoy) Warner Ups and downs in slum life through loss and recovery of "lucky shamrock." May McAvoy ex- cellent.</p>	Passable	<b>Amusing</b>	Fair
<p><b>IS ZAT SO!</b> (George O'Brien) Fox Dull-witted pugilist, two prize-fights, slapstick titling. Inferior to stage play but quite amusing.</p>	Passable	Perhaps	Better not
<p><b>LIFE OF AN ACTRESS, THE</b> (Barbara Bedford) Chadwick Mere hash and hokum. Not worth describing.</p>	Trash	Worthless	No
<p><b>LONESOME LADIES</b> (Anna Q. Nilsson) First Nat'l. Usual Lewis Stone picture—supposed infidelity disrupts marriage which had reached stage of in- difference.</p>	Fair	Unsuitable	No
<p><b>LOST AT THE FRONT</b> (Sidney and Murray) First Nat'l. Crude effort to date to profit by imitating previous and better war pictures.</p>	Worthless	Too crude	No
<p><b>MANPOWER</b> (Richard Dix) Para. Lively and healthy story with auto-tractor and Mary Brian absorbing hero's interest.</p>	<b>Amusing</b>	<b>Very good</b>	<b>Good</b>
<p><b>MILLION BID, A</b> (Dolores Costello) Metro Mercenary mother—money marriage—shipwreck —love marriage. Rather stale.</p>	Ordinary	Doubtful	No
<p><b>MISSING LINK, THE</b> (Syd Chaplin) Warner Jungle expedition with Chaplin as "mighty hunter" by accident. Amusing slapstick. Animals are excellent.</p>	Perhaps	<b>Amusing</b>	Passable
<p><b>MOUNTAINS OF MANHATTAN</b> (Dorothy Devore) Lumas Another Irish-Jewish situation with much action on sky-scraper framework to furnish thrills.</p>	Ordinary	Passable	Doubtful
<p><b>NAUGHTY BUT NICE</b> (Colleen Moore) First Nat'l. Very amusing. Uncouth daughter of Texas millionaire goes to finishing school. Scenes of pajamas and underwear less objectionable because no evil motives present.</p>	<b>Amusing</b>	<b>Amusing</b>	Passable
<p><b>NOT FOR PUBLICATION</b> (Ralph Ince) F. B. O. Interesting story of power of press. Overstrong for children—flood, murder, etc.</p>	<b>Interest- ing</b>	Thrilling	No
<p><b>ON ZE BOULEVARD</b> (Lew Cody) Metro Waiter starts social climbing in Paris, and fails, thanks to heroine. Fairly unobjectionable Cody film.</p>	Ordinary	Passable	Doubtful
<p><b>OUTLAW DOG, THE</b> (Ranger) F. B. O. Dog melodrama seeking super-thrill chiefly.</p>	Mediocre	Hardly	Doubtful
<p><b>PLEASURE BEFORE BUSINESS</b> (Max Davidson) Columbia Hebrew-Irish mixture again. Rather better than average for fine character work by Davidson.</p>	<b>Rather good</b>	<b>Good</b>	Passable

## Film Estimates — Continued

Titles of Films (Actors) (Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs.)
PRINCESS FROM HOBOKEN, THE (Blanche Mehaffey) Tiffany Little cafe to be restored to prosperity by clever American girl masquerading as Russian dancer.	Thin	Harmless	Doubtful
REJUVENATION OF AUNT MARY, THE (May Robson) P. D. C. Lively farce. Rich aunt thinks favorite nephew is studying medicine with her money. But he is build- ing racing auto. Wins race and forgiveness.	Amusing	Good	Good
RICH BUT HONEST (Nancy Nash) Fox A bit original in theme and some good acting.	Mediocre	Perhaps	No
RITZY (Betty Bronson) Para. Silly American girl aims at Duke-husband. By Elinor Glyn but not "sexy." Merely waste of Betty Bronson.	Worthless	Hardly	No
ROLLED STOCKINGS (Louisc Brooks) Para. College story above average and with some notable acting. Title absurd.	Amusing	Good	Good
ROMANTIC AGE, THE (Eugene O'Brien) Columbia Flapper goes the jazz-pace for a time with one man, but really loves the other, her guardian.	Poor	Better not	No
ROUGH HOUSE ROSIE (Clara Bow) Para. Low-born girl wants to be "lady" but is dis- illusioned. Could have been interesting, but cheap and false beyond words, and stupid beyond that.	Trash	Worthless	No
RUNNING WILD (W. C. Fields) Para. Very funny nonsense-story, with some fine work from Fields. Clean and wholesome.	Thin	Good	Funny
SECRET STUDIO, THE (Olive Borden) Fox Deliberately "suggestive" in both title and story. Artist-villain and heroine's beautiful form chief features. Judges say "crude, cheap, stupid, vulgar, suggestive, etc."	Cheap	Unwhole- some	No
SERVICE FOR LADIES (Menjou) Para. Deft performance by Menjou as headwaiter. A quite delightful film.	Very good	Very good	Harmless
SILVER COMES THROUGH (Fred Thomson) F. B. O. Thrilling race-track melodrama. Photography notable.	Passable	Passable	Perhaps
SIMPLE SIS (Louise Fazenda) Warner Interesting change from usual Fazenda slapstick. Simple, human story with fun and pathos. Adorable child and dog besides.	Passable	Amusing	Good
SLAVES OF BEAUTY (Olive Tell) Fox Humble pair rise to prosperity through new beauty clay. Flapper daughter saves day from com- plications.	Passable	Passable	Hardly

(Concluded on page 336)

# THE CHURCH AND PICTURES

CONDUCTED BY REV. FRANK E. JENSEN

## Motion Pictures in the Church to Stay

REV. ELISHA A. KING

*Community Church, Miami Beach, Florida*

I HAVE used motion pictures in connection with Church work for about ten years and during that time have seen many advance movements in this direction. When I began their use it was not considered just the right thing to use pictures on Sunday night. However, we persisted and now in that Church my successor packs the house every Sunday evening with a full feature picture, good music, and a religious service.

One of the most illuminating things I have noted this year is the great increase in interest among ministers throughout this country. It was my good fortune recently to attend a conference of about one hundred and twenty-five ministers and laymen who discussed the subject of motion pictures in the Church. There were two groups present, viz: those who have used motion pictures successfully for years, and those who wanted to learn all they could about how to introduce them.

There was one layman present who seemed to be an objector. I would call him an agnostic so far as motion pictures are concerned. But his criticisms were not based on ignorance, or lack of experience. He declared, "We have used motion pictures for six years and they have drawn such crowds of people to our Church that we do not know what to do with them. We make so much money out of the enterprise that we don't dare tell the people how much we have in our motion picture fund. However, after this successful experiment we do not know whether it is a good thing for the

Church!" This was the strangest state of mind I ever met. Too much success! Too many people crowding into the Church.

During the conference a young minister gave a very glowing report of what the motion picture had done for his Church. This layman-critic, a sort of doubting Thomas, asked in rather sarcastic fashion, "What effect did it have on your membership, brother?" He was crushed to permanent silence by the reply. "My Sunday evening congregation was increased from eight to eight hundred, my Sunday School was revived and the membership of my Church doubled."

This is what motion pictures have done for hundreds of Churches, but it is hard to make some ministers and laymen see it that way. They doubt the spiritual value of the pictures. It was interesting to note the fear expressed by some who had never used them. "How can you show pictures and promote the worshipful spirit?" The answers came in torrents from men who have used all kinds of pictures. One man who has used pictures for twelve years in a great downtown city Church declared that he has from one to seven serious requests for prayers at the close of his picture program every Sunday night! Most of the men declared that everything along this line depends upon the minister himself. I was very much pleased to realize that these ministers were not using the pictures just for "bait." There have been occasions when ministers have used all kinds of sensational meth-

ods to get a crowd at Church in order to preach to it. Motion pictures are now being used in Church work to preach and teach through their own intrinsic moral value alone. Even sermons are not always preached by the ministers on the evenings the pictures are shown. The picture itself is sometimes powerful enough to impress and the only thing the preacher needs to do is to interpret the film.

I was a little surprised to hear some of the men say that they showed the picture, no matter how many reels, and then preached a sermon, or vice versa. It seems to me that pictures may be found that will preach the sermon most effectively. The minister may conduct the devotional service, add anything he desires to increase the value of the picture and through the music seek to touch the heart and arouse the religious emotions. It was rather generally agreed that the motion pictures used on Sunday night should not be thought of as entertainments.

Another thing I got out of this conference was that all ministers who think the introduction of motion pictures into their Sunday evening program will relieve them of worry and hard work will find themselves greatly mistaken. The selection of suitable pictures and their pre-review on Saturday night is no light task. Pictures must be studied and cut if necessary and a suitable message prepared. But all who once take it up find a wonderful fascination in doing it. Without any doubt the use of motion pictures in the Church will increase. Measures were taken at the conference I attended, to widen the circle of users and develop a committee that will assist Churches in securing the best equipment, the most useful films and to establish an exchange of experiences. I expect to see a great advance in the production and use of high grade religious and moral films in the Churches of America during the next ten years or even less.

## Film Estimates — Continued

Titles of Films (Actors) (Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs.)
STOLEN BRIDE, THE (Billie Dove) First Nat'l. Romantic adventures of royal girl and peasant true love. Doubtful scene or two, but no evil motives back of them.	Passable	Amusing	Harmless
SUNSET DERBY, THE (Mary Astor) First Nat'l. Racing story above average. No villain. Rather human and interesting.	Good of kind	Good	Good
TILLIE THE TOILER (Marion Davies) Metro The newspaper strip made supposedly "sparkling." Cheap titling. Some faint points of interest in Davies' acting.	Mediocre	Fair	Harmless
TIME TO LOVE (Raymond Griffith) Para. Thin farce-comedy. Quite funny and slightly better material for Griffith than he has recently had. See Review No. 150	Passable	Amusing	Fair
TRACKED BY THE POLICE (Rin-Tin-Tin) Warner Another step toward ruining Rin-Tin-Tin for children. Overthrilling and unconvincing.	Hardly	Perhaps	No
UNKNOWN, THE (Lon Chaney) Metro Fine dramatic and acting values, but the "armless" hero's achievements with his feet are not only grotesque but disgusting.	Unusual	Unusual	No

Note—Lack of space prohibits the "Previously Estimated" in this issue.

# SCHOOL DEPARTMENT

CONDUCTED BY STELLA EVELYN MYERS

## The Contribution of Pictures

ONLY an educational amateur would any longer attempt to use visual materials *per se*, and not as a means to a larger end. Problems and projects with pictures form a desirable combination, the latter being used as a means for the solution or execution of the former. In literature, some stories may be developed in conjunction with the use of slides, some with the use of the film, and others with the use of both these aids. *Hiwatha* and *Ali Baba* are selections which may be supplemented by both the still and motion picture, since both are available.

Recently we have seen a most interesting project worked out as the classic, *Heidi*, was studied in an upper fifth grade class. The story was first surveyed through the narrative of a girl who had read the account. Then the class read the tale, one which stands the exceptional test of being appealing to both old and young. By this time the pupils were wondering just what scenes would be represented in the film which was to follow. They were visualizing strongly, hence desired to make manifest their mental pictures to themselves and to others. The boys arranged with a builder near-by for a supply of clay which had been excavated. This made a stable substance for the Swiss mountain about to appear before their very eyes in the school-room. A table, both wide and long, was arranged for through the principal. Here, the Alpine view grew daily with contributions from every member of the class. Slender pines were directed skyward. Peter's goats grazed on the thin grass of the declivities. The hut of the alm-uncle was placed with a magnificent outlook at a high altitude. The village of Dorfli

grew up in the valley with appropriate signs on the business houses. Details were developed, such as the straw in the loft where the child rested far better than in her luxurious apartment later in Frankfort, the hymn-book of Peter's grandmother, Clara's invalid chair, the alm-uncle with his long beard. All the personages were formed by the children, or cleverly adapted from models discovered.

The scene was so much admired by visitors that a suggestion was made to have a photographer come and preserve the view for the school. Before this was done, however, the children were invited to study the story as it had been presented in the film. It is needless to say that there was no lessening of the concentrated attention of the children when the projection took place. Teachers are not troubled with an attitude of pupil passivity and tacit demand for entertainment when the film follows study and voluntary activity, as in this case.

The boys and girls were not satisfied to have their Swiss scene photographed, as it was, after seeing the more real representation. The slope of the roof was not quite right for an Alpine hut, the climb up the mountain was not over land of sufficient slope, nor was there a sufficiency of hazards in the way of big boulders on the ascent. These and other rectifications were studiously effected when the long-looked-for day of the photographer's visit arrived. Many of the pupils bought the pictures as a reminder in later years of their happy school days,—happy, because their own minds, hearts, and hands were in the work.

S. E. M.

## Film Reviews

**The Blue Boy** (2 reels) Educational Film Exchanges. The story written by Arthur Maude serves as a background for the painting of the well-known portrait by the same name. It is developed in technicolor and the filming was directed by the author. The color tones are soft and rich, much like those of the masters.

The story concerns the kidnapping of a child of wealthy parents. Eight weary years ensue before a band of gypsies camp near the castle, planning robbery with the aid of a small boy, who dislikes the part he is made to play. Sir Harry's absence was the propitious occasion when the youth was to be thrust into the castle through a high window. The master, however, had returned unexpectedly with Sir Thomas Gainsborough, when the entrance was effected with the crashing of the child's body on the floor. The household is awakened to find only this strange visitor before them. The wife says that she will look after the uninvited guest until morning when it will be decided what shall be done with him. As the boy, dressed in a blue robe, plays a violin picked up from the table, the mother weeps, saying that she used to sing that very melody to her own little boy. The father and a company of horsemen overtake the gypsies and establish the fact of the child's identity. So, the long-lost heir returned, and the artist got his inspiration for an enduring work of art, which we now see completed in all its beauty of line, color, and composition.

**Marionettes** (1 reel) Educational Film Exchanges—This beautifully colored picture presents puppets as the players in the comedy of life, and fate in the hands of the ruler is manipulated by means of ten strings, one for each finger. Pierrot and Columbine in the garret of their dreams find happiness. A villain enters this paradise of love, exhibiting to Columbine a bag of money. She, being

now merely human, must be excused for being lured away from her Pierrot by the villain. The triangle is complete when Junette, the coquette, comes to comfort the sad and deserted Pierrot. Her love being unrequited she offers to help win back Columbine, living in elegance and having everything but love. Columbine returning finds her life and freedom gone, and love only remains. The rich coloring and beauty of the human figures present the effect of a series of Masters' portraits becoming living pictures.

**Primitive Life in Tennessee** (1 reel) An Urban picture, which is particularly capable of adaptation to the history of early colonial times. The battlefield of Chattanooga is the first locality represented. A block-house is splendidly shown with the operation of guns through portholes. A primitive water-wheel is shown in operation. The farm home is a log-cabin with a fire-place constructed of poles and clay. Sheep pasture on the hill-sides, a mile high. Shearing is skillfully performed, and a single fleece is held up to view. The wool is combed and spun. The operation of a spindle is more clearly observed than is usual in pictures. Weaving is also made plain. Corn-bread is baked in a pot oven with the coal placed on top. The old farmer lights his pipe by means of a flint-lock and tinder. Candles are formed by pouring the melted tallow into candle moulds. When the supply of spoons runs short, new ones are moulded from pewter. Tree-trunk hives shelter the bees at work on their sweets.

An especially good picture for giving atmosphere to the home activities of pioneers during the Revolutionary period. It is also worth while to use this film in the study of the woolen industry. A museum collection may be formed of objects similar to those in the picture either before or following the

screening. In geography, the effect of environment may be made clear.

**The Romance of the News** (2 reels)

Pathe—The Associated News was organized in 1893 with the aims of truth and freedom in the dissemination of world news. Wireless, airplane, and cable service are resorted to in news gathering. We observe automatic printing with the telegraph machine, having a capacity of 3,000 words per hour. Here the personnel of the service is introduced, which gives a bias that appears rather unscientific in developing a subject of world interest.

The Associated Press has 130,000 miles of leased wires. A system of shorthand has been developed, by which the press sends the news to its 1235 members all over the country. Over 100,000 reporters in the United States and foreign countries, including Europe and the Orient, transmit accounts of activities anywhere on our sphere, so that all in imagination may live the life of the rest of the world.

**Your Book** (2 reels) Ginn & Company—

Here is an excellent picture on the evolution of book-making starting with the Babylonian school-boy who 5,000 years ago had his mud pie book baked in the sun. Papyrus rolls were used 3,500 years ago, made from the stem of the papyrus plant. Prof. David Eugene Smith, after presenting the preceding facts, brings out from under his coat a tablet, that an Arab school-boy wrote. We have greatly admired Prof. Smith's work in the art of teaching mathematics and are pleased to perceive his erudition in another field. No wonder that he can make hard facts interesting with such a smiling accompaniment as he brings forth.

A boy in India, 1,000 years ago, studied from a book made of palm leaves after the manner of our loose leaf books. In ancient Palestine, a roll of parchment formed a book. The Chinese printed books engraved from blocks of carved wood. In Europe before 1450, books were beautifully written

and painted by the monks. A page from a prayer book of the 15th century is reproduced in *Our World, Today and Yesterday* by Robinson, Smith, and Breasted. We see the full page with its colored designs setting off the few words thereon.

The first book printed from movable type was made by Gutenberg at Mainz about 1455. Gutenberg made the first printed schoolbook also. Mr. Plimpton, of Ginn & Co., owns one of the two pages still in existence. The New England Primer looks just like those we have seen in rare collections of books.

Ginn & Co. established the Athenaeum Press in Cambridge in 1867. We visit Muzzey writing his American History in his garden, since time takes us backward—the celluloid way. Likewise, we are introduced to James Harvey Robinson writing his new history, and to Otis Caldwell, Principal of Lincoln School, while he works on his book of science. Wallace W. Atwood, who has taught from the kindergarten to the University, shows us with his excellent drawing and printing how icebergs grow. We see an artist making drawings for the Field Readers. In the publishing house, we observe the linotype machine arranging and spacing letters and words and casting type in one operation. The foundry now makes electrotype plates. The various operations of printing and binding are delineated in detail. A weight of 100,000 pounds makes the leaves compact. Extra stitching is given books that are subject to hard usage. The linen thread used supports, as we see, a 60 pound boy. Two "supers" and a sturdy lining are also given to such books. A man supports himself by holding on to sections of leaves of the Frye-Atwood Geography. A valuable lesson is given by showing the right and the wrong way to open a new book the first time.

The picture has very decided educational value, but it is almost impossible for a young student, or even an adult, to acquire all the information that is presented in a single

screening of the film. Few teachers would be able to lead up to the matter of the film without a pre-viewing and much study. Nevertheless, a great deal of information about the methods of making books, and appreciation of the labor and expense involved, can be gained from one or two screenings.

**A Money Making Industry** (1 reel) Y. M. C. A.—The Royal Mint at Ottawa, the capital of Canada, is represented at work in this film produced by the Canadian Government. Three bags contain gold bullion to the amount of \$150,000. A cart being moved by workmen contains bars of silver to the valuation of \$60,000. Heavy rollers press the bars to the thickness of coins. Blank coins are cut, and weighed to determine that there is no variation. Dyes are accurately made, and we see the dye stamped that is to stamp the coin by means of presses. Machines here can weigh to the one-seventieth part of a postage stamp. Each completed coin is weighed and tested. Discolored or spotted coins are thrown out, the government being far more particular in this regard than individuals. A special investigation is made for cracks or flaws. Out of every "journey" of coins, two are selected for assaying, and two for the annual "Trial of the Pyx," the annual coinage judgment by a commission of experts. The scale is accurate to the one-fifty thousandth part of a grain. A machine counts the coins and weighs them in bulk.

**Clara Cleans Her Teeth** (1 reel) Produced for Dr. McCrum of Kansas City, as a companion picture for *Tommy Tucker's Tooth*. The film is based on a story published in *Hygeia*. A tooth brush drill takes place in the school-yard following the play of the children. Clara, however, does not "bother" to clean her teeth, and so does not take part in the drill. The other children consider Clara an outsider in all games as well as in the tooth brush drill. When milk and cookies are served, she cannot chew the cookies because

her teeth are sore. Her uncouthness in eating and drinking intensify the social isolation, which she resents. That evening in her room she wonders if there may be some good in using a tooth brush. Her dreams accentuate through clever personifications her main line of thought, but add terrors of a visit to the dentist. She decides she does not want teeth that hurt, and agrees even to receive dental treatment. The transformation in her teeth is accompanied by a changed manner and neater costuming, and now she has entrée into the circle of her school-mates. The action is adequate, and the story appealing to children to the degree that right dental habits would probably result.

## School Notes

### GEOGRAPHIC NEWS BULLETINS

The National Geographic Society distributes the Geographic News Bulletins to teachers as a contribution to their work, and to supply supplementary up-to-date geographic data. Teachers of geography, social and general sciences, history or allied subjects, who plan to use the News Bulletins, are requested to send in their orders early this fall, in order that the National Geographic Society may get the material into their hands for use in connection with the early work of the school year.

Teachers requesting the Geographic News Bulletins receive 30 issues during the school year. Five Bulletins are contained in each issue. A request for the Bulletins should be accompanied by twenty-five cents to cover mailing costs.

### GOVERNMENT FILMS SHOWN TO IMMIGRANTS

Educational film productions of the United States Department of Agriculture will be used to promote Americanization of immigrants according to arrangements recently completed between the United States Department of Agriculture and Will H. Hays, whereby the



Government films will be shown to immigrants arriving at American parts as a part of the Americanization service recently inaugurated by the film producer's organization.


The film program consists of pictures of historical, geographical and natural classification, including many leading feature productions of the industry. The four United States Department of Agriculture educationals selected are expected to assist in orientating the new Americans by acquainting them with the agricultural resources of the nation and with American farming methods.

**NORMAL INSTRUCTOR AND PRIMARY PLANS** (October)—A second article in the series by F. Dean McClusky, Director of Educational Reference, Purdue University, discusses "The Teacher's Place in a Visual Instruction Program," particularly in relation to the visual instruction departments which attempt to catalogue, store and distribute collections of material to teachers. A variety of practices are followed in distributing such materials—some departments prepare completely organized visual lessons for the use of the teacher, others furnish the material but place the entire responsibility for organizing the lesson upon the teacher, and still others follow a middle course. The former practice is condemned as "canned education" based upon the assumption that a "set of pictures, a motion picture film or an exhibit will of itself do the teaching."

If the departments of visual education would recognize the suppressing effect which comes from preparing visual lessons in packages, would use the package idea only for convenience in the distribution of materials, and would place upon the teacher the final responsibility for organizing the lesson, considerable progress would be made in the attempt to rid visual instruction of the pitfalls of formalism. The problem is not so much one of packages, but rather one of the use that is made of the contents of the package after it has been delivered.

One of the major results of placing the responsibility for the organization of the lesson upon the shoulders of the teacher is an increased interest in the visual method. Teachers report that some of the most stimulating experiences which they have ever had as teachers came during the act of organizing a visual lesson. They have not only found inspiration in making a chart, a diagram, an exhibit, or some other visualization of the ideas which they are attempting to teach, but they also declare that the process appears to clarify their own thinking and to vitalize their presentation.

Teachers find also that the selection and organization of materials for use in the classroom depends upon the type of lesson to be taught and the aim of the lesson. Their experience seems to indicate that there are three

<p><b>H. O. DAVIS</b>          Acme Motion Picture Projectors,          Bausch and Lomb Balopticons, Victor          Stereopticons, Dalite Screens.          A Complete Visual equipment for          schools and churches. Feature films,          comedies, religious subjects, cartoons,          scientific films, and news reels.          106 South Hudson</p>	<p><i>Southwest          Distributor</i></p> 	<p>Oklahoma City, Okla.</p>
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types of use to which visual aids may be put in teaching. One is that of furnishing supporting assimilative experiences, vicarious in nature, for building the understanding of a unit of thought. Another is that of providing a specific informative experience which is used as support for understanding but which differs from the former type in that it is more direct and not scattered. A third is that of using the material for analytical study. Practice shows that the selection of materials for analytical study requires more skill than for any other type of use.

In conclusion, it may be said that a rational program of visual instruction in any school system places the responsibility for classroom success on each individual teacher. Her task is that of wisely selecting and intelligently using the materials and tools with which she is going to build an effective presentation. The task of the central department is to provide the materials from which selections may be made. The teacher and the department should work in close co-operation in order that the search for new materials may be correctly guided and the development of the program may be toward a common objective.

PRIMARY EDUCATION-POPULAR EDUCATOR (December)—"Cambridge Museum for Children," by Ruth D. Crawford, Director, describes the institution which has the distinction of being the first one in the country to be established and maintained by the City School Department. She gives a brief sketch of its history, and tells much of its function in enriching the geography work in the schools. "Geographic conferences," says Miss Crawford, "are held at the Museum every fall with the teachers of each grade, when the year's work is discussed, projects done in the school the previous year are shown, and new books and exhibit material which may be borrowed for schoolroom use are on exhibition."

Museum lectures covering some part of the year's work are offered for each grade, from four to eight—these illustrated with lantern slides and museum objects. Many other interesting phases of the work done by the Museum are described. The article is generously illustrated.

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## VISUAL INSTRUCTION

Is fast receiving recognition as the foremost factor in effective education. The most efficient way to present facts is by means of pictures. The most efficient way to present pictures is by means of a Bausch & Lomb BALOPTICON.

A COMBINED BALOPTICON has a wide range of uses, as it projects equally well, opaque objects, transparent slides or, with the proper attachment, strip film.

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PRIMARY EDUCATOR (January)—Elizabeth Ward Perkins writing on *The Art of Seeing* has this to say in the course of her development: "Emphasis is no longer put on showing children how to do things, but on telling them how to see, and therefore how to think of what they see. The emphasis is on the mental and emotional side first, from beginning to end, with the doing as a result of the thinking and seeing. Our effort is to build from the mental place of the children, not to impose our ideas and ways on them, but to start them in a direction that may lead further than any mental place we occupy at the moment as adults. We direct their attention for a purpose, leaving the way open for development of many kinds. Briefly, we put the training of the mind first, knowing that the technic will follow. The older methods trained the hand first, hoping that the mind might follow."

Every drawing comes out of the child's own personal experience. In the earlier years, indelible pencils are used in order that no erasures may be made. The writer would avoid floundering with only tentative thought, which leads to experimentation with no clear idea of what is to be accomplished. She says: "When plenty of paper and an indelible pencil are used, if a subject is badly thought and therefore badly seen, the mistake is visible at once, even to its maker, who clears his thought before trying again."

THE following quotation is taken bodily from *Bob Shuler's Magazine* for August:

Professor Ernest Burgess of Chicago University relates his findings of an examination of 400,000 children in the schools of Chicago, as to the effects of the movies on the most impressionable age.

1. That the physical effects on the children, as a whole, are harmful, the eye-strain is severe, the nerves affected, vitality decreased and mentality dulled, etc.
2. That it interferes with their school work.
3. That there is less respect for authority than here-to-fore.
4. That the children disregard the home and are dissatisfied therewith.
5. That the moral effect is bad.

# Visual Instruction

Daylight Lanterns  
Stereographs  
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SOCIAL SCIENCES  
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PRIMARY READING  
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6. That the view of life and life's duties are false and distorted.

7. That the children from seven years up are precocious about the sex question.

8. That the sex and vampire films appeal to the children.

9. That there is a noticeable disregard in reference to the marriage ties and bad effect in modesty and purity.

## Among the Magazines and Books

(Concluded from page 317)

that have followed one one-man show has followed another without a break.

The artists themselves are delighted with the prospect of a way to reach a vast public which seldom goes to a museum and never to an art dealer. Bernhard Guttman of New Canaan said the other day that if only the idea could be widely adopted, a renaissance of art would surely follow, for when a people comes in contact with art, it is awakened to love for it and from this love flowers genius. He believes Mr. Wheeler has already done far more good for American artists than he could have accomplished with a thousand lectures.

## Book Reviews

(Concluded from page 317)

men is stodgy, of course, but only so because it is a distinct shift in tempo from the rest of the book. It is sound in its analysis. A good book to reread.

MASTERS AND MASTERPIECES OF THE SCREEN, published by P. F. Collier & Son, with an introduction by Will H. Hays, sounds promising from the publisher's listing of contents. It will, certainly, as they suggest, serve as a reference for facts, historical, educational, and commercial, about the screen and its productions, domestic and foreign. It is a book intended for information, rather than entertainment, and with none of the exaggerations of most similar books written primarily for publicity purposes.

MY STORY BOOK, Picture Story Reading Lessons: Series II. Curtis-Smith.

We have at hand the second series of lessons, accompanied by the Teacher's Manual

and the Dictionary, by Professor Nila Banton Smith, First Assistant Supervisor of Research Detroit Public Schools, and Dr. Stuart A. Curtis, School of Education, University of Michigan. The method used, supplemented by the card scheme of single cards as well as the word building card sets, needs no comment here. The manual makes very clear the main asset of the series, the attempt to meet the requirements of individual differences in the classroom situation where, to date, it has been almost impossible. This, plus the added aims of the method to stimulate the child to desire his reading-learning and to learn by doing, classifies the method without comment from a reviewer.

SECOND AND THIRD GRADE MANUAL for *The Child's Own Way Series* by Marjorie Hardy. Wheeler Publishing Company, 1926.

Following up our steadily favorable comment upon the publications resulting from Miss Hardy's experiment, we must applaud this *Second and Third Grade Manual* with customary enthusiasm. The typography, the organization of the material, and the force and simplicity of the expression are thoroughly satisfactory. It is a manual that invites thorough usage.

Particularly challenging are the tables of scores following the brief explanation of the experiment in The Introduction. The difference in range between Miss Hardy's Third Grade Subjects and the standard range in the Gray Oral and the Monroe Silent Reading tests is conclusive evidence against old collective methods of teaching reading. One criticism, however, may well be offered. Although, on page seven of the Introduction, the range in Intelligence is indicated—"Miss Hardy then tried the new technique on all children, dull, average, and bright,"—a tabulated presentation of the range of I. Q.'s, to match the statistical form in which the test scores were presented would have been absolute proof against the inevitable come-back of those cynical persons who remark "Oh yes, but she is working with a group selected for brilliant results." Otherwise, this manual seems to be a consistently efficient text.

## Book To Be Published On Screen Advertising

AT THE Denver convention of the Screen Advertisers Association in June, plans were completed for the publication of a book on the general subject of screen advertising, to consist of reports from companies who have successfully used films in advertising, a general analysis of the educational-industrial field for films, both short-unit theatrical advertising and the longer length films for non-theatrical circulation.

The book will serve a two-fold purpose—to furnish accurate information on the nature and scope of screen advertising to those contemplating its use, and also to place within the reach of educational institutions specific facts concerning this advertising medium.

The Screen Advertisers Association met in connection with the general convention of the International Advertising Association, of which it is a department. A crowd which

filled the Broadway Theatre in Denver witnessed an invitation showing of the unique feature, "Thirty Years of Motion Pictures," prepared by Otto Nelson of the National Cash Register Company, which was given for the entire visiting delegation on the first evening of the convention.

A number of practical and helpful papers were presented at the business sessions of the Screen Association. Among them were a discussion of "Eastman Panchromatic Film and Eastman Duplicating Film," by George A. Blair, an analysis of motion picture advertising in public utilities by Fred E. Eriksen, Advertising Manager of the Milwaukee Electric Railway and Light Company, and a paper on "Motion Pictures in the Northwest" by R. H. Ray of Ray-Bell Films, St. Paul, Minn. Mr. M. F. Campbell, Sales Manager of the Alexander Film Company in Denver, spoke on the subject of Sales Management.

## The School Journey As A Visual Aid

*(Continued from page 312)*

- (6) Instructions en route and the Lesson.
  - a. On the way—pupils alert, noting and listing things seen; teacher a constant guide.
  - b. At the place—the definite lesson; pupils utilizing initiative, self-activity, observation; teacher guiding organization of pupil observations.
  - c. The return—pupils exchanging ideas, freely discussing experiences, asking questions, etc.
  - d. The follow-up.
 

Reports from pupils; Discussion of reports; questions by pupils and teachers; evaluating reports; Coördinating the work.
- (7) Appraise the lesson.
  - a. Teaching Values:
 

Enriching and vitalizing, Motivating, Socializing.
  - b. Constructive influence on pupils' attitudes, habits, skills.

creasing realization, is the wider use made of it in school work.

In Pennsylvania, school journey work is becoming a general practice in colleges, normal schools, vocational institutions, urban and many rural districts. The Carnegie Museum, Pittsburgh, is constantly used by classes from public, private and parochial schools. The Commercial Museum, Philadelphia, daily instructs college classes and groups from the city and suburban schools. Pilgrimages to such historic shrines as Independence Hall, Valley Forge, Gettysburg, The Betsy Ross Home, etc., are common in our State. Harrisburg is becoming a mecca for teachers and students, the Capitol being a chief center of interest. Recently groups from twelve different high schools visited it on the same day.

Pennsylvania is favored with an abundance of school journey material that will enrich the teaching of every subject in the curriculum.

### THE SCHOOL JOURNEY FUNCTIONING

Educators are generally sensing the value of the school journey. Evidence of an in-

As a consequence, museums, historical societies, beauty spots, industries, the homes of artists, authors, musicians and statesmen and the forests of the state, are becoming laboratories in which teachers and children frequently do their work.

Tribute to the importance of the school journey is paid by Pennsylvania's fourteen normal schools. This year these institutions aim to send their 4500 graduates to the schools of the State trained in (a) School Journey technique; (b) the use of objective material in teaching; (c) still projector technique and the use of pictorial material in instruction.

### The Stereopticon in the Public School

*(Concluded from page 314)*

one ought to expect that lanterns and slides would be used regularly, or complain and wonder why they are not so used.

Lantern slides have long held an important place in the teaching of geography, history, literature and other subjects, but now a new field has been opened for their use in connection with the work of the primary grades. Sets of slides and stereographs have been prepared which have as one of their chief educational objectives, aside from the building of backgrounds of social insight, "the furnishing of effective material to aid in the teaching of reading." For instance, to refer to one of the many new methods, pictures to illustrate certain words or groups of words can be thrown on the blackboard and the words written right over the objects in the picture. Then the lantern can be snapped off and on until the children fix in mind both the words and their meaning. Following this, sentence work may be written on plain pieces of glass with a ceramic or art pencil, and then projected with the lantern. In the same way, in teaching drawing, sketches may be made on plain glass and thrown up. Pupils of course are much interested in seeing the results of their handiwork exhibited in

this way. It also gives the teacher a chance to point out excellencies and defects, and stimulate efforts at improvement.

It quickly becomes evident to any one who makes investigations in this field, that many teachers are not acquainted with the most helpful methods of using the lantern, methods that have already been proved out in practical experience; and furthermore that there are many new possibilities for the use of the lantern that have not yet been fully investigated. We feel that much more attention should be given in Normal and Teacher Training Schools to the working out of a more scientific pedagogy in dealing with the subject.

In comparatively recent years, for the first time in history, science has supplied in the marvellous results of photography, means for satisfying to a very large degree the fundamental need for richer sense experience. And the cost certainly is not prohibitive. In most communities by far the larger items of cost in connection with education are buildings and grounds and teachers' salaries. The cost of the materials and supplies for the use of teachers and pupils is one of the smallest items. Not infrequently a single school plant costs over a million dollars, and salaries several hundred thousand a year. Considering this immense initial investment, and the annual expenditure, as well as the importance of the children's time, it would be a foolish economy to deprive teachers and pupils of really necessary, and also to a large extent permanent, equipment and material. In fact until the means are provided for supplying these vitally important articles of equipment, a large part of the money now spent on buildings and salaries, as well as a large part of the children's time, must be wasted.

Continual representations should be made to the school authorities and school boards until a much larger provision is made for the purchase of lanterns and slides and stereographs and other Visual Instruction material for use in the schools.



## SCHOOLFILMS - PICTUROLS

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Schools have come to depend upon the society for the latest and best in visual aids.

**S. V. E. Motion Pictures** are produced under the supervision of committees composed of well known heads of their respective departments. Libraries are maintained from coast to coast.

**S. V. E. Projectors** are designed and built by the society in accordance with the best and most modern projection principles.

**S. V. E. Picturols** (the society's latest development) are carefully compiled to assist the class-room teacher. Pictures are painstakingly selected and arranged, and each Picturol has an accompanying syllabus which is invaluable to the teacher.



### — PICTUROL SET —

Consists of the S. V. E. Film Stereopticon, Model "B", in convenient carrying case with small compact box, (only  $8\frac{3}{4}'' \times 5\frac{1}{2}'' \times 1\frac{3}{4}''$ ) and 25 individual PICTUROLS — over 750 individual pictures with syllabi. Each PICTUROL is, in itself, a complete lecture. This set should be in every school and church.

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## AMONG THE PRODUCERS

*Where the commercial firms—whose activities have an important bearing on progress in the visual field—are free to tell their story in their own words. The Educational Screen is glad to reprint here, within necessary space limitations, such material as seems to have most informational and news value to our readers.*

### Eastman Kodak "Cine-graphs" on the Market

**T**HE Eastman Kodak Company is issuing a series of "cinegraphs"—100-foot lengths of 16-millimeter Eastman Safety Film—for use in small projection machines. A number of subjects are being included in the library, among them film lengths on the life of President Roosevelt, and a series of special reels of current interest on the Lindbergh flight.

These new four-minute feature films for amateur use have been likened to the phonograph record, in the facility with which home entertainment can be provided, simply by placing one of the reels in the projection machine.

The small film lengths can be joined together if desired, to provide entertainment for sixteen minutes, the approximate running time of the standard theatre reel.

### DeVry Movie Cameras as School Equipment

**P**ROGRESSIVE schools have used movie projectors for years and now some of them are beginning the use of movie cameras. The new equipment enables the teachers to make their own educational films, and the students to "shoot" athletics and other popular campus activities.

The letter below shows that high schools are making a start at motion picture production:

May 19, 1927.

DEAR MR.—:

Your letter of May 18th received relative to a statement regarding our DeVry moving picture

camera. We have now completed one reel of school films and these have been displayed several times. I feel safe in stating that this is one of the finest accomplishments of the year from the point of student body activities and it is something that has gone over big.

The camera is a most remarkable one for its size and convenience and I would recommend to other schools just a simple trial, for I know one would be thoroughly convinced, in seeing the remarkable results that are obtained from it.

We use the camera now for every school event, which will become a permanent record for our school activities and future use.

I feel that Galt High has taken a step forward in being fortunate enough to possess this camera, and I can recommend it unhesitatingly for school use.

Very truly yours,

Wm. Rutherford, Principal  
Gault Joint Union High School  
Galt, California

### Atlas Educational Film Company Enlarges

**O**NE of the most interesting announcements recently made in trade circles comes with the news that henceforth the new merger formed by the Bond Slide Co., The McIntosh Stereopticon Co. and the Atlas Educational Film Co., is to operate under the name of the latter concern with a Studio at Oak Park, Illinois and a downtown Chicago office at 5 North Wabash Avenue.

Mr. I. R. Rehm, President of the Atlas Educational Film Co., under whose capable guidance the new combine will operate advises that his company is now ready to render a most complete service, not only with the aid of modern up-to-date equipment but with the assistance of a most competent and experienced staff.

The McIntosh Company has operated in Chicago for the past fifty years and the Bond



Slide Company has been doing business for the past thirty years under the leadership of Mr. George W. Bond.

Mr. Bond will now occupy offices at the Oak Park Studio where he will manage the Slide Department assisted by Mr. Jerry Siakel, one of this country's finest artists on slide work.

The Visual Education Department will be handled at the Wabash Avenue office by Miss Bessie Hundley. Miss Hundley has been active in this work for a number of years and has gained a wide reputation for her ability.

## New Manager With Carpenter-Goldman

**M**R. G. R. FESSENDEN has resigned as Publicity Director of the North East Electric Company, Rochester, New York, to accept a position as General Manager for the Carpenter-Goldman Laboratories, Inc., 161 Harris Avenue, Long Island City, New York.

The Carpenter-Goldman Laboratories have won a reputation as experts in the educational and industrial motion picture field and are producers of highly successful scientific and technical pictures. They have specialized particularly in animated drawings and in motion photo-microscopy.

In taking up this work, Mr. Fessenden is now able to devote all of his time to a branch of Publicity in which he has always been keenly interested. During his twelve years of association with the North East Electric Company a considerable part of his time was devoted to the development and distribution of that company's technical motion pictures.

The Dictionary —  
The Encyclopedia —  
The Guide —  
The Reference Book —  
The Record —  
The Text Book —

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As there will be no reprint, an order placed NOW will assure you a copy of a book you will not want to be without.

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*For Non-theatrical Use*

The motion picture supplies a medium for instruction and is a tried and proven educational aid. Nor for entertainment can it be surpassed because of its varied possibilities and successful achievements.

There is one projector - the ACME MODEL S. V. E. - that provides a real machine for all uses of instruction and entertainment. The Acme is the safe, reliable and convenient projector for your projection needs.



Users of motion pictures and those who are considering their use are welcome to the store of information we have on non-theatrical motion picture work - with ideas gleaned from all our long experience in this great field. It will be sent free upon request.

## **INTERNATIONAL PROJECTOR CORP.**

*Acme Division*

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## *A Trade Directory for the Visual Field*

### FILMS

**Atlas Educational Film Co.**  
1111 South Blvd., Oak Park, Ill.

**Burton Holmes Laboratory**  
7510 N. Ashland Ave., Chicago, Ill.  
*(See advertisement on page 349)*

**Carlyle Ellis** 71 West 23rd St., New York City  
Producer of Social Service Films

**Catholic Film Syndicate**  
1125 Union Mortgage Bldg., Cleveland, Ohio

**The Chronicles of America Photoplays**  
Yale University, New Haven, Conn.  
*(See advertisement on page 308)*

**DeFrenes & Felton**  
Distributors of "A Trip Through Filmland"  
60 N. State St., Wilkes-Barre, Pa.

**DeVry Corporation** 1091 Center St., Chicago, Ill.  
*(See advertisement on pages 328, 329)*

**Eastman Kodak Co.** Rochester, N. Y.  
*(See advertisement on Outside Back Cover)*

**Film Classic Exchange** Fredonia, N. Y.

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**Pathe Exchange** 35 W. 45th St., New York City  
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*(See advertisement on page 347)*

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*(See advertisement on page 341)*

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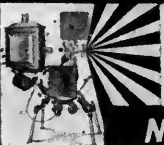
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**Society For Visual Education**  
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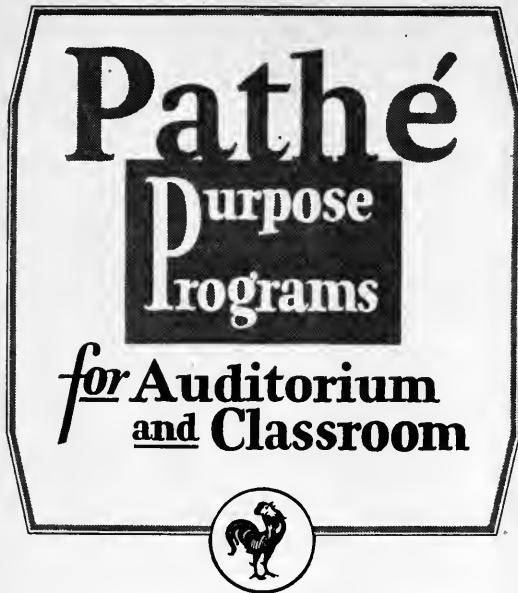
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OCTOBER, 1927

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# The Stereopticon as an Aid to Physics Teaching

CHARLES F. VALENTINE

*Professor of Physics, Colorado State Teachers College*

THE lantern slide is an old tool of the teacher, and there are few physics departments which do not have some sort of a collection of slides. Occasionally, the blinds are lowered and the teacher proceeds to give an illustrated lecture. This, to my mind, is all wrong. We borrow the idea, probably, from having seen other teachers use the method or having attended an instructive and helpful illustrated lecture. We just assume that lantern slides should be used in this way.

