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THE SCIENTIFIC FILM CORPORATION

13 DUTCH STREET

NEW YORK CITY
JANUARY, 1920

No. 1

PRINCIPAL CONTENTS

“CHILDREN’S HOUR” MOVIES ATTRACT 13,000 SUNDAY SCHOOL PUPILS
By Rev. E. M. Rhoades—Illustrated

THE UPLIFT PICTURE IN ENGLAND

CHURCH PUTS $1,000 INTO EQUIPMENT

REVIEWS OF FILMS
Edited by Gladys Rollman—Illustrated

FLASHES ON THE WORLD’S SCREEN

CATALOG OF FILMS

PROJECTION-EQUIPMENT DEPARTMENT
Edited by James R. Cameron—Illustrated

STUDYING SOUTH AMERICA WITH SLIDES
By Alfred W. Abrams—Part III

Index to Articles

DITORIAL
Our First Anniversary—and Our Future Film Opportunities in 1920

MOVIES IN LITTLE ROCK, ARK. SCHOOLS
By R. C. Hall

PUTTING HUMAN INTEREST INTO INSTRUCTIONAL PICTURES
By James E. Lough, Ph. D.—Illustrated

BUREAU OF EDUCATION’S FILM PLANS
By P. F. Claxton, Ph. D.—Illustrated

EVERY SCHOOL SHOULD HAVE VISUAL INSTRUCTION MATERIAL

WO UNIVERSITY PROFESSORS DISCUSS MOVIES
By Richard A. Mutkowski, Ph. D.

SPECIAL FILM PROGRAMS FOR CHILDREN

HOW THE CATHOLIC CHURCH IS CAPITALIZING MOVIE MOTION PICTURES
By Charles A. McMahon—Illustrated

MEXICAN OFFICIAL FILMS MANAGED BY WOMEN

MICHIGAN HEALTH DEPT. FILM CAMPAIGN

INTERCHURCH MOVEMENT TURNS TO FILM PRO-DUCING
By Eva Chappell—Illustrated

Index to Advertisements

Goldwyn Pictures Corp. Front cover
Rucker & James, Inside from cover
Kinetco Co. 1
Scientific Film Corp. 2
Community M. P. Bureau 4
Otto J. Novo 24
Atlas Ed. Film Co. 24
Frazpatrick & McGrory 23
Worcester Film Corp. 27
Carter Cinema Co. 27
Theatre Supply Co. 28
Am. Type Founders Co. 28

Educational Films Corp. 29
Radio Mat-Slide Co. 30
Underwood & Underwood 30-31
Victor Animatograph Co. 31
Standard Slide Corp. 31
Eastman Kodak Co. 32
Prima, Inc. 32
Graphoscope Co. 32
Nicholas Power Co. 32
United Theatre Equipment Corp. 32

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OUR FIRST ANNIVERSARY—AND OUR FUTURE

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

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

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

It may be that our pioneer efforts will not be sufficiently appreciated for some years to come; that is to say, that we shall not be enabled to place the magazine on a stable, profitable basis, free from all anxiety as to its future, until several years have passed bringing this branch of the film industry to broader development and fruition. It may be that we shall have to go through the heart-breaking struggles which all worthy pioneers, red-blooded and vigorous, have had to go through. But we shall not falter. We shall "carry on." The faith of the Crusaders is in our hearts, and we cannot, we will not, we must not fail.

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

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

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

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

To all of these contributors, to all of our subscribers
and advertisers, to all who in any way have helped
and are helping us to make the old vision a new real-
ity in thousands of institutions and organizations, we
say thanks. a thousand thanks, for your kind, gener-
ous, and unselfish efforts. We are more grateful than
we can express in words, or even in pictures. All of
us who have labored so diligently to forward this
movement, “one of the greatest things in the world,”
will live to see our reward when the motion picture
screen will have become an essential part of school
and college equipment and visual instruction gener-
ally accepted as an integral part of the curriculum.
When that glad day is here, Mr. Urban’s recent prop-
hecy that school, church, and institutional use of
films will be the backbone of the industry will have
come true, and the leaders of the industry will have
been astute enough to realize it long before that time.

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

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

There will, of course, be readjustments and rear-
rangements; the amusement phases of the business will
undergo profound changes, and even new art forms
may arise therefrom, as Dr. Rhees of the University
of Rochester has hinted; but it appears certain, despite
the croakings and cautionings of the unprogressives,
that the serious use of the film is to become predomi-
ant. for the reason, if for no other, that the motion
picture is above all else, consciously or unconsciously,
a teacher of mankind.
FILM OPPORTUNITIES IN 1920

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

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

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

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

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

BOY SCOUT REELS IN EVANSTON SCHOOLS

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

Motion pictures of a tour of boy scouts were shown December 5 in Crandon School, Evanston, Ill. They are to be repeated in other schools of district 73.

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

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

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

The scenes of camp life embrace the following aspects: Wig-wag signaling, campfire building, "reflecting" open fire, "friction" fire, baking potatoes in clay or dirt, making of bread—"twist," clubhouse of Akron scouts (built by the troop members), pitching of pup tents, morning devotions, raising and lowering of national flag, swimming "hole," first aid methods (applied in resuscitation of partially drowned boy), and band practice.

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

MOVIES IN LITTLE ROCK, ARK., SCHOOLS

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

By R. C. Hall
Supervisor of Public Schools, Little Rock, Ark.