There are several criticisms which can be made of the method followed by teachers ordinarily in using lantern slides. In many cases the teachers are not well acquainted with the slides at their disposal. The critical point in the class discussion arrives and either the teacher does not remember the particular slide which would help, or else finds that it would be too much trouble to find the slide and turn on the lantern.

In my opinion, a stereopticon lecture in physics is only advisable occasionally when some special subject of interest is before the class and such a lecture must replace the excursion or the use of actual apparatus. Too often a stereopticon lecture consists of too many slides shown in too short a time to have any lasting effect. Often the teacher has no personal interest in the slides, and can give only a very brief and dry description of what each slide is intended to illustrate.

The writer has been trying out a different plan in the use of slides. Only two or three slides are selected for any class discussion period. These slides are carefully selected as to their relation to the discussion or lesson plan. These slides do not take the place of the actual apparatus, but are supplementary to it. For example, suppose we are to discuss

the generation of electrical currents and expect to make use of the dynamo analysis machine. This machine can be connected up to a galvanometer and the generation of the current illustrated as the armature revolves. At this point a slide showing typical readings of the galvanometer when used with this particular dynamo analysis apparatus can be used to advantage. The slide should include a graph of these readings, showing how the induced currents vary and how an alternating current is produced. Such an arrangement enables the teacher to show a clear distinct graph of the working of the machine before his class. The illustration supplements the apparatus and is clearer, better than anything the teacher can draw and requires less time.

Take the example of the wheatstone bridge. A teacher can set up the bridge on the table, but it is not clearly visible to the class, especially if the class is a large one. The bridge can be held up before the class and then a slide of the bridge projected upon the blackboard. This enables the teacher to point out all the parts and chalk in the connections, so that it can be clearly demonstrated. Innumerable examples could be given in every field of physics.

To make use of slides in this manner, however, brings up several requirements which can be easily met.

1. The slides must be selected with particular attention as to their use in the lesson plan.
2. The slides must be selected to supplement the apparatus and be closely correlated.
3. A stereopticon must be selected which will have a short focus and throw a brilliant image on a blackboard.
4. A stereopticon must be used which will be satisfactory under ordinary lighting conditions.

5. The stereopticon should be located on the instructor's desk and be instantly available at all times by merely pressing a button.

Fortunately, at the present time all these things are possible. There are several small, short focus stereopticons on the market, reasonable in price and adapted to showing clear images on the ordinary blackboard without recourse to the darkening of the room. The writer prefers this type of machine because it does not require an assistant and is instantly available. The advantage of using the blackboard for a screen is easily seen. The teacher can add to the illustration by means of chalk—can point out and label parts during the discussion and make whatever alterations he sees fit.

Instant availability is essential. Sometimes a teacher may have slides ready and not use them because of some change in the class discussion. At other times discussion will arise for which the teacher has no slide selected. If the slides are carefully indexed and handy, it will require but a moment to secure them.

Much could be said of the wealth of material in our text books, magazines and in the neighborhood about us, which can be put into slide form. The only requirements to take advantage of these opportunities are a long bellows camera and an improvised dark room. Pictures taken for slide use should be upon process film for contrast. For example, recently a discussion arose in one of our classes in regard to the Atwater Kent radio

receiver. It was a simple matter to secure a print of the circuit and a print of the receiver. These were photographed that afternoon—printed on a lantern slide plate and ready for use the following day. Often a magazine article appears of some great invention in science, such as the Trans-Atlantic Telephone. Slides can be made from magazine pictures in a few minutes and the whole story presented to the class.

What has been said of physics, I am sure is equally true in other fields of teaching. The question is not how *many* slides in a class hour, but *how they are presented*. One or two slides are often all that are necessary for one discussion period to aid the students materially in understanding what it is all about. These slides will be a great help to the teacher who can not draw well upon the blackboard and will save any teacher a great deal of time.

There has been no attempt in this article to justify the method suggested by experimental data as to results secured. That better results can be secured seems obvious. The time and effort saving to the teacher, the clearer and better illustrations, illustrations which can be kept up-to-date, and the coördinating of the lantern slides as aids to the actual apparatus being demonstrated; all these factors, to my mind, warrant careful study as to how lantern slides should be used. What we need is not the stereopticon lecture, but instruction in which all forms of visual materials function at their best.

---

## Fundamentals in Visual Instruction

By WILLIAM H. JOHNSON, PH. D.

This new manual for teachers has just appeared from the press of THE EDUCATIONAL SCREEN. It is a book of 112 pages, bound in cloth. Price to the general public, \$2.00, postage prepaid. To Education Screen subscribers the usual "one third off" is allowed, or \$1.33, postage prepaid.

The author has made a much needed contribution to the literature of the field by this concise, yet comprehensive survey of visual materials and methods, written in direct and most readable style. The theoretical, scholarly, scientific and practical aspects of the subject have never before been presented so completely in such small compass. The book is well titled "Fundamentals of Visual Instruction."

# Teaching Appreciation of the Photoplay

AARON HORN

["And," says the well-worn summary of educational objectives, "preparation for a worthy use of leisure time." How do reading time and movie time in the leisure hours of the world compare is Mr. Horn's enquiry. To which are you giving your attention?]

THE movies have been a subject of discussion for many, each theorist analyzing their defects from his own particular viewpoint and interests and suggesting remedies sometimes good, sometimes bad, but always incomplete. In this general discussion the educator has contributed his share. More and more, he is coming to think with Professor Judd that "the reason why the American people have so long put up with the weak and often utterly stupid movies is that they have no training in the intelligent appreciation of movies." The problem has been definitely recognized as one whose solution requires a large contribution from the school. However, this recognition has not been stated distinctly and emphatically enough; it has been submerged beneath other interests; it has materialized only in ineffective censorship agitation and in Saturday morning matinee movements which are praiseworthy but inadequate.

I do not think it necessary to question whether the movies can or cannot be classified according to some dogmatic definition as an "art" or whether it is the highest or the lowest of these "arts." The significant point is that, allied with music, it is becoming, if it has not already become, the dominant appreciative recreation of our people. There is no more reason for us to suppress this interest than there is a possibility that we could. The school must face the issue squarely and it can do this only by admitting the photoplay to full standing in the curriculum. By this I mean not as Professor Judd to "provide a time in school for the discussion of movies," but to provide a definite

and organized course of study in photoplay appreciation.

To teach appreciation is a very venturesome enterprise. Methodologists can guide us with hardly more than the dictum "appreciation is caught, not taught." The teaching of appreciation is handicapped in three ways: (1) The teaching is difficult. (2) A higher type of appreciation, which is analytic and requires a wealth of associations, presupposes a good deal of intelligence. (3) The inculcation of appreciation involves the formation of a new set of habits, and often the displacement of an old set. Despite these difficulties, we have generally included in our curriculum a course of study in literature. We don't know what positive effects this has had; we do know that the majority of our children, even perhaps at the high-school level today, have benefited in no degree from it. Nevertheless, no one has arisen to call for the ejection of the literature syllabus from the curriculum. And this is no more than right, for we are concerned with an activity for which every man and woman must be equipped in present-day life.

Our aims in the teaching of literature may be represented by those given in the New York City syllabus which are in effect: (1) to cultivate the child's taste for worthwhile literature and give him pleasure of a finer kind; (2) to introduce him to the wonders and beauties of nature; (3) to foster his imagination and sympathies and quicken and direct his emotions; (4) to help him understand people and to inculcate ideals of character and conduct; and (5) to help form the reading habit.

It is evident that if we wished to institute a course in photoplay appreciation these aims could be assumed almost *in toto*. We would have to change "literature" in the first aim to "photoplays." The last aim is not readily applicable but when we consider that *Evangeline* probably never helped form the reading habit for anything else than literature, we may substitute for the fifth aim the analogous one "to help form the worth-while movie habit."

The few educators who have suggested plans similar to mine, have stopped at this point if they have reached so far. Their few hidden statements have received, as far as I know, no criticism. However, I expect that, if the claim of the photoplay to a place in the curriculum comes to be widely known, our answer will be that the curriculum is too crowded at present, that many useful subjects are clamoring for admittance, etc. In expectation of this criticism, I am prompted to present my thesis that for *the common people a course in photoplay appreciation is more needed than a course in literature*. If one of the courses must be crowded out or receive a minimized emphasis, at least in the elementary school, it should be that in literature.

I am led to this conclusion not through a belief in the superiority of the "art" of the photoplay but through the plain and clear fact that the movie is a more important factor in the life of the ordinary person than literature. And even college graduates need to be educated a little in the photoplay. I am thinking of one man who would ordinarily go to see a movie, selected indiscriminately or discriminately in the wrong direction, and then proceed to burn the midnight oil at his vector analysis and history of mathematics. He is only an example.

I am led to suspect, also, that we may meet with a little more success in teaching movie appreciation than we have been getting in

literature. First, literature appreciation is fundamentally dependent on reading ability. Our school graduates may be able to read well enough but to sit down and read four hundred pages of material presupposes a habit which is not so easily acquired. Any student, I think, who has been reading much on education, etc., and neglecting his poetry will testify that it often requires more effort than he is willing to devote to concentrate on a page of poetry. How true is this for the ordinary man whose basic reading habits are not sufficiently developed? The photoplay is not so handicapped but has the advantage of peculiar attraction and of social participation. Secondly, a course in appreciation requires an extensive follow-up outside of the classroom if a permanent effect is to be produced. I have no basis for belief, but I feel that perhaps an intelligent boy who is in the habit of reading Alger will benefit more from a good literature teacher than a boy who does not read at all. I personally attribute my understanding of the movies to the many bad ones I have seen as well as to the good ones. Now, the photoplay course will not lack in outside follow-up as the literature course does. An intelligent child accepts the insight he acquires from his literature teacher with great pleasure but soon loses it, if he doesn't read after school. The same child will *apply* this insight when derived from his photoplay teacher with still greater pleasure because he *does* go to the movies. He will, moreover, learn from contrast because he does go to the movies after school.

It may be temporarily expedient to "provide a time in school for the discussion of movies" or to "guide children as to films they see" but eventually (and as soon as possible) we must organize a definite course of study, based around plays in the possession of the schools. These plays will have to be

# The Possibilities of Mass Instruction With Motion Pictures

ANNA V. DORRIS

*State Teachers College, San Francisco, California*

SINCE there may be a few in the audience who are just becoming interested in this new problem in education, I should like, first, to emphasize the fact that visual instruction, as interpreted in the educational field today, involves many types of visual experiences; such as taking pupils on excursions to gain first hand information, the use of flat pictures, exhibits, maps, globes, graphic and pictorial charts, the stereograph with its third dimension, the stereopticon slide, the film slide, and lastly the motion picture with its appealing quality of motion which so captivates us all.

Although the motion picture is the main theme for discussion in these meetings I should like to have you bear in mind, that each visual aid mentioned renders a specific service in the teaching process. In developing certain problems in teaching the various subjects of the curriculum, often several types of visual materials may be used very effectively before satisfactory understanding can be brought about.

There are two definite reasons why educators should give serious consideration to the motion picture as an important factor in public school education. First: Motion pictures have already found a prominent place in many educational institutions and their influence is growing daily with unprecedented rapidity. They are with us permanently and every thinking educator acknowledges their tremendous latent possibilities for both classroom and for larger group or mass instruction. Thousands of dollars are being expended every year by hundreds of schools all

over the country for motion picture equipment. Are these public school funds being spent wisely? In a few cases, yes; in many cases, it is doubtful.

Second: The misuse and abuse of the motion picture in many public schools seems not only serious but dangerous to educational growth. This constant misuse must be attributed largely to lack of knowledge of fundamental principles governing modern pedagogy, and to overenthusiasm regarding the possibilities of this new and novel device.

The prevailing custom in many systems of circuiting among schools, motion pictures which have been chosen by some individual or group because they were deemed of educational value from an adult standpoint, seems not only contrary to good pedagogy but an actual waste of time and money.

It is not unique, but rather seems to be a common custom in various parts of the country, to find a time allotment for visual instruction set apart as if it were a separate subject on the daily program. Usually the lessons are given in the auditorium. And here I have found great masses of children from all grades, or several grades at least, actually being entertained, in a sense, by one, two or more motion pictures, which are supposed to contain valuable information, from an adult point of view, that children ought to know. Occasionally, I have found that reels have been substituted for the ones booked, on account of some difficulty at the distributing center, and as a result often inappropriate and quite embarrassing experiences are unintentionally brought about by the screen.

EDITOR'S NOTE—An address before the Seattle meeting of the Department of Visual Instruction, National Education Association.

For the most part, however, films are carefully previewed. They often contain excellent educational information and would be of tremendous value if they could be used at the psychological time in the teaching process to help solve problems and meet real needs of definite groups of boys and girls. But I cannot see the wisdom of requiring or even permitting boys who are whole-heartedly interested in the problem of transportation through the Panama Canal and the operation of those great locks, for instance, to drop that interest and pass with many others to the auditorium to be exposed to a wonderful picture of the "Monarch Butterfly" or "Picking Cotton in the Southern States." These boys are not interested in butterflies or the cotton industry and probably never have been, so naturally genuine interest is lacking and we are encouraging habits of divided attention and reducing Visual Instruction to the level of mere distraction, especially where there is not follow-up work afterwards in the classroom.

True, the pictured experience may have been so gripping and fascinating that it may have stimulated a new and unforeseen interest among some or many. The time may not have been wasted exactly, but was it spent to the best advantage? How much more vital and helpful to those particular boys if their specific needs and interests could have been met at the time and they could have had the experience of seeing a few colored slides or a good motion picture of the Panama Canal in their own room, or even in the auditorium if necessary, but where they could be alone with their problem and teacher, where that intimate informal contact could not be interfered with by the presence of others with such varied interests. In such a natural situation, readiness is there, interest is keen, questions are asked, important points emphasized and every puzzling problem may be solved and even new problems may be discovered that will necessi-

tate more study and research on the part of each individual, and it may even necessitate viewing the same slides or film again before complete satisfaction is gained.

In reply to an inquiry as to why such logical procedure is not followed, the writer has invariably received the same answer: "Films are so expensive and it requires so much extra effort to use them at all, and as they contain general information that all children ought to know sometime or other, it is deemed advisable to give all children the opportunity to get what they can out of them when they are in the building."

This seems merely to be using an educational device for the device's sake or for the mere information it contains, and not to meet definite needs in a normal teaching situation. It seems entirely superficial and not in accordance with accepted principles of modern pedagogy. Personally, I should rather use no films at all and confine my energy to other available visual experiences such as flat pictures and the excursion than to indulge regularly in such superficial procedures.

The great danger from an unwise or too extensive use of visual aids is that the experiences essential to real growth and power shall not be provided for in the teaching situation. We cannot expose children or even adults to pictures, be they ever so appealing and captivating, and delude ourselves into thinking that such exposures and superficial contacts will provide fundamental and lasting results.

Psychologically, we know this is contrary to all laws of learning. While stimulating educative situations are the first concern in the educative process, the second concern is effortful response involving prolonged attention. Genuine interest guarantees attention and opens the way for educative opportunities and possibilities. But, whether the educative environment with its rich stimuli and impressions produce any fundamental educative

effects depends on the intensity of the appeal and concentration of attention which must be deep enough and prolonged enough to call forth reflective thought and reasoning. Through this sustained interest which demands effortful thinking on the part of each individual there may be kindled a burning desire to know more and a longing to do and achieve until perfect satisfaction is accomplished.

With suitable encouragement and guidance this results in meaningful activity and effortful work accompanied with a certain degree of struggle and trying such as may be necessary to achieve the goal. This brings us to the third step in the learning process. In order that fundamental learning may finally take place and deep and lasting impressions be made, individuals must be allowed to express themselves and constantly make use of knowledge gained. In other words, when knowledge actually functions in daily living, life is truly enriched and growth and power are acquired.

Therefore, we cannot use visual materials for providing brief, exciting experiences and expect effective learning to take place. When we indulge in such practice the only thing we can hope to do is to encourage the first step in the learning process, and this is superficial and means time wasted unless definite opportunity is given for the development of the next two steps. Effort and work when accompanied by interest and motive are vital and necessary to learning. We must endeavor to increase the ability to put forth effort to overcome obstacles in order to achieve.

One of the great dangers which confront this movement of Visual Instruction in the public schools is this confusion of entertainment with careful learning. It is regrettable that too frequently attempts are made to use such appealing visual devices as a substitute for, rather than as supplementary to, the oral and written method of gaining knowledge.

Such a powerful educational means as the motion picture, must find its legitimate place in our educational system. Educators in general are primarily interested in the motion picture as an aid to classroom teaching, but there is a legitimate place in the public school for mass instruction with the motion picture.

Due to the size and definiteness of the screen picture it matters not whether it is being viewed by twenty or two hundred individuals. Whether any actual learning takes place depends entirely upon the preparation and attitude of mind of the individuals themselves.

There are many subjects that are of general interest to children of different ages. Certain lessons in natural science, health, safety first, current events and the like can be taught to large groups as well as to a few individuals, providing the lessons are well planned and the procedure is such that actual learning is provided for.

Some schools have been carrying on most effective work along this line. For example, the following procedure was carried out in one school system. At the beginning of the school year, a committee of representatives from a few schools met with the director of visual instruction and a definite film program was planned for the year. The first four weeks were devoted to lessons concerning healthful living and safety first. The film lessons were given in the auditorium once a week and one half-hour was devoted to the showing and the explaining of the film.

Before any films were sent to the schools participating in these programs, a bulletin containing full directions and suggestions for procedure was sent to every teacher. Each member of the committee working with the director previewed all films to be used for the semester's work, and a detailed description of each film was sent to the various schools. A suggestive list of suitable books and other visual materials bearing on the subject under

# Among the MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

THE NEW REPUBLIC—A comment by Gilbert Seldes, beginning, "I have for many years considered the work of Cecil DeMille a particularly dangerous influence in the movies," challenges particular attention. Mr. Seldes lays down his platform of attack quickly and vigorously. "Either because he (Mr. DeMille) invented the thing or exploited it most successfully, he is considered the creator of the movie version of high life which includes everything vulgar and ostentatious and silly. . . . In his more elaborate films, like *The Ten Commandments*, he stands for whatever is grandiose, overblown, and absurd. At the box office he stands for Money, in movie proportions."

Mr. Seldes then introduces his comment upon Mr. DeMille's latest effort, *The King of Kings*. He guffaws loudly and vindictively at the vaunted "atmosphere" of preparation: H. B. Warner keeping himself aloof from the rabble, to attain a Christ-like spirit and the ten-dollar-a-day extras submitting to daily Bible reading. In fact, the "final assurance that Christ would be virile," is the "only hopeful indication that the picture could not be" all that this "tripe," as the critic labels it, suggested.

In other words, Mr. Seldes fixes immediately the mind-set of intelligent readers against the production, for even the mildest of readers must smile a bit over Mr. Warner's exclusiveness in the light of Jesus' hearty comradeship with men. One must recall Willard Wattles' *But A Great Laughter*:

"They do me wrong who show me sad of face,  
Slender and stooped, gentle, and meek, and  
mild, . . .  
I was youth's lover, swiftest in the race,

Gay friend of beggars, brother to the wild,  
No lily-featured, woman-hearted child,  
But a great laugher, confident of place.  
Shepherd and fisher, sailor, carpenter,  
I strode the hills and followed with the sun . . .  
Even with a smile I slew my enemies."

Particularly does this last line occur to one as Mr. Seldes remarks, in commenting carefully on the details of the production, "The agony in the Garden suggests a man who is afraid to die."

There is no space here to reprint the two and a half columns of caustic and apparently justified aspersions upon this vaunted film. Surely, it seems too bad that the director had not read *Lanterns in Gethsemane* by Mr. Wattles; surely, then, he could not have failed so tragically and dully in giving his public the Christ that Christianity has so blurred for us. Surely, he would have given us more than what the author indicates is a series of tableaux. However, as Mr. Seldes himself includes hearty acclaim for the few superb spots in the production, we too must recognize them before closing this resume. "Then occurs one of the best things in the whole picture. The blank screen is diagonally barred with a mysterious quivering ray of light; another crosses it; the screen throbs with the life which the movie can give with light and movement. It is superb; Christ is present." Again space excludes the possibility of detail. It might be most significant to conclude with the critic's most interesting comment. "The success of such a picture sets back the art of the movie by a decade. Almost everything is treated graphically—is treated as painting composition—and nothing as cinema, as *moving pictures* . . . There is hardly an effect that could not have been



achieved by the still camera." This certainly, need not have been!

THE NEW REPUBLIC—"Progress in the Movies," by Gilbert Seldes, begins with his reference to a book already reviewed by this department. To give, however, the essential excerpts, we shall have to include the author's remarks about Miss Barry's book. Mr. Seldes is always caustic, not unlike Mr. Mencken in degree of chill to immature enthusiasms, but with a better perspective, a surer desire to see real faults, untainted by the journalist's temptation to razz for the sake of razzing!

"It is when film producers start being arty that the worst happens, and this is true of German and American producers alike. The less the magnates of films talk of art, the better; the critics hold a brief to do all the art-talk necessary about the cinema."

Messrs. Payson and Clarke, Ltd., who publish Iris Barry's *Let's Go to the Movies* from which the sentences above are taken, are practically justified in claiming that the book takes "critical stock of the movies from a modern, worldly, intelligent point of view." Miss Barry is critic for three London publications, two of which are only a cut above the level of the tabloids; the third is the *Spectator*. If any portion of this book appeared in the other two, the question of naval supremacy might be waived: the intelligence of the great English public would maintain her as mistress of the world.

Miss Barry has quantities of right ideas about interior decorating, women with pasts, sentimentality in the movies, the love interest, the morality of marriage, and so on. This means that when she is discussing the plot or the manners of a film, she is infinitely superior to all but a half-dozen critics in each country. Further than that, she has some sound ideas about the movies themselves.

She is aware of the fact that playing for the films has very little to do with acting on the stage; she knows that personality is not a substitute for talent; she has a rich appreciation of Chaplin's humor, though I think a limited one of his art; she believes in stories written especially for the films. She is a pioneer in sensitive judgments on the quality of the negative and the quality of the light used by the various film producers, and her

rough classifications of players and producers are extremely valuable.

And in spite of all this, Miss Barry misses the point so completely that, if I thought producers were interested in criticism, or criticism of criticism, I should have omitted everything I have said in praise of her work. Briefly, Miss Barry believes in the naturalistic film. This is only a failure to carry her own thought through to its logical conclusion, for the most carefully studied portion of her book deals with those elements of rhythm, those relations of space and time, those factors of composition which imply that the film as a created object is no more bound to realism than a sonata. The camera can reproduce life; it is not bound to. So long as it does, the film remains in the status of the news-reel, a very high standing at present, because the technical mastery achieved by the news photographers is extraordinary, and sometimes produces accidental compositions of great beauty. Last April, when the news-reel celebrated the tenth anniversary of our entrance into the War, I saw two bits, one German and one American, of soldiers marching, which had as startling an effectiveness as Vidor's "advance through the woods" in "The Big Parade," and almost the same shuddering quality. One which I particularly recall was taken at such an angle that the eye followed the long aisles between the marching men who seemed not to move so much as to pulsate and sway. The made movie has to create, however, and not to reproduce; and every effort to make the film merely realistic has made the film dreary and dull.

In all justice, I should say that Miss Barry warns against those breaks in the film which bring one back to reality, but I think she means there the reality of the shilling stall and the box of candy; by unreality she would mean the film which is simply unbelievable; and there again we come to the point, because it is the function of the good director so completely to embody an imaginative world than the standard of daily reality fails to occur in the mind of the spectator. I have been as offended as any intelligent person by the mawkishness and tawdriness of many films, but I am convinced that the same actions could be reproduced without giving offense. They would need only to be appropriately set and properly played. Let the director master his form, his rhythm and his control of the mech-

anism, and he can do whatever he likes with the subject matter.

When I reviewed *The King of Kings* in this place, I wrote that, by making a bad film successful, Mr. Cecil De Mille has put back the progress of the movies by ten years, I think I said. Mr. Robert Sherwood, feeling, perhaps justly, that the phrase is melodramatic has commented on it in *Life*, saying that although he agrees with me in many of my strictures on *The King of Kings*, he cannot see how its success can delay the progress of the movies. This is a capital point and worth investigation.

The truth is that movies are not so much produced as imitated. Directors are continually being told to repeat their effects of previous pictures when they are not being told to copy this formula or that trick or some effect of another director.

I have felt for many years that the reason good films fail, particularly outside of New York, is that unimaginative and meretricious films have spoiled the public taste. A hundred unimportant directors have stuffed the public with their wares, but I think that all of them put together have done less harm than Cecil De Mille alone. When Mr. Griffith followed a few superior films with a bad one, his authority was a corrupting influence. But Mr. De Mille has never made a supremely fine film, only supremely pretentious ones. In that pretentiousness he has satisfied almost all the low esthetic cravings of the multitude—who were so unaware of having cravings at all that they would have cheerfully accepted the best instead of the worst. Around his own interesting ideas and immature taste and half-realized cinematography, De Mille has thrown the borrowed glamor of religiosity or sentimental morality. I could forgive him a great deal if his films were good movies; since they are not, I hold to my feeling that he is an evil influence and to the belief that, if he stopped making films, that event alone would constitute a significant progress in the movies.

CHILD WELFARE MAGAZINE—"The Educational Value of Motion Pictures" as discussed by Ella Lonn, Professor of History, Goucher College, stresses the advantages to present-day education of the panorama of life and nature which passes before the child on the motion picture screen. She protests, however, the

over-emphasis on "the inevitable love story" which dominates so much of the historical drama on the screen, and calls attention to the fact that "it would make for a much more wholesome attitude on the part of future generations if many other themes which play their part in the drama of life, were stressed."

But with all possible credit as an educational force conceded to the screen, it must be stated that it is easy to exaggerate its value as an aid to the class-room. It may, especially in the realm of historical drama, teach much which is inaccurate. There are details with regard to the past which all our research has not yet established. But in staging a play they must be met some way, accurately or inaccurately. For instance, the care in regard to historical accuracy indicated in a photoplay of *Julius Caesar*, shown several years ago was very impressive; but equally impressive was the degree to which the imagination of the producer had been drawn upon for details not yet settled. Hence, we may be giving young minds many impressions which future research may reveal as absolutely incorrect.

The temptation to falsify facts is present with the screen, just as with the historical novel, only to a far greater degree. Stage convention seems to demand, at least in America, buffoonery, intensely thrilling moments, the juggling with the time element in order to bring together great events and great personages who may not have been allowed by fate to live in the same period. *When Knighthood Was in Flower* is a good illustration. Henry VIII was no such imbecile as pictured; but the movie crowd is popularly supposed to demand a clown in every play and so poor Henry VIII was cast for the rôle. Louis XIII, feeble as he was when Mary Tudor was forced to become his bride, was no such dotard as this film caricatured him into appearing. The best historical use which the writer was able to make of this film was to set a class at work to discover its inaccuracies.

THE NATIONAL BOARD OF REVIEW MAGAZINE—"Economic and Social Influences of the Motion Picture," by Francis D. Tyson, Professor of Economics at the University of Pittsburgh, after reviewing the special uses of the films in industry and education, passes on to the theatrical screen.

"The general and basic issue of the economic and social influence of the motion picture has to do, nevertheless, not with the special uses of the film, but with its rôle as a theatrical medium," he declares.

The intellectuals, including the art critics, especially condemn the use of the new medium, which appeals to the masses in terms of the lowest common denominator of their interests; but a vast amusement industry in which so much has been invested must depend for its continuance upon millions of daily paid admissions. Of necessity, it seeks to give the people what they want and naturally the general level of intelligence of the audience governs the character of the appeal made. These millions of patrons, in the present stage of the development of intellectual taste, cannot be expected to desire the portrayal of life as it really is, or even to appreciate the whimsical or imaginative talent of the artist, who selects and fashions episodes of meaning and beauty from life.

The masses want unreality "the light that never was on land or sea." This childish mechanism of retreat into a dream-life may be due, as Sherwood Anderson so persistently claims, to the drabness of our industrial cities, to the purposelessness of work. In any case, success in the industry now turns on the presentation of the sensational feature films. They deal in blacks and whites, not in greys as life does. That is why the motion picture is so unsatisfying to people discriminating. The psychologist will doubtless point out that such frequent escape from reality as the universal movie fare now offers carries danger in its trail. The influence of the films in stimulating immoral or criminal conduct has probably been grossly exaggerated. The effect is more apt to be a negative one; an excessive and too frequent stimulation of the imagination may result rather in a psychæsthenia, an inability to act, to make decisions, to face reality. The *New York World* in a recent cartoon showed a girl and boy entranced by a western melodrama; the boy turns to the girl to say: "I wonder what people did for excitement before the movies came."

The screen distorts economic values, further declares Mr. Tyson, by its emphasis on materialistic matters.

A sheer adulation of wealth seems to pervade the screen. There is too slight presentation of the values of hard work, and especially of technical competency of the kind portrayed in the industrial film. Easy fortunes often inherited or married, open the way to a guaranteed happiness. Almost never do we see emphasis on self-discipline and education as the real bases of success. There is undue stress again on ostentatiousness; fine houses, fine clothes, fine dinners, limousines and servants are presented frequently without reference to the plot. Upper and leisure class existence, remote from the lives of the people, is constantly portrayed on the screen. When it is remembered that hardly two per cent. of American families have incomes of five thousand dollars a year, one wonders what the effect of a continuous portrayal of luxury on the screen for the masses must be on social standards.

Social and economic competition in the past has been competition with neighbors, and fellow-workers, and such competition must develop again if we are to solve our many economic problems. Upper class standards, that are unadaptable to the conduct of the masses of the people, are bound to bring trouble; yet the movies represent an effort, unconscious though it is, to mould the lives of millions of people to an unworkable set of economic standards.

AMATEUR MOVIE MAKERS—"Flower Filming" by E. A. Reeve and Arthur C. Pillsbury, tells the story of the famous flower pictures produced by Mr. Pillsbury, naturalist of Yosemite National Park, and how he obtains his effects.

Among the amazing pictures which Mr. Pillsbury has filmed are several of bouquets of wild flowers, apparently as still as death to a human eye, but shown by Mr. Pillsbury's camera to be bowing and scraping, flirting and dancing, pushing each other aside, rising and falling, opening and closing, and in one particular case revolving like a wind-mill, all attempting to attract the insects that bring them pollen from other flowers and take away their own. The humble forget-me-not proved to be the most active of all wild flowers under the speed camera. It is in constant motion, dancing a wild little dance all of its own.

# NEWS AND NOTES

CONDUCTED BY THE STAFF

## PICTURES FOR COMMUNICATION

That pictures are among the newest forms of messages—even as they are the oldest—was pointed out by David Sarnoff of the Radio Corporation of America, in an address before the Chicago Association of Commerce.

Primitive mankind used pictures as means of communication, while at the present time a vast new field is opening for the transmission of pictures, photographs, drawings, etc., by means of radio—"communication by the square inch," as Mr. Sarnoff calls it. He predicted that the dot and dash system of transmission now universally in use, would eventually give way to facsimile, or visual transmission, when the complete message or picture would be flashed across oceans or continents in photographic form.

"It is an interesting reflection," he pointed out, "that after thousands of years of communication experience, mankind will probably go back, not in the too far future, to picture transmission—pictures of words as well as of photographic reproductions of images—for the basis of his written communications system. We are just entering upon the era of communication by the square inch.

"Recent developments in the great electrical laboratories of the country point to the possibility of a new motion picture technique, through the synchronization of sound with the moving picture on the screen.

"The motion picture art, its own critics admit, has much to gain from association with the electrical arts. The really great advances made by the motion picture industry have been largely in the artistic field, in methods of dis-

tribution, in the development of palatial auditoriums for moving picture presentations. Considerable progress has been made, it is true, in the technique with reference to the actinic values of light, shutters, lenses, and the physical details of the photography. Nevertheless, the motion picture cannot afford to rest on its laurels in these days of remarkable technical development. Insofar as the present tendency in radio communication is toward sight as well as sound, both radio and the moving picture industry are working in the same medium—light.

"Three distinct lines of progress are open to motion picture engineers. These are: (1) Authentic natural coloration; (2) Three-dimensional or stereoscopic projection; (3) The synchronization of sound and motion on the screen.

"Although it is clear that the silent drama of today has won a permanent place for itself, further development calls for a motion picture that has the color of life, perfect perspective and sound synchronized with sight."

## BALTIMORE AND OHIO PRESENTS A PAGEANT

By way of celebrating one hundred years of public service and progress, the Baltimore and Ohio Railroad is presenting a transportation show called the "Fair of the Iron Horse," Centenary Exhibition and Pageant of the historic railroad, held at Halethorpe, Baltimore, Maryland, from September 24th to October 8th.

The Baltimore and Ohio has the distinction of being the first railroad in the United States operated for the public handling of passengers and freight.

Completeness in every device and associated service known to railroading is the primary goal of the "Fair of the Iron Horse." But along with this, and just as interesting, is the fact that the exhibition will go to elaborate lengths to present the many hidden features of railroading, not only in pictures and print, but in a huge succession of actual physical objects, arranged in an understandable way, so that the fascinating romance inherent in the story of the twin-track trail may be made strikingly real and potent to every visitor who views the pageant.

#### A REAL SCHOOL OF NATURE

A school of natural sciences which supplements by studies in the open the usually formal laboratory teaching offered in city schools and colleges, is the Allegheny School of Natural History, situated in Allegheny State Park, N. Y., adjoining the Allegheny National Forest on the northern border of Pennsylvania.

At this school the students, mostly teachers interested in equipping themselves to work independently in their own environment, live in wooden cabins in the midst of the thick woods, with fields and streams nearby, and are taught or guided in several of the natural sciences by men who are not only teachers, but also special students in their respective fields.

An interesting feature of the school program is its plan of allowing a whole day for a particular study. Thus each class starting out in the morning for an excursion into the field, is unrestricted as to the time of its return.

As a result of the co-operation of the State Park Commission, the New York State Museum, and the Buffalo Society of Natural Sciences, the school enjoys unusual facilities for work in line with its purposes. There is an admirable school building with a comfortable, adequate assembly room, laboratories,

and library. There are also two outdoor class rooms and an outdoor museum.

#### WORLD'S RECORD RUN

Closing at the Astor Theatre on September 17th, *The Big Parade* completes a world's record with a run of almost two years. The film opened at this theatre on November 1st, 1925.

During the 96 weeks at the Astor with a top admission price of \$2.00, the film grossed between \$1,900,000 and \$2,000,000, also a world's record for gross returns.

#### THE RECORD OF A CULTURAL FILM

The film, *Armored Cruiser Potemkin*, has triumphantly returned to the Cameo Theatre in New York making the completion of one of the most interesting cycles in the development of marketing "intellectual" pictures in America.

Hackneyed showmen had all turned thumbs down on *Potemkin* when it was first exhibited in New York. *Potemkin* was declared to be a novelty, a piece of propaganda, or at the most something that New York alone could appreciate.

Today *Potemkin* has played to capacity business in Chicago and Cleveland. Already it has created high records at the box-offices in theatres in Washington, D. C., Baltimore, Atlantic City, and in the neighborhood houses of New York City. In a few weeks it will be shown by the Stanley-Fabin Company in their theatres in Newark, Passaic and Paterson, N. J.

#### NOTES FROM SEATTLE MEETINGS OF DEPARTMENT OF VISUAL INSTRUCTION

At the meetings of the National Education Association, Department of Visual Instruction, Mrs. Anna V. Dorris, in charge of Visual Instruction at the San Francisco State Teachers College, was elected president for the ensuing year.

Mrs. Dorris' address before the Department is printed in this issue.

Dr. Ernest L. Crandall, director of lectures and visual instruction in New York Schools, was another speaker. The motion picture should take its place beside the plastic arts and drama as an object of study, he declared, adding that the motion picture stands up as "possibly the most powerful single potential influence" in the life of this generation.

"We as educators should be remiss indeed did we not give earnest consideration to its possibilities for shaping the lives and conduct of our children," said Dr. Crandall.

"Coupled with this duty is the further duty not overlooked on this same program of weighing and appraising the possibilities of the motion picture in enriching and illuminating the teaching process in formal instruction and of determining just what place should be given it in sound educational practice."

#### FOUR-YEAR COLLEGE COURSE

Beginning with the fall semester, the University of Southern California is offering a full four-year collegiate course in technical training for the motion picture industry, it has been announced by Dr. Rufus P. von KleinSmid, president of the university. This is believed to be the first time such a course has been offered.

Among the subjects to be taught are: motion picture architecture; decorative arts; science and technique of cinematography; composition; literature and criticism, with emphasis on scenario writing and continuity.

Establishment of the motion picture curriculum followed conferences held by Doctor von KleinSmid with Douglas Fairbanks, president, and Milton Sills, chairman, of the Academy of Motion Picture Arts and Sciences. Requirements for admission to the motion picture course will be the same as those for entrance to the College of Liberal Arts and other departments of the university.

#### INSTRUCTIONAL FILMS IN ENGLAND

In response to the invitation of our "Foreign Notes" department to foreign correspondents, we are in receipt of a most interesting account of educational films which are being produced in England by British Instructional Films, Ltd., with offices in Regent Studio, Park Road, Surbiton, Surrey.

In addition to features such as *Armageddon*, a 6-reel picture depicting Lord Allenby's campaign in Palestine, *Britain's Birthright*, a pictorial record of a trip around the Empire, and a 12-reel treatment of the theory and working of a motor car, British Instructional Films have an extensive library of nature study subjects, and also a series of 1-reel films showing industries, peoples, homes and habits of various parts of the British Empire.

Two of their productions which they consider of greatest interest, as being the most original, are the scripture film entitled *The Way of the Lord*, and the history film entitled *Naval Warfare in Nelson's Time*.

*The Way of the Lord* follows closely the New Testament Story, and shows the places mentioned in the Gospels as they are at the present day.

*Naval Warfare in Nelson's Time* consists of moving maps and diagrams, together with acted pictures of conditions of life in the eighteenth century in seaport towns and aboard ship. The unique feature is the strategy of the battles, which is shown by means of small moving wooden models of the ships.

This company is the only British firm that specializes in the production of teaching-films. They are proposing to produce films dealing with the geography of Great Britain, following closely upon the lines a very well-known textbook, *Human Geography*, published by Messrs. George Philip and Sons Ltd. In Great Britain, this will be the first attempt to produce films in close correlation with existing school books.

# Foreign Notes

Conducted by OTTO M. FORKERT

## THE MAGIC WORLD OF LITTLE ANIMALS

**N**OBODY knows the secrets of the artistic technique of the Russian producer Starevitch who is the originator of the most original Ufa production *Jugendrausch*. But we may soon see the creation of his genius in this country.

Modern scientific observations have revealed to us how deeply attractive is the life of the little animal world, the insects. Whatever work of some scientific mind, whether Maurice Maeterlinck's stories, or the five volumes of "*The Social Life Of The Ants Compared With Our Human Organization*" by the eminent Zurich and Yvorne scientist, August Forel, may have given the inspiration for the creation of these productions, in this branch of science the value of the educational screen is immeasurable.

What could be more ideal, than to be able to show to a class of students in Natural History the latest work of Maeterlinck, *The Life of the Termites*, on the screen? This is no day-dream of your foreign-note editor, for such experiments and such educational, scientific productions are at this time in the making in more than one country. Starevitch made an original and artistic "Overture," the main productions are bound to follow.

## NEW EDUCATIONAL PRODUCTIONS FROM UFA

The production of six biological films has been started in the Ufa educational department on the following subjects: *Knight Thorncoat* (the hedge hog); *The Hamster*; *Wonders in the Plant World*; *The Artistically Skilled Craftsmen and Builders in the Animal World*; *Death-knell in Nature* and *The Protection of the Feeble* (the animal in the fight against his pursuers).

Also in preparation are five biological and medical films for public demonstration, produced by the same department.

The rich educational film material of the Ufa is now finding its way into the United States. One distribution channel has been established already and others are under serious consideration.

We are following with interest the developments of further negotiations for a full exchange of educational film products between the New and the Old World.



The unexpected entrance of the Princess. From the Ufa production, "*Jugendrausch*."

## NEW FILM CENSORSHIP LAWS IN HOLLAND

The "Nederlandsche Bioscoop-Bond" submitted recently a large documentary volume to the Minister of the Interior of the Netherlands for the proposed new State Censorship laws to be discussed before the Chamber.

The submitted plans asked for a central censorship committee in The Haag, composed of sixty members, to serve without salary, and the Chairman nominated by the Queen. The reason for such a large commission is to guard against the overburdening of any individual member. A compensation of 6 guilders for a meeting was demanded and the nomination of the committee membership was made by the Minister of the Interior upon questioning several authorities and departments of the State.

Several sub-committees were proposed, one for the supervision of advertising of the films, for which three different members are to be selected from the central committee every three months.

## NEW RUSSIAN PRODUCTIONS

As the outstanding announcement from Russia comes news of preparations for the filming of *Peace and War* from the story by Leo Tolstoi. Director Protasanoff, the oldest and one of the most able producers of the Meschrabpom-Rus, will be in charge of the production, after he finishes his present comedy drama, *Information No. 5879*, which is directed against the bureaucracy of state employees.

The Georgian State Film Society is beginning the production of a series of children's movies. The first will be *Max and Moritz*, after the highly comical verses by Wilhelm Busch. This state company has been recently entirely reorganized, so that eleven different productions can be handled at once.

## THE STUDY OF MOVIE AUDIENCES

The educational department of the Meschrabpom-Rus recently held a scientific conference to establish research and observation methods for the study of movie house audiences.

The committee elected is composed of scientific members as well as film and theatre experts. The study of the audiences will be partly through questionnaires and partly through psychological observations in laboratories.

We shall be pleased to give further information on the results of this research work through the coöperation of the Society for Cultural Relations.

## NO EVENING MOVIES FOR CHILDREN

The president of Cuba has just signed a decree that forbids the admission of children under fourteen years to motion picture theaters after 8:30 p. m., except on Sundays and holidays. Fines are imposed for violations of this decree, and the money so collected will be used to buy educational films for the public schools, reports the Children's Bureau of the U. S. Department of Labor.

## HUNGARY FILMS WORONOFF'S THEORY OF REJUVENATION

One of the outstanding events during the current international scientific congresses is the increased demonstration of laboratory experiments by means of the film.

At the present writing, during the International Congress of Zoölogists held in Budapest, we hear that a series of highly interesting films concerning the latest experiments on gland operations by the Psychological Institute of the University of Budapest, will be shown.

Chief Surgeon Prof. Dr. Zoltan v. Nemess-Nagy, the famous authority and disciple of Woronoff, is also the author of the latest film (6000 feet) showing a demonstration of gland transfer, after the theories of Woronoff.

No matter what the opinion may be as to rejuvenation theories, the fact that an entire operation can be presented to an international body of the foremost scientists on the screen, is an event in itself, and will contribute to a more comprehensive grasp of such scientific problems.

## NATIONAL FILM GALLERY IN CZECHOSLOVAKIA

Since the "bloodless" revolution on October 28th, 1918, all the events in the Republic of Czecho-Slovakia have been gathered and assembled in a National Film Gallery in Prague. The day of the "Revolution," the arrival of the Legionnaires in Prague, and the historical reception of President Masaryk in the new capital along with the latest current events from all parts of the country, are conserved in this Film Gallery for future generations as a visualized history of the republic.

## CENSORSHIP IN RUSSIAN THEATRES

The Soviet Government has recently established a rigid film censorship. Theater proprietors who violate the rules and allow young people to enter their theaters during the performance of pictures which are prohibited for youth, will be punished with a fine of \$250, or a prison term of six months.



# THE THEATRICAL FIELD

CONDUCTED BY MARGUERITE ORNDORFF

## The Other Half of the Story

**T**HIS is the tale of a boat, and a yellow chiffon dress, and a bottle of mercurochrome, and a little bunch of people who wouldn't be licked. It isn't perhaps so very much of a tale after all, but I got a thrill out of watching it happen, and it just goes to show that what you see on the screen isn't always the whole of the story.

The boat was a tiny sail boat that was to be wrecked in the interests of a comedy that Metro-Goldwyn-Mayer was making at La Jolla. The dress, and its duplicates—somehow I thought it came to be a symbol of discomfort and real danger, from the days when the star wore it and shivered miserably through hours when the waves drenched her as she scrambled about on the slippery rocks, to the day when the stunt man wore it and was almost drowned. The bottle of mercurochrome was the biggest I had ever seen, but they needed it all, for before the job was finished nearly everybody was wearing a streak of the scarlet stuff somewhere as evidence of mishaps—a sort of “red badge of courage,” it seemed to me.

The company had numbered more than forty, and for over two weeks they had worked in and around the rambling Spanish Casa de Mañana, and on the beach and the rocks for which La Jolla is famous. The place was filled with the usual crowd of summer tourists who had read in the local paper that the climax of the movie company's activities was to be the wrecking of a sail boat, and their interest and curiosity were unlimited.

Aileen Pringle and Lew Cody, Mary

McAllister and Bert Roach were the principal players, with George K. Arthur for good comedy measure, Hobart Henley directing and M. K. Wilson assisting. But the principals and director were gone now, and with them all the properties and portable lights and folding canvas chairs with names on the backs—indispensable to any movie company anywhere—and all the extra players and most of the technical staff. All that were left were auburn-haired Julie who doubled for either or both of the women stars, husky Gene who doubled for Lew Cody and sometimes for Julie, “M. K.,” as his whole troupe called the assistant director, a camera man or two, and “Ham” who was really an electrician but who was willing to double for anybody or his double if the occasion demanded.

The sail boat which was to star in the wreck scenes had been riding at anchor in the cove for several weeks past. It was a somewhat dejected-looking craft with an inherent weakness for salt water that no amount of valiant bailing on the part of Gene, Ham, and the lifeguards from the beach could wholly overcome. So far, its activities had been confined largely to paper. According to the script, the lovers, played by Miss McAllister and Mr. Cody, eloped in the boat, smashed on the rocks, and were washed up half-drowned on an uninhabited island. Uninhabited, that is, for a distance of about a hundred feet. The rest was a solid growth of tourists. All the scenes before and after the smash had been shot, Julie in the yellow chiffon dress and a blonde wig, and Gene in

blue serge and white flannels doubling for the stars in the actual water scenes.

And that, by the way, had been a strenuous affair. To get satisfactory shots of two swimmers in surf boiling over sharp rocks wasn't the easiest or safest thing in the world. In spite of precautions, after two or three unsuccessful shots, Julie was hauled up off the jagged rocks rather limp, with a bad gash in her leg. And so, in spite of her gallant "I'm all right," they made the subsequent shots with Gene in the yellow dress and wig, and Ham in the blue serge and white flannels. Next day Julie appeared with a bandaged leg, and Gene wore a few tags of cotton and adhesive tape, and even Ham displayed an occasional red smear from the mercurochrome bottle.

The plans for wrecking the boat were apparently simple. The cameras were to shoot under a natural arch in the rock, and the boat was to crash head on into the cliff in the cove beyond the arch. To call it a sail boat was simply to be more than ordinarily kind to it, for sundry experiments by "M. K." and others had proved that the sails served more for ornament than for service. So in order to give it the speed necessary for a grand smash, they were to run a wire from the boat to an automobile on the top of the cliff. The car would drive away, the boat would speed on to the rocks, and the resulting catastrophe would be beyond all expectations.

Yes, the plans were lovely, and so simple! It sounds easy to say run a wire from the boat to the car. Actually the process involved much more than that. For instance, there was endless pleading with too-enthusiastic on-lookers. "Ladies," M. K. would repeat patiently and sweetly for the dozenth time, "will you please move back to the top of the hill and stand behind the rope? I'm only thinking of your own safety. If that wire should snap—" Then the ladies would move back fully twelve inches and stay there just as

long as M. K. was watching—no longer—sometimes not that long.

Then there were emergency trips to the hardware store for wire, as the piano wire first provided got itself into a hopeless snarl and refused to stand the strain even before any tension was put upon it. There were impromptu baths for Ham and Gene and one of the life-guards when the wire caught under a shelving rock, and they had to dive to loosen it. It was at this point that someone asked Julie if she were to appear in the scene.

"Oh, I'd have done it—I have no sense—but they wouldn't listen," she said, and her tone implied a regret that "they" were so misguided. But her next words gave a more serious aspect to the whole undertaking.

"I'm going after the doctor in just a minute," she remarked. "They think it's best to have one here."

Those who heard her, looked a shade more soberly at the boat and its two occupants, even though the chiffon draperies and blonde wig did look funny on the stalwart brown Gene. Not such a joke as we expected, their expressions said. But if the element of danger loomed larger, it made no perceptible difference in the size or determination of the crowd. They had waited for days to see this boat wrecked, and see it they would. If gore was to be shed or bones broken, so much the better. Just the same, there was a slight tension noticeable when Gene raised the sails, and Ham stood ready to cast off anchor, and M. K.'s warning shout, "Are you ready?" was answered by a wave from the boat.

But they weren't ready after all, for the breeze had caught those silly sails, and wind and current were shoving the boat too far inshore. It required the services of a couple of rowboats and a small motorboat to manoeuvre it back into position. Then they had to wait for the surge to give a properly dangerous background; and when Ham waved his arm and shouted a request for the

helpers to take up some slack in the wire, the driver in the car mistook it for the signal to go. He started with a jerk, the wire parted, the boat grounded on a submerged rock, and rolled crazily, far outside the camera lines. A great rent appeared in the shoulder of the yellow chiffon dress as Gene clutched at the flapping sails. M. K. on the rocks ashore snatched off his shoes and dived off to the rescue. The rowboats came up to help, the boat was floated, the wire was untangled, and the sail boat towed out to its mooring place. Then somebody called, "Time out for lunch!" But after lunch the tide was too low and there was no use trying. The crowd of watchers drifted away. Their cue was to watch the camera men. When the cameras were dismounted and lugged up the rocks and packed away, it was obvious that there was to be no shipwreck. And tomorrow was another day.

But tomorrow and tomorrow were still other days. Everything that could, went wrong. The wind changed and fog rolled up. The water calmed and the beautiful surf that had thundered and foamed on the rocks for days, subsided into a gentle roll and an occasional half-hearted slap. When the light was right, the tide was low, and when the tide was up, the sail boat misbehaved, or that abominable wire looped itself about a rock. Gene and Ham divided their time between bailing the boat, jumping over-board to keep the wire clear, and pulling their costumes on and off over their swimming suits. Salt water did little to preserve the original *chic* of the yellow chiffon and the white flannels! The camera man squinted anxiously at the light or gazed with a tender regard at his sunburned ankles. M. K. sat on a rock and hugged his knees disconsolately and admitted confidently that he was very cross and very tired and very much disgusted with the elements. And everybody waited. The tourists hung on doggedly, complaining

bitterly from time to time because nothing happened.

But at last came an afternoon when the water sparkled in the sunlight once more, and the crowd gathered eagerly again to watch. Disaster came almost immediately. On the first trial the bump came too soon, there was a turmoil of flapping sail and foaming waves, and suddenly, before anyone ashore knew just what had happened, a life-guard was cutting through the water towards something that was bobbing there. It was Gene. A sort of wail went up from the crowd when they saw with dreadful clearness that he was making no attempt to help himself in the swirling water. The guard reached him before anyone else, and drew him up on the rocks in a heap. The crowd breathed again.

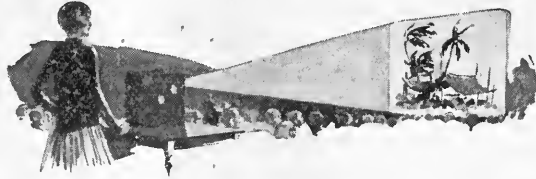
The doctor's verdict was a dislocated knee and wrenched back that would keep Gene out of the picture for good. Gloom descended. They bundled him off with the doctor, and began rather half-heartedly to straighten things up for another attempt. The pep and spirit with which the company had started out were perceptibly oozing away.

After an hour or so Gene came limping back with a game smile and a cheerful unconcern over his injured leg, now tightly bandaged and plentifully mercurochromed. He insisted on working, but M. K. definitely vetoed the idea, and when the rowboat went out on a last trip to the sail boat, Gene was left on the beach looking a trifle soured on life.

Julie went out to help M. K. pull the tattered yellow dress over his swimming suit and adjust the blonde wig, the only difficulty here being that there was no longer any wig. Shouts and gestures from the sail boat were transmitted to Gene on the camera platform, as a demand to know what had become of it.

"In the boat," was the reply. More shouts and vigorous gestures of denial communicated the fact that there was no wig. It was in-

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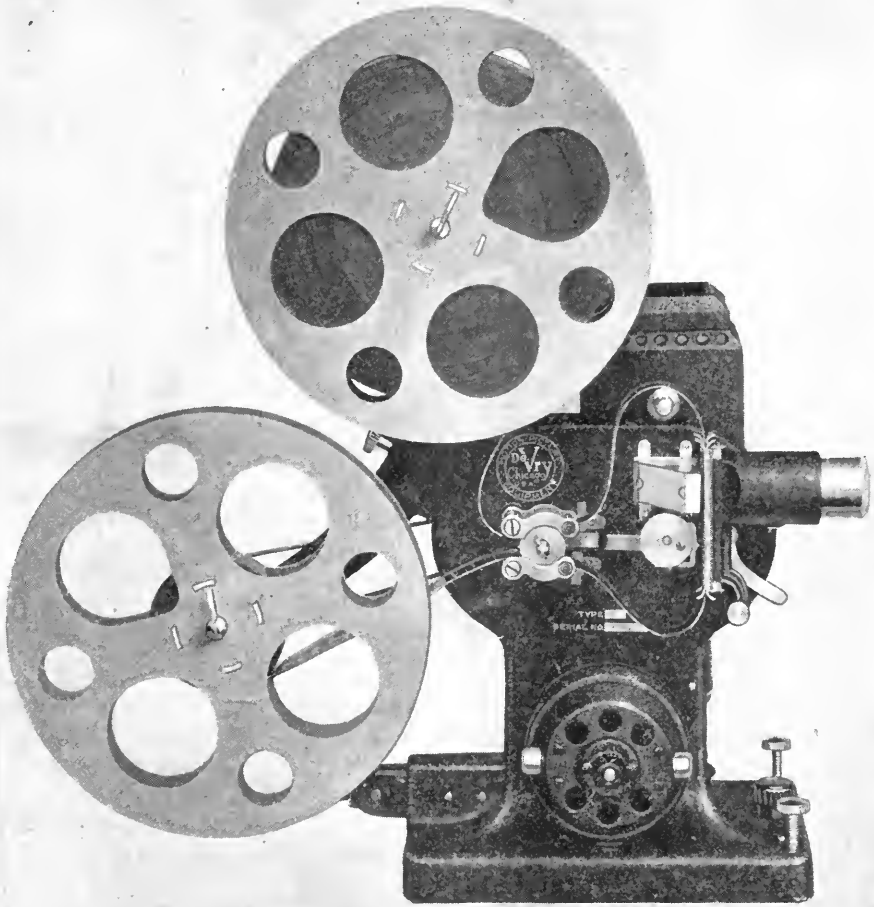
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# THE FILM ESTIMATES

BEING THE COMBINED JUDGMENTS OF A NATIONAL  
COMMITTEE ON CURRENT THEATRICAL FILMS

Titles of Films (Actors) (Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
ADAM AND EVIL (Pringle-Cody) Metro Man and wife quarrel, and "blonde" comes along. Intended as "racy" comedy.	Hardly	No	No
BUGLE CALL, THE (Jackie Coogan) Metro Boy's struggle to "accept" his step-mother. Not impressive but harmless.	Weak	Fair	Whole- some
BUSH LEAGUER, THE (Monte Blue) Warner Compare "Slide, Kelly, Slide." Rather amusing for lovers of baseball.	Passable	Amusing	Funny
CALIFORNIA (Tim McCoy) Metro Spanish-Indian-American complications of 100 years ago before California was a State. Some history and much melodrama.	Perhaps	Lively	Hardly
CLANCY'S KOSHER WEDDING (George Sydney) F. B. O. Another Hebrew-Irish concoction. The latest and perhaps the weakest.	Worthless	Hardly	Hardly
CLOWN, THE (Wm. V. Mong) Columbia Rather convincing picture of circus life and love. Highly melodramatic but not maudlin.	Good	Perhaps	Better not
COLLEGE (Buster Keaton) U. A. A little "college," many "co-eds," and laughable pantomime in Buster's efforts to be an "athlete" for "her" sake. (See Review No. 155)	Amusing	Funny	Harmless
DESIRED WOMAN, THE (Irene Rich) Warner Lovely desert scenes, notably fine acting, in rather unconvincing story of military hardships and ardent love. Not for young people.	Interesting	Doubtful	No
DRUMS OF THE DESERT (Warner Baxter) Para. Above average "western" with Indians, massacres, villainy and heroics a-plenty.	Good of its kind	Thrilling	Over strong
ENCHANTED ISLAND, THE (Henry B. Walthall) Tiffany Hero, villain, girl disguised as boy, and assorted thrills on a desert island.	Mediocre	Hardly	No
FIGHTING EAGLE, THE (Rod La Rocque) Pathe Romantic adventure in Napoleonic army days. Hero an engaging "braggart;" settings and costumes fine. Some absurdities, chiefly Phyllis Haver as the "brains of the secret service."	Rather Interesting	Entertain- ing	Passable
FIREMEN, SAVE MY CHILD (Beery-Hatton) Para. Nonsense-film with some originalities, such as schoolroom scene with Beery and Hatton as pupils— then, "18 years later."	Passable	Funny	Funny
FOR THE LOVE OF MIKE (Lyon-Starke) First Nat'l. A baby with three adopted fathers (German, Jew, Irishman) grows up, wins boat race and girl.	Hardly	Fair	Fair

## Film Estimates — Continued

Titles of Films (Actors) (Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs.)
FRONTIERSMAN, THE (Tim McCoy) Metro "Historical Western" of 1913, with hoop skirts, frontier adventure, and much, much fighting. McCoy's work good.	Rather good	<b>Good</b>	Very exciting
GIRL FROM RIO, THE (Carmel Myers) Gotham English-Spanish love affair, heavy with romance and South American "vamping."	Perhaps	Better not	No
GREAT MAIL ROBBERY, THE (Theodore Von Eltz) F. B. O. Violent melodrama. Warfare of bandits vs. law with armored tanks, bombs, etc.	Hardly	Hardly	No
HARD BOILED HAGGERTY (Milton Sills) First Nat'l. War story, with cheap love affair as main appeal. Unconvincing and absurd.	Trash	No	No
HIS DOG (Jos. Schildkraut) Pathe Quite human, sentimental story of redemption of a lonely rustic by his dog. Schildkraut and the collie excellent.	<b>Interesting</b>	<b>Good</b>	<b>Good</b>
HULA (Clara Bow) Para. Exploits sensuality. Cheap and offensive.	Cheap	Unwholesome	No
JAWS OF STEEL (Rin-Tin-Tin) Warner Much of fine appeal for children in dog-and-baby scenes but violent and nerve-wracking episodes largely counteract the good.	Fair	<b>Good</b>	Doubtful
JOY GIRL, THE (Olive Borden) Fox Hodge-podge of fine clothes, Palm Beach, disguised millionaire, poor girl seeking rich husband, marries wrong one, then right one, etc.	Twaddle	Doubtful	No
JUDGMENT OF THE HILLS (Virginia Valli) F. B. O. Appealing work by child-actor, who figures largely in saving a worthless older brother from cowardice and drunkenness.	Rather good	<b>Interesting</b>	Passable
LADIES BEWARE (George O'Hara) F. B. O. Above average crook play—expert thief finally reformed by sweetheart.	Passable	Entertaining	Perhaps
LES MISERABLES (Paris film) Univ. Produced in France in actual settings of Hugo's great novel. Sincerely acted, scenically beautiful, faithful to original. Cut from 22 to 11 reels for American consumption.	<b>Interesting</b>	<b>Worthwhile</b>	Beyond them
MADAME POMPADOUR (Dorothy Gish) Para. A semi-dignified portrayal of French life and times when Madame Pompadour ruled as mistress of Louis XV. Not excessively risqué.	Fair	Doubtful	No
MAN'S PAST, A (Conrad Veidt) Univ. A picture for the intelligent audience—sustained dramatic values, strong spiritual conflict, splendidly acted by Conrad Veidt, one of the few artists of the screen.	<b>Excellent</b>	<b>Good</b>	Beyond them

## Film Estimates — Continued

Titles of Films (Actors) (Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs.)
MOON OF ISRAEL (Marie Corda) F. B. O. Elaborate Austrian production of story from Rider Haggard's "She." Impressive picture of life and love in Old Egypt.	<b>Unusual</b>	Passable	Hardly
PAID TO LOVE (Virginia Valli) Fox Merry little comedy of the "mythical kingdom" kind. Above average.	<b>Amusing</b>	<b>Very amusing</b>	Unsuitable
PAINTING THE TOWN (Glenn Tryon) Univ. Funny as a whole, cheap here and there. Tryon is above average as comic actor.	Passable	Amusing	Doubtful
PATENT LEATHER KID, THE (R. Barthelmess) First Nat'l. Prize-fighting hero of New York's lower East Side shrinks from enlisting. Drafted, he goes but a coward still. Spurred to heroism at last. Great war scenes, notable acting by Barthelmess and Molly O'Day. Quite human and convincing.	<b>Notable</b>	<b>Notable</b>	Too strong
PERFECT GENTLEMAN, A (Monty Banks) Pathe Pretty crude comedy on the whole.	Mediocre	Hardly	No
POOR NUT, THE (Jack Mulhall) First Nat'l. Freak hero, ill-adapted to college environment—the usual girl-infected movie college—finally wins through.	Mediocre	<b>Amusing</b>	Harmless
PRINCE OF HEADWAITERS, THE (Lewis Stone) First Nat'l. Parisian art student marries society girl—separated by parents—20 years later, as headwaiter in New York, saves his son, unknown till now, from gold-digger. Hardly worth Lewis Stone's while.	Passable	Fair	Perhaps
RACTIME (John Bowers) First Div. Numerous trials of jazz composer seeking fame and a girl. Two new songs advertised.	Negligible	Ordinary	Perhaps
RICH MEN'S SONS (Ralph Graves) Columbia Romantic comedy of light weight.	Passable	<b>Amusing</b>	Hardly
SATIN WOMAN, THE (Mrs. Wallace Reid) Gotham Gay mother, estranged husband—daughter shows same tendencies, but mother saves her and wins back husband.	Unconvincing	Unsuitable	No
SILK STOCKINGS (Laura LaPlante) Univ. Feeble attempt at marriage-divorce comedy.	Poor	Useless	No
SINGED (Blanche Sweet) Fox Old melodrama-acid-throwing by heroine, lover shoots her, and all comes out well.	Trash	Worthless	No
SMILE, BROTHER, SMILE (Mackaill-Mulhall) First Nat'l. Struggles of traveling salesman (cosmetics) who makes good with help of telephone girl heroine.	Fair	<b>Amusing</b>	Fair



## Film Estimates — Continued

Titles of Films (Actors) (Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs.)
SOFT CUSHIONS (Douglas MacLean) Para. Gently burlesqued Arabian Nights comedy with amusing thievery by hero and some charming acting by Sue Carol.	<b>Amusing</b>	<b>Very good</b>	<b>Good</b>
SWELL HEAD, THE (Ralph Graves) Columbia More prize-fighting—with a crippled mother this time to give "human interest."	Hardly	Hardly	No
SWIM, GIRL, SWIM (Bebe Daniels) Para. College story, featuring swimming and Gertrude Ederle herself. Far-fetched but mildly amusing.	Passable	<b>Good</b>	<b>Amusing</b>
TEN MODERN COMMANDMENTS (Esther Ralston) Para. Theatrical Broadway story. Song-writer carried to success by sweetheart's vamping.	Mediocre	Fair	No
THREE'S A CROWD (Harry Langdon) First Nat'l. Feeble story, pathos overbalances humor, but Langdon does much with it.	Ordinary	Fair	Harmless
TIPTOES (Dorothy Gish) Para. Far-fetched story of vaudevillians breaking into English society. Waste of Gish and Will Rogers.	Stupid	Mediocre	Hardly
TWELVE MILES OUT (John Gilbert) Metro Liquor smuggling across Canadian border made basis of thoroughly interesting picture. Uses fact as fact, not for propaganda.	<b>Worthwhile</b>	<b>Very amusing</b>	Not for them
UNDERWORLD (Clive Brook) Para. Lurid, thrilling melodrama of underworld life, both violent and convincing. Finely acted. About the best of its kind. (See Review No. 163)	<b>Notable</b>	Doubtful	Better not
WAY OF ALL FLESH, THE (Emil Jannings) Para. A masterpiece. One of screen's really great actors at his best. (But why Phyllis Haver in such company?) Convincing, gripping, wholesome. (See Review No. 153)	<b>Excellent</b>	<b>Excellent</b>	Beyond them
WE'RE ALL GAMBLERS (Thomas Meighan) Para. Tommy Meighan goes from prize-fighting to night-club-keeping, in worthless film.	Poor	Worthless	No
WHAT HAPPENED TO FATHER (Warner Oland) Warner Farce comedy with many chorus girls and absurd story.	Hardly	Better not	No
WHITE PANTS WILLIE (Johnny Hines) First Nat'l. Absurd farce of garage mechanic with inventive ambition.	Worthless	Passable	Harmless
WINNING OAR, THE (George Walsh) Excellent Absurd mixture of college and law court with Walsh miscast. Hopeless.	Stupid	Hardly	No
WORLD AT HER FEET, THE (Florence Vidor) Para. Marital infidelity, delicately done, is basis of picture made charming by Florence Vidor.	<b>Charming</b>	Doubtful	No

## Theatrical Films Reviews for October

[153] **THE WAY OF ALL FLESH** (Paramount)

A genre study of the life of a solid German citizen of Milwaukee is Emil Jannings' first American picture. As August Schilling whose position as cashier has amply repaid him for twenty faithful years in the bank, Mr. Jannings gives a highly sympathetic and often powerful portrayal. His stout, bearded pater familias starts the day with a miniature turnverein for the children, sees them safely through breakfast, helps to pack them off to school with their lunches, and walks to work, carefully saving his half-smoked cigar. He is a respected member of a thrifty community. His bank sends him to sell a fortune in bonds in Chicago. On the train he meets and flirts with a girl who eventually robs him of his bonds. In a desperate attempt to recover

gradually drifts to the lowest level. At last he wanders back to Milwaukee, finds his old home, watches through the window the light and warmth and happiness that he threw away for a moment's folly, follows his child



Schilling glimpses through the window the light and warmth and happiness that he threw away for a moment's folly.



The erstwhile respectable Schilling.

them, he accidentally kills a man. In Schilling's rigid code there is now no possibility of his return home. He knows himself a thief, murderer, outcast. Bereft of the urge to struggle upward, the way of all flesh is down, and the erstwhile respectable Schilling

dren to the graveyard, sees them place a Christmas wreath on the tomb of August Schilling, drifts away into the snowy darkness, knowing that whatever the man himself may be, his memory at least is respected.

Trite as this story is, it is told with a sincerity and a faithfulness to detail that make it a noteworthy contribution to the screen. If it verges dangerously on hokum at the end, it is retrieved by the artistry of Jannings. Aside from the star's performance, there is a splendid characterization of the wife by Belle Bennett. Phyllis Haver plays the flirt in the robbery episode which is the one incongruous note, and her performance does much to give it a feeling of verity.

[154] **MAN POWER** (Paramount)

Byron Morgan has been writing the same story under different titles for so long now, that it has probably become a habit too

rong to break. Wallace Reid used to play years ago, and after his death Richard Dix all heir to the plot, which is merely the story of an automobile manufacturer who has sunk a great deal of money in an unsuccessful actor, and a bright young man who turns up opportunely out of nowhere and makes the actor work. The big punch is contained in a scene where a dam is about to burst upon an unsuspecting village. The bright young man heroically drives a tractor into a hole in the dam and saves everything. Mr. Dix, of course, plays this scintillating character, and Mary Brian is the necessary girl. (See *Film Estimates for September.*)

155] **COLLEGE** (United Artists)

Although most of the cream was skimmed from this bottle of milk into Harold Lloyd's picture, *The Freshman*, there still remains a noticeable amount of butterfat. Which is just a complicated way of saying that Buster Keaton has discovered and played up a lot of the funny things in the college situations. There is practically no plot, the laughs being largely derived from incidental fooling in the Keaton and only Keaton manner. See it—just for fun.

156] **CAPTAIN SALVATION** (Metro-Goldwyn-Mayer)

Lars Hanson gives another of his fine performances in this story of a young New England sea captain who fights against the narrow bigotry of his fellow townsmen. When a notoriously bad woman is cast on their shores from a wrecked ship, he attempts to help her in spite of the disapproval of the villagers. The story is gloomy, at times terrible, particularly in those scenes which depict his experiences on a convict ship. But there are some scenes of great beauty, and the cast is uniformly excellent. Pauline Clarke plays the scarlet woman, Marcelline Day the young captain's sweetheart, Sam de Grasse a dour old church deacon, George

Fawcett a kindly old sailor, and Ernest Torrence the villainous captain of the convict ship. (See *Film Estimates for September.*)

157] **ROUGH HOUSE ROSIE** (Paramount)

Clara Bow clowns her way through a plot of negligible proportions and puts it over by virtue of her own vividness. Reed Howes is satisfactory as her pugilistic young man, and Arthur Housman contributes a hard boiled bit as the fighter's manager. The titles were meant to be funny. They'll pass. (See *Film Estimates for September.*)

158] **THE CALLAHANS AND THE MURPHYS** (Metro-Goldwyn-Mayer)

I know it was wrong for me to laugh at this disgusting thing, but the fact remains that I did laugh. Marie Dressler is unquestionably one of the most accomplished comedians that ever graced the screen. She never misses a trick, and she doesn't care what she looks like, just so she's funny. She and Polly Moran turn in two perfect performances as Mrs. Callahan and Mrs. Murphy who quarrel sociably, help each other out of trouble, and get drunk together. But it is too bad for them to have to waste their priceless comedy on such trash. (See *Film Estimates for September.*)

159] **WHEN A MAN LOVES** (Warner Brothers)

John Barrymore and the lovely, pensive Dolores Costello walk pleasantly through a more or less expurgated version of L'Abbé Provost's *Manon Lescaut*. The charm of costume may offset any deficiencies of story or characterization. All the good old situations are used according to the regular formula. There is nothing convincing about it and there are a few very bluggy and brutal scenes on the convict ship which conveys the lovers to America. Not Barrymore at his best, by any means. (See *Film Estimates for May.*)

[160] **SENORITA** (Paramount)

Bebe Daniels puts her unlimited energy and enthusiasm to good use in a highly improbable but peppy story of a young lady who masquerades as an Argentine caballero. A vest pocket edition of Douglas Fairbanks in his most Spanish mood, Miss Daniels makes good entertainment out of slight material, with the able assistance of William Powell and James Hall. (*See Film Estimates for June.*)

[161] **SILVER COMES THROUGH** (F. B. O.)

Fred Thomson and his white horse, Silver King, in a commonplace western filled with hokum and crudities. (*See Film Estimates for September.*)

[162] **THE REJUVENATION OF AUNT MARY** (Producers Distributing Corporation)

This is lots of fun. The title tells the story, but it may be added that the rejuvenation is assisted by Aunt Mary's nephew who is in-

terested in racing cars and in order to get funds to pursue his investigations, tells his aunt that he has just graduated from medical school and needs money to open a sanitarium. May Robson, Phyllis Haver, Harrison Ford and Franklin Pangborn furnish most of the laughs. (*See Film Estimates for September.*)

[163] **UNDERWORLD** (Paramount)

Ben Hecht has furnished the groundwork for a metropolitan melodrama reminiscent of newspaper accounts of Chicago's gang warfare. The story either suffered in production or didn't amount to much in the first place for aside from George Bancroft's performance it has little interest. As "Bull" Weed, the terror of the underworld, Mr. Bancroft does a good piece of individual characterization. Clive Brook is cast as a drunken bum, a part to which he is totally unsuited, and he walks through the rôle entirely without conviction. Evelyn Brent is present as "Feathers," the shady lady about whom the plot revolves.

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DAYSIE ALWES

*School No. 51, Indianapolis, Indiana*

FOR the past nine weeks I have been experimenting with four pre-reading booklets prepared by Miss Laura Zirbes of Columbia University. These booklets, called the *Home and School Play Book*, the *Book of Toys and Games*, the *Outdoor Play Book*, and the *Animal Picture Book*, are used in connection with fifty-four stereographs and lantern slides chosen from a set of 300 arranged for primary work by Miss Zirbes.

This was my first experience with Visual Instruction in teaching beginning reading, and in all my fifteen years of school work I have never had a group of children who progressed more rapidly or who showed such interest in their work.

The real worth of this material lies in the fact that the pictures center around the lives of the children and are based on their experiences and activities in which, of course, they are vitally interested. Thus, school work begins easily with familiar things, instead of presenting strange difficulties and discomforts, as is sometimes the case. Interested discussions always were provoked by the use of the pictures, and from these an easy step led to beginning reading with the booklets.

My method in handling the picture material was to use the stereograph first, to intensify the experiences by giving the pupils an opportunity to enter again into the situations we were to discuss. This form of picture is distinctly individual, and a great stimulus to mental activity. Because of its perspective,

or "third dimension," it gives a vivid impression of reality.

The stereograph was followed (usually the next day) by the use of the lantern and a slide duplicating the stereograph. We have a lantern that can be used in daylight so the picture was thrown directly on the blackboard instead of a screen.

Discussions started immediately with the appearance of the picture on the blackboard. Here was something every pupil knew about and was interested in. Pupil activity and cooperation were very much in evidence.

"Would you like to read a story about this picture?" was greeted with eagerness; and the reading lesson began under most favorable circumstances. Objects in the picture were named, and the ones to appear in the story chosen. Then came the first step in reading—the connecting of the printed name with the object to which it belonged. This method brings out the importance of the use of a daylight lantern which shows a good picture on a blackboard.

Words or phrases can be printed on the blackboard directly over the picture so that the symbol and its meaning are forever after closely connected in the minds of the pupils. The names of all the objects to be used are printed over their corresponding objects and discussed. Various pupils are then called on to identify them. Only a few minutes need be taken for this procedure.

Then the next step is a most interesting

one. As a pupil starts toward the blackboard, the lantern is switched off. In nearly every case the pupil will read all the words or phrases without the aid of the picture. Of course he remembers them to some extent because of their position; but when the same terms are written in a column he will recognize them easily and then will know them wherever he sees them.

In case a child misses a word, the lantern can be switched on instantly and he has another opportunity to connect the symbol and its meaning. He seldom misses that word a second time.

The fact also that the children frame their own stories about the pictures makes much more of an impression than does a story which is already prepared and thrust upon them. I feel that each teacher who uses the slides could make up a story to suit her own district and school, containing words and phrases covering the required reading in the basic primer. These stories would be more suitable than some of the stories which accompany the picture.

Oftentimes, when the children told a story about the picture which did not contain words in our primer, for the next reading period I asked them to let me make the story. In this story I used the words I wished them to learn, thus preparing them for their future reading.

It has been quite surprising to me to find how well the children remember the accompanying story and the names of the children in the picture.

At first I felt that the work with the booklets took too much time. However, as I got into the work and saw how interested the children were in the booklets and saw the different possibilities in using them, I began to feel that they were decidedly worthwhile. The fact that the children made the booklets themselves meant a great deal to them.

The first booklet, the *Home and School*

*Play Book*, required that the children bring in some pictures which they had cut from magazines. In my district, I had difficulty at first in getting the children to bring in pictures, as they came from homes in which there were few magazines. I asked the other children in the building to bring in magazines and pictures, and also went through all the magazines I could find myself, and cut out the pictures we could use. The children who brought the pictures divided willingly with those who had none. This coöperation created an unselfish and helpful spirit in the room, and was good moral training. We correlated our art work with our booklets by drawing pictures of children playing ball, swinging, playing around the maypole and playing in the sand, to be used in the outdoor booklet; then too, we correlated arithmetic in the booklet of toys and games, by making a house of colored tablets, using them for blocks. We made it seven blocks high and four blocks long. We counted the number of blocks and then pasted the house in our books.

With the second book, *The Book of Toys and Games*, I introduced letter cards. The children enjoy using letter cards once in a while when there is an incentive. We made the names of the different toys with our letter cards and pasted them in the booklet.

When the second booklet was finished, with no drill whatever, I asked the children what toys they would like to have Santa Claus bring them. I printed the names on the board as they gave them. They named all the toys in the booklet and also the ones which they themselves had supplied for the booklet. Then with a complete list on the board, I let each child take the pointer and find in the list what he wanted. Some named several different toys. The following is the list of toys they named: drum, top, table, chair, bed, doll, buggy, automobile, horn, scooter, wagon, train, doll, ball, dishes, tea set, skates, bicycle, book, game, blocks, gun,

kite, boat, blackboard, piano, desk and sled.

I would suggest to a teacher using the booklets for the first time that she make all of them herself before she has the children make any. Then, when they bring in their pictures, she can suggest that a certain picture would be better for a later booklet. We made small envelopes in which to keep the pictures which we saved for other booklets.

I found the third booklet, *The Outdoor Play Booklet*, the hardest one to make. The pictures are very small and contain so much detail. Then, too, I would suggest that more pictures be furnished for this booklet as it is very difficult to find pictures to illustrate it.

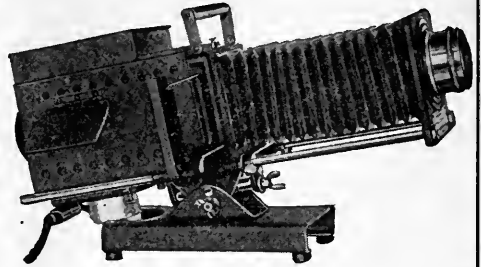
After finishing the third booklet as a review, we played an action game, bringing in some of the words of the first booklet, such as run, jump, hop, etc., and also words of the third booklet, such as swing, seesaw, etc., the children reading the words silently and performing the action.

The booklet which I think the children appreciated most was the fourth, *The Animal Picture Book*. It was quite interesting to hear them say, "Oh, here it says pig," or "Here it says goose." They recognized the words, "Bob" and "Betty," and were delighted to find the story of "Jerry." As they had read a similar story from the board sometime before they found it in their booklets, some of my strongest pupils were able to read whole sentences in the booklet with no help at all.

I did not hold the children for the reading of these booklets, but encouraged them to read them when they showed signs of being able to do so. However, I feel that the booklets instilled in the children the *desire* to read. They became very anxious to begin their primer.

Since we have taken up the primer, I find

## EVERY PROGRESSIVE SCHOOL SHOULD HAVE A



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that their vocabulary of action words, animal words, toys, colors and clothing words has helped them to read the primer with little difficulty.

## Home-Made Slides for the Progressive Teacher

CHRYSTINE WOODBURN

*Joel Chandler Harris School, Atlanta, Ga.*

ISN'T it great to be able to make a slide just when you want and need it most? No order to give—no time to lose by having to wait for others to finish with the slides you wish. Perhaps the Visual Education Department may not have the slides you need, so why not make them?

1. Secure lantern slide cover glasses ( $3\frac{1}{4}$  by 4 inches) from any supply house. Cleanse each glass to be used with soap and hot water, then polish with a soft cloth.

2. Mix a teaspoonful of cooking gelatine in a half cup of hot water. Soak it a few minutes in a small quantity of cold water before adding the hot. When thoroughly dissolved apply warm liquid to one side of glass, using a soft brush. Let dry in a vertical position, preferably over night.

3. Trace the desired picture on the gelatine surface of the glass, using a medium fine pen and India ink. Allow ink to dry. Be careful

not to touch gelatine surface with your fingers as you will leave finger prints. You can also write words (or print them) on these slides as you do on paper.

4. The slide may be used unbound, but if it is to be kept for any length of time it should be bound. To bind it, place a mat (if desired) over the picture, then a clear glass cover. Bind as you would a picture, using lantern slide binding tape. A star or other mark should be placed on the lower left hand corner of the slide to indicate the corner which should be at the upper right in placing the slide in the stereopticon.

Pupils enjoy making their own slides for various programs and lessons. The enthusiasm which is aroused by the projection of their own hand-work on the screen is surprising. Any teacher will be delighted with the results obtained.

### Health Exhibit Material Available

IN THE interests of promoting health education, the Procter and Gamble Company have prepared a series of exhibits, leaflets, posters and other similar materials, which are available for distribution to schools throughout the country.

These Cleanliness Crusade sets with soap, which consist of a complete set of educational material, charts, manuscripts, etc., prepared under the supervision of Doctor F. G. Bonser of Teachers College, Columbia University, are furnished to teachers for the nominal sum of twenty-five cents and have been of considerable value to teachers in their instruction on

the fundamental and vital questions of sanitation and hygiene. A set of this Cleanliness Crusade material may be produced by application to the Health Cleanliness Service, 56 Fifth Avenue, New York City.

### BULLETIN RE-ISSUED

The Visual Instruction Service of Iowa State College has issued a revised bulletin (No. 49) on "Use and Care of Motion Picture Film," by Charles Roach and H. I. Kooser. Its 24 pages are packed with useful information for the projectionist. This bulletin will be sent to anyone interested without charge.



## Film Review

**Women Workers** (2 reels) Women's Bureau, U. S. Dept. of Labor—The picture presents many pages out of the government report, with salient features pointed out. The factory has reduced the labor in the home, but has often enslaved the laborer in the factory. Machine jobs require tending and watching over and over again; the machine sets the pace and women must keep up. Repetition means a tendency to mistakes; standing means fatigue; sitting induces a cramped position for the vital organs; bad lighting tends to eye-strain. Often a woman worker is too tired for proper recreation after her hours of work. Wages are often too low for needed food and vigor.

The second reel pictures rest places where factory workers prevent undue fatigue. Cleanliness in the shop induces self-respect and a sanitary output. An eight hour day means healthy mothers, public spirit, and contentment. When a factory management has the penny-pinching way; there is listlessness and discontent. We need good legal standards enforced by wise officials. A map shows the states having an eight hour day for women. The film makes clear the relation of wholesome conditions of work and the returns to the management, and is of value in economic studies.

## Among the Magazines and Books

(Concluded from page 367)

Mr. Pillsbury's films have been carefully planned to show the natural environments of flowers as well as the close-up speed camera pictures of the life of the plant. These natural environment pictures are very beautiful indeed, taking the film audience to the most remote and inaccessible spots in the Park, many of which are seldom visited by tourists. The films also include a number of microscopic studies which help to clarify the understanding of the growth and reproduction of plants.

**CURRENT HISTORY**—"How Moving Pictures Are Produced," by Mayme Ober Peak, author and journalist, presents a clear and personal account. Among so many writings on this subject, this seems to state its facts simply and effectively with a touch of enthusiasm, valuable or not, as ones viewpoint may dictate.

**I**N *Moving Picture World* of October 3rd, an amusing quotation is given from George Bernard Shaw's observations on the United States and Canadian American.

We soon shall have to sit for ten minutes at the beginning of every reel to be told who developed it, who fixed it, who dried it, who provided the celluloid, who sold the chemicals and who cut the author's hair.

"Uncomfortably close to the truth" is the editorial comment.

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## Teaching Appreciation of the Photoplay

(Concluded from page 360)

graded, suitable in content and treatment to the particular grades, and amenable for use in appreciation lessons. There are some pictures now that could happily be incorporated in such a course, but the majority will have to be produced with their express purposes in mind. The problem of production is a very difficult one but it is probably reducible to a reluctance to spend a good deal of money. I sincerely wish that the quality and, I hope, the success of the *Chronicles of America* series will serve as an eye-opener for educators in this respect.

In our November issue will appear a further contribution by Mr. Horn, on "A Neglected Aspect of the Educational Film."

## The Possibilities of Mass Instruction with Motion Pictures

(Concluded from page 363)

discussion was also sent to schools at least two weeks before the film lesson was given.

The subject of the first week's lesson was "The Care of the Teeth." During that week the teachers devoted a certain period each day to interesting discussions of this subject. The work was correlated with language, art, and manual training. The pupils used various books as a basis for study, and each problem was illustrated by meaningful pictures, and models of teeth. Thus the children of each class were prepared to understand and appreciate the full significance of that interesting and instructive motion picture, *Tommy Tucker's Tooth*, produced by the Deane Institute of Kansas City. This film was shown in the school auditorium to nearly four hundred children between the ages of 9 and 13 years.

This film inspired new interest in the care of the teeth, and as a result helpful discussions

and activities took place in every individual classroom. Some children made illustrated booklets, containing excellent compositions and original drawings, others made pictorial posters labeled with unique slogans.

Other subjects studied in this same manner were our national parks, birds and flowers of California, and one whole semester was devoted to the study of the peoples of the world. This latter subject was chosen in order to emphasize the need of a mutual appreciation and understanding of all our foreign neighbors. A different group of people was studied each week. The national songs, costumes and customs of the various countries were studied. Every lesson was greatly enriched by the use of exhibits, stereographs and stereopticon slides before the final film lesson was given. The semester's study was closed with a beautiful pageant of nations in which nearly 200 children took part.

In conclusion may I emphasize again the possibilities for mass instruction with motion picture are great, indeed, provided that the subject matter is well chosen and adapted to the mental level of the pupils; that the pupils have a background for understanding and appreciating the content of the film and that ample opportunity is given for discussing and using the knowledge gained after the film has been shown.

So today we must look upon the motion picture as one of the outstanding inventions of modern times and it must be reckoned with as one of the greatest educative forces of contemporary life. It is ours to use as we wish but it is new, complex, and as yet, far from ideal for ordinary classroom use, but it is the duty of every educator to study it and exert every effort to help perfect the film to meet the public school needs. Perfection takes time, energy and money. Producers and manufacturers need encouragement rather than criticism; this is a coöperative piece of work.

## News and Notes

(Concluded from page 370)

### BARRYMORE PROPOSES FILM RECORD OF CONTEMPORARY FIGURES

A motion picture for posterity, with outstanding Americans of this generation in the past, has been proposed by John Barrymore.

This suggested cinema record of a "cross-section of American life in 1927" would be preserved in the United States governmental archives for the benefit of civilization hundreds of years hence.

"How wonderful it would be if we had motion pictures of the distinguished and beloved people who are now dead and of whom we have no record," said Barrymore, himself generally recognized as the foremost living actor, as he proposed federal action in building up a screen record of the leaders in every generation for the benefit of posterity.

"What if the motion picture had been perfected in the days of our forefathers? We could see the real Lincoln and the real Edgar

Allan Poe, Walt Whitman, and other outstanding figures of their times; see them as they were in everyday life. One reel of film would give us a better understanding of historical characters than a hundred volumes of description." In outlining the plan, Barrymore suggests that the "most outstanding American" head each generation's cast, with distinguished statesmen, scientists, financiers, industrialists, philosophers, athletes, and others in "supporting roles."

In advancing the idea that the United States government should sponsor such a film, Barrymore added, "It would be nothing short of tragic for the government to delay too long in building up a screen record of the nation's life so that posterity may visualize the activities of each generation. When we now on earth have turned to dust, posterity will read of life in 1927, but how much more satisfactory it will be to see it! The printed history sometimes lies, but the camera tells the truth. The screen shows things and people as they are."

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## The Other Half of the Story

(Concluded from page 375)

dicative of the lowered morale of the company that nobody cared very much whether there was a wig or not. A week ago it might have been important. Now it was dismissed with a shrug of the shoulders all round, and Julie promptly supplied the loss by tying a rag of yellow chiffon around M. K.'s head. It would never be noticed in a long shot.

The final performance, after two more false starts, was about as good as anyone had hoped it might be. The boat went on the rocks with a resounding thump. The mast splintered and broke off where Ham had sawed it half in two with that end in view. M. K. disappeared entirely under the fallen sail, but he popped out in a minute and with rare presence of mind remembered that he was supposed to represent a scared young lady. So he and Ham put their arms around each other and clung, while the boat banged and clattered on the rocks, and what waves there were did their best to furnish a stormy atmosphere. A shriek came from Julie: "Keep that kid out of the picture!" as a stray child dashed down the rocks too near the camera lines. The cameras ground determinedly, and presently M. K. held up his hand and yelled, "Cut!" and that was that.

And so it came about that the assistant director doubled for the double who doubled for the double who doubled for the star.

But the end of the scene wasn't the end of the work. The boat was jammed into a corner where every wave wedged it farther in. If it were left, it would be a menace to the bathers on the beach, so it was up to M. K. to get it out. It took just a good hour of labor—eight men struggling for a foothold on slimy rocks as they tugged at a rope and fought the waves, while two others stayed with the boat and pushed till it finally floated free.

As the water-logged sail boat was towed back to its mooring place in deep water to drown in peace and quiet, M. K. stood up on the slippery deck and began to rip off the remains of the yellow chiffon dress. Silently he stood there and deliberately he yanked and if ever a man's actions spoke aloud, he certainly said, "I'm glad *that's* over," as he dragged off those limp yellow rags and cast them eloquently into the sea.

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# THE CHURCH AND PICTURES

CONDUCTED BY REV. FRANK E. JENSEN

## Pictures in the Church

S. R. BRATCHER

*Waverly, Tenn.*

**T**HIS article defends the discriminate use of pictures in the church and is written to hearten any pastor who has had the courage to even think of such an adventure in his own church. I apologize for the constant iteration of personal pronouns, but since I write altogether from my own experience, I am sure this unavoidable embarrassment is quite pardonable.

I am closing my third year in the use of pictures in my church. I hold a pastorate in a county-seat town of not more than 1500 inhabitants. The first thing I did after coming here was to make a careful survey, not of folk, but of conditions. To my surprise and discomfort, I found no real definite community service in town, notwithstanding, two school buildings, four church buildings, a lodge, and a courthouse. The new central high school building one mile from the square is modern and well equipped for such a service, but I was told on account of its distance the people would not go there except under high pressure programs. The grammar school building is on the main street but it is old and ill arranged. The lodge hall is on the third floor of a corner building but it is undesirable. Three of the church buildings are the four-wall type which fact is self explanatory. The courthouse is hardly fit for a jail much less a community center. However, with but few changes which could be made at a nominal expense, I found that my church

would sufficiently accommodate our needs. Therefore, having made these discoveries, I set about to make it the center of the community activities not knowing just how much superstition, ignorance, and prejudice I should have to encounter in the meantime. I disclosed my plans to one of the two resident pastors who received them kindly and agreed to support me and did. The other resident pastor went off at a tangent and never came back. This was foreordained! The principals of the respective schools were good strong men and had a professional sympathy for what I was endeavoring to do, but it takes more than just sympathy to build a community interest. Last of all, my plans were submitted to my official board. One by one they reluctantly consented for me to "try it out" but with the trite injunction "better beware of compromising with the devil." A "movie show" had just gone out of business prior to my coming and the bad taste was still in the mouths of the people. Unfortunate! But with the tiny sprig of encouragement from my official board, I was determined to experiment some, knowing full well I had nothing to lose. For years good men had labored here in this field at last retiring broken, disappointed, defeated. A casual review of the records convinced me that they had poured their "new wine into old bottles" and had therefore lost it. Many of the same "old bottles" were here when I came and a

few of them are here yet, but I am careful to pour what "new wine" I can press out into "new bottles" and thus save it for service. The town was teeming with young people who seemed impervious to the church. My heart went out to them in tender compassion and I was resolved to open a way for these "incorrigibles" to travel. They were the "unrighteous mammon" of our town and I made friends of them by inviting them to share my ministry. And this marks the beginning of the use of pictures in my church which has resulted in blessings manifold.

First, I bought a small motion picture camera. The magazine holds a roll of 16 feet (250 frames) of standard motion picture film. The cost of this roll complete (developing and printing on positive stock ready for use) is less than \$3.00 or a little more than a penny a picture. Of course, these film strips are worthless without a machine for showing them, so I bought a filmopticon for this purpose. It weighs only a few pounds, has a water jacket to protect the film, and takes a 400-watt lamp. By changing the lamps it may be used with automobile batteries or home plants. Because of these simple adaptations, the filmopticon can be used where the motion picture projector cannot. Since my camera makes either still or motion pictures, I am always on the lookout for things of local interest. I carry it on hikes with the boy scouts and campfire girls, and on outings to gypsy teas, weinie roasts, ball games, picnics,—everywhere. Films of the county and community fairs are always fresh and interesting, and so are commencements with the "incorrigibles" in their pretty caps and robes. Lots of local material—more than can be used in a decade, and all of it interesting, not to the people in New York City, but interesting to the people here in Waverly. Imagine the glow of delight when I first announced, "Come out tonight and see your home on the screen!" The cradle-roll de-

partment has thirty babies in it and when I announce "Tonight is baby night" do you wonder why all the mothers, old and young, are there? Another effective service is spotlighting the children in pageants and silhouettes, or spot-lighting a collection of famous paintings. I could suggest enough wholesome "picture programs" (and this is what we call them and never "shows," "movies," etc.) in an hour to fill most any church two nights in each week for a whole year. The more rural the easier done but it can be done anywhere. Thus far I have spoken only of my experience with the camera and the filmopticon which I used for producing and showing still pictures. Limitations of the latter decided me to invest in a motion picture projector which I use for projecting the best religious, educational, and clean comedy films I can book. Instead of continuing the old stereotyped mid-week service I now have a community service on Friday nights, using the best available local talent and two reels for my program. Sunday afternoons, I give an appropriate reel in my junior service, and the same reel prefacing the evening service for the adults. On Wednesdays, I give another reel at the close of our week-day religious school. The county agent, home demonstrator, the Smith-Hughes representative, and the various clubs of our town make frequent and profitable use of our church and projector.

Is the motion picture an interloper, or does it have a legitimate right in the church life of today? By way of analogy, suppose we raise another question just here. Is there a place in the church today for books, magazines, music, the radio? The universal answer comes back, "Certainly, there is room in the church for good books, clean magazines, inspirational music, and the wise use of the radio." Then, is there not a place for the wise use of good, clean, inspirational motion pictures which more nearly reproduce ac-

tual life than any other process yet discovered? Every day millions of eyes attest the magnetic power of the picture projector. That the motion picture machine, like the automobile, is being used for evil purposes is a deplorable fact, but no sensible person would be willing to "scrap" the automobile as an instrument of the devil simply because it is sometimes employed in a prohibitive business. After all the motion picture projector is only an instrument. This is its redeeming asset, for in the hands of a consecrated agency, it cannot be other than a great power for good. Here is a concrete illustration: many of my parishioners are poor and underprivileged. With the aid of the projector they visit distant lands and live with strange people; they go into great industrial plants and see the raw material turned into the finished products. In short, the projector brings to Waverly the thought of the world in action. We use only the best pictures and hundreds of reels are free. I offer a standing reward of \$100 for any adverse criticism against any picture I show. My helpers are young men of my church and community. I do as little as possible. This is Dr. Leach's advice and I pass it on as being wholesome.

Now, the motion picture has three arch enemies to deal with: superstition, ignorance, and prejudice. Many people have a standard for the church which is high, another for the

home which is lower, and still another for business which is punk. Like the Samaritan woman, they have a superstition that God is nowhere except in the church house (and some limit His presence to "our church" house). They never see God and God never sees them except in the church building. They are good in church (when they are asleep) because the Lord is watching them. The first night I had motion pictures, it was pitiable to see them sitting on the edge of the rear pews with hat in hand ready to flee for the doors, peradventure the devil came in after me during the program.

The second enemy is a twin brother to the first. Someone has facetiously said, "We are most often down on whatever we are not up on." This is a sad confession. Knowledge is light, and truly, "where there is no vision the people perish." Jesus gave us two examples of wise discrimination, and if the same intelligence was practiced in the selection of motion pictures that is exercised in the choice of other things there would be fewer blind criticisms against their use in the church. The last enemy to overcome is prejudice. This enemy has been more straining upon my piety than all other forces combined. I can overlook superstition, forgive ignorance, but prejudice is an assassin in ambush and I openly defy him! Often this monster of the nether

(Concluded on page 397)

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## AMONG THE PRODUCERS

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### Summer Editorial Work by the Keystone View Company

CONSTANT revision of materials is a primary function of every publisher and producer of materials for schools. The great textbook companies have long since established departments expressly for modification and revision of successive editions. The school supply companies are continually on the alert for better forms of old materials, as well as for new materials deserving a place on their lists. Companies in the newer field of visual materials should follow the same practice. At least one of them does. It is gratifying to the school field to know that the famous "Sets" of stereographs and slides, which have been supplied to schools throughout the country for the past twenty years, are constantly scrutinized by an editorial department with the aim of improving them whenever and wherever possible, even down to the most minor details.

Three of the Keystone View Company's best known sets, which are classified, numbered, elaborately indexed and equipped with complete Teacher's Guide, are:

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The 300 Set (Primary) 300 Stereographs  
300 Slides.

The 300 Set (American History) 300  
Stereographs 300 Slides.

Mr. George E. Hamilton, Educational Manager of the company, gives the following interesting summary of the editorial revision done on these sets during the summer of 1927.

#### THE NEW 600 SET

The Guide for the New 600 Set is all in the hands of the printer. Books are promised in

September. The last, and perhaps the best piece of work done on the New 600 Set Guide is the Index. We feel that a most careful and thorough job has been made of it.

In the meantime, additional replacements of pictures have been made in the Set where new negatives could be secured to replace old negatives of the same subject. The revision sheets will be reprinted and ready by September 1, bringing it completely up-to-date in this matter. New description plates have been made for all views where changes have required new descriptions, and in a number of cases besides. We shall continue the revision of descriptions during the present year in order to bring all the descriptions up-to-date and make them more useful to children in the intermediate and grammar grades.

#### THE PRIMARY SET

Miss Laura Zirbes furnished us this summer with more than a hundred typewritten pages of new material for the next printing of the Primary Set Guide. This material, for the most part, deals with the social science aspects of the Primary Set—geography, industry, history, health, etc. The Index has also been greatly expanded and will include page references as well as references to views. This Guide is now being set up by the printer and it should be out by November 1.

In the Primary Set also we have been making replacements where we could get new pictures made better than the old ones. One that all will welcome is a better view of Jerry the Horse—a view which lends itself very nicely to blackboard projection. Another replacement of interest is No. 101—"Three Black Bears," which has been substituted for "A Black Bear in the Woods." Both of these views are now in stock and can be had for the asking. With regard to other replacements in the Primary Set, made during the past two



years, the following information may be useful:

We replaced during the year 1926 Nos. 5, 7, 41, 44, 52, 91, 110, 113, 114, 163, 165, 167, 170, 173, 177, 238, 266, 271, 273, 276, 277.

We have replaced during the year 1927 Nos. 6, 20, 40, 101, 111, 126, 183, 205, 207, 214, 220, 225, 227, 228, 232, 235, 241, 245, 272.

#### THE NEW HISTORY SET

The History Set Guide is likewise being reprinted. The new edition should be ready by November 1st. The only change in the Guide will be some improvements in the Index. A very large number of changes, however, have already been made in substituting up-to-date pictures for those that were slightly out of date as to costumes, etc. The History Set was weak in certain places in this respect and we are glad to announce that we feel that we have completed the job of replacing out-of-date subjects. All of the new views are great improvements from the pictorial point of view.

#### THE SOCIAL SCIENCE CATALOG No. 27

This will be ready for the press very shortly and should be available by November 1st. Every view in the old Social Science Catalog No. 26 has been re-examined, many weak subjects thrown out, and hundreds of substitutions made from the wealth of new materials that have come to us during the past two years. A large number of additions have been made possible through this same source.

#### SCIENCE CATALOG No. 27

This replaces Science Catalog No. 26. Every view in the old catalog was again re-examined and subjected to criticism. Many additional subjects have been added, the most important of which are the 100 new subjects in the first section entitled, "The Microscopic Development of Plant and Animal Life." This section is being reprinted in a circular by itself and will be available shortly for general distribution.

#### ART CATALOG No. 27

We have at last been able to get through our art materials in a thorough manner and have made up an art catalog on the plan of the other two No. 27 catalogs. We now have a stock of this catalog and they may be had for the asking.

#### MAP SLIDES

Our draftsmen are still working on the

Map Slides. The lettering is incomplete on some of them yet. They should, however, come through very rapidly. There are now 192 Map Slides which are in stock and ready for sale. This is a fine list for the schools. The use of Map Slides is growing rapidly, and this series, the creation of J. Paul Goode, is without equal in the country.

#### SONG SLIDES

We have been going ahead this summer on our Song Slide program. We now have 75 songs, 116 slides in all. A new list of these titles is ready. The piano-accompaniment sheets are now furnished with the slides and carry numbers corresponding to the numbers on the slides. This has proven to be an important matter in the development of our Song Slide program.

#### PENMANSHIP

We published early in the summer a Penmanship Manual. The author of this work is H. C. Walker, Supervisor of Penmanship in St. Louis. This course in penmanship involves the use of 50 slides for the development of the course and also 157 possible letter forms which adapt it to any penmanship system that may be in use.

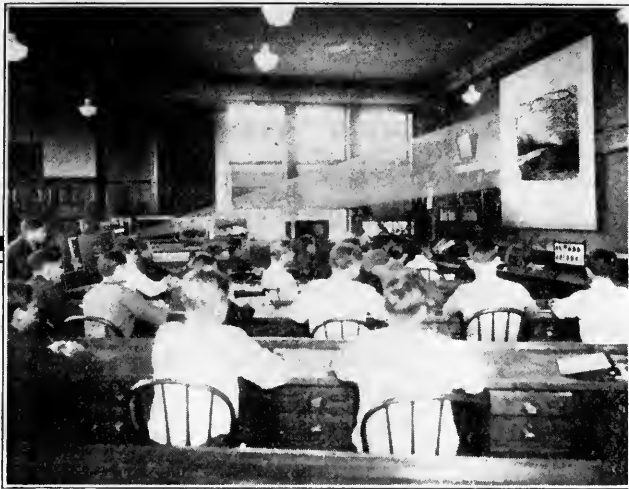
To summarize, the summer's Editorial program has been, for the most part, one of refinement. We have used experience and scholarly authority from every source which commands the confidence of the field, to make our sets and materials better suit the educational purpose for which they are intended.

#### Pictures in the Church

*(Concluded from page 395)*

world has hurled epithets at me in the name of the Lord. Like Paul, I have not fared any too well among some of my countrymen, but suffice it to say that through it all, I have been accompanied by Him who understands my motives and overlooks my imperfections.

Finally, the motion picture projector is not a panacea. It does nothing more than supplement the busy pastor. He must continue to make pastoral calls, study even harder than before and be more alert for the best of everything. At least I find it so. On the other hand, if wisely used, it will awaken new ideals, enlighten your people, and inspire all of you to nobler things.

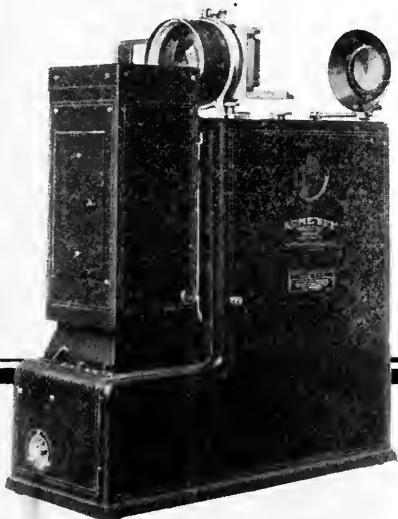


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Users of motion pictures and those who are considering their use are welcome to the store of information we have on non-theatrical motion picture work - with ideas gleaned from all our long experience in this great field. It will be sent free upon request.

**INTERNATIONAL PROJECTOR CORP.**

*Acme Division*

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New York, N. Y.

1134 West Austin Avenue  
Chicago, Illinois

# HERE THEY ARE!

## *A Trade Directory for the Visual Field*

### FILMS

- Atlas Educational Film Co.**  
1111 South Blvd., Oak Park, Ill.
- Burton Holmes Laboratory**  
7510 N. Ashland Ave., Chicago, Ill.  
*(See advertisement on page 395)*
- Carlyle Ellis** 71 West 23rd St., New York City  
Producer of Social Service Films
- Catholic Film Syndicate**  
1125 Union Mortgage Bldg., Cleveland, Ohio
- The Chronicles of America Photoplays**  
Yale University, New Haven, Conn.
- H. O. Davis**  
106 S. Hudson St., Oklahoma City, Okla.  
*(See advertisement on page 392)*
- DeFrenes & Felton**  
Distributors of "A Trip Through Filmland"  
60 N. State St., Wilkes-Barre, Pa.
- DeVry Corporation** 1091 Center St., Chicago, Ill.  
*(See advertisement on pages 376, 377)*
- Eastman Kodak Co.** Rochester, N. Y.  
*(See advertisement on Outside Back Cover)*
- Film Classic Exchange** Fredonia, N. Y.  
*(See advertisement on page 389)*
- International Harvester Co.**  
606 S. Michigan Ave., Chicago, Ill.  
*(See advertisement on page 353)*
- Pathe Exchange** 35 W. 45th St., New York City  
*(See advertisement on page 354)*
- Pictorial Clubs. Inc.**  
35 West 45th St., New York City
- Pilgrim Photoplay and Book Exchange**  
804 S. Wabash Ave., Chicago, Ill.
- Pinkuey Film Service Co.**  
1028 Forbes St., Pittsburgh, Pa.
- Ray-Bell Films Inc.**  
817 University Ave., St. Paul, Minn.
- Roosevelt Memorial Association Film Library**  
28 E. 20th St., New York City

- Sanford Motion Picture Service**  
406 Englewood Ave., Chicago, Ill.
- Rothacker Industrial Films, Inc.**  
7510-14 N. Ashland Ave., Chicago, Ill.
- Rowland Rogers Productions**  
71 W. 23rd St., New York City
- Society for Visual Education**  
327 South La Salle St., Chicago, Ill.  
*(See advertisement on Inside Back Cover)*
- Spiro Film Corporation**  
161-179 Harris Ave., Long Island City, N. Y.  
*(See advertisement on page 392)*
- United Cinema Co.**  
130 W. 46th St., New York City
- United Projector and Films Corporation**  
228 Franklin St., Buffalo, N. Y.
- Y. M. C. A. Free Film Service**  
120 W. 41st St., New York  
1111 Center St., Chicago

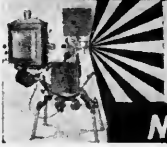
### MOTION PICTURE CAMERAS

- Bell and Howell Co.**  
1803 Larchmont Ave. Chicago, Ill.
- DeVry Corporation** 1091 Center St., Chicago, Ill.  
*(See advertisement on pages 376, 377)*

### MOTION PICTURE MACHINES and SUPPLIES

- Acme Motion Picture Projector Co.**  
1132 West Austin Ave., Chicago, Ill.  
*(See advertisement on page 398)*
- Capitol Projector Co.**  
133 W. Washington St., Chicago, Ill.
- DeVry Corporation** 1091 Center St., Chicago, Ill.  
*(See advertisement on pages 376, 377)*
- Movie Supply Co.**  
844 S. Wabash Ave., Chicago Ill.  
*(See advertisement on page 397)*

## THEATRE EQUIPMENT ~ NEW AND USED



Moving Picture Machines, Screens, Portable Projectors,  
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**Pilgrim Photoplay and Book Exchange**  
804 S. Wabash Ave., Chicago, Ill.

**Safety Projector Co.** Duluth, Minn.

**Sanford Motion Picture Service**  
406 Englewood Ave., Chicago, Ill.

**Chas. M. Stebbins Picture Supply Co.**  
1818 Wyandotte St., Kansas City, Mo.

**Howard E. Thompson**  
33 Newkirk Ave., Trenton, N. J.  
*(See advertisement on page 384)*

**United Cinema Co.**  
130 W. 46th St., New York City

**United Projector and Film Corp.**  
228 Franklin St., Buffalo, N. Y.

### SLIDES and FILM SLIDES

**Arleigh** Box 76, South Pasadena, Cal.  
Film Slides Made to order

**Geography Supply Bureau**  
314 College Ave., Ithaca, N. Y.

**Keystone View Co.** Meadville, Pa.  
*(See advertisement on page 354)*

**Pilgrim Photoplay and Book Exchange**  
804 S. Wabash Ave., Chicago, Ill.

**Sims Song Slide Corp.** Kirksville, Mo.

**Society for Visual Education**  
327 South La Salle St., Chicago, Ill.  
*(See advertisement on Inside Back Cover)*

**Spencer Lens Co.,** 442 Niagara St., Buffalo, N. Y.  
*(See advertisement on page 387)*

### PUBLICATIONS

**The Century Co.,** 353 Fourth Ave., New York

**The Film Daily** 1650 Broadway, New York City

**Wheeler Publishing Co.,**  
352 E. 22nd St., Chicago, Ill.

### SCREENS

**Acme Metallic Screen Co.** New Washington, Ohio

**Da-Lite Screen and Scenic Co.,**  
922 W. Monroe St., Chicago, Ill.

**Raven Screen Corporation**  
1476 Broadway, New York City

**Sims Song Slide Corp.** Kirksville, Mo.

### STEREOGRAPHS and STEREOSCOPES

**Keystone View Co.** Meadville, Pa.  
*(See advertisement on page 354)*

### STEREOPTICONS and OPAQUE PROJECTORS

**Bausch and Lomb Optical Co.,** Rochester, N. Y.  
*(See advertisement on page 391)*

**DeVry Corporation** 1091 Center St., Chicago, Ill.  
*(See advertisement on pages 376, 377)*

**Sims Song Slide Corp.** Kirksville, Mo.

**Society For Visual Education**  
327 S. LaSalle St., Chicago, Ill.  
*(See advertisement on Inside Back Cover)*

**Spencer Lens Co.,** 442 Niagara St., Buffalo, N. Y.  
*(See advertisement on page 387)*

**Howard E. Thompson**  
33 Newkirk Ave., Trenton, N. J.  
*(See advertisement on page 384)*

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OF AMERICA  
(INCORPORATED)

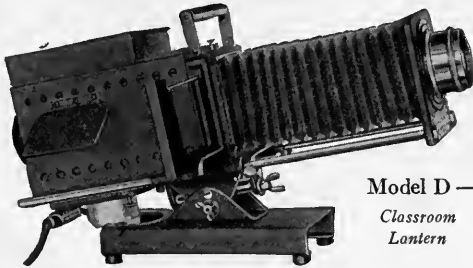
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# THE EDUCATIONAL SCREEN

*The Only Magazine Devoted to  
The New Influence in National Education*

NOVEMBER, 1927

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# Some Desirable Goals For Motion Pictures<sup>1</sup>

H. DORA STECKER

**T**HE Conference, and particularly the Chairman of this section, are to be congratulated for giving space on the program to one of the significant topics of the day which is not so generally discussed at gatherings like this.

For a number of us, the essential problems connected with motion pictures have revolved primarily about children and young people. From the standpoint of social workers the problem is largely that, although there is wide recognition of the need of a sound recreational program for adults, in which motion pictures play a significant part. And I trust we shall see in the future meetings of this great body discussions dedicated to the broadest consideration of motion pictures, in which our specialists in all fields of child welfare, broadly interpreted, will be given an opportunity to make their contributions.

For we shall leave this great question as it relates to family life largely in the realm of speculation and personal opinion unless we subject it searchingly and exhaustively to the scientific factual test so essential to the solution of other great controversial questions. The lack of just such an authoritative body of facts, scientifically assembled under public auspices, partly explains why we, in America, have gotten no farther than we have, after ten years or more of continuous discussion. Perhaps the industry is too new for the demand yet to have become articulate. It may be that the effects of motion pictures on an audience are intangible and hard to measure (and so

pleasant!). Probably the great business of making and showing photoplays has arrived so recently in the midst of our large scale, integrated scheme of industrial development, that it has sprung full born, a young Colossus, with all the vigorous, vital characteristics of young giants, and as untamed! Finally, the whole question is beclouded with the issues of personal liberty and seeming interference with parental rights.

## SOCIAL POINT OF VIEW NEEDED BY INDUSTRY

The majority of theater men—exhibitors so-called—as yet do not recognize the need for interpreting their aims to the public at large, although the producing-distributing branch of the industry, through the so-called public relations end, has developed this function astoundingly. The exhibitors as a rule consider their business like any other business; they have a commodity to sell. Naturally for many of them the “movie” public is a little more difficult than the public which purchases groceries, wearing apparel, and other tangibles. But they have been taught by the trade journals devoted to motion pictures and the exhibition of the latter to blame the attitude of what is actually an appreciable part of the thinking public largely to the ferment created by what they denominate specifically by the phrase “reformers and trouble-makers.” The exhibitors and their trade organizations are underestimating the almost universal interest in this country which at present is being evinced in child welfare and its relation to movie-going by at least a minority group in almost every community.

The concept that business derives its sanctions from the community and must not hurt family life needs to be made an integral part of the business consciousness. Dr. Ernest R. Groves goes even further and says, “Industry must justify itself finally on the basis of its

<sup>1</sup> Given before the Division on Neighborhood and Community Life of the National Conference of Social Work, May, 1927. Reprinted from *Proceedings of the Conference*. Copyrighted.)  
—Reprinted by consent of the National Conference through the courtesy of the author.

For additional copies, address the author, Apartment 49, 362 Reading Road, Cincinnati, Ohio. Single copies, 10 cents. A quantities of 100 or more, 5 cents each.

A Digest of this talk was made by the author at the request of the General Federation of Women's Clubs and printed by the Federation's Committee on Motion Pictures, Mrs. Alfred J. Tyler, Chairman. Copies may be obtained from Mrs. Tyler, 309 Davis St., Evanston, Illinois.

effect on family life . . . If you make divorce fascinating, or you make crime adventurous, as you often do unconsciously [speaking of newspapers], you stand with the forces that hurt the family." And so with motion pictures. If the cheaper aspects of show life, if the ring and the underworld are to remain among the most popular of screen topics, family life may be affected. The screen, for example, has been accused of exploiting sex and conflict, and we are reminded that if vast industries like it and popular magazines limit their appeal to the stimulation and satisfaction of primitive needs, the temper and tone of our civilization may be simplified and standardized on primitive levels.

"Sound business," says the Antioch College Business Code, "is service which benefits all the parties concerned. To take profit without contributing to essential welfare; to take excessive profit; to cater to ignorance, credulity, or human frailty; to debase standards for profit; to use methods not inspired by good will and fair dealing; this is dishonor." And the Code exacts the following pledge: "Whenever I make or sell a product or render a business service, it must be my best possible contribution to well-being." Can an industry which recently has been adjudged the fourth largest in the United States; which concerns itself with what is conceded to be the greatest instrumentality for the diffusion of ideas since the invention of printing; which is profoundly transforming, in varying degree, the ideas, ideals, habits, and customs of peoples in seventy different countries, employing thirty-seven languages; the favorite pastime of millions of our own young people and their elders, as well as the most popular form of entertainment the modern world has known; can such a monumental undertaking continue to be operated largely by the concepts of competitive business practice?

From the practical approach, one of the pivotal questions is how to give the exhibitor of motion pictures a socialized point of view

where this is needed, for he is the person with whom the individual community comes primarily in contact. He takes his attitude largely from the industry, from the great producer-distributor end, which is constantly saying to the public in effect: "Boost the good pictures, but say nothing about the bad ones" "The home must bear the ultimate responsibility for the movie-going habits of its children and young people;" although the need for applying the newer scientific concepts of child training is outstripping the rate at which these ideals can be absorbed by the home "The school must not concern itself with motion pictures, except those devoted to visual education;" although it is recognized that what the child does and sees during the time he is away from his classes profoundly affects his school life. It says, "Regulation is un-American and unnecessary," and that the industry itself, through the channels it has created for meeting the public, is the proper repository for the solution of all vital questions raised regarding motion pictures.

One cannot fail to note in this connection that the producing-distributing branch is actively engaged in combating legislation affecting motion pictures and that it indoctrinates the exhibitors with similar views; whereas certain types of regulation have in some respects been helpful, especially in keeping off the screen a certain quantity of objectionable matter involving bad taste or vulgarity, although all too much of these qualities still persists. If, in no other respect, regulation on the whole has been beneficial to the exhibitors themselves in that it has forestalled a certain amount of criticism on the part of their patrons. For it should be remembered that the comment of patrons in fairly high grade neighborhoods, where people are apt to be blessedly vocal and critical, is no inconsiderable thing; neither are their support and good will. It is unsound business practice to run counter to their vital interests, not to speak of the ethical obligation to consider

these. In the long run, no intelligent exhibitor can go counter to the standards of the more intelligent groups of his neighborhood or of the community at large.

In 1921, the year before Mr. Hays assumed office with the industry, the motion picture journals announced that laws pertaining to regulation were introduced into thirty-six state legislatures, but were defeated in thirty-four. A similar source for March 12 of this year reports that in more than thirty states bills were presented with regard to motion pictures, and that in practically every instance the exhibitor bodies were instrumental in having such legislation defeated. It reports:

The Hays organization, through its counsel, has been working unceasingly in an effort to block unfair legislation and in practically every instance bills to impede the progress of motion pictures have been successfully blocked. Its counsel has worked with exhibitors and aided them in many ways to bring about fair treatment at the hands of state legislatures.

The Hays organization is in close touch with all pending legislation antagonistic to the welfare of exhibitors, and the fight will be continued until the theater owners have been freed of blue bills and burdensome taxation.

Some of the bills referred to had to do with the prohibition of children under certain ages from attending performances at night without accompanying parents or guardians. One very real benefit has come out of all these efforts at regulation and counter-regulation. There has been generated over the last few years a healthy discussion which must, eventually, lead to placing the question on a scientific basis.

#### WHERE THE PEOPLE AND THE MOVIE THEATERS ARE LOCATED

Let us try to visualize the movie-going population of the country. The spokesman of the industry is authority for a recent statement to the effect that 90,000,000 persons visit the screen weekly, in 20,233 theaters throughout the country, and that 750,000 persons

alone wrote essays for the Greater Movie Contest.

It is not out of place at this Conference, where the problems of the small town and rural community have been recognized so signally, to reiterate the significant fact that the largest number of our people in these United States do not live in large cities, from which we get most of our ideas of movie entertainment—palatial theaters, elaborate presentation, additions of stage and musical acts, and a high potential consumption of sophisticated photoplays. Our 1920 Census indicates that only a little more than one-fourth of our entire population, exclusive of outlying possessions, live in cities of 100,000 or over. Roughly speaking, a little more than one-half of the country's population, 54 out of a total of 105 millions, live in cities and towns of 2,500 or over. Out of a total of 2,787 centers in which these 54 millions of urban dwellers live, all but 68 contain less than 100,000 inhabitants. These 2,719 centers of less than 100,000 are distributed as follows: 76 between 50,000 and 100,000; 143 between 25,000 and 50,000; 459 between 10,000 and 25,000; 721 between 5,000 and 10,000; 1,320, or approximately one-half of all urban centers, between 2,500 and 5,000.

Over against these 54 millions who live in centers of 2,500 or over, there is an almost equally large body of people—51 millions—who live in what the Census pleases to call rural territory. Only a little less than 9 millions live in incorporated places of less than 2,500. The rest—42 millions, or 40 per cent of our total population—live in purely rural territory.

In 1920 only 43 per cent of the population were living in cities of 8,000 or more. There were only 25 cities in this country with 250,000 or more; 13 of these had between 250,000 and 500,000; 9 between 500,000 and a million; and only 3 a million or more. These larger cities constitute only one-fifth of our population, yet their influence on the motion

picture situation seems limitless. Allowing for additional shifting to the cities since 1920, our family ideals are still, largely, those of smaller town folk.

According to the latest figures given by the *Film Daily Year Book for 1927*, there are 20,500 movie houses in the United States.<sup>1</sup> It is estimated by William A. Johnston, editor of *Motion Picture News*, that there are about 3,300 motion picture theaters, large and small, in the cities having 100,000 or more inhabitants (calculated on a base of 15,000 total).

With a little more than one-fourth of all our people living in centers of 100,000 or over, it is fairly safe to assume from this that only a little more than one-fifth of our theaters are situated in such localities.

I have recounted these detailed facts in order to stress the necessity of recognizing the needs of the great bulk of our people with regard to type of entertainment. These smaller centers are not ready for the kind of thing that exhibits on Broadway, Broad Street, State Street, or Euclid Avenue.

According to the *World Almanac for 1925* the largest number of theaters are to be found in New York State (1,458), Pennsylvania (1,397), Illinois (1,307), and Ohio (1,040). Iowa, California, and Texas come next with over 700 each; Michigan and Missouri with over 600 each; Wisconsin, Indiana, and Minnesota with over 500 each; Massachusetts, Nebraska, Kansas, New Jersey, and Oklahoma, with over 400 each; Kentucky and Washington with over 300 each; Virginia, West Virginia, North Dakota, North Carolina, Louisiana, Arkansas, Colorado, and Oregon with over 200 each; and then down to the sparsely supplied commonwealths like Maine, New Hampshire, Connecticut, Maryland, Tennessee, Georgia, Alabama, South Carolina, Florida, Mississippi, South Dakota, Montana, Utah, and Idaho, with over 100 each; and the following with less than 100 respectively:

Rhode Island, Delaware, New Mexico, Wyoming, Arizona, Nevada, and Vermont.

#### INFLUENCE OF FIRST RUN HOUSES

New York City, the "show window" of the trade, was credited with more than 600 theaters, exceeding in number that of most states; Chicago with more than 350; Philadelphia with more than 200. Of the 17,836 theaters so analyzed, only 1,720 were so called first run theaters, only approximately 3,140 were downtown theaters, and 12,700 were neighborhood theaters; according to the source quoted above. The significant fact yielded by this analysis is that over two-thirds of all the motion picture theaters in the United States are probably what one might call neighborhood theaters; that is, located in family districts or serving family districts.

With only approximately 1,720 first run theaters in the country, to which some additional allowance should be made for the swift building of new theaters characteristic of the consolidation which has set in in theater ownership, only 25 percent of all rentals, approximately speaking, received by film exchanges accrue from these first run houses, according to crude statistics of the industry.

Yet the rules by which our suburban movie theatres are operated are conditioned, to an appreciable extent, by the first run theatres. In one familiar city one circuit controls six of the seven downtown, first run theatres. The type of pictures which are found to be profitable on first run in this city, with a transient hotel population of 7,000 daily to influence the type of shows to some extent, do not always fit into the needs of a high grade family neighborhood. Superior films, like *The Last Laugh* and *Grass* obtained no first run in this city, hence no citywide advertising in advance of suburban showings. Often a picture highly suited for the family is either shunted to an inconsequential house, on first run, with little advance notice, or is not played.

<sup>1</sup>Please note that statistics regarding motion pictures and theaters are not hard and fast.

# The Influence of Motion Pictures on the Mental Development of Children

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## I

IT IS the purpose of the writer to present, so far as possible in this series of articles, her views upon the influence exerted upon children—and in some cases, adults—by the motion picture. That influence affects not one, but practically all sides of human nature. The scope of this article is to show what effects that influence has on the mental development of children. Those effects may most readily be observed in the field of Visual Education. It must be understood that Visual Education in its proper sense embraces not only motion pictures, but also the exhibition to school children of still films, stereographs, slides, photographs, charts, maps and exhibits. Observations in this Department of Education may however be confined to the influence of the motion picture alone.

It is almost a platitude to say that the motion picture is the most potent factor in young life at the present time, not including, of course, the home influence. Nowhere in child life from the pre-school child to the high school graduate is there immunity from its influence. This influence has no single effect, but like an octopus spreads its arms to hold in an enduring grasp the mental, moral, aesthetic and idealistic components of human nature—both in the child and the adult.

It is generally recognized that the motion picture is a powerful agency for the development of the child mind, but that its strength cannot yet be accurately measured. It has in itself the virtue of imparting a strong impression. The child and pre-adolescent is at a period in his development where that impression is made doubly strong by the struc-

ture of the receiving mind. That the motion picture has the power to exert this strong impression on the child mind is illustrated by an experiment conducted by the Visual Education Department in the Los Angeles City Schools. To one large group of third grade children there was shown the film, *Nanook of the North*. They were also shown lantern slides and exhibits. To another large group of children in the same grade there was given the usual verbal course of instruction upon all subjects covered in the film. Subsequently an identical examination was given to both groups. The result showed thirty-seven per cent increased knowledge in the first group—even though both groups were of equal mentality.

It may be said that the use of the motion picture is unwise in that it leaves nothing for the student to do, and that no incentive for further study is given. It is submitted that this is a false conception. A true educational film is one that leads to a desire on the part of the student to find out more about the subject. It is this form of education—mental development through the child's own interest in the subject—that will secure to the student lasting benefits which do not follow when education by coercion is attempted.

Several queries may arise in the mind of the reader. Does the viewing of motion pictures foster precise thinking? From the experience of the writer it may be said that it does; that the child mind is so strongly impressed with the matter viewed that there is carried into the subconsciousness a command that every detail of the picture be stored in memory with a truthful precision. Does the child retain wrong impressions? The influence of the mo-

tion picture is so great that truth and error, good and bad are stored away with equal tenacity. The mind alone, divorced from the moral, idealistic and aesthetic concepts of the child, does not distinguish between them. In the plastic age, the child is not only forming mentality but engendering morals, ideals and aesthetics. The latter qualities in their formative stage cannot effectively lessen the impression of the erroneous and bad upon the mind alone. Consequently, there is need for constant vigilance in producers, exhibitors, parents and teachers to see that only pure metal is poured into the mould.

So far as the use of the motion picture in direct connection with education is concerned, it must be remembered that the film alone will not serve to give a lasting impression of the subject. Nearly all writers upon the subject of Visual Education agree that initiative and an intellectually active attitude must be encouraged through the use of verbal instruction after the film has been viewed and that a passive receptivity must not be over-developed by the excessive use of motion pictures or other visual materials.

The motion picture exerts such a great impression upon the child's mentality because it is an appeal by means of sensory impressions. In other words, it provides vicarious experience. Obviously, the motion picture can be of no material use in teaching the reasoning process to the child. That is a quality of the mind, which, though it may be fostered in the primary and secondary schools and brought into full bloom in later life, cannot be developed by vicarious experience. This fact, however, does not lessen one whit the influence upon the memory of the child which in due course becomes the basis upon which the reasoning process is founded.

So much for the use of the motion picture in the development of the child mind by the proper teaching practice. The reader may now ask—does not the motion picture exert a se-

ductive influence upon the logic and reason of the child even though it may not be used as a method for teaching reason? It is the belief of the writer that it does. The audience, whether children or adults, very seldom exerts its reasoning faculties. In the case of the small child the reasoning process is, of course, in its formative stage. Does the child accept as black what is labelled black? It does. Does the child refuse to accept false logic? It does not. Does the child distinguish vulgarity from humor? It does not, but accepts as humor that which is labelled such. We see the reason for all of this only in the fact that the audience—child or adult—has been trained to a passive acceptance of the film. This, of course, applies only to the entertainment "movie" and not to the proper presentation of educational film by capable teachers.

It has been observed that there is an undesirable habit of uncontrolled use of the imagination engendered in the child mind by a certain type of picture. This type is one that is highly imaginative and pictures a child killing a bear, a horse flying through the air and other equally improbable events. Motion pictures such as these provide a definite escape from reality for the child. The train of events is so extravagant and so incoherent, that unnatural and fantastic habits of thinking are sure to follow. This statement is made without comment as to the advisability of relating to children the time-worn fairy tales of our youth. That is a question for every parent to decide for himself. When such things are presented in the motion picture, with the resultant stronger impression upon the child mind, a correspondingly greater uncontrolled and non-constructive use of the imagination is encouraged. Here is a place where the knowledge and discretion of the parent may have full play to avoid the negative influence which it is felt such pictures exert in the development of the child mind.

# A Neglected Aspect of the Educational Film

AARON HORN

THE present theoretical basis for the use of the educational film—and for visual instruction generally—may be summed up in the belief that sense perception is the basis of all knowledge. The application of this principle to the film has been widely and adequately discussed. I wish to point out a number of influences which, if they are not the direct outgrowth of this theory, are in perfect and stable accord with it.

In harmony with this viewpoint, the film is classified together with the slide, stereograph, model, etc., as a visual "aid." As such it is in absolute dependence upon an outside directive agent such as the teacher. Thus Freeman says and is quoted by Hollis, that "moving pictures should be so devised as to furnish to the teacher otherwise inaccessible raw material of instruction but should leave the organization of the complete teaching unit largely to the teacher."

As another corollary, it is advocated that the film be used only where the child has no immediate foundation in sense perception. If the experience to be presented is old for the child or if it can easily be constructed from old perceptions, the verbal method is considered more economical.

Also, with the film thought of as an aid, the chief concern of educators has been the problem of how to use it. It is in the realm of methods that visual educators have made their major progress. From the point of view of the film itself interest has centered primarily upon content. This interest in content has manifested itself in the production, use, and evaluation of films and in experimentation with them. We have asked: Is the content of the film acceptable in the course of study? Does it correlate with specific classroom work? Can the individual scenes of the picture be organized about a specific lesson aim?

The validity of this psychological justification of the film, the validity and fundamental importance of the entire viewpoint and the practices that it involves cannot be questioned. I doubt, however, the completeness of this viewpoint. I feel that there has been suppressed one aspect, which, while secondary, is nevertheless of great importance. This unrecognized aspect is beginning to exert its force however in practice, in the extensive use of the animated diagram, in such works as the "Chronicles of America."

A unit of instruction is a unit of purposeful thought and the guiding principle in its organization must be to reproduce the processes of the mind in this activity. The thought process is controlled by two influences. In the first place, it is a succession of "images," "reactions," "events" (whatever term is preferred) which are instigated by a succession of stimuli. Those stimuli which are external to the thinker's body may be considered what Freeman called the "raw material of instruction." In the second place, the particular reactions that take place in response to these instigating stimuli are controlled by what has been variously called the "determining tendency," "drive," "motive," "specifying clue," etc. To this corresponds the "organization" of a lesson. The lesson must create a definite mental set in the child, must orient his mind steadily in a specific direction and must carry it along towards the goal in this direction,

Let us consider a class excursion to a factory. As the children go from place to place in the factory there is presented to them a multitude of stimuli. These are clearly the raw materials of instruction. However, there is no influence which shall set up a determining tendency, which shall effect in the child that selective perception which is essential if he is to understand properly the work being

done at the factory. Of the many things to be seen, the child must notice only the relevant and he must co-ordinate his individual perceptions into a purposeful whole. To create a mental set for the selective perceptions and for their organization into a thought sequence is the job here of the teacher. The trip itself can certainly not furnish for the child this specifying influence on his thought processes.

The tendency has been, as noted above, to regard a moving picture of the workings of the factory as analogous to the trip. The moving picture is a recording instrument. As such it duplicates the scenes of the factory and gives a fairly good substitute for them. Like the trip, it furnishes only the raw material of instruction, it furnishes no specifying influence to the child. The function of organization is delegated to the teacher.

Considered as a recording instrument and no more, the educational film is greatly underestimated. The moving picture has shown itself time and again to be more than this, to be in fact a symbolism expressing relations of fairly complex as well as simple nature. For centuries verbal language has been the only means by which man could express or communicate his thoughts with a fairly acceptable constancy of interpretation. The inadequacies of language and the thought errors to which a blind use of it may lead, have been ably pointed out by Ogden and Richards in "The Meaning of Meaning." The screen language has arisen as a secondary means of expressing thought in a definite symbolism. It does not, nor will it ever, challenge the position of verbal language. It is, however, an invaluable supplement to it. It has a field of expression which, while at present infinitely narrower than that of verbal language, overlaps it, nevertheless, at many points. It has displayed a power to direct the thought processes into channels which are almost completely foreign to verbal language. It may possibly be able to serve at some points as a

check upon the vagaries of thought by "sub-vocal or vocal speech."

A moving picture, if well constructed, is very different from the above excursion. In the first place, similarly to a written account, it does not present to the child the hodge-podge of stimuli of the factory. Through its symbolic mechanism it selects for the child the stimuli that are relevant to the situation. Through its organization, sequence of stimuli, it creates a determining tendency in the child which enables him to link up his impressions in a unified whole. A moving picture should furnish more than the raw materials of instruction—it should furnish *as far as it can* the organization of the lesson as well.

The assumption of such an attitude as I am presenting towards the film, involves a re-classification of the film apart from the other visual aids. While its primary function is common with theirs, it must be considered as more than an aid, as a directive agency in itself. This attitude recognizes that the film may possibly furnish a better organization for some lessons involving old perceptions than could a verbal method. The criterion of new perceptions mentioned at the beginning need not always justify a film lesson. Finally, to the current interest in methodology and content of films, must be added an interest in the organization of "language" of the film. It is probably due to the lack of such interest that the thought aspect of the moving picture which I postulated is a fiction today in the educational film field (though an evident reality in the field of the photoplay).

I wish to point out in closing that I am not to be interpreted as reverting to the notorious position of Edison that the film will eventually displace the teacher. As long as individual differences among pupils exist, it will remain impossible to dispense instruction from celluloid or paper without necessary adaptation made by an educated teacher. The present stand on the educational film is a re-

(Concluded on page 440)



# “The People of the Axe”

## An English School Film Production

RONALD GOW, B.Sc.

*County High School for Boys, Altrincham, England*

**A**N ACCOUNT of the use of the Cinema at the County High School for Boys, Altrincham, England, has already appeared in *THE EDUCATIONAL SCREEN*.<sup>1</sup> The report of the experiments attracted considerable attention in British educational circles, but during the summer months we decided, having some knowledge of motion picture photography, to make a more definite contribution to the science of educational cinematography. We had a good knowledge of the films available for school use, and we knew their faults too well. We were beginning to feel the unfairness of the cry, “There are no films!”—when the main reason is that there is no demand, and no demand simply because there is no supply. It seemed like flogging a dead horse round a vicious circle, (if the mixture may be permitted), and the time was ripe for heroism.

As we had on two previous occasions made our own films of the school summer camp, and rented them to local theatres with success, a more ambitious scheme was suggested for the summer camp of 1926. Why should we not make a teaching film of our own? It could embody our best theories, developed in actual teaching practice, and would be a far more effective protest against the general apathy than miles of paper and gallons of printer's ink.

The idea very soon took the more promising shape of a scenario. The original scenario, needless to say, bears only a small relation to the completed film, for we were determined to have the fiercest criticism of our venture before, and not after, we had exposed the film. In all, nine official scenarios were drawn up,

*“For Centuries They Wandered Over the Hilltops, Tending  
Gow, February, 1927.*

in addition to a large number made by the boys themselves, part of our plan being to make the whole production educational from the beginning. Our intention was to produce a film illustrative of a day in the life of a cave-boy. The English Neolithic period was chosen and historical research commenced forthwith. A Technical Staff was recruited from the senior boys, and the making of costumes and properties was begun a full six weeks before the date of our departure to our camp on the Dorset coast.

It will be seen that our project had a three-fold aim. (1) To make an educational film; (2) to make the production of it educational, and (3) to provide an interesting camp activity. We were very fortunate in securing the interest and advice of the distinguished archæologist, Sir William Boyd Dawkins, M.A., F.R.S., who thoroughly overhauled our scenario and made valuable additions and suggestions. We thus had the seal of reliability placed on our work in a way we had not dared to hope for at the beginning, and as the interest in the production widened we found our responsibility increasing, and we were glad of it.

The following is the scenario used in the actual production.

### THE PEOPLE OF THE AXE

#### *The Professor Digs*

A professor of archæology and his boys are digging on a hill-side. A skull is turned up. They examine it and continue their excavation.

#### *An Axe-Head of Polished Stone*

They examine the axe-head.

#### *The Professor's Story*

The professor talks to the boys, who listen attentively.

*“More Than Six Thousand Years Ago They Came Across*

#### *The Channel”*

The south coast of England. Chalk Cliffs. Dug-out canoes arriving. The men leap out.

*“For Centuries They Wandered Over the Hilltops, Tending  
Their Flocks and Hunting”*

A Neolithic family plodding across the skyline of a hill. Weary and ragged, they carry their worldly goods, on their backs and on pack-horses, and drive a few straggling animals.

*"Once There Was A Boy Called Fleet"*

The interior of a hut. A family asleep under skins. The boy wakes up and creeps out of the hut.

Fleet appears outside the hut. He climbs the stockade.

Fleet runs through the trees and drinks at a pool. He is startled.

*"There Were Bears in the Forest in Those Days"*

A bear up a tree. Alternate scenes of bear and boy running away.

*"Sometimes Fleet Would Visit the Flint Mines"*

Men picking with antler picks and bone shovels. Fleet appears and chats with them.

*"Or Inspect the Deer Traps"*

Fleet examines a deer pit.

*"He Would Often Go Down to the Sea for Shell-Fish"*

Fleet finding and eating shell-fish among the rocks.

*"They Were Busy Folk up at the Village"*

General view of the village.

*"They Herded Sheep"*

A flock of sheep are driven through the gap of the stockade.

*"They Shaped Weapons From Flint"*

Man chipping flint weapons.

*"And Polished Them"*

Polishing axe-head and fitting to shaft.

*"They Scraped Skins"*

Two boys scraping a skin which is pegged out on the ground.

*"And Sewed Garments"*

Woman sewing with bone needle.

*"They Made Pottery"*

Woman moulding clay pot.

*"And Baskets"*

Woman weaving basket.

*"They Even Wove Rough Cloth"*

Primitive loom in use.

*"One Day A Pedlar of Flints Came to the Village"*

Pedlar at stockade. General rush to welcome him. He unfastens his pack of stones, and Fleet's father produces skins.

*"Fleet's Father Bought A Fine Axe-Stone"*

Bartering in progress.

*"And Fleet Bought an Arrow-Head"*

Fleet barters an arrow-head for the tooth necklace which he is wearing.

Fleet prepares a shaft and binds the arrow-head to it with thongs.

*"So Fleet Went Hunting The Deer"*

Fleet runs up to forest edge where he sees the herd. He stalks them, and eventually climbs a tree. The deer run past and he shoots from the tree. He jumps down.

*"This Was His First Kill"*

Fleet arrives among his family with the body of the deer.

*"The Meat Was Soon Cooking"*

Chunks of meat shown cooking over a fire.

*"And Smelt Fine"*

A boy asleep. He smells the cooking meat and smiles. The family eating.

*"Fleet Told A Fine Tale That Night"*

Firelight scene. Fleet tells his story. Fade out.

*"So Fleet Became A Mighty Hunter....."*

The professor and the boys again.

*"And Perhaps This is One of His Axe-Heads"*

They examine the axe curiously. Fade out.

*The End.*

## THE PRODUCTION—PREPARATORY

*Costumes*—The bulk of these were made of sheepskins. As there were never more than about 15 actors required for any one scene, and as only 6 of these came under the searching scrutiny of the "close shot," very great skill was not needed in the making of the costumes. One sheepskin, by cutting it into strips and sewing these on rough sack cloth, could be utilized for two costumes. A large number of skins and rugs were loaned by parents.

*Wigs*—The costumier who supplies the wigs for school theatrical activities was easily persuaded to loan these for a month during his slack summer season at a very reasonable charge.

*Implements*—Here again a number of real Neolithic arrow-heads and axe-heads were loaned by parents. The Technical Staff also paid visits to the Manchester University Museum, and with the advice of Sir William Boyd Dawkins, made notes and drawings of those properties which would have to be procured on the "location." Copies of the scenario were issued to all concerned, so that suggestions and offers of help rolled in from all sides.

*Photography*—The writer has a "Bol" camera, which is an extraordinarily compact affair taking standard gauge film. A great deal of serious work had been accomplished with this instrument but it was felt to be rather risky to depend absolutely on one camera. An arrangement was made with a firm of film specialists, who were to develop the negative and make prints, for the loan of a "Prestwich" Camera. Both cameras were all that could be desired, and the work was divided between them.

*Expense*—The expense of the production was guaranteed, within reasonable limits, by the Camp Committee, the production of the film being considered a valuable camp activity.

*Publicity*—A publicity scheme was drawn up, and the news value of the enterprise gave us very wide advertisement. This was most necessary for the renting of the film, and was found to be of immense value when the picture theatres were approached. We were rather amused when American papers found us interesting, and a copy of the *New York Tribune* is one of our most treasured possessions.

#### AT CAMP

The first job on arrival was to choose a site for our Neolithic Village. A piece of sloping ground was chosen, which had no modern features visible, and had good straight photographic lighting throughout the day. Three huts were built of the "wig-wam" type, though all were constructed so that interior views were possible and to economize material. A suggestion of a stockade was made which appeared to surround the village. Various groups of boys were then deputed to different tasks. One group prepared a loom, while another searched the district for stones suitable for grindstones, hammers and other implements. Some boys became quite adept at flint chipping, and large quantities of wood were cut quite close to the camp site. A fireplace was made and a hundred and one properties were collected together during the first few days. One of our chief problems was that of the dug-out canoes which were insisted upon by the authorities. We had neither the timber nor the time to make the real thing, but a way out was found in the utilization of galvanized iron sheep troughs, which, in a long shot, were indistinguishable from the real thing.

Animals had to be collected from neighboring farmers, and boys were put in charge

of the "menagerie." Fortunately we were able to shoot all these scenes where animals were required without great trouble and we had the good luck to get our goats, dogs, horses and sheep to behave like experienced film actors at our first attempt. The animals were most patient, and not a little contemptuous of the human actors who bungled the skyline scene. (Or was it the producer's fault for dispensing with a rehearsal?) Anyway, the first time the tribe "wandered over the hill-tops" it was observed that the horse wore blinkers. At the second attempt the ground was so prickly that the tribe walked in a somewhat syncopated rhythm. At the third attempt the chieftain was seen to be sucking a pipe. However, the finished picture is now the gem of the film.

A few scenes, of course, were photographically defective, and had to be retaken, but on the whole there was a surprisingly small film wastage. At present the film is doing very good business in theatrical exhibition, although it was not intended for this purpose. It is our ambition, however, to be able to show a profit on this venture, so that our Bronze Age film, already under consideration, will have some financial assurance. We are proud to have had so much genuine appreciation of our first educational production, and when the market for educational films increases we feel that we shall reap the reward of our industry. Already there have been many applications from educational bodies for particulars of this film, and we shall soon require to have many more copies printed. But the richest reward was the enthusiasm of the boys, and the knowledge that many of them will have a lifelong interest in that part of history which is perhaps the most instructive and romantic of all.

# Among the MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

NATIONAL BOARD OF REVIEW MAGAZINE—"Psychological Factors in the Response to Motion Pictures," by Harold E. Jones, is fascinating reading, as the following quotations demonstrate.

The psychologist is asked many questions such as the following: Do moving pictures encourage crime? Do they increase social discontent, class consciousness? What is the age at which children become sensitive to sex in pictures? What is the nature and degree of demand for sex pictures? Do intellectual subtleties go "over the head" of an average audience? Is it possible to improve the taste and esthetic comprehension of the average audience? Such questions require more careful definition before we will consent to handle them. And when they are more explicitly stated, of course it will be obvious that we cannot give satisfactory answers: they call for the facts, and we do not yet have the facts.

It is a rather remarkable fact that at this stage of our social development we can measure a mountain on the moon so much more easily than we can measure the emotional reaction of any given individual. And yet, capricious and variable as they are, it is nevertheless possible to bring emotions under some degree of experimental control.

Thus, we may observe a spectator at a motion picture; at certain points in the picture we note that he relaxes and his respiration becomes slow and regular, he sits back with eyes partly closed. At other points he becomes tense and alert, his head jerks forward, he gasps, or sighs, or laughs, or fidgets, or starts to clap his hands. This is quite valid evidence, so far as it goes, but it is crude and incomplete, and it fails to give us nuances of the emotional flux in the individual. As a more delicate registry, we have recently been trying out an experimental method which consists in attaching the subject to an instrument called a galvanometer.

Dr. Wechsler and I have been studying

these results with a view to determining how individuals vary in their emotional response. Some persons react with a uniform steady line, while others show a great deal of irregularity and sudden jumping of the response. In some there is an emotional stir which is quickly recovered from; in others a minor excitement persists for a relatively long period. In analyzing our records we have also had in mind the following problems: What kinds of situations produce the greatest effect? What situations retain their emotional value longest? What is the influence of sequence and climax? What is the relation between the emotional pattern and a person's preferences and dislikes? These preliminary studies are being worked out with a group of college students, but of course eventually the method should be extended in order to include individuals of both sexes, and representing a wide range of age and intelligence.

Other psychological factors associated with emotion may be catalogued as the factor of habitual *interest* (what things do we single out and notice, what things do we habitually fail to observe?), the factors of *perception* and *comprehension* (how rapidly do we read and understand captions, what is our speed of reaction?) and the factors of *memory* and *recall* (how well do we remember what we have seen, what do we remember best?) We have worked on some of these problems with several hundred college and high school students, and also with representative moving picture audiences in rural districts. With the latter our method consisted in advertising a free entertainment, and in return for an enjoyable picture the audience was requested to fill in a printed test covering in a fairly interesting but detailed way the pictorial and captioned content of each reel. Excellent coöperation was obtained, and complete data were collected on four different pictures. The results have not yet been worked out in detail, but one or two points which are already emerging may deserve a little comment. First,

the memory for a picture appears to be proportional to its emotional vividness.

Other things being equal, the pleasant intense experiences are remembered best; this, no doubt, is the chief reason for the success of the educational moving picture in inculcating facts.

Furthermore, we find that these strong first impressions are also fairly lasting impressions. When an audience is tested, not immediately, but at the end of a week, we find for three different tests that the score is 85% as high as it would have been if the tests had been given immediately. This becomes significant when you consider it in relation to evidence obtained on college lectures; there I have found that after a week only 60% remains of what was remembered at the end of the lecture. Another way of stating this is to say that our "curve of forgetting" for moving picture material doesn't behave the way it is ordinarily expected to behave, doesn't go down rapidly and taper off, as has been found for laboratory material, but goes down quite slowly.

A close relationship exists between this memory for pictures, and general intelligence.

We have found in our schools that some children can complete eight grades in four years with no great effort while others require twelve years of drudgery to cover an equivalent amount of work. We are beginning to allow for these differences by a two-track or three-track classification, permitting children to go at different rates of progress according to their native abilities. Can we, taking a hint from this, hope eventually to develop a two or three-track system in motion picture production?

Here we find emphasized again, but with the additional authority of the scientific psychologist, what many have pointed out, not the least of these being Mr. Mencken. Exactly as we need children's films produced and presented at children's hours, as distinguished from adult films for evening hours, so we need several levels of adult production to satisfy different levels of intelligence, training, and taste.

Mr. Jones closes his article, after taking up

several other apt points, with a wise warning to us.

While these assumptions may to some extent be valid, no one can deny that they are based upon guesswork, and there are many grave dangers in acting officially upon such guesswork. If we have any confidence at all in the social efficacy of research, we ought to realize that this is not a time for legislative restriction, but rather for an impartial and objective study of our pictures in their social context. Until we develop large scale results from such a study, it is my feeling that we should be conservative on matters of criticism, and tremendously cautious on matters of censorship.

For thinking students of films, this article is a necessity!

AMERICAN EDUCATIONAL DIGEST—"Visual Education," a report of an address by Dr. Daniel C. Knowlton of Yale University on the subject of the practicability and the advantages of education by motion pictures, in which he declared that "the eye and the emotion of the child are the greatest assets the teacher has in the classroom," contains the following observations:

The problem of visual education in the school is made up of two phases, the contents of the material to be used and the method of its presentation. These phases are closely connected, and the problem of presentation is governed to a great extent by the material, which varies from the simplest forms, such as the flat picture, the diagram, and the map, through the more stimulating slides and motion pictures and to the most visual forms, the model, the object itself, the school pageant, and the school excursion. The middle point between the flat picture and the excursion is the motion picture.

The problems of selection and organization of material, and the satisfactory offering of it to the pupils are dependent directly upon what material is available and how it will lend itself to pictorial treatment. In the motion picture of history, human drama is essential. The incident to be pictured must contain interaction of people in life, giving the ideas of change, continuity and development. If the picture is to be one of a series, it must cover enough time and place to give

some idea of the sweep and scope of the subject. It must reveal the historic processes and indicate how the event actually came to be. It must be not only a good picture but good history. A still more serious problem is that of meeting the demands of the class room. The picture must be short enough to fit into the forty-five or fifty minute periods usually allotted to history, and yet, it must cover enough conflict to give it a certain completeness and a unity, which is not an easy matter, in the three reels the period permits. The picture must fit into the plan of supervised recitation used in that school, or into the project methods or any other method in effect there. Text books are still very popular, and their relative importance, considered with the time element, complicates the matter of additions such as the motion picture. Comparison of the two methods will show the vastly greater appeal of the picture over the text books that state facts in a singularly unimaginative, humorless manner. A careful appraisal of the motion picture of history reveals three elements of great importance: personality, place environment, and the interaction of time and place. The text books gives the outline of the man, the photo-play makes him a personality complete to the last button. The places are named in the text book; in the picture they are a complete environment, even to the smallest details. The dead dates of the book are converted into living things in the course of action interplay and the drama of the moment, relieved by the natural humor that leavens human events.

**AMATEUR MOVIE MAKERS**—"Saving Lives with Celluloid" is an account of amateur films as aids to medicine, by Dr. Herman Goodman. The article is illuminating to those who have perhaps thought of the amateur motion picture camera as a recreational tool only.

Development of amateur motion picture apparatus has proven of tremendous value in the advancement of medicine and surgery, and in this statement it is the word amateur which I wish to emphasize. The making of medical or surgical films of value requires accurate knowledge of the technique of these great professions, and knowledge as well of motion picture making. The latter fortunately can be rapidly acquired, whereas a lifetime of

study and practice is essential to skill in the former. Therefore, it is the physician and surgeon who must become motion picture operator, for it is impractical to expect cameramen to become skilled doctors. And, no matter how adept he may be become in motion picture technique, the physician or surgeon remains, in the finest sense of the word, an amateur movie maker.

Thus the possibilities of the motion picture in the medical field have been infinitely multiplied by widespread use of amateur apparatus far beyond the tentative experiments first made possible by the professional motion picture. The field of such operations has been extended from a few expensively equipped laboratories to include any doctor's office, any clinic or any hospital.

The amateur medical movie makers will have an ever increasing part in the study of medicine and surgery. Thus will be recorded the experimentation through which will come the advances in these fields. And their film records will spread new knowledge and new skill with a rapidity hitherto undreamed. Their films will come to the schools and colleges. Medical students will no longer have to depend on imagination alone to fill out the word pictures of their teachers. Before their eyes will unfold the technic, the reaction of the patient, the sorcery of the operator's hands, all the links in the chain of successful routing of disease and death.

**THE CHRISTIAN STUDENT**—"A Camera," by Angelo Patri, leading authority in child psychology, starts off with a statement which will seem to some, revolutionary: "I should like to make a camera part of the equipment of every child ten years and over. I think it is one of the very best toys a child can have."

First it takes him into the open air and puts him on the alert to discover beautiful things to picture. His eye is trained to know the beauty that lies in light and shade, in the majesty of a tree trunk, in the curl of a squirrel's tail. Life shows him a thousand hidden values in the things he has looked at daily for years and passed by unheeding.

Appreciation of all life and its forms comes from the use of a camera. In the poses of a mother dog and her puppies, in an old horse eating the apple his weather-beaten master hands him, lie values, dimly sensed by

(Concluded on page 441)

# NEWS AND NOTES

CONDUCTED BY THE STAFF

## GOVERNMENT BUREAU RENDERS VALUABLE SERVICE

Mention has been made previously in these columns regarding the activities of the Motion Picture Section of the Bureau of Foreign and Domestic Commerce, of which C. J. North is Chief. The bureau has been in operation since July, 1926, and its activities in the field of foreign trade are already playing a large part in the development of the motion picture industry. The section is represented abroad in Paris, by George R. Canty, with the rank of trade commissioner.

The work of the section is ably reviewed in a recent issue of the *Exhibitors Herald*, and its varied activities summarized. One portion of the article is of particular interest to our field:

The motion picture section is frequently called upon to furnish sources for distribution of industrial and educational motion pictures in foreign countries, also to suggest ways and means as to how and in what manner they should be shown. While the educational and industrial film fall into an entirely different category from the entertainment film, it is interesting to know that a large percentage of all the inquiries now received are from those interested in furthering American trade or education.

## FILMS FOR THE TEACHING OF MEDICINE AND SURGERY

The first films produced under the plan of cooperation between the American College of Surgeons and the Eastman Kodak Company, as outlined in the NOTES AND NEWS of December, 1926, were shown at the recent annual meeting of the College of Surgeons in Detroit.

This series of films will be made available through sale or rental, to doctors, nurses and hospitals. The first, "Infections of the Hand,"

shows important operations for treating hands, and the most modern methods of saving hands and fingers that might otherwise have to be amputated. The second picture, on "Nursing," has to do with the most approved methods of hospital standardization and nursing and will bring to even the most isolated hospitals and nurses training schools throughout the world the newest technical procedures in saving lives through proper nursing.

The program as prepared by the American College of Surgeons includes motion pictures on Anatomy, Physiology, Bacteriology, Embryology, Surgery (including special operations, fractures, cancer, and operating room technique), Experimental Medicine, Health Examination, Obstetrics, Hygiene, Sanitation, Public Health, Neurology, Approved Hospital Practice and Nursing.

An advisory committee of more than two hundred specialists was selected to aid in making those motion pictures having to do with the branches of medicine and surgery regarding which they are leading authorities.

The Board of Medical Motion Picture Films, supervising this program, will also produce films for educating the public so that disease may be prevented. One of the most important of these will be on the subject of cancer.

"Films of this nature will be produced with great care and wisdom," said Dr. Martin, Director General of the American College of Surgeons. "The importance of teaching the people the early signs of the disease and the importance of prompt submission to treatment will call forth the best talent in scenario writing and the greatest tact in presentation. This subject, the importance of which is just

beginning to be recognized, has been attempted in moving pictures with some success but the master hands have never been enlisted to do it justice. It will require the best talent to be effective. Here fortunately we will have associated with us the best that medicine can give, the best that the Motion Picture Producers and Distributors of America, Inc., can give, the best that the Eastman Kodak Company can give, and it will command all their resources. A series of films on this subject will be in great demand for large and small audiences, with the present interest on the part of the public in preventive medicine."

#### "CHANG" PRINT FOR BRITISH MUSEUM

The tremendous interest aroused in wild animal life by the jungle epic, "Chang," during its run at the Plaza Theatre in London, has resulted in the presentation of a print of the picture, together with the animal sound records obtained at the London Zoo for the Plaza presentation, to the British Museum, where it will remain sealed in a box for 50 years.

The decision to present a print of "Chang" to the world's greatest museum, where it will become a part of the imperishable records of that institution, was reached when zoologists announced that many of the animals seen in "Chang" would be extinct in 30 years. When the print of "Chang" makes its appearance in 1977 it undoubtedly will be an important event in educational circles.

#### A UNIQUE CRUISE

A foreign cruise arranged entirely for making amateur motion pictures while enroute, is the newest adventure planned by the amateur movie makers of America, through their national organization, the Amateur Cinema League, according to the current issue of *Amateur Movie Makers*.

The picturesque and historical "locations" of the Mediterranean will be the goal of this first cinematic tour. Anyone who has an

amateur movie camera will be eligible as a cruise member. The new White Star liner S. S. Doric has been made available for the tour through the James Boring Travel Service and will sail from New York on February 8th, 1928. The cruise will last for sixty-two days, and all of the important Mediterranean ports of Europe, North Africa and Asia Minor will be visited, and side trips will be made to many interior cities.

The Doric will be equipped as a huge motion picture studio with all the necessary apparatus for movie making. Expert cinematographers will accompany the cruise to aid and guide the amateur movie makers.

This unique plan, it is said, is an outgrowth of the national popularity of personal motion picture making, which now numbers thousands among its devotees. For those among amateur movie makers who are also habitual travelers, this movie cruise is designed effectively to combine both hobbies.

#### SOCIETY OF MOTION PICTURE ENGINEERS

At the recent meeting of the Society of Motion Picture Engineers at Lake Placid, N. Y., a number of topics of general interest were treated in the papers presented, as well as the various questions of a technical nature which are always discussed before the sessions of this organization.

A. C. Hardy, professor of physics at the Massachusetts Institute of Technology, read a paper on "The Requirements of Correct Tone Reproduction in the Recording of Sound Motion Pictures." He said experiments in the field of sound and motion pictures had called forth the best efforts of those versed in the science of physics and photography.

"Application of the methods of photographic research have made it possible to choose the least troublesome and most faithful form of sound record which can be impressed on a strip of film. Now by a photographic process similar to that by which the picture itself is recorded on the sensitive



film, the accompanying sounds with all their fine shadings and overtones image themselves on a series of transverse lines of variable length on the film. In the theater this film passing through the projection machine throws an ever-changing shadow pattern on a light sensitive cell which by its response controls the electrical system for reproducing the sounds."

Motion pictures as an agency through which the cause of medical research has been advanced, were discussed by H. Rosenberger of the Rockefeller Institute of New York who said:

"The motion picture is found again in the vanguard of scientific research. In the hands of skillful microscopists motion pictures are revealing the nature and habits of those living bodies which are too small to be seen by the naked eye. By its domination of time it is possible to slow down a change or a movement which is otherwise too rapid for us to study or to speed up a series of seemingly meaningless slow motions into an understandable activity. By such means as these, the secrets of nature are being unfolded and the causes and prevention of disease are being learned. The adaptability of motion picture records for exhibition to large groups of people, make them unique in their usefulness for research and educational purposes."

#### A NEW SERVICE IN PICTURES

The first issues have appeared of the "Illustrated Current News Educational Service," published by Illustrated Current News, New Haven, Connecticut. They are large-sized pictures, titled with a brief description and measuring 12 x 19 inches, suitable for class bulletin boards in connection with current events and current history topics.

A teacher's guide is issued with the pictures, giving pertinent facts concerning the topics covered, suggestions as to study procedure, questions and suggested themes. The guide

is edited by Dr. Daniel C. Knowlton, Assistant Professor of Visual Instruction, Yale University.

Those who teach by the visual method will recognize in this educational service a valuable aid in their work.

#### AIR MAPS OF ALASKA

Nearly 15,000 photographic exposures taken from the air at about 10,000 feet in southeastern Alaska, as reported previously in this department, have been developed and printed and are on sale by the Federal Government in connection with the aerial survey undertaken by the Navy Department.

The exposures were made in sets of three including a central picture which represents the ground directly under the airplane and two side pictures representing adjoining areas on either side. The center picture was made by a camera pointing directly downward while the side pictures were snapped at the same instant by oblique cameras fixed at a definite angle to the vertical. A set of three pictures thus taken represents an area of about 11 square miles and the whole series covers practically all of southeastern Alaska except Baranof and Chichagof Islands. The sets of three pictures, however, overlap the next by about 60 per cent.

The center picture is about 5½ inches square. Originally the two oblique pictures are the same size, but for use in map making they are corrected on a uniform scale, and in this transformation become wedge-shaped.

#### VOLUME ON "TRICK WORK"

Number Three of *The Cine Miniature* is devoted to an explanation and discussion of "Trick Work" which will be of interest to the cinematographer.

Each issue of *The Cine Miniature* is a simply written, but complete monograph dealing with some branch of cinematographic work of popular interest.

# Foreign Notes

Conducted by OTTO M. FORKERT

## AN AFRICAN FLIGHT

FROM the beginning of December, 1926, to the end of February, 1927, Walter Mittelholzer made the first hydroplane expedition from Zurich to the Cape of Good Hope across the dark continent. Mr. Mittelholzer, who is not only president of the Adra Aeroplane Company of Switzerland but is an expert photographer, took with him a model equipment for the filming of the entire flight. The result has been just released in the form of a highly interesting educational film, distributed by the Dornier-Metall Aeroplane Corporation of Berlin.

The films have already caused much comment at the occasion of their previews before several European camera clubs, chiefly because there are no evidences of the jerkiness caused by the motors and which are usually reflected in films taken from aeroplanes. That the expedition was not just undertaken for sportive victories lies in the fact that two scientists—geologist Dr. Arnold Heim and geographer Rene Gouzy—participated in this cultural undertaking. Consequently, the films are of great value for the teaching of many subjects—geology, geography, sociology, natural history, etc.

At the same time a book on the expedition has been published by Orell Fussli Verlag, Zurich, with over 250 beautiful illustrations, four maps and the diary on the trip and a few chapters dealing with the scientific side of the flight. This book adds to the educational value of the films and the cultural importance of the first hydroplane crossing of Africa.

## THE EUROPEAN EDUCATIONAL FILM CHAMBER

The General Secretary of the European Educational Film Chamber, Dr. J. Imhof, released recently the following interesting communications:

**LETTLAND.** The teachers of Lettland, Lithuania and Eastland held a conference some time ago in Reval during which reports were

given by several delegates from the last international educational film conference. The Congress in Reval decided to undertake immediately the foundation of a central film archive for the three above-mentioned countries.

**AUSTRIA.** The School Movie Association of Vienna has published a manual for the care and practical use of films and equipment in the primary, high and evening schools. This association has also published a plan for an instruction course for all persons, giving useful information on the use of films in teaching. This plan was executed with the cooperation of Professor Neister of the University of Vienna.

**ITALY.** The Italian government submitted to the Eighth Assembly of the League of Nations in Geneva a project for the foundation of an International Educational Film Institute in Rome. This Institute is to take over all the work which was designated at the European Educational Film Conference in Basel. The Italian government places the historical Palazzo della Stamperia at the disposal of the Institute and is even willing to take over the entire work of the installation and management of the organization. For the administration of the Institute itself, internationally known experts and trade people will be called upon to serve as executives of the Institute. This proposition has been handed over to Committee 2 of the League of Nations and will be further considered.

**CATALOGUES OF EUROPEAN EDUCATIONAL FILMS.** Committee 10 (Statistics) of the European Educational Film Chamber announced the preparation of the material for the cataloguing of all educational films in German Austria, France and Switzerland. The first supplement to the catalogue of educational films in Germany, published about a year ago by the Bildwartverlag, is being published and lists over a thousand new films.

# THE THEATRICAL FIELD

CONDUCTED BY MARGUERITE ORNDORFF

## Theatrical Film Reviews for November

[164] *WHAT PRICE GLORY* (Fox)

War—not as the magnificent parade of the books and plays that streamed from the pens of the enthusiasts for a little while, but as the dull, dirty, deadly business of the profes-



Captain Flagg and Sergeant Quirt at their eternal argument.

sional fighting man. War as a background for the private feuds of Captain Flagg and Sergeant Quirt of the Marines. They have soldiered all over the world together—a couple of first-class fighting men when they are sober; a fighting, swearing, A. W. O. L.-going pair when they are drunk—which is practically all the time; and, drunk or sober, eternally at each other's throats over a girl.

Much of the bitter humor and biting irony of the play is gone and a gentler philosophy takes its place. Charmaine, the French girl, is of higher mental caliber than the elemental creature she was on the stage. Little of the unemotional but searing profanity that streaked the dialogue finds its way into the titles, but the seasoned movie-goer may read what he will on the lips of Quirt and Flagg.

Victor McLaglen and Edmund Lowe as the two soldiers are rare treats. McLaglen makes a real character of the drunken rowdy, Captain Flagg, who can whip his men into battle with an iron hand, yet ease a frightened boy to his death by a kiss. Lowe's interpretation of the brawling, hard-shelled Quirt is equally impressive. Dolores del Rio is vibrant as Charmaine, thrilled at the war game in her doorway, loving the big, strong, beautiful soldiers who cross her threshold, loath to let them go away to die. Phyllis Haver gives an effective characterization as Shanghai Mabel in the



Charmaine, thrilled by war, yet loath to let the boys start for the front.

Chinese chapter in the lives of Flagg and Quirt, and the remainder of the cast is without



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films of the world are available for you to show in your school. Hundreds of Free subjects are to be had from various association libraries as well as from the U. S. Government.

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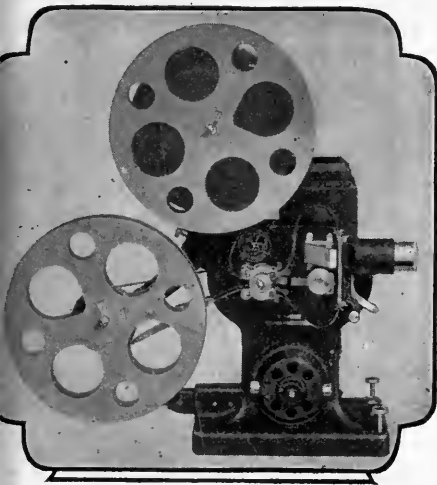


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exception well chosen. Raoul Walsh, who directed, has been wise not to over-emphasize the actual battle scenes. He has employed the war atmosphere in such a way as to give the impression that it is the inseparable accompaniment of the personal conflict waged between the two men. It is one of the good pictures of the year. (*See Film Estimates for February.*)

[165] **NEVADA** (Paramount)

Gary Cooper as one of those tiresome western heroes who have everything their own way regardless of right or wrong. I was possibly unduly pleased when towards the end of the picture the hero got a bullet in him as a reward for his everlasting smartness. 'Twasn't fatal. They never are, you know. I noticed he was able to sit up and enfold Thelma Todd in a regular rib-cracking hug soon after. Ernie Adams gives a good performance as the big hero's little pal.

[166] **WHITE FLANNELS** (Warner Brothers)

This is the one about the ambitious self-sacrificing mother who keeps her savings in the coffee-can so she can send her son to college. Having got him into the so-called white flannel class, she hasn't sense enough to let him alone, but must put in her appearance among his snobbish friends and spoil his career. If you can believe it that far, you can stand the finish. Louise Dresser is excellent in the more credible incidents, and almost convincing in the others. Jason Robards is satisfactory as the son, and Warner Richmond does a good piece of work as his friend. The college scenes are typically movie, and rate pretty low even in that classification. (*See Film Estimates for May.*)

[167] **CAMILLE** (First National)

Norma Talmadge has probably never made a more beautiful picture, with the possible exception of *Smilin' Through*, than her modernized version of the Dumas classic. Beauty is its sole recommendation. Of novelty,

naturally, there is nothing; of distinction in acting, little. Close-up follows close-up in the passionate love scenes. Gilbert Roland is highly romantic as Armand, but Miss Talmadge is practical to the extent of carrying a clean handkerchief into every emotional scene—her invariable custom. (*See Film Estimates for June.*)

[168] **THE FIGHTING EAGLE** (Producers Distributing Corporation)

In a romantic adventure of the Napoleonic period, the dashing Rod LaRocque puts over a very nice bit of characterization which is never entirely over-shadowed by the routine action. As Etienne Gerard, he starts as the awkward, overgrown son of an inn keeper and ends as the heroic soldier and boastful friend of the Emperor. Max Barwyn plays Napoleon with the aid of a lock of hair straggling over his forehead. Julia Faye is briefly but effectively visible as Josephine. Phyllis Haver is the beautiful secret agent of Napoleon and Sam de Grasse is the villain. (*See Film Estimates for October.*)

[169] **MADAME POMPADOUR** (Paramount)

Dorothy Gish and Antonio Moreno in a British National Films production directed by Herbert Wilcox. Beautifully costumed, and with admirable settings, this fictitious account of the loves of Pompadour has little in the way of story or acting to offer. Miss Gish in the title role does not always show to advantage, possibly because she is less the dramatic actress than the comedienne. Mr. Moreno lives up to the standard of the customary romantic hero. (*See Film Estimates for October.*)

[170] **ADAM AND EVIL** (Metro-Goldwyn-Mayer)

In a season remarkable for unusually low tide in light comedy, we have here a production which really reaches a high water mark. It has nothing new in action or treatment, but it does show cleverness in making old situations yield fresh amusement. Lew Cody plays twin brothers, Adam and Al Trevelyan, and

draws a subtle line of demarcation between the two. Aileen Pringle plays his wife. Titles, though neither original nor startlingly brilliant, put an edge on the action. Thoroughly enjoyable. (*See Film Estimates for October.*)

[171] **HULA** (Paramount)

Pleasant piffle for an idle hour. Clara Bow models the Hawaiian flapper on her usual pattern, and plays havoc with the morals of a sedate Englishman who chances her way. Clive Brook walks solemnly through the hero's part. (*See Film Estimates for October.*)

[172] **THE BLOOD SHIP** (Columbia)

A pleasantly gory adventure on what title writers delight to call a "hell ship," with a brutal sea captain, whose pastime is hanging people up by their hands and flogging them, or, by way of variety, kicking them to death. However, it is well acted and well produced, if that is any consolation. The cast includes Hobart Bosworth, Walter James, Fred Kohler, Richard Arlen, Arthur Rankin, and Jacqueline Logan. (*See Film Estimates for September.*)

[173] **HARD BOILED HAGGERTY** (First National)

An Elliott White Springs episode of the aero squadrons, in which Milton Sills and Arthur Stone celebrate an air victory with a jaunt to Paris. An adventure with a girl, and a court-martial during which Haggerty demonstrates his hard-boiledness by violently resigning before they have a chance to fire him, form the backbone of the story.

It might have been worse, but it could have been better. Mr. Sills isn't really a comedian: he's just pretending. (*See Film Estimates for October.*)

[174] **THE CAT AND THE CANARY** (Universal)

A terrifying mystery play, filled with the most sinister characters, conflicting motives, and uncanny happenings. Laura La Plante is the fair, frail heroine who is threatened

throughout the fearful proceedings. It's no use telling the story because that would spoil it, and you wouldn't believe it anyway. The director, Paul Leni, has heightened the effects with some unusual camera work. (*See Film Estimates for September.*)

[175] **SOFT CUSHIONS** (Paramount)

Douglas MacLean does an Arabian Nights entertainment with jazz titles, and I have to admit that it is nothing short of painful. It is a witless jumble of *Kismet* and *The Thief of Bagdad* without any of their color and sparkle. Mr. MacLean doesn't appear at all at home in his oriental trappings or mannerisms. What time he isn't conducting himself like a gentleman in an Egyptian frieze, he seems to be flagging innumerable imaginary trains. No, I don't recommend it. (*See Film Estimates for October.*)

[176] **TELL IT TO SWEENEY** (Paramount)

If Gregory La Cava and George Bancroft, and Chester Conklin, all of whom have been responsible for excellent things on the screen, ever get over being ashamed of this, all will be over between us — or do I mean among us? Of all the insane, stupid, senseless things that a producer ever wasted money on, *Tell It to Sweeney* tops the list. Not that it's vulgar or indecent — it never gets that far; it's just such a futile waste of everything, including the spectator's time and eyesight.

[177] **SWIM, GIRL, SWIM** (Paramount)

Introducing Miss Gertrude Ederle to the movies. She acts as trainer for Bebe Daniels, the college dumbbell. It is just one of the usual stories in which the queer child finally takes off her shell-rimmed specs, fluffs out her hair, puts on an expensive frock and wins the handsome young man. This time, with Gertrude's assistance, Bebe wins the swimming championship also. James Hall in the background. (*See Film Estimates for October.*)

## Production Notes—November

**W**ORD comes from the DeMille studio that Rod La Rocque and Leatrice Joy are to be co-starred in *The Blue Danube*, a special soon to go into production, Paul Sloane directing. Pictures completed include *On to Reno*, directed by James Cruze, *The Forbidden Woman*, with Jetta Goudal, Victor Varconi, and Joseph Schildkraut, *The Wreck of the Hesperus*, featuring Frank Marion and Virginia Bradford, and *The West Pointer*, a Donald Crisp production with William Boyd. Pictures now in production are *The Main Event*, starring Vera Reynolds, *My Friend from India*, featuring Franklin Pangborn, *The Wise Wife*, starring Phyllis Haver, the much-talked-of *Chicago* by Maurine Watkins, *Rip Van Winkle*, and *The Night Flyer*, a dramatic railroad romance.

Mack Sennett, famous comedy producer, has again become a director, and will remain on the set until *The Romance of a Bathing Girl*, his first feature length comedy of the year, is finished. Sally Eilers, Matty Kemp, and Johnny Burke head the cast. Mr. Sennett recently brought to this country the English stage comedienne, Daphne Pollard, who will appear in a new series of bathing girl films.

**T**HE cast for *The Garden of Eden*, Corinne Griffith's initial starring vehicle for United Artists, includes Charles Ray, Louise Dresser, Lowell Sherman, and Edward Martindel. D. W. Griffith is at work on *The Drums of Love*, with Lionel Barrymore, Mary Philbin, Don Alvarado, Tully Marshall, and others in the principal roles. Production has begun on John Barrymore's *Tempest*, under the direction of Slav Tourjansky, the director of *Michael Strogoff*. Vera Voronina, Russian actress, Fritz Feld, who played the Piper in *The Miracle*, Louis Wolheim, and Michael Vavitch are in the cast. *Sadie Thompson*, Gloria Swanson's latest screen offering, is now

in process of editing. Raoul Walsh, in addition to directing, plays the part of *Sergeant O'Hara*, his first screen appearance since *The Birth of a Nation*. The new title for Douglas Fairbanks' picture is *Douglas Fairbanks as the Gaucho in Over the Andes*. In order to distinguish it from a film produced some time ago under the title, *El Gaucho*, and to reap full benefit from publicity obtained for the picture under its working title, Doug authorized including *The Gaucho* as a part of the final title. In time this will be dropped, but not until it serves to acquaint the public with the fact that *Over the Andes* is the Fairbanks picture formerly known as *The Gaucho*. Buster Keaton has finished *Steamboat Bill, Jr.* with a cast including Marion Byron, Ernest Torrence, Tom Lewis, and Tom McGuire.

**B**EBE Daniels' next comedy release for Paramount will be *She's a Sheik*. *The Spotlight* stars Esther Ralston, *The Sideshow* introduces W. C. Fields and Chester Conklin as the newest comedy team, *The Gay Defender* presents Richard Dix in a colorful story of early California, *Serenade* stars Adolphe Menjou, *Beggars of Love* stars Pola Negri, and *Gentlemen Prefer Blondes*, with Ruth Taylor as "Lorelei," will be the film version of the classic satire of all times. Work is now going on on *You Will Marry Me*, with Clara Bow, *The Legion of the Condemned*, a companion picture to *Wings*, featuring Gary Cooper and Fay Wray, *The Big Game Hunt*, with Wallace Beery and Raymond Hatton, and *Under the Tonto Rim*, a Zane Grey production. Other pictures in prospect are *Honeymoon Hate*, with Florence Vidor, *Now We're in the Air*, latest of the Beery-Hatton war comedies, *The Open Range*, with Betty Bronson and Lane Chandler, *The Street of Sin*, with Emil Jannings, *Beau Sabreur*, companion picture to *Beau Geste*, *The Wedding March*, Erich von Stroheim's latest and *The Last Waltz*, a UFA production.



## The Film Estimates—Editorial

**T**HREE lines of type—perhaps the most significant three lines we have ever printed in *THE EDUCATIONAL SCREEN*—appear on the following page of this issue just below the department heading of The Film Estimates. The three lines announce the official endorsement of the Film Estimate service by

The Motion Picture Committee of the  
*General Federation of Women's Clubs*

The Motion Picture Committee of the  
*National Congress of Parents and Teachers*

The Home and School Department of the  
*American Farm Bureau Federation*

For the first time, since the beginning of theatrical motion pictures, a service of film-reviewing receives the specific endorsement of the three great national organizations named above. Their combined membership totals 7,000,000 people in the United States. This membership represents a huge cross-section of what is commonly called "the intelligent public"—the exact public that *THE EDUCATIONAL SCREEN* seeks to serve.

Such approval by these organizations is not lightly given nor easily earned. It cannot be won save by sincere and conscientious effort toward worthy ends. The Film Estimates ran for more than a year before the privilege of printing these three significant lines was granted. This approval cannot be retained unless motives, methods and ends remain unchanged and above criticism. *THE EDUCATIONAL SCREEN* appreciates deeply this action by the organizations, accepts it as the highest possible evidence that the Film Estimates are the sort of service needed by the intelligent public today, and solemnly intends to merit and retain the approval and coöperation of these national organizations.

The three organizations named are merely the first to take this specific action. It seems quite inevitable that others will follow the example in due course. Several others are already considering the step. Such gradual

unification of effort, toward what is a common cause for the whole thinking public in the matter of theatrical movies, is the sure path to national influence by the public over the problem of motion pictures today. *THE EDUCATIONAL SCREEN* cordially invites any and all other national organizations, which are seriously interested, to join in the great work. As yet, the Film Estimates are unknown to all but a tiny fraction of the public that would logically be interested. Their value will necessarily be as great for all as for the few. With increasing co-operation from national groups of men and women who think, the extension of the service and the nationalization of its influence seem assured.

The Film Estimates put into the hands of every user a definite, impartial and trustworthy basis for selection of movies worth seeing for grown-ups and, above all, for children and youth. They cover *all* the films likely to come to any neighborhood theatre anywhere, not merely the *good* films. Two distinct ends are thus served:

First, the Film Estimates at once eliminate guess-work from movie attendance for those who care what they and their children see. This means immediate and personal value to the user.

Second, the growing use of the Film Estimates by the intelligent public will mean the greatest possible encouragement to the production of more good films. It will bring back thousands who long since tired of paying movie admissions "on a chance." It will make good films pay better than they ever paid before—which is a giant stride toward the ultimate solution of the motion picture problem, and on a basis that is sound both economically and artistically.

---

**B***Y special arrangement with the three organizations endorsing the Film Estimates, any member may receive the service at the special organization rate of \$1.00 a year. Ask your local secretary for special subscription slip, authorizing this rate, or write direct to the magazine.*

# THE FILM ESTIMATES

BEING THE COMBINED JUDGMENTS OF A NATIONAL  
COMMITTEE ON CURRENT THEATRICAL FILMS

*The Film Estimates have been officially endorsed by*

*The Motion Picture Committee of the General Federation of Women's Clubs  
The Motion Picture Committee of the National Congress of Parents and Teachers  
The Home and School Department of the American Farm Bureau Federation*

Titles of Films (Actors) (Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
AFTER MIDNIGHT (Norma Shearer) Metro Highly flavored night-life, under-dressed girls, etc. as setting for a chauffeur-cigarette-girl love story. Elements of interest spoiled by efforts at "spice."	Hardly	Better not	No
ALIAS THE LONE WOLF (Bert Lytell) Columbia Shipboard jewel robbery, smuggling, mystery-crook-play. Better than average.	Rather good	<b>Good</b>	Harmless
AMERICAN BEAUTY (Billie Dove) First Nat'l. Elaborate clothes worn by heroine to catch rich husband, whom she finally doesn't want. As climax, heroine rushes through railroad station clad in under-wear only.	Thin and Cheap	Better not	No
ANGEL OF BROADWAY, THE (Leatrice Joy) DeMille-Pathe Night-life cabaret entertainer booms business by impersonating Salvation Army lassie. False and tawdry.	Not worth-while	Unsuitable	No
BEAUTY SHOPPERS, THE (Mae Busch) Tiffany Small-town girl in city, has to pose for living, suffers improper advances from men, and marries hero, of course.	Mediocre	Useless	No
BODY AND SOUL (Aileen Pringle) Metro Leading character is the villain—hard-drinking doctor marries heroine by unprincipled trickery and only an Alpine snowslide can restore the hero's screen right to be heroine's husband.	Hardly	Unwhole-some	No
CHEATING CHEATERS (Betty Compson) Univ. A mystery and detective story above average.	<b>Amusing</b>	<b>Amusing</b>	Perhaps
COLLEGE WIDOW, THE (Dolores Costello) Warner In spite of certain absurdities, an amusing comedy for audience of any age.	<b>Amusing though absurd</b>	<b>Wholesome</b>	<b>Good</b>
CRYSTAL CUP, THE (Dorothy Mackaill) First Nat'l. Sophisticated story of girl who saw her father's beastly attitude toward women and affects mannish ways to avoid rousing men's attentions. Fairly original story but chief interest is Dorothy Mac-kail's fine portrayal of the would-be "mannish" girl.	Interesting	Unsuitable	No

Film Estimates — Continued

Titles of Films (Actors) (Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
COWARD, THE (Warner Baxter) F. B. O. Two fist-fights in N. Y. club rooms and impossible adventures in Canadian northwest, win girl for hero.	rather absurd	Passable	Hardly
CRIME AND PUNISHMENT (Moscow Players) Neumann Perhaps interesting but not entertaining. Dostoevsky's novel too large an order even for Director of "Caligari."	Heavy	Of no interest	No
DEVIL'S SADDLE, THE (Ken Maynard) First Nat'l. Highly exciting western, more elaborate in story than usual.	Perhaps	Very lively	Too exciting
DROP KICK, THE (R. Barthelmess) First Nat'l. More of a sex-drama than college story—with energetic woman-villain, a suicide, besides the drop kick that solves all. Barthelmess good.	Fair	Good	Perhaps
EAST SIDE, WEST SIDE (George O'Brien) Fox A melodramatic hash of fist-fights, two ship-wrecks and a subway cave-in, supposed to show humble New York life.	Hardly	Perhaps	Hardly
GARDEN OF ALLAH, THE (Alice Terry) Metro A pictorial masterpiece by Rex Ingram—a thing of beauty, not violence. Follows the Hichens book even to the "unhappy ending."	Excellent	Doubtful	Unsuitable
GENTLEMAN FROM PARIS, THE (Adolphe Menjou) Para. Deft performance by Menjou as Parisian philanderer without scruple and also without malice. Exceedingly sophisticated.	Notable acting	No	No
HARP IN HOCK, A (Rudolph Schildkraut) Pathe Sentimental and sad story with some really great acting by Schildkraut. Junior Coghlan, the boy, overacts less than usual. Out of the ordinary.	Notable acting	Good	Good
HERO ON HORSEBACK, A (Hoot Gibson) Univ. A rather good western.	Fair	Good	Good if not too exciting
JESSIE JAMES (Fred Thomson) Para. Lively mixture of daring bandit exploits and devoted love of hero for mother and sweetheart. More thrill than history.	Fair	Exciting	Hardly
LADIES AT EASE (Pauline Garon) First Div. Not worth description.	Trash	Worthless	No
LIFE OF RILEY, THE (George Sidney) First Nat'l. The Hebrew-Irish mixture again. Funny in spots but more vulgar than usual in others.	Offensive	No	No
LIGHTNING (Jobyna Ralston) Tiffany Lively Zane Grey western, combining wild horses, cowboys and chorus girls.	Hardly	Amusing	Perhaps
LIVING DEAD MAN, THE (Lois Moran-Moujouskin) Inter. Cinema Alliance French production of Pirandello's story of artist seeking freedom. Made grotesque by too fast a comedy-tempo, eccentric actions and poor photography.	Hardly	Harmless	Hardly

## Film Estimates — Continued

Titles of Films (Actors) (Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
LOVES OF CARMEN, THE (Dolores del Rio) Fox An able and quite faithful picturization of the classic Carmen, with ample emphasis on the sex-appeal for which the original was notable.	<b>Interesting</b>	Doubtful	No
MAGIC FLAME, THE (Banky-Colman) U. A. Colorful, romantic melodrama made spicy for box-office purposes. Colman rather good in dual role.	Passable	Unwholesome	No
MOCKERY (Lon Chaney) Metro Heavy, grim, gruesome tale of hideous Russian peasant's hopeless love for aristocratic lady. Story and make-up laid on thick.	Perhaps	Perhaps	No
NEVADA (Gary Cooper) Para. A western—cattle-rustling villain foiled by hero. Notably beautiful scenery. (See Review No. 165)	Perhaps	Fair	Perhaps
OLD SAN FRANCISCO (Dolores Costello) Warner Wild melodrama—heroine saved from Chinese den of vice by the great Frisco earthquake most vividly pictured. Some lovely photography.	Fair	Perhaps	Hardly
ONE ROUND HOGAN (Monte Blue) Warner Another prize-fight film—fightier than any preceding, with more knockdowns and a killing thrown in.	Hardly	Hardly	No
ONE WOMAN TO ANOTHER (Florence Vidor) Para. Efforts of two women to compromise the man in the case, so as to get him for herself. Semi-risqué and rather feeble farce-comedy.	Perhaps	Unsuitable	No
OUT ALL NIGHT (Reginald Denny) Univ. Unusually funny farce-comedy—the favorite device of a marriage and comic efforts of pair to see each other during ocean voyage.	Amusing	Passable	Perhaps
PUBLICITY MADNESS (Edmund Lowe) Fox Lively and amusing. Edmund Lowe notably good as irresistible soap salesman and promoter of aviation for advertising purposes. Objectionable elements few and minor.	Funny	<b>Funny</b>	<b>Funny</b>
RACING ROMEO, THE (Red Grange) F. B. O. An auto-race story, very thin, with much slapstick. Disappointing after "One Minute to Play."	Passable	<b>Amusing</b>	<b>Good</b>
RENO DIVORCE, A (May McAvoy) Warner A ridiculous hodge-podge written, acted and directed by Ralph Graves.	Poor	Doubtful	No
ROAD TO ROMANCE, THE (Ramon Novarro) Metro Colorful romantic melodrama based on Conrad's "Romance." Lively love-affair in West Indies.	Fair	Exciting	Doubtful
SAILOR IZZY MURPHY (George Jessel) Warner Attempt to make homicidal lunatics humorous.	No	No	No
SHAMROCK AND THE ROSE (Edmund Burns) Chadwick Another Irish-Jewish story of two families in the ice-cream-booth and hot-dog-stand business.	Mediocre	Passable	Passable

## Film Estimates — Continued

Titles of Films (Actors) (Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
SHANGHAI BOUND (Richard Dix) Para. Dix heroics, including an extraordinary fight, on freighter on Chinese river during present troublous times in China, win the girl.	Passable	Exciting	Unsuitable
SHANGHAIED (Patsy R. Miller) F. B. O. Another roaring melodrama of fights and tears, with Ralph Ince as the customary hard-boiled sea-captain.	Hardly	Better not	No
SLIGHTLY USED (May McAvoy) Warner Light comedy with rather novel idea. Heroine, nagged by family, pretends to be married to an imaginary husband, who later turns up.	Fair	Amusing	Passable
SNOWBOUND (Betty Blythe) Tiffany Very active vamp dominates picture. Risqué scenes in Adirondack lodge.	Worthless	Unsuitable	No
SPRING FEVER (William Haines) Metro Pleasant little golf comedy cheapened and spoiled by dragging in suggestive bedroom scenes.	Amusing	Better not	No
STRANDED (Shirley Mason) Sterling Movie-struck country girl's struggle to gain fame and save her honor in Hollywood. Supposed to be a warning. Many scenes of studio activities.	Passable	Doubtful	No
SUNRISE (Janet Gaynor) Fox Extraordinary picture splendidly directed by Murnau. Intense character drama of the finest.	Notable	Perhaps	No
TELL IT TO SWEENEY (Bancroft-Conklin) Para. Trash and nonsense, with wild train ride as feature. (See Review No 176)	Stupid	Hardly	No
TOPSY AND EVA (Duncan Sisters) U. A. Acceptable mixture of realism and burlesque. Human and interesting. Some cruelty but not overdone. Far above average comedy.	Amusing	Excellent	Good
TUMBLING RIVER (Tom Mix) Fox Thrilling melodrama with Tom, Tony and usual villainous foreman of the cattle ranch.	Hardly	Exciting	Good if not too exciting
WILD BEAUTY (Rex, horse star) Fox Rex now stars as a winning race-horse, saving leading characters from financial ruin.	Hardly	Good	Passable
WISE WIFE, THE (Phyllis Haver) Pathe Has the idea for a good comedy, but is made utterly silly by absurd acting and direction. Fine example of unintelligent movie.	Stupid	Worthless	No
WOMAN ON TRIAL, THE (Pola Negri) Para. "Parisian romance," so-called. Of no value to adults, and of less for the young.	Useless	No	No

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# SCHOOL DEPARTMENT

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## Eye and Ear Instruction

**I**N RECENT years, two senses have been the beneficiaries of modern inventions; first the eye through the medium of the motion picture, and more recently, the ear by means of the radio. It has been commonly remarked that children are losing their ability to use their ears readily, this possibly resulting from too much emphasis on speech on the part of teachers and parents. It is now predicted that radio may restore keenness to the auditory sense. At any rate, it is true that there is little repetition of words broadcasted, and that the sounds must be attended to first or not at all.

The *Chicago Daily News* during three weeks has broadcasted three geography lessons, which were accompanied by slides for the schools applying for them. Mr. Roy Snell, the author of books appealing to the age of adventure in children, told entertainingly of his travels in Central America, in the Rocky Mountains, and of adventuring on the Coast of Maine, the latter being largely an account of the fishing industry off the New England coast. Schools in Chicago and a number of the suburbs made use of this opportunity. The slides were projected in the classroom just as if the lecturer were in the presence of the pupils, and the effect was seemingly as marked.

In the Forest Park Schools, the pupils whose geography studies for the term included these regions, took up the appropriate section as a preliminary for the lectures. After listening and looking simultaneously, the ideas received were enlarged upon by library reading and expressed by various means for different

ages, such as composite blackboard drawings, wall posters with figures applied so as to afford a perspective, and booklets with paintings of animals and other objects seen momentarily, in addition to the usual class discussion.

The students were enthusiastic beyond all anticipation. Whether the clear-cut and entertaining speech of the lecturer, the novelty of getting a lesson with the teacher farther removed than usual, or the general interest in projected pictures was the chief element of motivation, we do not know. At any rate what has been true for the eye since the perfection of the camera, the democratization of the awe-inspiring and beautiful sights of the earth, is now becoming true for the ear in its reception of the best adapted truths that are to be heard—and this in the school-room. Since picture lessons necessitate more or less in the way of speech, we are glad that it is becoming possible for schools to avail themselves of the best verbal accompaniment available when anything in the way of a lecture is desired.

## Film Reviews

**Pieces of China** (6 reels) Pathe—This film in three two-reel sections is full of activity concerning a people of whom we all desire to know more in these days of internal turmoil and re-moulding of an age-old empire. The sections are separately titled and may be used separately.

*First Section*, CITIES OF THE EMPIRE. We board a steamer at San Francisco and land at Hongkong. Queen's Road, 'rickshas, populous markets, and a trip to a near-by peak en-

list our interest in this city, which has been under Britain since 1842. We traverse the Yangtse, three hundred miles inland to Kowloon, and continue to Canton, extending five miles along the Pearl River. Recently, some of the narrow streets have become more spacious, like those of the western world. The tanka, a real caste of river inhabitants, are clearly shown in their sampans, a very impressive view. Before leaving we visit a Buddhist temple and the Canton Christian College.

Our itinerary takes us next to Peking, where we view the walls, built nine hundred years ago, and at present encircling twenty-five square miles. Passing the Front Gate and the Hata Man Gate we enter the Forbidden City, now open to those of all ranks. Visiting the Lama Temple and the Yellow Temple, we reach the college, erected with the Boxer Indemnity Fund, and the Medical College, a gift of John D. Rockefeller. A home of a Mandarin reminds us of the scenes on our Willow Plate ware, and the palace of the late Dowager Empress impresses us with the fact that the ruler and the ruled are nowadays of one class. The United States Marine Guard sent to China to protect American citizens is on parade and makes an excellent showing. Costly funerals ostentatiously parade through the streets; we even witness a wedding, but of more interest is a vast caravan of camels, loaded with food, which Peking sends in great quantities to the north.

*Second Section, THE ORIENT, OLD AND NEW.* Shanghai looks much like our own cities. In Nanking, we see a silk emporium and a majestic ball-room. We go to Hangchow at the end of the Grand Canal, visit cave temples to Buddha, and see where the river, only four feet deep, has risen in a tidal wave to the height of twenty-five feet. Wood here is precious, even twigs under the trees being conserved with care. Junks have steam tugs attached to them. The water buffalo hauls loads through several feet of water to and from the steamboats. Here we witness an illustration of the price paid for progress in that thousands of boat workmen have been displaced since the introduction of steam.

Bamboo is used for food, roofs, and for rope. The rope is cooked to make it pliable. At Shanhoukwan, near Manchuria, is discovered the end of the Great Wall, which was built fifteen hundred miles in length to keep out the Mongols. Many tombs of the Ming emperors attract our attention, protected by animal statuary of elephantine proportions. Millett is threshed by means of cattle hauling heavy stones over the grain. At Foochow, log rafts are most interesting in their formation.

This picture of a most peaceful people includes an exhibition of Chinese women wearing in a decorative manner daggers of considerable length in their hair. The unique method of fishing with cormorants is well

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photographed. Bills in China are paid on New Year's Day, and if a merchant fails to pay at that time his bills are posted on his place of business, which will never be opened again.

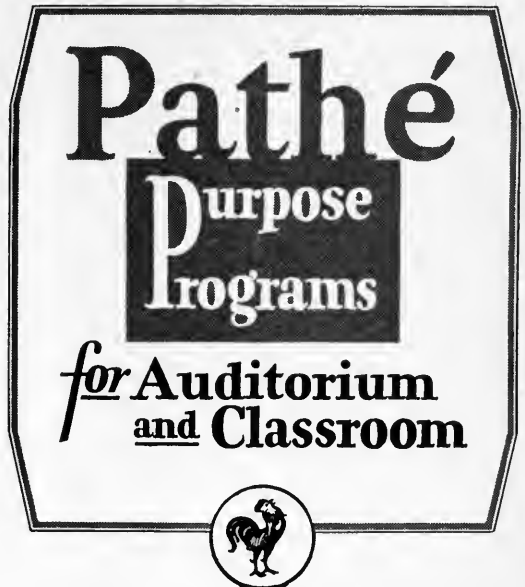
As a substitute for travel, *Pieces of China* made us feel that we had been to the Land of the Dragon. It is well photographed and full of the life of the people.

**The Treasure of the Tropics** (2 reels) Y. M. C. A.—The Atlantic and Pacific Tea Company has produced a film of great educational value and one not burdened with advertising extraneous to the main industrial story. The name appears only in the first announcement and on the coffee cartons at the close. When the scientific appeal is such that observers are apt to ask, "What company has put out that film?" then effective advertising is being carried on, as well as educational betterment.

We get a view of Rio de Janeiro and then go to San Paulo, the capital of the largest coffee growing state in Brazil. Sixty miles from San Paulo are coffee trees, which produce over fifty percent of the world's supply of coffee. The largest coffee plantation contains 6,500 acres, and has 8,000 trees under cultivation. The Brazilian jungle has the most suitable soil for coffee growing. The roofs of the nurseries are slated to reduce the heat of the sun's rays. The seeds are here planted through perforations five inches apart, made in a large metal sheet. When one foot high, or after five months, the young growth is transplanted after being placed in baskets. Fruit matures when the trees are three years old.

September is the blossoming time in Brazil, the season from June to September being cold. Cotton-seed oil and pitch are burned to warm the air as a preventive of frosts. The harvest is gathered in June by Patagonians and Italians, who do the most of the work on the plantations. The berries, each of which has two beans, are like cranberries in size and color. The pit is the raw coffee of commerce.

There is a series of canals extending miles,



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which are used for transporting the fruit. Wagons with perforated bottoms convey the coffee to the drying floor. Here it is exposed to the sun for fourteen days. When the berries have fermented, the pulp is separated from the beans. A machine cleans and sorts the coffee. A railroad carries the product five hundred miles to the sea. After the bags, containing 132 pounds of coffee each, are dropped through a hole in the street, they are moved by a conveyor to the freighter.

The coffee is delivered to large dealers in the cities in a raw, or green state. Various grades are blended according to certain qualities, such as aroma, flavor, and acidity. After the roasting process, the finished drink is tested by coffee tasters, who in our country are very expert. Thirty cartons are packed in one minute.

There are three methods of preparing coffee for the table: the drip method, the ordinary pot method (when the coffee should never be boiled, but steeped for five to eight minutes), and the percolator method. The picture closes with the deduction of Prof. Prescott after three years of research at the Massachusetts Institute of Technology in determining the effect upon the human system of the drinking of coffee. Because pupils ordinarily know very little about how coffee beans grow and how they are obtained, they are always interested in studying this subject. There have been very few films obtainable, so the schools will welcome this excellent production.

**From the Sea to the Sierra** (1 reel) Y. M. C. A.—Another excellent film, produced by the Canadian Government. The first series of scenes are, however, on our own Pacific Coast, starting with the Golden Gate. Here we see the Spanish Customs House where the American flag was first raised on California soil. We follow the noted seventeen-mile drive along the shore, rocky and cypress-lined. Father Sierra, founder of the California Missions, sleeps at Mt. Carmel. Passing the beach at Santa Cruz, we look upon the "Big Trees." The rich Santa Clara Valley, the Pinnacles constituting a National Monument, and the central basin of the Great Valley, Fort Sutter, the Bret Harte Trail, the cabin which once sheltered Mark Twain, the Falls of the Yosemite and the Mariposa Grove with its oldest form of life on the globe, are on the itinerary preceding our study of the catching of salmon and lobsters.

The drift net is used in salmon fishing. Then, we see forty gill-nets tied together, making a line a mile long, which is put out at sunset. In trap-net fishing, a wall of net is set up with an opening, from which there is no escape, the salmon going from the net to pontoons. In lobster fishing, one boat operates 300 traps. The fish are found near the shore. Three-fourths of the catch in Canada is canned, all under government supervision. The fish are boiled twenty minutes, opened, washed and canned. The can is sealed and the contents further cooked. The can is tested for air and tightness.

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## Some Desirable Goals for Motion Pictures

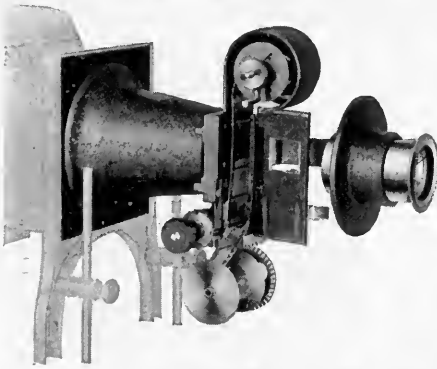
(Concluded from page 408)

Downtown theaters often combine wonderful travelogues with sophisticated plays which are unsuited to young people, with the consequence that a fine thing like *Alaskan Scenes* or the interesting *Gorilla Hunt*, were seen in combination with types of plays like *Ladies at Play* which was quite risqué, as is well known, and *Just Another Blonde*. Their performances were crowded with children who came downtown to see the fascinating travelogues of the program.

At one theater with which I am acquainted the management can take any meritorious photoplay, well produced, and put it over successfully; whereas the first run theaters seem to put on many of the things which one feels they might attempt if only the right

kind of publicity and appeal were made, and the worthwhile groups in the community were assured that continuous efforts were being made to satisfy their needs. Conversely, the experience of the theater mentioned has been that the so called sophisticated themes, of which we have had too many this season, apparently due to the European influence in Hollywood, stimulated doubtless by the motive to produce motion pictures that will satisfy two continents at least, and which the downtown houses feature heavily, do not go so well in this family theater. The demand is for wholesome, well produced and dramatically sound productions.

The second installment of Miss Stecker's article will appear in our December issue.



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## The Influence of Motion Pictures on the Mental Development of Children

(Concluded from page 410)

Judd, Freeman and other psychologists have already demonstrated that over-stimulation of the emotions disturbs skill and lessens efficiency in clear thinking and judgment. Do we not find this over-stimulation in the thrills of the nth episode of "The Green Bowman" or in the nerve-tensing scenes of "The Shooting of Red Eye Richard?" It need not be told parents that a child whose emotions are at a high pitch is incapable of the best efforts to which its mind might be put. The shattering force of an emotional storm is doubly violent where it breaks upon the delicate structure of the child mind. There are very few parents who have not observed the lengthened effect of such a maelstrom upon the behavior of their children. Without unduly directing attention to the duty of the parent, it is submitted that the guiding influence of the parent

should be exerted so that such a condition be avoided in the child.

It is to be hoped that the presentation of this subject will impress upon the parent his obligation to limit his child's motion picture experience only to those films which are most beneficial to the mental development of the child.

EDITOR'S NOTE—The foregoing is the first of a series of articles prepared by the author for the California Congress of Parents and Teachers Associations, and printed currently in the organ of that Association. They are published here simultaneously, with the permission of the Association.

## A Neglected Aspect of the Educational Film

(Concluded from page 412)

action from such wild beliefs as that of Edison. This reaction in its emphasis on methodology and the place of the teacher, has submerged from view the directive power of the movie. The danger of considering the film as a panacea is sufficiently passed to permit us to accord it its complete position and to allow its *complete* development.

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## Among the Magazines

(Concluded from page 418)

the child who pictures them, waiting for the best pose, the right light, just the right expression. With thought must come appreciation and with appreciation high spiritual values.

A child taught to use a camera never abuses life of any sort. He handles animals with kindly care, with sympathy. He touches flowers with tender hands; he looks at people and their ways with appraising critical sympathy. It is that critical quality in his sympathy that I would try to grow in him through the use of the camera.

A camera will make a child conscious of much that you long to tell him. Words fail because there is no experience behind them to interpret and make clear the meaning. The camera insists upon experiences before it tells a story. The child will have to select his subject, find his position, his relation to it, its relation to him, its meaning in the world of things.

If he can develop his own pictures so much the better. If there could be a developing room in every school and a teacher who showed a boy or a girl how, once in a while, not too often, I believe it would pay its way many times over.

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## Book Reviews

GEOGRAPHY SYLLABUS FOR ELEMENTARY SCHOOLS and LIST OF SLIDES FOR THIRD GRADE GEOGRAPHY WITH SUGGESTIONS FOR THEIR USE have made their appearance from the University of the State of New York Press, the latter published by the Visual Instruction Division of the State Department of Education.

The Geography Syllabus in itself is a significant piece of work, in which an attempt has been successfully made to outline a well-balanced, consistent program, in which there is sane recognition of various special viewpoints in the teaching of geography such as human, regional and industrial.

## Book Seasonal Pictures Early

### Christmas

Christmas Thoughts  
Christmas News Stories  
Christmas Incidents  
Scrooge  
Mr. Santa Claus (2)  
Birth of Christ (Colored)

### Lincoln's Birthday

Abraham Lincoln  
The Land of Opportunity (2)  
The Highest Law (4)

### Washington's Birthday

George Washington

### Easter

Easter Echoes  
Life of Christ (Colored) (3)

\* Figures indicate multiple reels

## Howard E. Thompson

Consultant in Projection

33 Newkirk Avenue

Trenton, N. J.

## Journal of Home Economics

deals with the application of modern natural and social science to

Healthful Nutrition  
Suitable Clothing  
Proper Housing  
Wise Use of Income  
Efficient Home Management  
Child Care and Parental  
Education

and the development of these ideas at home and abroad.

Published Monthly by the

**American Home Economics Assoc.**

Yearly Subscription Price, \$2.50

Sample copy free if you refer to the  
Educational Screen in your request

101 East 20th Street, Baltimore, Md.

The work for the third and fourth grades is outlined in this volume; the third grade course covering home geography—"the gathering up and organizing of the pupils' contacts with the earth and its inhabitants through their relation to food, clothing, shelter and means of transportation and their everyday observations of certain natural phenomena." The fourth grade course treats people of other lands—"a survey of some of the larger features of certain type regions through an elementary study of outstanding human reactions to significant environments." The syllabus will be a most stimulating contribution to the science of geography teaching—not only in the schools of New York State, for which it is primarily intended, but elsewhere as well.

With its supplementary publication, "Study G 3"—LIST OF SLIDES FOR THIRD GRADE GEOGRAPHY WITH SUGGESTIONS FOR THEIR USE, the syllabus takes on added meaning for the geography teacher who realizes the importance of teaching the subject of geography by visual methods. This book is the first of a series which the Visual Instruction Division announces its intention to prepare. Others are to follow, with lists of selected slides grouped by topics to cover year by year the entire state syllabus in elementary geography.

There is a wealth of sound logic in the section of the book entitled "Picture Expression" (pages 7-12) and no end of valuable suggestion for the teacher. The book is an evidence of the sound philosophy entertained by Alfred W. Abrams, Director of the Visual Instruction Division, one of the clearest thinkers in the country in matters pertaining to this method.

Mr. Abrams and his staff are to be congratulated on the List. Each slide is discussed for its particular value in the teaching of the course above outlined, with questions for class use, and suggestions as to points of discussion. It is evident that a vast amount of labor has been involved in getting together such a list—not only in securing the necessary photographic negatives, but the technical work

which has been done before the slides could be made available for use in the schools.

THE EDUCATIONAL SCREEN is also in receipt of three other publications from the Visual Instruction Division of the New York State Department: List 44, SLIDES AND PHOTOGRAPHS ON ITALY, including Sicily and San Marino; List 48, a STUDY ON ESTHONIA with lists of slides and photographs, and Study 55, SLIDES AND PHOTOGRAPHS ON YELLOWSTONE NATIONAL PARK.

AFTER THE RAIN—published by Cleanliness Institute; School Department.

An advance notice of the publication of a supplementary reader for the third, fourth, and fifth grades, comes in the form of the illustrations to appear therein. The books are written around the idea of cleanliness, not only in America, but across the water as well. The pictures promise well. They are vivid, distinctive and informative. If Miss Hallock writes her text as well as she illustrates it, the series ought to be very successful. Certainly it is arresting to the child and his needs—needs not always gratefully fulfilled! The trouble of keeping clean enough to satisfy mother is presented attractively enough to become a pleasure!

GRAIN THROUGH THE AGES, published by The Quaker Oats Company, School Health Service.

The modern school teacher has, at every hand, aids to her professional activity, but perhaps no part of her program is more richly furnished than that of health teaching. This second of the pamphlets and films issued by the Quaker Oats Company, written by Miss Hallock and Dr. Wood of Columbia University is, like their previous work, charmingly organized and illustrated. As usual, the charge for this expert assistance is only the shipping cost, a convenient arrangement for the sorely pressed finances of the overburdened school teacher.

## AMONG THE PRODUCERS

*Where the commercial firms—whose activities have an important bearing on progress in the visual field—are free to tell their story in their own words. The Educational Screen is glad to reprint here, within necessary space limitations, such material as seems to have most informational and news value to our readers.*

### DeVry 16mm. Projector

THE newest arrival among 16mm. projectors has made its appearance, as the youngest member of the family of DeVry products—the standard projectors and the DeVry 35mm. camera already being known the world over.

The new narrow-width projector is the lightest of any so far on the market for it weighs only 7 pounds. It represents an unusual combination of 200-watt lamp with special reflector, and an F2-.50mm. lens.

The universal motor is for either A. C. or D. C. current—and runs steadily and quietly. The speed is adjustable to suit variations in voltage. The new projector may also be cranked by hand for rewinding and special effects. It has both motor and hand rewind. Threading involves simply slipping the film around two rollers and through the gate and it is ready.

At a distance of 27 feet a large, brilliant picture 5½ feet wide is obtained. Altogether, the new machine puts high grade brilliant movies within the means of the average home, and also provides at a cost lower than ever before, a 16mm. projector, brilliant enough to be used in school and club rooms for group projection. The machine sells for \$85.00.

Since all 16mm. film is slow burning (non-inflammable) there is never any fire risk, and

there are no special insurance or fire regulations to observe.

Lists of 16mm. films will be sent on request



from the DeVry Corporation. These include comedies, vaudeville acts, dramas, travelogues, scientific, and news reel films.

### Professional Motion Pictures for 16mm. Width

THE announcement has been made by Pathegrams Department of the Pathe Exchange of an extensive new film library for 16mm. projection—to be known as Pathe-

grams and to include many of the best-known features of the extensive Pathe library of comedies, dramas, Grantland Rice Sportlights, Will Rogers Travelesques, scenics, cartoons,

animal life films, pictures on travel and science, and the monthly Pathgrams Review.

These films are sold outright.

This new 16 mm. library, which is on Dupont film stock is also distributed by DeVry Corporation through DeVry dealers in the principal cities of America.

#### PARAMOUNT PICTURES

A further addition to the Kodascope

Libraries is promised in the acquisition of many of the most famous Paramount Pictures for release to the thousands of owners of 16mm. equipment.

Kodascope Libraries are to be found in sixteen of the larger cities in the country, and these new releases are available on a rental basis, as are others distributed by the Libraries.

## War Movies Available for 16mm. Projectors

**I**MPORTANT additions to the available material for 16mm. projection are the five War Cinegraphs of 200 feet each, announced by the Eastman Kodak Company. This material has been selected from the official motion picture record of the World War, made by the United States Signal Corps, and heretofore a part of the official records of the War Department.



The "40 and 8" Pullman

The Eastman Kodak Company with the permission of the War Department has reduced this stirring and authentic movie masterpiece to 16mm. film, so that the Theatre of War may be transferred to the library of amateur motion picture users. To this end, military experts have selected from the authentic Signal Corps' archives, the most vivid, most descriptive and realistic scenes of the war.

Five reels of Kodak Cinegraphs have

emerged after careful editing and titling. These reels, each 200 feet long—short enough to be shown as a group at a single sitting but long enough to tell the thrilling story of America's role in that tragedy of nations—are made available to the public through Cine-Kodak dealers.

A special edition of a 2,000-foot movie containing all the Cinegraph material and another thousand feet of gripping action, as well, is also available. It is entitled "America Goes Over," and comprises five 400-foot reels. This is the picture that, through the courtesy of the Eastman Kodak Company, was shown on the boats of the 2nd A.E.F. en route to the American Legion Convention in Paris, and of which General Pershing said, "It is the best pictorial record of the war I have seen." It is priced at \$150.00.

### The Ciné Miniature

A series of instructive hand-books that cover cinematography in a delightful way.

15c per copy - 90c per year - two years \$1.60

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Publisher

1636 N. Washenaw Avenue, Chicago, Illinois



## New Book Feature of Screen Advertisers Association Convention

THE recently published book on "Advertising, Industrial and Educational Motion Pictures," the preliminary announcement of which was published in the September issue, is to make its appearance at the fall convention of the Screen Advertisers Association to be held in Rochester, New York, November, 2nd, 3rd and 4th. The publication was planned and executed under the direction of Douglas D. Rothacker, president of the Screen Advertisers Association, and is designed to act as a guide to those contemplating the use of the screen as a medium of industrial and educational motion pictures. The book is paper-bound, 80 pages and cover, and is available free of charge for a limited period, from the offices of the Screen Advertisers Association at 7510 N. Ashland Avenue, Chicago.

A special section of the book is devoted to the use of short-length films for theatre advertising, and a very full and clear analysis is made of this field. A center-spread map gives the location of the members of the Screen Advertisers Association.

The program of the convention sessions at the Hotel Seneca in Rochester includes an address by Dr. Thomas E. Finegan on "An Experiment in the Development of Classroom Films," followed by a showing of several of the 16mm. films being produced by the Eastman Kodak Company; a paper by Francis D. Bowman of the Carborundum Company, and an address at the banquet, scheduled for the last evening of the sessions, by Roland Woodward, Secretary of the Rochester Chamber of Commerce.

The program for the three days also includes a visit to Kodak Park as guests of the Eastman Kodak Company, and an evening at the Eastman Theatre, one of the show-places of Rochester.

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Producer of Social Service Films
- The Chronicles of America Photoplays**  
Yale University, New Haven, Conn.
- H. O. Davis**  
106 S. Hudson St., Oklahoma City, Okla.
- DeFrenes & Felton**  
Distributors of "A Trip Through Filmland"  
60 N. State St., Wilkes-Barre, Pa.
- DeVry Corporation** 1091 Center St., Chicago, Ill.  
*(See advertisement on pages 424, 425)*
- Eastman Kodak Co.** Rochester, N. Y.  
*(See advertisement on Outside Back Cover)*
- Film Classic Exchange** Fredonia, N. Y.  
*(See advertisement on page 436)*
- International Harvester Co.**  
606 S. Michigan Ave., Chicago, Ill.  
*(See advertisement on page 401)*
- Pathe Exchange** 35 W. 45th St., New York City  
*(See advertisement on page 437)*
- Pictorial Clubs, Inc.**  
35 West 45th St., New York City
- Pilgrim Photoplay and Book Exchange**  
804 S. Wabash Ave., Chicago, Ill.
- Pinkney Film Service Co.**  
1028 Forbes St., Pittsburgh, Pa.
- Ray-Bell Films Inc.**  
817 University Ave., St. Paul, Minn.
- Roosevelt Memorial Association Film Library**  
28 E. 20th St., New York City
- Herman Ross** 729 7th Ave., New York City  
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- Sanford Motion Picture Service**  
406 Englewood Ave., Chicago, Ill.
- Rothacker Industrial Films, Inc.**  
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- Rowland Rogers Productions**  
71 W. 23rd St., New York City
- Society for Visual Education**  
327 South La Salle St., Chicago, Ill.  
*(See advertisement on Inside Back Cover)*
- Spiro Film Corporation**  
161-179 Harris Ave., Long Island City, N. Y.  
*(See advertisement on page 438)*
- United Cinema Co.**  
130 W. 46th St., New York City
- United Projector and Films Corporation**  
228 Franklin St., Buffalo, N. Y.
- Y. M. C. A. Free Film Service**  
120 W. 41st St., New York  
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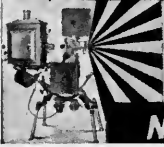
### MOTION PICTURE CAMERAS

- Bell and Howell Co.**  
1803 Larchmont Ave. Chicago, Ill.
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*(See advertisement on pages 424, 425)*

### MOTION PICTURE MACHINES and SUPPLIES

- Acme Motion Picture Projector Co.**  
1132 West Austin Ave., Chicago, Ill.  
*(See advertisement on page 446)*
- Capitol Projector Co.**  
133 W. Washington St., Chicago, Ill.
- DeVry Corporation** 1091 Center St., Chicago, Ill.  
*(See advertisement on pages 424, 425)*
- Movie Supply Co.**  
844 S. Wabash Ave., Chicago Ill.  
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**Safety Projector Co.** Duluth, Minn.

**Sanford Motion Picture Service**  
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**Chas. M. Stebbins Picture Supply Co.**  
1818 Wyandotte St., Kansas City, Mo.

**Howard E. Thompson**  
33 Newkirk Ave., Trenton, N. J.  
*(See advertisement on page 441)*

**United Cinema Co.**  
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**United Projector and Film Corp.**  
228 Franklin St., Buffalo, N. Y.

## PUBLICATIONS

**The Century Co.,** 353 Fourth Ave., New York

**The Film Daily** 1650 Broadway, New York City

**Wheeler Publishing Co.,**  
352 E. 22nd St., Chicago, Ill.

## SCREENS

**Acme Metallic Screen Co.** New Washington, Ohio

**Da-Lite Screen and Scenic Co.,**  
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**Keystone View Co.** Meadville, Pa.  
*(See advertisement on page 402)*

**Pilgrim Photoplay and Book Exchange**  
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**Sims Song Slide Corp.** Kirksville, Mo.

**Society for Visual Education**  
327 South La Salle St., Chicago, Ill.  
*(See advertisement on Inside Back Cover)*

**Spencer Lens Co.,** 442 Niagara St., Buffalo, N. Y.  
*(See advertisement on page 402)*

## STEREOGRAPHS and STEREOSCOPES

**Keystone View Co.** Meadville, Pa.  
*(See advertisement on page 402)*

## STEREOPTICONS and OPAQUE PROJECTORS

**Bausch and Lomb Optical Co.,** Rochester, N. Y.  
*(See advertisement on page 439)*

**DeVry Corporation** 1091 Center St., Chicago, Ill.  
*(See advertisement on pages 424, 425)*

**Sims Song Slide Corp.** Kirksville, Mo.

**Society For Visual Education**  
327 S. LaSalle St., Chicago, Ill.  
*(See advertisement on Inside Back Cover)*

**Spencer Lens Co.,** 442 Niagara St., Buffalo, N. Y.  
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**Howard E. Thompson**  
33 Newkirk Ave., Trenton, N. J.  
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# THE EDUCATIONAL SCREEN

*The Only Magazine Devoted to  
The New Influence in National Education*

DECEMBER, 1927

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# Photoplays for Vocational Guidance

WILLIAM LEWIN

*Central High School, Newark, N. J.*

LIKE Diogenes in search of an honest man, I set out several years ago in search of an honest-to-goodness educational film. I had been forewarned both by friends and by critics of the movies. Mr. Lew Wallace, Jr., an official of the Will Hays organization, for example, had assured me that his survey of the so-called educational films indicated that there were as yet "no educational pictures in existence." Furthermore, Professor Frank N. Freeman of the University of Chicago, an authority on visual education, had just published a report on classroom experiments with motion-picture films, in which the action material was admittedly sometimes as low as 51½ per cent of the footage. There was, indeed, an average of only 54 per cent action material in the entire series of one hundred films used for the experiments. If films that have only 54 per cent motion picture content must be used as typical educational films, then many of our educational films are only semi-motion pictures.

Professor Freeman sought to evaluate motion-pictures in general as aids to instruction in comparison with other visual aids. But he used for the purpose of comparison many films that were obviously weak in educational content, or lacking in action material, or devoid of pictorial beauty. If such comparisons are unfair, why should long, laborious experiments be conducted with such films? Why should motion pictures for classroom use, I wondered, be condemned in general because poor films used in certain experiments have proved comparatively ineffective? Films surely vary in value and quality as textbooks do, as stereopticon slides do, as teachers themselves do. Professor Freeman himself confesses that the question has been rightly raised whether the films used in ex-

periments under his direction represented the truly educational motion pictures. And so I kept on in my investigation.

Within the past two years I have, indeed, traveled much in the realm of educational movies. In my classroom at Central High School in Newark I have experimented with many films as aids to teaching. Comparing some of these films with other visual aids would have been like comparing a motor of 50% efficiency with a team of horses of 100% efficiency. A truer type of experiment, and one which I have used, is to compare one film with another of the same length and on the same subject, in order to determine which is more effective for a given purpose. As a result, I have found that films covering similar subject-matter vary greatly in usefulness to the teacher. Not being as yet standardized products, educational films naturally range in quality from extraordinarily poor to extraordinarily fine. From the standpoint of the teacher, one reel is incoherent in arrangement, another poor in selection of material, another unrelated to anything in the course of study, another poor in photography and lighting, another lacking in action or animation, another vague in aim or purpose, another stupid whether considered as entertainment or as instruction, and so on. Many of the pictures create illusions that are essentially untrue.

To anyone familiar with the general run of films now being used for educational purposes it must be evident, of course, that the term "educational motion picture" is often a misnomer. Many films used in educational work today are, frankly, neither moving, nor educational, nor pictorial. Nevertheless, my criticism of the poor films I have tested out is no criticism of the good films I have used;



nor is it a condemnation of the possibilities of better films or of the motion picture in general as a means of imparting information.

Really, considering what a complex and difficult medium of expression the motion picture is, is it any wonder that so many of our school films are unsatisfactory? The illustrated textbook, the wall map, the wall chart, the stereopticon and the stereoscope—these are not only well established and standardized, but also comparatively simple media for visualizing facts and ideas. To produce them the manufacturer follows a commonly accepted formula and risks little money; but to produce a good educational motion picture requires pioneering, experimentation, extraordinary craftsmanship, and considerable money. Development has, therefore, been slow; but as teachers, pupils, parents, and boards of education begin to speak with one voice in demanding worthwhile schoolroom films, the development of good films is bound to grow, and production will eventually become standardized. Let us examine these factors for a moment.

#### THE TEACHER'S POINT OF VIEW

From the standpoint of the great majority of teachers in our elementary public schools, the chief problem is that of pupil behavior. The teacher can teach and drill and help any class of normal children "make the grade" if they will behave and pay strict attention. She has been taught the "Herbartian steps" and the standardized methods of imparting information to children. She can do her job if she can win interest and maintain order. In other words, the main thing a principal needs to know about a teacher is whether she can "discipline." For discipline is the *sine qua non* of classroom work. How can the pupil's close attention to instruction be gained except by the disciplinary power of a "strong" teacher? The test of a teacher's strength is largely a measure of her ability to maintain serious attention on the part of

the pupil. With discipline, pupils will learn, achieve, progress. Great and rare are the teachers in our grammar grades who have no disciplinary problem. They succeed through extraordinary traits of personality. They win and hold pupil-attention with ease. They glow with a continual magnetism that arouses real interest and compels love and admiration on the part of children. How valuable such teachers are!

In America, today, with our unprecedented daily experiment of mass education for twenty-five million boys and girls, the demand for interesting teachers is greater than ever before. Our teachers' colleges and normal schools, aided by the upward trend in teachers' salaries, are training an ever-increasing army of skilled workers. But teachers alone cannot do justice to the educational needs of a democracy. A thorough democratization of educational opportunity for our great American student-body requires, theoretically, equally good teachers for all pupils. Now, equally good teachers means not only equally well trained, equally happy, equally energetic, and equally intelligent teachers, but also teachers with equally interesting aids for imparting information. How impossible of realization is such an ideal! And yet enlightened teachers have a point of view as to the improvement of the quality of public instruction that is practical and reasonable. Such leaders recommend that schools and classrooms be equipped with some of the advantages enjoyed by the modern home, the modern office, the modern theater. Teachers in a democracy, they say, are entitled to the use of every important scientific device for imparting information quickly and interestingly. Among such devices are visual aids—notably the motion picture. With the assistance of such devices, the work of any teacher becomes more interesting to the pupil and the necessity of compelling attention through discipline becomes less.

### THE CHILD'S POINT OF VIEW

From the standpoint of the child, the ideal teacher is one who can help children mount the educational ladder most easily and most enjoyably—not an “easy” teacher, but one who packs the greatest amount of interest and variety into the school day and who assigns the least homework. Pupil-interest, I have found, rises or falls directly in accordance with the ability of the teacher to impart information speedily and effectively. If the teacher adopts devices to insure pupil-interest, such as visual aids, so much the better.

I recently tried with success the experiment of teaching composition in a ninth-grade class with the aid of one-reel motion pictures. I stressed classroom work and minimized homework. I used movies that enabled me to emphasize the life-career motive throughout the term of three months. The pupils studied every film from occupational angles. Their object was to gain vocational information and to point out the requirements, the advantages, and the disadvantages of many occupations. The pictures were mainly industrial, geographical, and scientific. Some of them were not so good, but generally they were valuable in showing men and women at work, often in interesting setting throughout the world.

What the experiment demonstrated forcefully to me was that a one-reel picture requiring fifteen minutes for projection and allowing fifteen minutes for preparation and fifteen minutes for immediate reaction, greatly enhanced the interest of the children in their composition work. So well appreciated were these films by the boys and girls in the class that they worked with unflagging enthusiasm throughout the term. Their problem was no longer to go home and ponder how to fill up a page of composition paper on the topic assigned, but rather how to say in a fifteen-

minute theme all they would like to say on the subject. For films frequently gave them so much vicarious experience that they had many ideas to express. At the end of the term all agreed that the one-reel picture told them more in fifteen minutes than anything they could have heard or read on the same subject in the same space of time. Added to the advantage of the speed with which the films imparted information was frequently the advantage of dramatic suspense—the interest of a story. Then, indeed, was the film ideal from the child's point of view.

### THE PARENT'S POINT OF VIEW

From the parent's point of view, nothing is too good for developing the capacities of the child. If motion pictures enrich the curriculum, if they make the school day more effective, if they relieve the child's burden of home study, let us have movies, they say. Fathers and mothers look with more concern than teachers generally realize at the growing load of books the child brings for home work as he advances into the junior and then into the senior high school. Children, they insist, must have their afternoons for physical exercise and recreation. They must have their evenings for music and dancing, for the family round table, for newspapers and magazines, for books other than textbooks. If equipment will make the classroom more effective, and thus eliminate homework, let schools be equipped with the best that public money will buy, say the parents. Give children every possible advantage of shops, laboratories, visual aids, radio receiving sets, and the like. Make the school a happy, busy place for learning and doing interesting things. Then, at two or three o'clock, when the school day is over, let the children forget school until the next morning.

EDITOR'S NOTE—The second half of “Photoplays for Vocational Guidance” will appear in the January issue.

# Some Desirable Goals For Motion Pictures<sup>1</sup>

H. DORA STECKER

THE whole subject of whether box office magnetism based on national values (in the future probably international values), rather than on family aspirations and ideals as expressed to the theaters in the midst of our innumerable family communities, is to continue to be the guiding principle in future production is one which merits serious consideration from disinterested groups.

## "BLOCK BOOKING" (GROUP BUYING)

Everyone is acquainted with the fact that theater men, for the most part, buy their pictures months ahead of their appearance. It has been estimated in one locality familiar to me that not more than from 10 to 25 per cent of the product of the larger companies has been made at the time contracts are signed by the exhibitor for the output. There is a great deal of uncertainty, at times, after contracting, just what the exhibitor will ultimately get, as to star, story, director, and other details; and numerous changes are made between signing the contract and the appearance of the film. Some are never made. The whole business at present is predicated on the so called "block-booking" system, which means that the exhibitor has to contract for an appreciable number of pictures with a company, almost without exception, in advance of their making, these running, for example, at times like 20, 30, 40, or more, as the case may be, for feature plays. And he is held to these contracts, which, it is rumored, serve as collateral at the banks for helping to finance the productions which later are to appear. This fact may explain the opposition of the producing-distributing branch of the industry to any modification of this wholesale buying in advance of completion; also its active opposition to bills introduced in the various state legis-

latures this spring partly for the purpose of correcting this situation.

It is essential that a neighborhood theater should put on as wholesome and interesting programs as possible on week ends, but the system of block booking and the frequent inability to obtain a copy of the film at a certain desired time, due to the limited number of prints at each exchange, militate against free choice.

For instance, a certain exhibitor sat some weeks ago reserving, months in advance, play dates for thirty or more pictures just contracted from a very well known film company, many of which had not yet been made when he was called upon to reserve his play dates, and about most of which sufficiently detailed information did not exist, or was not available, to aid him in choosing the proper nights on which to exhibit these productions, having in mind his community and the younger members of the audience. The main thing, under the present system, is to get your play dates set quickly. Greater flexibility both in buying the product and choosing the play time is necessary if family life is to be served.

## ATTENDANCE OF CHILDREN ON MOTION PICTURES

Now, as to the facts of attendance of our boys and girls. We lack adequate statistics for various parts of the country on this vital point. At one neighborhood theater, for the year 1926, based on daily statistics, admissions paid by children under 12 years of age comprised 22.7 per cent of the total admissions. These figures are based on tickets sold, which are only of two broad age groups: those under 12, and those 12 or over. Hence they do not give an adequate picture of the young people over 12 who for statistical purposes must be classed as adults. An average attendance of children under 12, for a very few motion picture theaters for which sta-

<sup>1</sup>EDITOR'S NOTE—Concluded from the November issue.

tistics are available, during 1926, reached 26.8 per cent of total admissions paid. Allowance should be made for very young children coming in without charge of whom no count was kept, to be counterbalanced by others over 12 who misrepresented their ages as younger than 12.

Percentages may not be dramatic, but absolute figures often are. The total yearly admissions of children under 12, for 1926, at the few theaters mentioned above were 241,762, or a combined weekly average of over 4,600 admissions. These small theaters each averaged nearly 1,000 weekly admissions of children under 12. Remember that out of a total of 67 motion picture theaters in the city referred to, all but 15 are situated in family neighborhoods and that the experiences of those for which figures are not at hand might tell a somewhat similar story. There were in this city during 1926 approximately 78,433 children under 12 years of age. At least 53,107 were between the ages of 5 and 11 inclusive. For the city as a whole the group under 12 comprised 19.1 per cent of the population; they paid 22.7 per cent of the total admissions to the theater instanced, approximately one admission for every three children of a similar age class in the suburb in which the theater is located.

Lehmann and Witty, of the University of Kansas, have recently published the results of a study of over 5,000 children and young people, made through the schools during 1923 and 1924 in four Kansas localities ranging from less than 1,000 population to 123,000. The ages included ranged from  $8\frac{1}{2}$  years to  $22\frac{1}{2}$ . In no case did less than 43 per cent of the number of persons in the respective age groups studied attend less than once or more a week, and the percentages increase almost invariably with the age of the groups. For instance, 43 per cent of the  $8\frac{1}{2}$  year children attended once or more a week;  $9\frac{1}{2}$  years, 46 per cent;  $10\frac{1}{2}$  years, 56 per cent;  $11\frac{1}{2}$  years, 58 per cent;  $12\frac{1}{2}$ , 63 per cent;  $13\frac{1}{2}$ , 64 per

cent;  $14\frac{1}{2}$ , 66 per cent; reaching the peak at  $20\frac{1}{2}$  years with 76 per cent. Thus do youth and movie mix in Kansas!

Mr. Will Hays, commenting recently on what he chooses to call "the patently absurd statement that 75 per cent of our motion picture audiences are made up of children," concludes that only 8 per cent are of that group, and comments that "the general run of pictures are not now, and never will be, intended especially for children." It is not clear from the foregoing statement whether he means this 8 per cent for a countrywide situation or only for New York City, where the urban districts scrutinized are reported to have yielded a percentage of 8 per cent. If as low as 8 per cent of the total admissions throughout the country are paid by children (the age ranges are not given), with admission prices all too low in general for the group under 12 years of age, a calculation based on the total weekly attendance of 90,000,000 of motion picture visitors quoted (really tickets sold, without doubt, rather than individuals), would give us 7,200,000 children's admissions per week to ponder over. In any case, a vast army! The partial evidence adduced from the statistics of the neighborhood theaters in the lesser city instanced, and the fact that the bulk of the country's population lives outside the great cities, where the New York findings would be inapplicable, lead us to believe the total may exceed those given. In any case, light is needed on the subject.

#### UNRESTRICTED MOVIE-GOING: AMERICA AND EUROPE CONTRASTED

There is no denying that with this "constitutional right" of every American child to see what he wishes or is shown on the screen, and at any time, in most localities, in the face of the whole network of protection in other fields, there will be no end of dissatisfaction in thoughtful quarters, particularly because of his free participation in the experiences of adult life, however, vicarious; because childhood should be a time of rather simple regi-

men, of a great deal of outdoor living, of emphasis on school, with the minimum of pulls from extraneous interests; and because there should be as little emotional drain as possible. Commercial motion pictures will always be intended primarily for adults, and their sole purpose at present is entertainment. Consequently the many things which are perfectly valid for adult audiences are not suitable for babes, boys and girls, and youth just emerging. I wish there were time to discuss these basic differences. However, everyone has at least some of these in mind.

Then there is the frequency with which an appreciable number of children of varying ages are seen at movies, frequently during the school week, often staying up late because of attendance at screen shows, and often spending much time indoors at matinees. There is to be noted the tendency of all children to stay on and on at a performance, hours in many cases; the bringing of mere infants and very young children, and at extremely inappropriate times; the content of the screen—its tenseness and emotional appeal, its maturity of theme, its attitudes toward life, and at times even its language, not to mention the character of other supplementary entertainment with which it is often surrounded; and the prevalent type of publicity which has caused as much comment as anything the screen has attempted to convey; all these matters give piquancy to discussions of motion pictures.

The public will not be satisfied to be told that much of what is shown passes over the heads of the child, a point of view in which some psychiatrists concur with the public. Those who have worked long with children—our child specialists, physicians, psychologists, psychiatrists, educational leaders, exponents of parenthood education, recreational directors, visiting teachers, as well as those who work with problems of broken childhood, and possibly others, have contributions to make to this whole subject; and the gathering

together of experiences already on hand, together with the making of supplementary studies, are crying needs. A consideration of the tired child (the rush of the machine age is affecting him through the home and school) involves not only the hours he keeps, but seeks to shield him from frightening and draining experiences. Dr. Max Seham reminds us that, generally speaking, children under nine years of age have no place at motion pictures.

Europe takes a different point of view from ours with regard to children and motion pictures. There the line between adult and child life has always been sharply demarcated and discipline and regimen strictly enforced. Regulations abroad protect the young from this free participation in adult life through the screen, a great deal of it false or undesirable here; and prescribe the manner in which he may witness movies, often permitting him to go only to performances especially set up for him. These regulations often extend during the entire adolescent period, say up to 18, as in the case of the Netherlands, Hungary, and one of the Swiss Cantons. The very young child is kept out of the theater. Hours of attendance, chaperonage, and adequate supervision at these performances are covered.

The whole matter has been studied by the League of Nations, through its Child Welfare Committee, and presents a comprehensive commentary of the efforts which even so considered backward communities of the world are taking to safeguard their young generation. The following countries and localities have some such measures: Czechoslovakia, Austria, Belgium, Danzig, Denmark, Hungary, Germany, Italy, Latvia, Luxemburg, the Netherlands, Norway, Roumania, Spain, Sweden, Switzerland; six provinces of Canada; Salvador and Uruguay; Bombay, India, Burmah, Japan; New Zealand; two provinces of the Union of South Africa; and there are minor protections elsewhere. The *Film Daily Year Book for 1927* reports that regulations in general with regard to motion pictures are

very strict in Czechoslovakia, Denmark, Finland, Holland, Latvia, and Switzerland.

The following phraseology, in whole or in part, taken at random, characterizes many of the acts: "Prohibiting displays of subject matter or method of presentation which are likely to affect the character of adolescents or their mental or moral or physical development, or unduly excite their imagination." In characteristic Fascist fashion, Italy excludes children and young persons from seeing movies having a crime or love interest, and prescribes the kind of scenes recommended—these being of a character which tend to develop the civic and domestic virtues.

#### WHAT IS NEEDED

We need to develop a technique in this country for putting over successfully a greater number of high class motion pictures, and there is an increasing number of patrons for this type, as pointed out by Dr. Frances Tyson and as noted by observant exhibitors in the business. This and other urgent community needs warrant the employment of a civic minded, understanding liaison person as an adjunct to the city movie theater, with at least equal importance with the ubiquitous "exploitation man," as the publicity worker is known; analogous, to some extent, to the welfare worker in industry; but her clients shall be both the exhibitor and the public. This is the next step for intelligent leadership from the exhibition end. The advance publicity in all branches of the industry may have to be revised eventually in this scheme of things, with the appeal to the community paramount.

Classified lists of pictures, developed entirely under public auspices and showing their suitability for various age groups and types of patrons, and inclusive of all pictures, whatever their qualities, are timely; and if put into the hands of a considerable number of families throughout the country and in a form suitable for quick service, will aid the educational process of the community. Parenthetically,

such a project, an outgrowth of a small beginning, is ready to serve the public. Eventually specialists in child welfare must be utilized in this task. Even highly intelligent and well-meaning people are so busy today that keeping up with a yearly output of over 700 feature dramas alone is too much for most of them, even with such partial resources for information as exist at present.

There is needed some centralization of superior films already played, including the fine epics of exploration and travel, or information thereon. Some of these prints are being destroyed as valueless. More productions per year suitable to family consumption are needed, of high dramatic and entertainment value. This may necessitate an agreement among the producing companies. A modification of the block system of buying for the exhibitor is essential. Constructively, the facts in the whole situation need to be gathered authoritatively, as suggested in the beginning, and I would like to propose that plans looking to the appointment of a fact finding commission, possibly by the two great women's organizations most actively concerned with motion pictures, whose combined membership includes millions of mothers, be considered. Such a commission, appointed primarily to consider the child and the young person in relation to motion pictures, naturally would avail itself of the disinterested scientific instrumentalities for research which are at hand.

The facts most needed are: first, the number of children and young people in attendance on motion picture theaters, for the various parts of the country, including what they see, where when, and under what conditions. Second, those facts embodied in the contributions to be made by the various child experts suggested earlier in this paper, which derive validity from expert experience and knowledge. This group eventually is to outline the type of subject matter which children and youth of various ages and types may see on the screen, and

# The Influence of Motion Pictures on The Moral Development of Children

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## II

**T**HERE are few who will not agree that the motion picture is, without doubt, the influence of greatest strength, outside the parental sphere, in the moral development of children. This influence is vastly affecting the emotional and moral life of children and is furnishing to them a wide range of perceptual experience, a great part of which should be withheld from them until they have advanced further toward maturity. Unfortunately, in many cases, the effects upon the child are such as to develop a false sense of moral values, or on the other hand an utter lack of such values altogether. One need not look far to discover the reason for this. We need but to advert to standards set by some producers.

It is necessary that we consider the fundamentals of moral development in the child, if we are to comprehend fully the magnitude of the influence exerted by the motion picture in this sphere. Naomi Norsworthy and Mary Whitley in their book, *The Psychology of Childhood*, present in a vivid manner the underlying concepts of such development. To them the effect of training and environment is regarded as more influential than it is in the field of intellect. Secondly, the law of apperception manifests itself strongly in this field. Progress is gradual and must be limited by the content of the child's experience. The progress must be from the known to unknown—the unknown interpreted in terms of the known. A child's maturity, his experiences, his interests and ideals, his habits and his knowledge determine his growth and interpretation in morals just as surely as they do in arithmetic or literature.

Thirdly, suggestion occupies a most important place. Human personalities surrounding a child are the chief source of the suggestions which to such a large extent influence his habits and mold his ideas. The baby by reflex imitation shares the moods and emotional attitudes of those about him; later conscious imitation finds its material in the actions and words of his companions. Chums, characters in books, on the stage, in history, in public life, offer suggestions of tremendous importance. People tend to grow like those with whom they constantly associate. The more immature the character, the more this is true. There is thus seen the vital importance of having children surrounded by people whose moral lives are worthy of emulation.

Fourthly, the habit formation of the child must be such that positive satisfaction is brought through the observance of the proper moral standards. The child, with no power of discrimination, welcomes as readily the responses leading to criminal habits as those leading to upright living. It must be impressed upon the child that only those responses leading to upright living will terminate in pleasurable results—to wit, satisfaction. Thus, the child can be positively impressed with the merits of the moral life with greater effect than he can by the negative impression resulting from punishment, where the child has welcomed an immoral or unmoral impression.

There is a widespread opinion among writers and thinkers that a part of the motion picture industry has reached a deplorable stage in the prevalence of pictures representing sex relationship, sentimentality and crime. Surely the general public has no insatiate appetite for scandalous pictures, or for the

perniciously sensational, or for the insidiously erotic. Public opinion, in the long run, stands for decency. With an expressed aversion to such stuff on the part of the mature public, what then must parents think when they consider that their children are viewing the same pictures?

The answer to this is that few parents *do* think. Those who cast a discriminating eye upon the pictures which they permit their children to witness are few in number. It is all too often the case that the child is given the price of admission and permission to attend the neighborhood theatre. But few parents reckon the disastrous results that may ensue. The parental training may be of the highest; there may be a sincere desire to inculcate in the child the simple fundamental concepts. This teaching may impress itself upon the child's mind and yet there is also at work the subversive influence of the low standard motion picture. In a previous article,\* the writer has demonstrated the extraordinarily strong impression made upon the child's mind by the motion picture. It is submitted that this impression exerts a stronger influence in the moral development of the child than the simple verbal instruction of the parent. The motion picture constitutes a certain environment for the child; it is governed by the law of apperception stated above and it most surely acts as a powerful suggestion.

Judge Ben B. Lindsey, in a recent article, says: "It has been for some time now the tendency to hold the motion pictures responsible for the present changes. They have visualized, in a dramatic way, most of the activities of sex for youngsters who have never been given their bearing in any other way."

Bernadine Freeman in a recent article, *The Movies in Education*, states: "What now, is the moral effect of the movies upon growing, and even mature minds? That is more diffi-

cult to determine with exactness. We cannot prove; we can only judge by evidence and inference. We do know definitely that the movie contains the most sexually suggestive elements. It shows lawlessness and crime in all their horror and brutality. It pictures drunkenness in its most licentious aspects. Home and family relations are made subjects of jest and ridicule. The portraying of the sinister aspects of crime, drunkenness, and the rest, does not act as an object lesson to the adolescent. Quite the reverse. The movie serves to glorify indecency and immorality solely by its graphic presentation! Small hope of any object lesson there! We know absolutely that crime, particularly that committed by youthful offenders, has increased tremendously within the last twenty years. The blame for this cannot be attributed wholly to the movies. There have been contributing factors. But no other single element has continually, consciously, and consistently presented to the youth of the nation, pictures of licentiousness and crime every night of the week."

With such a condition, it is not difficult to predict the ghastly spectre of a race of children made not only immoral, but unmoral, by the deleterious environment and suggestive forces which surround them. The child with no power of discrimination cannot discard as immoral that which he does not know to be so.

Dr. A. T. Poffenberger of Columbia University tells us, "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 their 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

\* "The Effect of Motion Pictures Upon the Mental Development of Children"—November, 1927.



# Among the MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

THE MODERN WORLD—"The Museums and their Associations," by Laurence Vail Coleman, is very largely devoted to a discussion and explanation of the organization and functions of The American Association of Museums. Its first few paragraphs are of particular significance, however, to those who appreciate the great contribution which museums make constantly to the visual instruction of the public, young and old.

Writes an educator: "Hour for hour, museums are able to give more than any one of the great universities." When we recall that museums have made *dinosaur* a household word, and that they have brought the art masterpieces of all ages to our very thresholds, we are tempted to agree. A student spends years at college. If he should spend months in a museum, he would reap immeasurable reward.

The rapid advances that have been made in museum management and methods promises, for the future, institutions of new type that will go far to counteract our city-bred inclination to close our eyes and take our information—like pleasures and bodily want—at secondhand.

SATURDAY EVENING POST—Carl Laemmle has written three accounts of "From the Inside" in three consecutive issues of this magazine. They are a straightforward story of the commercial climb of the cinema industry, as seen through the personal fortunes and misfortunes of this particular figure of the industry. Included are many wise observations on the merit and technique of photoplay, all from the strictly commercial and box office angle. Accepting these limitations, so to speak, one finds the articles generally interesting reading. They represent the wisdom of the expert showman!

SURVEY GRAPHIC—"Opportunity Night," by F. Zeta Youmans, Director of the Child Labor Department of the Juvenile Protective Association, Chicago, describes the competition between the movies and the schools in the demoralizing contests for children that are arranged and carried out by managers of motion picture neighborhood theatres, the latter implying that the children participating are given an "opportunity" to display "talent" which may be developed into something or other later on. Judging from the author's description of the degrading contests, the "development" cannot be anything but detrimental.

There are three hundred and ten public schools in Chicago and three hundred and fifty theatres. With every means in their power, including brazen defiance of law, great moving picture theatre corporations are stimulating the attendance of children at unfit and illegal performances. Is the school or the movie going to be the more potent educational influence on the lives of Chicago children? It is a question that increasingly agitates the teachers and parents of this as of other American cities . . .

Commercial interest has seized on childhood as a source of financial gain in these exploited child performers and these child audiences. In both instances, every accepted standard of education and training has been thrown to the winds. If dancing teachers and theatre managers had the good of the children at heart, they would confess to parents of child performers that the exhausting dances and the straining of young voices to fill the theatre are much more likely to destroy talent than to prepare the children for future "stardom." In place of simple living, wholesome play, well chosen stories, reasonable hours of going to bed, the movies give the children sophistication, emotional stimulation, false ideals of living, nervous excitement and late hours, to-

gether with initiation into adult intelligence of crime and passion . . .

NATIONAL BOARD OF REVIEW MAGAZINE—"Cleveland Public Library Film Coöperation," by Ina Roberts, Publicity Representative, Cleveland Public Library, deals particularly with the work done in the branch libraries, in calling attention to "films having book connections." The library system of that city maintains 26 branch, 30 high school, 109 stations libraries and 12 county libraries, all of which coöperate with films in much the same manner as does the Main library, about whose work much has been published.

There are important differences and additions, however, which are interestingly noted in Miss Roberts' article. In speaking particularly of the question of coöperation by libraries in schools, she says:

Films approved and featured in the main and branch libraries may be turned down by the school libraries because they are too surely in the adult class to "tie-up" with the books carried by the school libraries. When the film to be considered for approval is made from a book that is included in the suggested or required lists of books that are a part of the school courses, the happy result is not only willingness but enthusiasm on the part of the library to furnish all the coöperation possible in order to secure the widest reading of the book in question.

Sometimes too a film has an educational value little suspected by the producers who took such pains to have it mechanically and technically correct. It is whimsically and sometimes sadly true that the same producer who will take unwarranted and inexcusable liberties with the plot of a classic in order to make a picture conform to his idea of what is dramatic will move heaven and earth and spend a million dollars in the effort to render the film true to its period or its locality or both.

The methods used in the library's displays of films are outlined by the writer, following which she comes to the main point in the story—the effect of library coöperation on the choice of films to be made and exhibited.

The Main Library can influence only indirectly the films themselves, although in its

coöperation with a film to gain circulation for the film's connecting books, it does increase popular interest in the film and by so doing gradually influences producers to make the kind of films with which the library can properly coöperate.

There are two ways in which to do this. The librarian may, in arranging the details of film coöperation, think only of the benefit to be derived by the library or she may consider the library and also the exhibitor and what she can do for him. It is the latter way that will really gain more for the library. The library is, of course, not a commercial institution neither does it exist for the purpose of furthering films, however worthwhile these may be. The aim of a public library is, through books, to serve the public; it has a non-commercial, non-partisan policy that must be rigidly adhered to. There is, however, much the library may do for worthy films that will not violate this policy and that will indeed add to the service to the public.

One of the things the library can and should do is to arrange exhibits and displays sufficiently in advance of the showing to get the best results.

It is the branch and school libraries that can do most toward directly influencing the choice of films that shall come to its neighborhood. Let us suppose, for example, that a branch librarian has coöperated with an exhibitor in a way that has resulted in patronage for him as well as circulation for the film's connecting books. He will again ask coöperation. In time the film for which he desires this may be one that cannot be approved for coöperation, and the request must be refused. If the coöperation extended on other occasions has been of value, what will the result of this refusal be? Will he not ask for a list of films with which the library can coöperate and will he not endeavor to book these? Thus may the library help to eliminate films that are not worthwhile. The librarian should always carefully explain the reason for refusal to coöperate.

The ways in which the library can coöperate with films are these: it can arrange show-case exhibits consisting of stills, library pictures and books opened at appropriate illustrations or chapters; it can arrange display racks of books with stills and a poster to call attention to the books thus grouped; it can arrange bulletin board exhibits of stills and the jackets

of connecting books; if the library is a large one it can arrange similar exhibits and displays in each section where connecting books may be found; it can distribute in the library and have distributed in the theatre bookmarks listing the best of the connecting books (these bookmarks are paid for by exhibitor or producer); it can furnish the exhibitor copy for lobby signs and lantern slides calling attention to the library and perhaps mentioning one or two of the books; it can send to the newspapers announcements and descriptions of these exhibits and displays and the bookmarks. The Cleveland Public Library has adopted the plan of pasting a bookmark in each copy of every book listed: this connects permanently the film and its books and also furnishes reading lists to all who take out any one of the books.

THE DEARBORN INDEPENDENT—"When Chicago Went Movieless," an editorial, comments on the news dispatches which reported that Chicago movie patrons, deprived of their daily film fare, turned to books. The lesson to be drawn from that instance affords the editorial writer an opportunity for some pertinent queries as to the relative merits of movie-going and the reading of the sort of books which might attract the "moronic" hordes who frequent our movie palaces.

It is difficult to get a fair perspective of the movies. Supporters can hear, see and think no evil of them: they are recreational manna, uplifting, inspiring, devotional, given to a weary world to brighten life and lighten old age. Their opponents, on the other hand, see them only as unmoral, unclean and degrading, fit solely for suppression and that right quickly. Neither, of course, is an accurate picture; the true one lies somewhere between. But where? Of a late movie magnate it was written that he replaced thousands of saloons with hundreds of pleasant picture palaces. The first part of the statement is doubtful. No one man, and surely no film producer, banished the saloon from America: that was done by the American people. But the second phrase contains a germ for thought. The main defense of the old saloon was that it was the poor man's club. A new club has arisen. Even the chiefest censurer of the movie would

scarcely say it contains the same destructive forces as the saloon.

THE CHRISTIAN STUDENT—Homer Saint-Gaudens, Director of Carnegie Museum Pittsburgh, has written a personal feature article, "Why Museums," that should convince every reader of the place such achievements fill in the pace of human progress. The article is plentifully illustrated and reads with snap and ardor.

THE CHRISTIAN SCIENCE MONITOR—An observant reporter comments with easy irony upon the power of the newspaper movie camera. The reference is included here because, indirectly, it surely testifies to the power of the visual appeal, if in a somewhat back-handed fashion!

Great is the power of photographers in Washington. Officials, from the President down, obey them. They take precedence over ambassadors and ministers, admirals and generals, and may rightly be termed the fifth estate.

The most important visitor to Washington one day recently was Dwight W. Morrow, about to take up the important mission of Ambassador to Mexico. He was closeted with Frank B. Kellogg, Secretary of State. The "White House photographers" shouldered their cameras and walked across the street.

Then another photographer gave a similar order, and the new ambassador shifted his glance.

"Sit closer together; lean forward, do this for the movie men; now for the other photographers. Are you going to the White House from here? Well, then, Mrs. Morrow, you go down to the first floor and stand at the door. We will come down there and take some more pictures."

A flash! That was the end of that session. Mr. Kellogg arose promptly, and as the smoke cleared the photographers folded their paraphernalia and departed to "get" Mr. Morrow again.

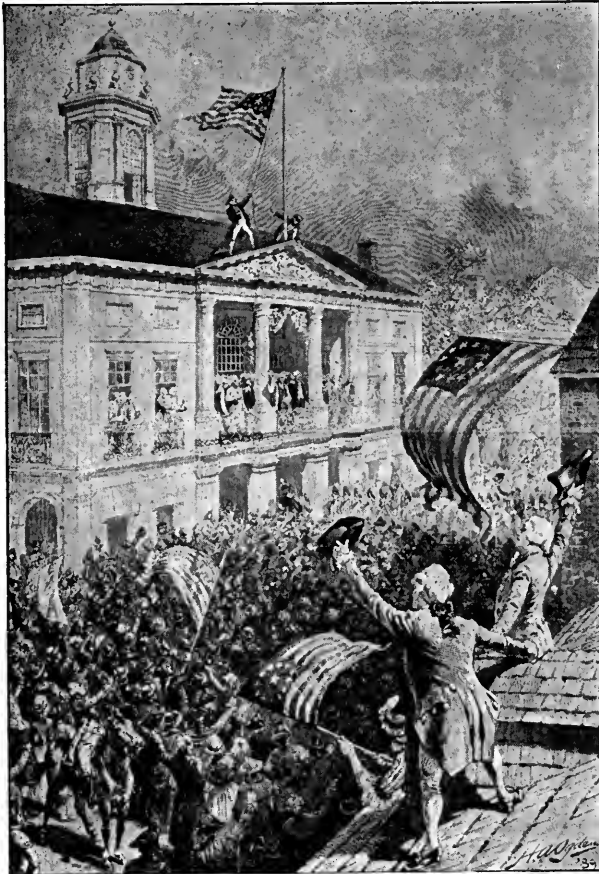
"I did want to work on that French note," said the Secretary of State ruefully as he watched the precious minutes escaping. That was of no interest to the photographers. They got what they wanted.

## Book Reviews

THE PAGEANT OF AMERICA—A Pictorial History of the United States. Volume VIII, "The Builders of the Republic," and Volume XII, "The American Spirit in Art."

These are further volumes of the Pageant of America, the first five of which were reviewed in this department in the issue of January, 1927.

"The Builders of the Republic" is at once a political history of America and a composite biography of the leading figures in that history. The events of the time are seen as they were influenced by, or reflected in,



Vol. VIII, Builders of the Republic

**Washington Takes the Oath of Office**  
From *Harper's Bazaar*, May 11, 1889, after the drawing  
by Harry A. Ogden

the lives and careers of the most eminent figures who shared in the molding of the young nation.

The volume is done in the same delightful style as the preceding issues of the series. Though the subject might be thought to adapt itself less gracefully to pictorial treatment, the illustrations will be found to be as truly delightful as those of the former volumes. There are not a few contemporary cartoons, for example, which serve to reflect most fascinatingly the spirit of the times and the sentiments sponsored by those who figured largely in the events of the young republic. The text material is only such as serves to supplement the "pictorial history" as set forth in the illustrations themselves.

Frederic Austin Ogg has done the volume with a foreword by Ralph H. Gabriel, the editor of the series. Furthermore, the volume has a number of pages devoted to Notes on the Pictures, in numerical order, offering still further supplementary information on the illustrations in the body of the book.

Volume XII, devoted to "The American Spirit in Art," bears the names of Frank Jewett Mather, Jr., Charles Rufus Morey and William James Henderson as co-authors, with a foreword by the editor.

The broad subject of American art is classified for reader clarity into the sub-headings of Painting, Sculpture, Graphic Arts, and Music, each in turn being sub-divided so that the development in each field may be traced from early colonial times to the present day.

The pictures in this, as in all other

volumes of the series, are a joy, and the nature of the subject in this instance, presupposes a number of beautiful reproductions of art. The illustrations tell the story—the notes on the artists and their work are merely explanatory of the illustrations. Introductory discussions in each chapter outline the tendencies of the period, pointing out its trends and its characteristics. One will recognize many familiar and much-loved examples of art in its pages, illumined by the relationship which they bear to the productions of contemporaries. The student of art will find it worthy his serious attention, and to the general reader it will be illuminating.

The volumes will prove as necessary to adequate reference material on their various subjects as they are ornamental to any library fortunate enough to possess them.



Vol. XII, The American Spirit in Art

**Borglum's *Rough Rider*, Bronze**  
At the National Sculpture Society Exhibition  
New York, 1923

## New Periodicals

**T**WO new publications have made a happily convincing appearance in the educational field. *THE JOURNAL OF EDUCATIONAL SOCIOLOGY* fills a growing need, a further specialized combination of two aspects of the human being's activity. A publication of theory and practice with a large staff of associate editors, six permanent departments, and headed by Dr. E. George Payne of the School of Education, New York University, this journal should be of assistance to those interested in using sociology and its tenets as an approach to educational problems hitherto differently and less correctly classified and approached. It is published by the American Viewpoint Society, Inc., 13 Astor Place, New York City.

*INDEPENDENT EDUCATION*, a more popular publication in plan and style, presents valu-

able reading in the administrative and methodological problems of private schools. Published by Craft Publication Company, 45 West 45th Street, New York City.

### "FILMS FOR EVERYBODY"

The very active publishing firm of Wilhelm Knapp, Halle-Saale, Muhlweg 19, Germany, has published a new organ with the purpose, as its name indicates, to give information on films for everybody, for all amateurs who are inclined to use films either for education or entertainment purposes. A number of co-editors and prominent contributors are connected with the publication, which is somewhat different from all the other publications we have yet received. There is a news section, a number of interesting communications and a series of educational articles, dealing with the elements in cinematographic.

# NEWS AND NOTES

CONDUCTED BY THE STAFF

## "BEAU GESTE" HONORED

Marking the third Paramount picture to win the honor, *Beau Geste* has been awarded the Photoplay Magazine's Gold Medal as the best picture released during 1926.

The medal award was created by Photoplay to encourage the making of better pictures. The Gold Medal picture of the year is decided by votes from readers of the magazine.

*Beau Geste* was directed by Herbert Brenon.

This is the seventh annual award of a Photoplay Gold Medal. The previous winners were *Humoresque* in 1920; *Tol'able David*, 1921; *Robin Hood*, 1922; *The Covered Wagon*, 1923; *Abraham Lincoln*, 1924; *The Big Parade*, 1925.

## MOTION PICTURES IN THE SCHOOLS OF FRANCE

The *New York Times*, in its issue of November 10th, carried a report of the proceedings of the French Senate which, after an animated debate upon the merits of motion pictures as media of education and national propaganda, passed a resolution calling upon the Minister of Education, M. Herriot, to prepare a bill "permitting rational general utilization of the cinema in all branches of instruction and in the social and professional education of citizens."

The discussion in the Senate called forth several expressions which voiced various arguments not unfamiliar to students of the subject.

Senator Bremier, who led the offensive on behalf of the movies, made a comparison of the French picture industry with that of the United States.

"In 1914 our cinematographic industry led the world," he said, "but we are now far out-distanced by the United States, who export their films to the whole of Europe—which does not prevent them complaining bitterly of measures affecting them in the matter of film importations.

"At the present time there are 120,000 motion picture houses in the world, 25,000 of which are in the United States and 3,000 in France. In America it is estimated that 55,000,000 persons attend the movies weekly, while cinema goers in France are restricted to about seven per cent. of the population, which is too little.

"It is estimated that a film which goes round the world is seen by 150,000,000 persons, which gives an idea of its immense importance from the point of view of propaganda.

"The invention of the movies has been compared to the invention of printing, which is perhaps an exaggeration; but its role has become of inestimable significance, since it is employed not only for amusement but instruction, education and propaganda."

M. Bremier admitted that movies, if unrestricted, exercise pernicious influences and he advocated suppression of immoral productions and others, such as some war films which "are of such a nature as to revive hatred among peoples."

In this connection Senator Labrousse drew attention to other harmful features of the movies, urging strict control, especially in the use of the cinema for children.

"There is a decided harmful effect by movies upon the nervous system," he asserted. "The

screen can easily produce hypnosis upon the hysterically inclined. The speed with which a film is shown plays a big part in the factor of fatigue and nervous effect which makes the movies altogether different from the theatre. Teachers should be warned of the danger of films to nervous children. These dangers can be reduced by the accompaniment of music, as in America, or by the use of short films."

M. Herriot declared that there was no danger of the movies displacing books in education or that they would destroy the work of libraries.

"The book will always remain the basis of instruction and the means of communication of great minds with contemporaries and with posterity," he said.

#### SLIDES AS AIDS TO VOCATIONAL EDUCATION

In connection with the theme of the article in this issue by William Lewin, "Photoplays for Vocational Guidance," it is interesting to note a bulletin recently issued by Carnegie Institute of Technology on "Engineering as a Profession," with a view toward helping secondary school students to answer certain questions in their minds regarding engineering as a life's work. The author of the contents is William E. Mott, director of the College of Engineering. In connection with the bulletin, sets of stereopticon slides have been prepared to illustrate the points emphasized in the contents.

Copies of the bulletin or sets of slides, or both, it is announced, will be sent to any high school or educational groups interested, for presentation before groups of interested students, by applying to Alan Bright, Registrar, Carnegie Institute of Technology, Pittsburgh, Pa.

#### MOTION PICTURE ENTERTAINMENTS FOR CHILDREN

The Field Museum in Chicago has continued its special Saturday morning programs for children during the months of October and November, presenting attractive motion pic-

ture entertainments, free of charge, from ten to twelve o'clock each Saturday in the James Simpson Theatre of the Museum. The programs which have been presented may be a suggestive guide for others looking for films to display before children's groups:

#### October

1—Alaskan Adventures.

8—Manchuria; Our Dog Friends; The Silver-smith; Peter the Raven.

15—Maizok of the South Seas.

22—Sponge Fishing; Ancient Industries of Modern Days; A Study of Birds; Beasts of Prey; Feathered Aviators.

29—The Gorilla Hunt.

#### November

5—Adopting a Bear Cub; Tree-Top Concert Singers; The Last of the Bison; Gathering of the Clan; The Zoo's Who's Who.

12—The World's Struggle for Oil.

19—Silvery Salmon; Home of the Birds; Leaves from a Ranger's Notebook; Cameraing Through Africa.

26—Adventures of the Far North.

#### THE "CHRONICLES OF AMERICA" IN CONTINUED EXPERIMENTS

Dr. Daniel C. Knowlton, Assistant Professor of Visual Instruction at Yale University, is continuing with the experimental work which was begun last year in the Troup Junior High School of New Haven. Last year he sought to discover a procedure for using the photoplay, appropriate to age, grade, and subject. This year his object is to perfect the lesson plans worked out last year, and to try to discover the unique contribution which the films make to the teaching of history. To this end, four eighth grade classes are being used—two so-called fast groups and two slow. Both the fast groups are taught by the same teacher and both the slow groups are taught by the same teacher. The same lesson plans are being used in all four classes, the only difference being that one slow group and one fast group are using the photoplays and the textbooks, and the other slow group and the other fast group are using the textbooks and additional supplementary material which gives them the facts which are supplied by the films and not by the textbooks. Steno-

graphic notes are taken of all the classes, and from these notes and from a series of varied and comprehensive test and essay problems, an effort will be made to determine the difference in the reaction of the film and non-film groups.

#### THE STORY OF A NOTED COLLECTION OF BIRD PICTURES

Many students of nature are familiar with the wonderful photographic collection of bird subjects in the possession of Joseph G. Dodson of Kankakee, Illinois—a collection from which many schools have drawn pictures for bird study. An interesting press account recently states that his interest in this subject began thirty years or so ago while he was an active member of the Chicago Board of Trade. His recollections and bird interest go back as a boy to the period when the passenger pigeons in great flocks darkening the sky were a common sight. The slaughter by commercial hunters by which this breed of pigeons was entirely exterminated made a deep impression upon him. "Many times I have picked up crippled and bruised pigeons after a killing and after nursing them back to health they invariably remained as pets until their death. I resolved then as a mere boy to befriend birds of all useful kinds when I became a man."

His first steps towards a photographic collection were taken while he was in active business in Chicago and it became a hobby with him. He never missed a bird to add to his list of photographs and it is claimed that he now has a complete set of such photographs, recently adding a print of the last bird to be named and classified by scientists. Hundreds of people yearly visit his home in the suburbs of Kankakee to see the great number of birds which nest and rear their young on his premises and this is true also of his summer home in Michigan and his winter home near Miami, Florida. His collection of colored engravings of birds is very extensive and these are used numerously in bird books and publications.

#### HOME MOVIE LIBRARIES ON THE INCREASE

There was only one film library providing pictures for home movie shows one year ago, and today there are twenty-four such libraries serving the rapidly expanding amateur movie field. This is the outstanding development in a survey of the home movie movement made recently by the Amateur Cinema League. The enormous supply of film subjects provided by these libraries has, in turn, been created by the accelerating spread of the home motion picture idea, it is declared.

These film libraries fall into two classes, those which rent prints for home showings, and those which produce for outright sale. Of the former there are three, and of the latter twenty-one. Great impetus was given to this production of films for home consumption following the Lindbergh flight. Many thousands of prints of Lindbergh's exploit were distributed, and the idea of building up personal film libraries spread rapidly from then on. Most recently the great professional producing companies have been attracted by the possibilities of this field.

Importance of these developments to home projector owners lies in the fact that the films which amateurs make themselves may now be supplemented for their personal shows by fine rented pictures, or special subjects of unusual interest which they can add permanently to their film collections.

#### PICTURES FOR CHILDREN ONLY IN MOSCOW

Planning to make films a definite part of the educational system, the Soviet has started work on a theater here exclusively for children. The major part of the children's program will consist of films of nature studies, pictures of scenic and topical interest, and fairy stories. One floor of a big studio will be set aside for the production of these films. The development of this department is expected to result in a supply of interesting subjects particularly adapted to requirements of juveniles.



# Foreign Notes

Conducted by OTTO M. FORKERT

## THE NAPOLEON FILM

AFTER its triumphal premiere in Paris, Abel Gance's *Napoleon* was given a no less dignified first presentation in Berlin. It is reported that we are to have the privilege of seeing on this continent a part of this outstanding production of the Société Générale de Films next spring. The entire length of the film is 11,000 meters, and we may be fortunate enough to see the short edition of 4,000 meters, containing just the outstanding episodes of Napoleon's life.

As previously reported in these columns, Abel Gance, one of the foremost French directors, with a staff of well known artists and the assistance of historians as well as the government, worked several years on this production.

As the story of Napoleon's life is unfolded, we see first the unpopularity of the Corsican boy among the pupils of the military school in Brienne. Then eleven years later, there is the beginning of the Revolution, with Danton and Robespierre the particular heroes of the populace and the birth of the "Marseillaise"—in fact every phase of the revolution, including the overtime work of the guillotine—shown in detail.

On October 5th, 1795, the revolution had found in him its master. His marriage to the beautiful Josephine followed, and the victorious career of the twenty-six year old general had begun. From an undisciplined gang of soldiers he made an army of victorious fighters, entering Italy, invading Europe, to become "the miracle of history."

## ERNST LUBITSCH IN VIENNA

We hear from Vienna that the film-stage-manager Ernst Lubitsch recently lived the life of a tourist in this wonderful city and her splendid surroundings. "Vienna was the most beautiful experience on our European trip,"

are the words with which Lubitsch took leave from his Vienna friends.

"Vienna, the emporium of individualities, has for quite a long time knowingly waged war in questions of art against the equalizing technics which can always be a question of means, but not a question of talent. Such a town can give impulses to the film producer of to-day, as no other one. *The film is threatened, in spite of the perfection of all means, by the danger of falling into a certain monotony of subjects and their production.* In my opinion, the film producer who does not only understand the spirit of this time, but also the *spirit of his world*, can receive new impressions in Vienna and can convert them into new ideas.

"Vienna with her culture, her artistic instinct and fine taste, this town in which the faculty for beauty of forms is laid so to speak in everyman's cradle, will be able decisively to influence the world production of the film, if it wishes to follow new routes and to reach full prosperity."

## THEATRE, FILM AND SCHOOL

During the German Theatre Exposition in Magdeburg, a conference for the examination of the relations between theatre, film and school, was held during the week of September 2nd-8th, 1927. Many educational films were demonstrated by von Feyer, Magdeburg, and Dr. Lebede, Berlin, followed with a lecture by Thea von Harbou on the "Niebelungen in the Epic, Drama and Film" and the showing of the *Siegfried* films. Another film was shown on "Citizenship Education" and an address given by Stoppler, Berlin, on *The Weavers*, the last work of Gerhart Hauptmann. Professor Lampe, the well-known German authority, gave an entire cycle of addresses with the demonstration of many fairy tale films, ending with a short summary of teaching methods in film education.

# THE THEATRICAL FIELD

CONDUCTED BY MARGUERITE ORNDORFF

## Theatrical Film Reviews for December

[178] *A GENTLEMAN OF PARIS* (Paramount)

A little paean of praise—and thanksgiving—for a good director! H. D'Abbadie D'Arast, his name is, but I believe they call him Harry for short. Well, Mr. D'Arast was given "Bellamy the Magnificent" to put on the screen, and he has done it almost flawlessly. Of course he had Adolphe Menjou to play the gay gentleman, and that was half the



Adolphe Menjou Plays the Gay Gentleman with the Exciting Past

battle. The rest of it he waged on his own, and came through with colors flying. I watched a bit of the "shooting" on this production, and own to being infinitely bored at the time by the frequent silences of Mr. D'Arast as he draped himself over the camera and

brooded at considerable length over his scenes. But those were significant silences and fruitful broodings. I see that now. He has achieved along with an air of reality and an atmosphere of unvarying good taste, the almost impossible task of screening a comedy of situations with few titles. For example, there is a rather lengthy love scene between Mr. Menjou and Miss Shirley O'Hara, without a single title. The director lets us figure out for ourselves what they are saying, rather than try to force upon us the hard and fast banality of the spoken word. He apparently knows that it isn't what lovers say to each other that's important, but the way they look, and—and—well, anyway, it isn't what they say.

The comedy, as I have intimated, is one of situations, having to do with a debonair French marquis with an exciting past, who proposes to turn over a new leaf upon becoming formally engaged to marry. But there is Joseph. Joseph is one of those perfect valets, devoted to his master and his master's affairs, until he discovers that his own wife has been a party to one of those same affairs. Revenge is in order. Joseph is subtle, and the drama becomes slightly melo when the marquis is accused of cheating at cards, and upon being searched, is discovered—horrors!—to have the ace of hearts up his sleeve. Do not, however, judge him too harshly nor too soon. I can explain everything. But I'm not going to. You are supposed to go and see the picture.

As to the rest of it, Nicholas Soussanin who plays Joseph wins a share of the acting hon-

ors—the lion's share, I should say. Mr. Menjou doesn't seem to mind strong competition. Lawrence Grant makes an understanding soul of the general, father of the marquis' fiancée. The feminine element is well represented by Shirley O'Hara, Arlette Marchal, and Ivy Harris. Settings are truly Parisian in effect, which is soothing to any who rebel against the Hollywood-stucco influence in screen architecture. (*See Film Estimates for November.*)

[179] **NOW WE'RE IN THE AIR** (Paramount)

A very rowdy affair, with Wallace Beery and Raymond Hatton striving to be as funny as they were in *Behind the Front* and *We're in the Navy Now*, and not hitting anywhere near the mark. This is a natural result of trying to make three pictures on the same general subject. They've simply run out of really funny gags, and have had to fall back on an inferior variety. Then, too, there is a lot of stunt business with an aeroplane that is so obviously faked that it isn't even interesting, to say nothing of being funny. I'm not opposed to faking on principle, but I like it well done. When I'm fooled, I want to be fooled completely.

[180] **ROSE OF THE GOLDEN WEST** (First National)

A romantic and beautiful picture of California under the Spanish rule. Mary Astor is charming as the convent-bred Rosita, and Gilbert Roland is a fascinating lover in the gorgeous costumes of the Spanish caballero. Montagu Love is effective as a villain with a heart and a sense of humor. As a zealous but hot-headed patriot, the hero swears to kill the tyrant, Romero, who threatens from afar the peace and safety of California, but meets a rebuff when he discovers that his hated enemy is the father of his beloved. The story moves along accustomed grooves, with a little drama in the incident of the landing of United States marines and the raising of the

American flag. As is usual in a Fitzmaurice picture, the settings are lovely. Many of the scenes were taken in and near the beautiful mission of San Juan Capistrano. The production is marred by one or two closeups so enormous that the audience loses track of the kisses they purport to show, being able



**The Intrepid Joseph Takes His Revenge Seriously.** (*A Gentleman of Paris*)

to see merely two large, vacant areas of face. Bigger and better kisses must be the latest slogan.

[181] **THE LOVES OF CARMEN** (Fox)

The Prosper Merimeé story has come to the screen in a mad orgy of eating and leg-showing. Welford Beaton, in the "Film Spectator" agitatedly and aptly refers to it as "The Legs of Carmen." In his effort to strip the story of the artificial operatic glamor that inevitably surrounds it, the director, Raoul Walsh, has reduced it to mere vulgarity. Dolores del Rio and Victor McLaglen are both excellent performers, but they were allowed—perhaps I should say, persuaded—to overact their parts in most details. Don Alvarado as Don Jose is the least objectionable. (*See Film Estimates for November.*)

[182] **SHANGHAI BOUND** (Paramount)

Evidently, some one who recognized the possibilities of the current political and military situation in China, hastily threw together



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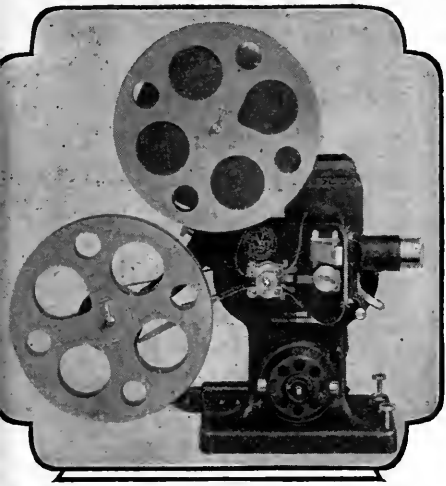


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a story for Richard Dix. It won't stand close analysis, although it has its points of interest. There are frequent gaps in continuity and many small inconsistencies. The story is about the captain of a Yangtze river boat, who rescues a party of Americans from a bandit mob ashore, and attempts to beat the bandits to safety in Shanghai. In the course of the journey, a terribly spoiled young lady learns a few lessons in humility and falls in love with the rough and rugged captain. Good enough, so far, but then with a suddenness that turns you dizzy, a couple of succinct titles introduce a brand new element into the story, provide the happy ending, and—bingo! it's over. You leave feeling considerably cheated. (*See Film Estimates for November.*)

[183] **SMILE, BROTHER, SMILE** (First National)

A meek shipping clerk who never could get ahead is prodded into action by his sweetheart. He unexpectedly turns into a high-power salesman, who puts all the older and more experienced men to shame, and saves his employer's business from ruin. Jack Mulhall and Dorothy Mackaill do what they can with the plot. (*See Film Estimates for October.*)

[184] **ALIAS THE DEACON** (Universal)

Jean Hersholt gives a unique and excellent characterization as a gambler who is not all bad. A number of very human characters give the story additional interest, and a strong supporting cast makes the acting worthwhile. In addition to Mr. Hersholt, the cast includes June Marlowe, Myrtle Stedman, Ralph Graves, Lincoln Plumer, Ned Sparks, and Tom Kennedy. (*See Film Estimates for June.*)

[185] **MOCKERY** (Metro-Goldwyn-Mayer)

Lon Chaney, in one of his less horrible characterizations, offers a very good performance as a dull-witted Russian peasant. Inflamed with the spirit of the Revolution, fortified with liquor, and goaded by the suggestions of another servant more cunning than

he, he attempts to vent his rage upon the aristocrats in the house. He is conquered in the end by his stupid helplessness in the face of the ingrained tradition of subservience. Barbara Bedford is effective as the countess. Ricardo Cortez, Emily Fitzroy, and Mack Swain also do good work. (*See Film Estimates for November.*)

[186] **THE LIFE OF RILEY** (First National)

Charles Murray and George Sidney play middle-aged rivals for the hand of the village widow, played by Myrtle Stedman. As chief of police and chief of the fire department, respectively, they find plenty of scope for their comedy, and since one has a daughter and the other a son, another romance is in order. Quite silly. (*See Film Estimates for November.*)

[187] **FIGURES DON'T LIE** (Paramount)

A fairly amusing farce, with Esther Ralston as the beautiful but efficient secretary to the forgetful business man, and Richard Arlen as the clever young sales manager who wins her in spite of his lamentable tendency to know everything. Smart titles do more than anything else to bring laughs. Ford Sterling and Eulalia Jensen are also present.

[188] **TWELVE MILES OUT** (Metro-Goldwyn-Mayer)

John Gilbert varies his succession of romantic heroes by playing a reckless rum-runner with his customary dash. The complicated business of bootlegging and hi-jacking is gone into in great detail. The rum-running hero meets a nice girl, kidnaps her for business reasons, but falls in love with her for purely personal ones. However, before he has a chance to reform and win the lady, he is shot in a quarrel with another bootlegger, and dies uttering a noble sentiment about how swell it was to have known her. Ernest Torrence is great as the other bootlegger. Joan Crawford is quite satisfactory as the girl, and Edward Earle performs neatly as her coward-

ly fiancé. In case the question of ethics is raised, it may be said that the picture merely utilizes an existing situation as a basis for a plot without any attempts at propaganda. The fact that both the erring gentlemen meet untimely and painful ends ought to satisfy the most conscientious objector on moral grounds. Really, it's a good picture. (See *Film Estimates for October.*)

[189] **A RACING ROMEO** (F.B.O.)

A story of familiar aspect, including the young man who neglects his business for the lure of racing automobiles, the young lady who loves him in spite of it, and the stern aunt who forbids the engagement. Winning a race at the last minute under a great handicap, the hero, as always, also succeeds in winning the girl. Not unusual, but nicely presented, and effectively acted in a quiet way by the famous "Red" Grange. Jobyna Ralston is just right as the sweetheart, and Trixie Friganza and Walter Hiers are responsible for most of the comedy. There is also a delightfully frowzy pup who is a pretty good actor. (See *Film Estimates for November.*)

[190] **THREE'S A CROWD** (First National)

Harry Langdon himself is always worth attention, but his story in this instance is very, very thin. He is supposed to be a young dreamer living by himself in a little patch-work shack perched among the chimney pots. His dearest desire is to have a wife and baby, and he suddenly acquires both in the most informal manner. Perfectly delighted, in his futile fashion he provides for them until he finds that they belong to somebody else. Whereupon, the dream fades and Harry is left pathetically alone. Gladys McConnell and Cornelius Keefe are principals in the cast. (See *Film Estimates for October.*)

[191] **SILK STOCKINGS** (Universal)

Laura La Plante and John Harron work hard to put over the story of the quarreling couple who want a divorce, and when they

get it, decide that after all they love each other. There is a good deal of running in and out of bedrooms and bathrooms, and much popping into and under beds, but if you enjoy that, it's all right. William Austin, who is usually an amusing addition to any cast, is present. This happens to be the first of the films I have seen in which the cast is repeated at the end. It's a good idea, for which Carl Laemmle is said to be responsible. (See *Film Estimates for October.*)

[192] **THE WISE WIFE** (Producers Distributing Corporation)

Phyllis Haver and Tom Moore as a happily, if prosaically, married couple come to a parting of the ways when Jacqueline Logan comes to visit them. The husband and the visitor promptly fall in love, and the wise wife, instead of trying to separate them, throws them so constantly together that they soon tire of each other, and all is well once more. Fair entertainment. (See *Film Estimates for November.*)

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# THE FILM ESTIMATES

BEING THE COMBINED JUDGMENTS OF A NATIONAL  
COMMITTEE ON CURRENT THEATRICAL FILMS

*The Film Estimates have been officially endorsed by*

*The Motion Picture Committee of the General Federation of Women's Clubs  
The Motion Picture Committee of the National Congress of Parents and Teachers  
The Home and School Department of the American Farm Bureau Federation*

Titles of Films (Actors) (Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
BREAKFAST AT SUNRISE (Constance Talmadge) First Nat'l Sort of sex comedy usual with this star. Here she marries another to spite her fickle fiance, and falls in love with her husband. Thin farce.	Amusing	Better not	No
CANCELED DEBT, THE (Rex Lease) Sterling The romance of a motor cop and his flapper sweetheart of higher social grade.	Mediocre	Passable	Harmless
CRUISE OF THE HELLION (Donald Keith) Rayart Wealthy scion, shanghaied, becomes violent, melodramatic hero, saving ship-money and captain's daughter, etc.	Hardly	Perhaps	No
DISCORD (Lil Dagover) Pathe A film by foreign actors of unusual power and interest. Worthwhile as something "different."	Notable	Unusual	Hardly
DRESS PARADE (William Boyd) Pathe Gay, vivacious picture of braggart cadet who learns better before he is through. A good West Point picture.	Interest- ing	Good	Good
FAIR COED, THE (Marion Davies) Metro Painful and absurd "college life," utterly stupid titles, but really funny in spots.	Perhaps	Amusing	Harmless
FIGURES DON'T LIE (Esther Ralston) Para. More or less comic jealousy conflict between employer, his secretary, fiance and mother. (See Review No. 187)	Mediocre	Hardly	No
FLYING LUCK (Monty Banks) Pathe Amusing, wholesome comedy of the training-experience of a flying "rookie."	Passable	Amusing	Good
FORBIDDEN WOMAN, THE (Jetta Goudal) Pathe Violent love-triangle of woman-spy and two brothers, one her husband, the other her lover. She faces firing-squad to save latter, and brothers are re-united.	Hardly	Better not	No
GALLOPING FURY (Hoot Gibson) Univ. Unusually wholesome "western," thoroughly suitable for any audience.	Good of its kind	Amusing	Whole- some



## Film Estimates — Continued

Titles of Films (Actors) (Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
GAY RETREAT, THE (Cohen-McNamara) Fox Slap-stick war comedy that has to resort to vulgarities.	Worthless	Doubtful	No
GIRL FROM CHICAGO, THE (Myrna Loy) Warner Wild melodrama of supposed Chicago underworld life, with much gun-action from gangs and police.	Hardly	Doubtful	No
GIRL IN THE PULLMAN, THE (Marie Prevost) Pathe Pullman-bedroom-farce, with wife trying to vamp back her husband whose divorce is not final "till midnight." Cheap.	Fair	Better not	No
GOOD TIME CHARLEY (Warner Oland) Warner Tearful melodrama of the downward career of third-rate actors—through gambling to poorhouse.	Mediocre	Hardly	No
GORILLA THE (Charles Murray) First Nat'l. Mystery-thrill-murder melodrama of first class. Unusual for photography and Charles Murray's comedy work.	Good	Very thrilling	Too thrilling
HARVESTER, THE (Natalie Kingston) F. B. O. Slow-moving but serious effort at intelligent movie.	Fair	Uninteresting	No interest
HIGH SCHOOL HERO, THE (Sally Phipps) Fox Unusually good comedy of spirited youth. Healthy entertainment.	Worth Seeing	Excellent	Good
HOME MADE (Johnny Hines) First Nat'l. A jumble of antics and "funny gags" by hero who makes fortune from mother's jam.	Mediocre	Fair	Fair
IRRESISTIBLE LOVER, THE (Norman Kerry) Univ. Handsome hero pursued by adoring women. Poor and cheap film.	Stupid	No	No
MAIN EVENT, THE (Vera Reynolds) Pathe Prize-fight film, with hero vamped toward defeat, then loved to victory.	Mediocre	Hardly	No
MAN CRAZY (Mackaill-Mulhall) First Nat'l. Silly and unconvincing, feebly acted. Not worth producing.	Worthless	Better not	No
MAN, WOMAN AND SIN (John Gilbert) Metro Risqué, sex film with almost nothing else to justify production. Lives up to its impertinent title.	Not worth seeing	Unwholesome	No
NEST, THE (Pauline Frederick) Excellent Doting mother nearly loses her son to vamp and gambling uncle. Waste of Pauline Frederick.	Mediocre	Hardly	No
NIGHT LIFE (John Harron) Tiffany Appealing love story of two crooks in post-war Vienna. Not for immature audiences.	Interesting	Better not	No
NO PLACE TO GO (Mary Astor-Lloyd Hughes) First Nat'l. Rather original farce-comedy of South Seas and civilization, with lovers that wanted "unconventional marriage."	Fair	Doubtful	No

## Film Estimates — Continued

Titles of Films (Actors) (Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
NOW WE'RE IN THE AIR (Beery-Hatton) Para. Much inferior to previous efforts of the same actors. (See Review No. 179)	Mediocre	Perhaps	Hardly
PRETTY CLOTHES (Jobyna Ralston) Sterling Concerns a clothes-crazy girl, with fashion show and night club scenes.	Stupid	Hardly	No
QUALITY STREET (Marion Davies) Metro A real achievement—bringing much of the real Barrie to the screen. Over the heads of the general public.	Notable	Good	Beyond them
ROSE OF THE GOLDEN WEST (Mary Astor) First Nat'l. Historically and scenically interesting story of California under Spanish rule. (See Review No. 180)	Passable	Good	Passable
SAILOR'S SWEETHEART, A (Louise Fazenda) Warner Slapstick farce of the most far-fetched sort.	Trash	Worthless	No
SALLY IN OUR ALLEY (Shirley Mason) Columbia Three fathers—Scotch, Irish, Jewish—daughter tries society life but comes back. Twaddle.	Hardly	Perhaps	Perhaps
SILVER SLAVE, THE (Irene Rich) Warner "Devoted mother" accepts compromising situation in villain's arms to save daughter from running wild. Another pitiful waste of Irene Rich's talent.	Perhaps	Hardly	No
SMALL BACHELOR, THE (Barbara Kent) Univ. Very ordinary love story with scene laid in roof-bungalow.	Mediocre	Mediocre	Mediocre
SPOTLIGHT (Esther Ralston) Para. An impresario manufactures stage star out of humble girl.	Fair	<b>Inter- est- ing</b>	Passable
TEA FOR THREE (Pringle-Cody) Metro The charming stage play (with Margaret Lawrence and Arthur Byron) rather feebly done by movie actors.	Fair	Perhaps	No
TEXAS STEER, A (Will Rogers) First Nat'l. Amusing burlesque of official Washington, D. C. Decidedly above average.	<b>Excellent</b>	<b>Good</b>	<b>Good but beyond them</b>
THANKS FOR THE BUGGY RIDE (LaPlante-Tryon) Univ. How one song-composer wins success.	<b>Amusing</b>	<b>Whole- some</b>	<b>Amusing</b>
TWO ARABIAN KNIGHTS (William Boyd) U. A. Two American doughboys land in Arabia after the war. Burlesque. Vulgar touches.	Hardly	Perhaps	Hardly
TWO GIRLS WANTED (Janet Gaynor) Fox Thin comedy hardly worth attention.	Hardly	Perhaps	Perhaps
UNCLE TOM'S CABIN (Margarita Fischer) Univ. In part, impressive rendering of the book; in part, screen hokum. Agony a bit overdone.	<b>Inter- est- ing</b>	Perhaps	Too painful

## Film Estimates — Continued

Titles of Films (Actors) (Producers and Distributors)	For Intelligent Adults	For Youth (15 to 20 yrs.)	For Children (under 15 yrs)
VERY CONFIDENTIAL (Madge Bellamy) Fox Shop girl poses as sports champion to win man. Thin but lively comedy.	Passable	Amusing	Amusing
WILD GEESE (Belle Bennett) Tiffany Strong picture, finely made from Martha Ostenso's prize-winning novel. Not a cheerful story but really worth intelligent viewing.	Notable	Good	Beyond them
WINGS (Clara Bow) Para. A remarkable achievement in realistic war photography, both on ground and in air. The Folies Bergeres scenes in Paris cheapen the whole film, with heroes drunk and undressing from absurdly false motives. The film could have been a masterpiece.	Interesting for the most part	Doubtful	No
WOMEN'S WARES (Evelyn Brent) Tiffany Sexy play. Heroine a gold-digger of checkered career with "true love" at the end.	Trashy	Decidedly not	No
WRECK OF THE HESPERUS, THE (Sam DeGrasse) Pathe Fearfully garbled rendering of Longfellow's poem, but with rather interesting points.	Fair	Passable	Hardly

## Production Notes for December

**N**ORMA TALMADGE'S second United Artists feature will be *The Woman Disputed*, adapted by Mike Levee and Agnes Christine Johnson from Dennison Clift's play. It is scheduled to start in production a few days before Christmas, with Gilbert Roland in the supporting role. Fred Niblo will direct. In addition to being the biggest feature of John Barrymore's screen career, *Tempest*, a story of modern Russia, is scheduled as the costliest United Artists offering for 1928. Working with Barrymore in the picture are some of America's and Europe's foremost screen favorites, among them Louis Wolheim, George Fawcett, Vera Veronina, Ullrich Haupt, Boris de Fas, Lena Malena, and Albert Conti.

*The Chaser* will be the title of Harry Langdon's new picture. The tentative title, *The Nineteenth Hole*, has been discarded, and the intensive business of making this the most uproarious of the Langdon features is occupy-

ing all of the comedian's large staff day and night.

**E**RNEST TORRENCE plays the principal character role as an old Cossack chieftain in John Gilbert's spectacular new Metro-Goldwyn-Mayer production, *The Cossacks*, which is one of the major productions of the studio's new season. Others in the cast are Neil Neely, Josephine Borio, Mary Alden, Dale Fuller, Paul Hurst, Robert Sherwood, and General Theodore Lodi. King Vidor is directing Marion Davies in *The Patsy*, a modern story of city life, with Orville Caldwell, Lawrence Gray, Jane Winton, Marie Dressler, and others in the cast.

Tim McCoy is to play a cowboy for the first time, in *The Texas Ranger*, which William Nigh will direct. Exteriors will be filmed at McCoy's ranch in Wyoming. Herbert Brenon has been engaged to direct Lon Chaney in *Laugh, Clown, Laugh*, the famous stage success by David Belasco and Tom Cushing.

## Some Desirable Goals for Motion Pictures

(Concluded from page 458)

under what environmental circumstances, related, of course, to their physical, mental, and spiritual development. Third, what the experiences of other countries have to offer. Fourth, a study of the business aspects of the industry.

In addition to the above: fifth, some theater or theaters to serve as an experiment station or stations in a joint enterprise between exhibitor and community, wherein experiments may be carried on, with the full coöperation of the industry if possible, and standard practice developed for the country at large; looking toward having at least one theater in each community or city ultimately which might express the aspirations of best community life. It should be a combination of good business and good ethics. Sixth, a consideration of non-theatrical motion picture exhibitions, their status in the community. Seventh, such other pertinent matters not covered above.

This Young Giant, now in the first flush of his Aladdin-like existence, has the genius to adapt himself to community life, and with added profit. May he see fit to do it!

## The Influence of Motion Pictures on the Moral Development of Children

(Concluded from page 460)

chain of circumstances will drive the normal adult."

There are certain situations in life entirely appropriate for dramatic treatment, which are essential, in fact, to drama that children probably should not see, but herein arises the matter of parental responsibility. We do not place in the hands of our children all books nor let them see all stage plays, but consideration is given to what they read and see. Such oversight is even more essential in motion pictures. We find that educators as far back as Quintillian, Aristotle and Plato, have insisted upon including in the reading of adolescents only such passages as would inculcate ideals and build character. Have we then advanced to such a stage that we may without qualms send our children to view the thrills and excitement of the hectic dramas with the full

belief that a beneficent power will, notwithstanding, mold in them the foundations of a solid morality?

We must realize too that the influence of the motion picture upon the moral development of the child is not limited to actual screen presentations. The private lives of the popular stars exercise a very considerable influence. We in California, and more particularly in the southern part of the state, know with what vigor the press seizes upon the latest murder, mayhem, amour, or divorce that appears upon the Hollywood horizon. Miss Freeman in the article quoted above comments upon this phase of the problem. She says: "Don't be old-fashioned, someone will say, or, other people are just as bad. It's only that everyone knows about the people in the movies. And that is exactly the point. Everyone does know about the actors in the movies—it is quite the thing to be up on all the doings of the idols of the moment. Their pictures, their divorces, their scandals are features in every newspaper. Their biographies appear in the most reputable magazines. They furnish the model for dance steps, for styles of hairdressing, for clothes, for sports, for love-making, for heart-breaking. They are, in short, the models, *par excellence* for everything that is desirable in the youthful 'sheik' or 'flapper.'"

Today, both inside and outside the industry, honest, sincere efforts are being made to raise the standards of motion pictures. Such pictures as Harold Lloyd's *Grandma's Boy*, which is being re-issued, Margaret Morris' *Magic Garden* and Pathe's *Lindbergh Flies Alone*, are great contributions to the building of higher ideals, and most certainly counter-balance the deleterious influence exerted by some of our "Box Office" successes.

The writer's belief is that in the present day a child whose motion picture experiences are unlimited or uncontrolled will in great measure develop a warped sense of morals, or in great probability lack a solid moral sense altogether.

Here again the answer to the problem is to be found in the obligation of the parents to supervise vigilantly the child in his motion picture experience. It is hoped that parents will realize and assume this responsibility and that their children will be encouraged to attend only those pictures of moral worth, or at least those pictures which are not positively demoralizing.

# SCHOOL DEPARTMENT

CONDUCTED BY STELLA EVELYN MYERS

## A Christmas Program

IT WAS the writer's privilege to witness a Christmas entertainment given by children of the lower grades in a combination of singing, narration, and stereopticon views, which appears unique, and also suggestive for wide adaptation in the usual curriculum. A chorus of thirty or forty children softly carolled, as appropriate copies in color of famous paintings were projected on the screen, others narrated parts of the Christmas story without reference to the screen while their illustrations appeared, and at times there was a succession of pictures telling their own tale, with the accompaniment of a subdued piano obligato.

One absolute requisite of a finished effect in any such an undertaking is to use only the very best quality of illustrative material. Gaudily colored slides could have nullified the whole artistic and ethical effect of this program. One of the large music houses publishes the carols and songs in pamphlet form, called *The Christ-Child in Art, Story and Song*, or *The Children's Messiah*. Another pamphlet contains the stories to supplement the music. Reference is also made to a set of thirty-nine slides, which may be obtained in Elmira, New York.

The program opens with "Christmas Bells" by Blashfield, then follow pictures of Mary and the angels while the music is playing. "And There Were Shepherds" from Handel's *Messiah* accompanies a series of shepherd pictures. The songs, "See Amid the Winter's Snow," "The Christmas Star," and "We Three Kings of Orient Are" interpret views of the

nativity. Pictures of the Mother and Child introduce the famous Madonnas, starting with the modern ones, and reaching the Sistine Madonna as a climax. The flight into Egypt, and the youth and manhood of Jesus follow.

We hope that many will try this program next Yule-tide for it is unspeakably beautiful and chastening in spirit. Meanwhile, why not develop community musical exercises with pictures on the screen, either in, or out of, school. In the class-room, in connection with gaining an appreciation of human labor as directed to the producing of woolen clothing, may we not illustrate one of our many "Spinning Songs?"

## Film Reviews

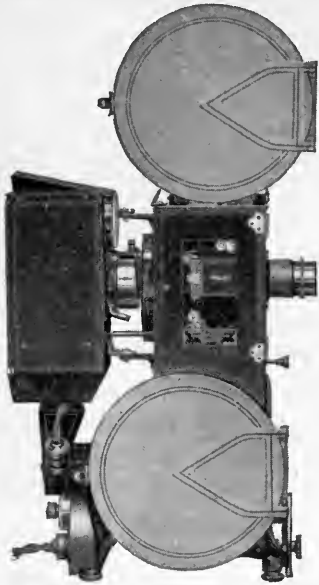
**The Historic Hudson** (1 reel) Rothacker Industrial Films—There is probably nothing more beautiful of its kind in this country than the scenery along the Hudson River and this film has caught some of the choicest of the scenes which are at the same time associated with much that is interesting in our early history.

The film records a day's trip from New York to Albany, pausing to pay especial attention to such features of the journey as the Palisades, Bear Mountain and the great bridge spanning the river, West Point, the seat of the U. S. Military Academy, Newburgh, Washington's headquarters at one time, and the upper reaches of the river from which may be seen the outline of the Catskills—the country so indelibly associated with Washington Irving,

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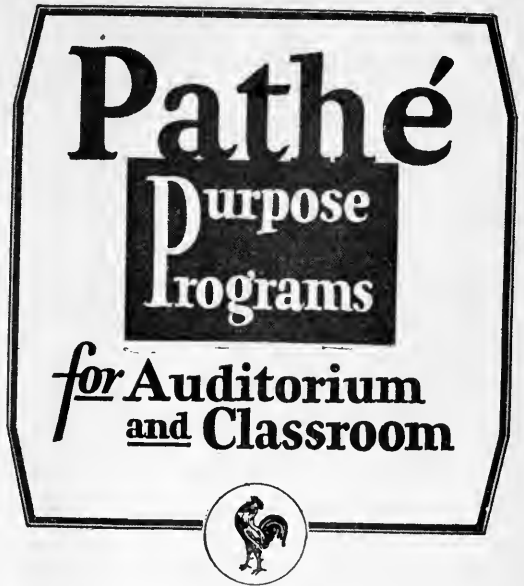
where once the dwarfs played ninepins with Rip Van Winkle.

The subject is especially desirable for school use and will fit in admirably with any general program. Produced by Hudson River Day Line.

**Little Orphant Annie** (4 reels) Film Classic Exchange—Here is a perfectly wonderful hallowe'en picture, with goblins aplenty, goblins that are not afraid to come right toward you and that do some interesting stunts for you. With quotations from Riley, it presents a dramatic background which might have been in his mind when he penned the poem. Annie at the orphanage tells the children at the table of imps that fly, and brownies appear all over the bowls of cereal and as suddenly disappear. Finally, when Annie has reached the age when she can be kept at the institution no longer, Uncle Tomps is the only one to take her, as, being a dream child, she cannot be placed in a strange family.

Dave Johnson, a country-side hero, appears and threatens to kill the Uncle if he whips Annie again, after she had fallen from the burden of two heavy milk buckets. Through artful photography Dave is transformed into an armed knight of old as he stands in dignity before her. Upon reaching the market in a cart drawn by a burro, Annie lets fall a box of eggs to be sold. Uncle Tomps threatens, and Dave brings Annie to a kind couple at the store, who think that with their house-full of children they can take one more.

Gnomes dance on the table as Annie relates her tales in the new home. Wherever Annie is, there are summoned the marvelous creatures of an imaginary world. The story of the little boy who would not say his prayers



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is told to one of the younger children, when he feels similarly disposed. Ogres appear, one on each side of his bed while a witch swoops down and filches him away right out from under the bed-clothes. When he is dropped in a lake and drowned, the real child says that he will say his prayers one hundred thousand times.

When the war breaks out and Dave must answer the call of his country, he sends his fine, large dog with a request to Annie to come to the train and say good-bye. Annie, losing her chief champion, falls in a faint when near the house, and her dream is so real that it is not recognized as such until she awakens, when all are relieved to know that the goblins have not gotten Dave and that he has not been killed in action. The picture is interesting and entertaining for all ages, and takes us out of ourselves for an hour while we live in a world of a few horrible goblins and many clever spooks.

**Ancient Industries of Modern Days**  
(1 reel) H. S. Brown—A rapid survey of many interesting occupations. Breeding gold-fish, stripping the bark from mangrove trees in Japan for the dye industry abroad, and weaving wild cotton in British Guiana start us off. The barberry of Cape Cod, having red berries covered with white wax, provides the requisite for barberry candles, which we see dipped, four at a time. Charcoal furnaces permit the wood to smoulder for three or four days when we have material for fuel, filters, and fire-works. We pass side-walk shoemakers of Trinidad, observe for some time umbrella makers of Japan, and see pottery shaped on the wheel in a more vivid way than is usually observed in pictures. Pottery helped early mankind to have a settled home since he could keep supplies at hand. The picture is interesting as an industrial scenic.

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## AMONG THE PRODUCERS

*Where the commercial firms—whose activities have an important bearing on progress in the visual field—are free to tell their story in their own words. The Educational Screen is glad to reprint here, within necessary space limitations, such material as seems to have most informational and news value to our readers.*

### Harvard University Cooperates with Pathe in Series of Science Films

**H**ARVARD University has definitely entered the field of visual education through the medium of motion pictures. As a result of a contract between Harvard and Pathe Exchange, Inc., of New York, the University will prepare series of pictures dealing with different scientific subjects, to be known as the Pathe Science series.

Although these pictures are destined primarily for university, college, and school uses, they will be appropriate for the theatre, the church, the club and other social organizations. These series, when completed, will be distributed through Pathe's thirty-three branch offices over the country. The first of the series will be ready for distribution by January 30th, 1928.

The contract, which extends over a five-year period, was signed by President A. Lawrence Lowell, of Harvard, and Elmer Pearson, first Vice-President of Pathe. As Pathe has been coöperating with Yale University through the distribution of the "Chronicles of America" series for four years, this contract means that Pathe now has the co-operation of the two oldest universities in the United States.

Only one branch of science, Anthropology, the study of mankind, is specifically mentioned in the contract. However, the Division of Geology has also decided to participate in this work and has a series of pictures in the course of preparation. Dr. Kittery F. Mather, of this Division, and Dr. Ernest A. Hooton, of the Division of Anthropology, are heading

a committee which will supervise the preparation of the pictures.

The official statement of Harvard University regarding the contract follows:

"Inasmuch as Pathe Exchange, Inc., desires the assistance of the Division of Anthropology of Harvard University for the editing and titling of the anthropological material in the files which Pathe Exchange, Inc., has collected in its vaults and expects to collect in the future, and the advice of the members of the Division of Anthropology in collecting new anthropological material and in producing new films on anthropological subjects, the President and Fellows of Harvard College, and Pathe Exchange, Inc., will provide the Division of Anthropology with certain apparatus to be installed at the Peabody Museum. For this purpose the Pathe Exchange, Inc., will provide the Division of Anthropology, from the material now collected in its vaults, and to be collected hereafter, with films of anthropological interest, and the Division of Anthropology will select, edit, and title reels suitable for instruction and educational purposes.

"Pathe Exchange, Inc., shall have the right to use the name of the Division of Anthropology of Harvard University in the distribution and publication of all films and reels so edited and titled, and these films or reels shall not be altered, re-edited or cut without the approval of the Division of Anthropology, and in general, the publicity and the use of the name of the Division of Anthropology of Harvard, shall be subject to the approval

of the said President and Fellows of Harvard College.

"Pathe Exchange, Inc., will also provide one or more cameramen to accompany expeditions under the direction or auspices of the Division of Anthropology into the field.

"The agreement may be extended to include other departments of the University for similar coöperation with Pathe Exchange, Inc., in their respective fields."

Pathe Science Series will be made from films selected by the Harvard committee from Pathe's vast film library. This includes over two million feet of pictures taken during the last fifteen years. There are fifteen years of the *Pathe News*, nine years of the film magazine—the *Pathe Review*—and eleven travel feature pictures such as William J. Morden's Asiatic Expedition, Byrd's and Amundsen's Polar Flights, Prince William of Sweden's African Expedition, and *Nanook of the North*, the famous Eskimaux picture.

This library is constantly growing from pictures sent in from all parts of the globe by Pathe cameraman working for the *News*, the *Review*, or on special assignment on scientific expeditions.

After representatives of the two Divisions have selected film which they consider of value, graduate students will classify, cut, assemble and title the various pictures in the series. A workshop has already been set up in the Peabody Museum at Cambridge and two graduate students in anthropology and one in geology are already at work.

The Pathe Science Series will be of a dual nature. One set of pictures will be made for use in universities and colleges. These will be of a higher technical nature and the supervision of the heads of the various departments will assure scientific accuracy. They will follow closely the courses in the various subjects as given at Harvard. University authorities feel that this series will be of the greatest value to other educational institutions, especially small colleges, unable to support large

scientific divisions, but which are eager to present these subjects to their students.

The second series will be for use in grade and high schools. They will be scientifically accurate and prepared with the same care as the series for university use, but will be edited so that they can be used in connection with school courses in geography. Outlines have already been prepared by the Divisions of Anthropology and Geology. The former has in mind several series: the first will deal with physical conditions and life on the different continents, showing varying types of mankind; and the habits, customs, homes, industries, flora and fauna of the different parts of the earth; the second will show the different types of man and the criteria by which they are differentiated; the third will demonstrate how different people adapt or fail to adapt themselves to their environment.

The division of Geology is working on seven pictures dealing with this subject in a manner which will be of interest to school children. The subjects treated are shore lines and shore development, vulcanism, or the study of volcanos, the work of ground water, glaciers, the mechanical work of the atmosphere, the work of running water, and the cycle of erosion. The last mentioned shows the slow but tremendous effect running water has on even the most durable substances.

From the profits accruing to Pathe from the distribution of these films a special fund will be created for the more extensive production of pictures for educational uses and for assistance in financing with Harvard scientific expeditions in different parts of the world.

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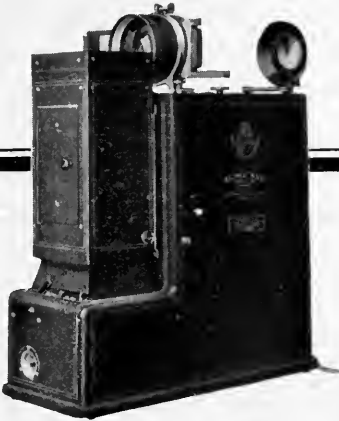
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**The Chronicles of America Photoplays**  
Yale University, New Haven, Conn.

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**DeFrenes & Felton**  
Distributors of "A Trip Through Filmland"  
60 N. State St., Wilkes-Barre, Pa.

**DeVry Corporation** 1091 Center St., Chicago, Ill.  
*(See advertisement on pages 472, 473)*

**Eastman Kodak Co.** Rochester, N. Y.  
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**Film Classic Exchange** Fredonia, N. Y.  
*(See advertisement on page 484)*

**Film Library Associated Churches, Inc.**  
1114 W. 81st St., Chicago, Ill.  
*(See advertisement on page 483)*

**International Harvester Co.**  
606 S. Michigan Ave., Chicago, Ill.  
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**Pathe Exchange** 35 W. 45th St., New York City  
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**Pictorial Clubs, Inc.**  
35 West 45th St., New York City

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804 S. Wabash Ave., Chicago, Ill.

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1028 Forbes St., Pittsburgh, Pa.

**Ray-Bell Films Inc.**  
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**Roosevelt Memorial Association Film Library**  
28 E. 20th St., New York City

**Herman Ross Enterprises, Inc.**  
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**Sanford Motion Picture Service**  
406 Englewood Ave., Chicago, Ill.

**Rothacker Industrial Films, Inc.**  
7510-14 N. Ashland Ave., Chicago, Ill.

**Rowland Rogers Productions**  
71 W. 23rd St., New York City

**Society for Visual Education**  
327 South La Salle St., Chicago, Ill.  
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**Spiro Film Corporation**  
161-179 Harris Ave., Long Island City, N. Y.  
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**United Cinema Co.**  
130 W. 46th St., New York City

**United Projector and Films Corporation**  
228 Franklin St., Buffalo, N. Y.

### MOTION PICTURE CAMERAS

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**Capitol Projector Co.**  
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*(See advertisement on page 489)*

**Pilgrim Photoplay and Book Exchange**

804 S. Wabash Ave., Chicago, Ill.

**Safety Projector Co.**

Duluth, Minn.

**Sanford Motion Picture Service**

406 Englewood Ave., Chicago, Ill.

**Chas. M. Stebbins Picture Supply Co.**

1818 Wyandotte St., Kansas City, Mo.

**Howard E. Thompson**

33 Newkirk Ave., Trenton, N. J.  
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**United Cinema Co.**

130 W. 46th St., New York City

**United Projector and Film Corp.**

228 Franklin St., Buffalo, N. Y.

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**The Century Co.,** 353 Fourth Ave., New York

**The Film Daily** 1650 Broadway, New York City

**Wheeler Publishing Co.,**

352 E. 22nd St., Chicago, Ill.

**SCREENS**

**Acme Metallic Screen Co.** New Washington, Ohio

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**Pilgrim Photoplay and Book Exchange**

804 S. Wabash Ave., Chicago, Ill.

**Sims Song Slide Corp.**

Kirkville, Mo.

**Society for Visual Education**

327 South La Salle St., Chicago, Ill.

*(See advertisement on Inside Back Cover)*

**Spencer Lens Co.,**

442 Niagara St., Buffalo, N. Y.

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Meadville, Pa.

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**Bausch and Lomb Optical Co.,** Rochester, N. Y.

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of The Educational Screen, published every month except July and August at Chicago, Illinois, for October 1st, 1927.  
State of Illinois, County of Cook—ss.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared Nelson L. Greene, who, having been duly sworn according to law, deposes and says that he is the Editor of The Educational Screen and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if 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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