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

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

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

These programs are being given weekly in the auditorium of the high school to the delight of the pupils and their parents, and to the satisfaction of the teachers of geography, the geography supervisor and the superintendent of schools.

The high school has contracted for a weekly series of recreational films and will later submit programs to be made to order to illustrate some of the English classics, history and other studies.

DAILY FILM TEACHING

The first motion picture show to be presented by any grammar school in Little Rock was shown at the U. M. Rose School. The title of the picture was "My Own United States," starring Arnold Daly. The film is based on the story "The Man Without a Country," by Edward Everett Hale. It shows American personalities, American traditions and American loyalty. A motion picture machine has been installed in the upper corridor of the Rose school.

A contract has been made with the Community Bureau for a high class show every Friday night under the direction of H. W. Means, principal of the school. Preparations are being made to make daily use of the machine by presenting phases of all subjects, including arithmetic, on the screen.

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

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

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

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

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

By James E. Lough, Ph. D.
Professor of Experimental Psychology, New York University

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

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

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

There is a "Story" in Everything.

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

Let us take American history, merely by way of illustration. It would not do, for instance, to make a film to go with Barnes' "History of the United States," because in every school where Barnes' book was not used that picture would be worthless. A film or series of films of American history, or of any phase or period of that history, should be made in such a manner that any teacher could use it in any classroom with any work on American history. Moreover, such a picture or pictures should be as well done as "The Birth of a Nation," to cite one outstanding picture play. The film producers may as well understand that unless the pictures offered to educators are of a superior character and faithful to the subject, educators will have none of them. The lack of really valuable films, judged from our standpoint, has been holding back the broader development of motion picture education.

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

Using Period Pictures for a Purpose.

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

The object of visualization on the screen should be to lead the student to visualize things, persons, events, causes and effects for himself or herself. The motion picture should be utilized to develop the pupil's own power of vi-utilization. In other words, the film is a means to an end and not the end itself, just as books, blackboards,
Now suppose we want to translate to the movie screen the spirit of the American Revolution. Would we take some isolated, disconnected incidents and episodes, like the stories of Mollie Pitcher, Nathan Hale, Israel Putnam, Washington at Valley Forge—to name but a few—in order to visualize this spirit? Certainly not. History is not made up of incidents but is the stately march forward of great events, of a system of thought which permeates the age. For this reason current events as shown in the news reels are of value in the schools and even in the theaters. To children outside of the large cities these films teach what city folks are like, what goes on in the big cities, and such an outstanding event as the recent visit of the Prince of Wales. To children in the cities informational pictures of country folks and country life, things new and strange to the child of the slums.

**Human Interest Must Dominate**

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

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

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

**"CABIRIA" An Ancient History Classic**

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

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

**BUREAU OF EDUCATION'S FILM PLANS**

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

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

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

**NATIONAL FILM MUSEUM FOR BRITAIN**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

THE SOLAR CAMERA

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

WEALTH OF VISUAL INSTRUCTION MATERIAL

This brief recital of these early efforts is sufficient to indicate my interest in visual instruction and my estimate of its value. If I could have had then the wealth of material now available in cheap but good prints of great pictures, in hundreds of thousands of stereopticon slides and in millions of feet of moving picture films, illustrating all possible subjects, I would have been very happy.

Were I superintendent of schools or a member of a school board now I should equip every school under my direction with all kinds of visual instruction material, and would expect teachers to make constant use of it. I should make a liberal estimate for such material in every annual budget so that the supply might be constantly renewed by the addition of the newest and best. As Commissioner of Education I hope I may be able to do something for the promotion of the right use of such material.
TWO UNIVERSITY PROFESSORS DISCUSS THE MOVIES

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

By Richard A. Muttkowski, Ph. D.

IWO faculty members met after dinner at the university club. One was a sociologist, the other a biologist. “Let’s go to the movies,” said the latter.

“What?” queried the sociologist. “You, a person of superior intelligence, and attend a movie? I’ll go, although I have little use for them.”

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

“I’ll concede a doubt. But I feel superior.”

“Very well. Let our superior intelligence consider the movies. Scientifically, with proper analysis, of course. You win. What is the movie?”

The following is a condensed account of the ensuing conversation.

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

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

“But progress comes only through the few.”

“I know. But movies are not made for the few. They appeal to the general populace, and their popularity is assisted by a daily attendance of over a million. That is one fact. And the movie is a fact, too.”

“Then you answer. Why do people go to the movies?”

“For entertainment, for recreation, perhaps for information. Everything animates craves for recreation. Livings have their forms of play. Men entertain and are entertained.”

“CAPSULE METHOD of ENTERTAINING”

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

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

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

“I know it. Formulate the objections.”

“The themes are often vulgar, off-color, and sensual. They teach method of crime, of license. They put foolish notions into empty heads. They are bad for children, and bad for the eyes of both children and adults.”

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

“The question of themes, then.”

MENTAL TRAPS AND MORA! PITFALLS

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

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

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

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

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

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

"And what would you do for it?"

**Parental and National Control Urged**

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

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

(Continued on page 17)
HOW THE CATHOLIC CHURCH IS CAPITALIZING THE MOTION PICTURE

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

By CHARLES A. McMAHON*

Chairman Motion Picture Committee, National Catholic War Council

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

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

It need hardly be stated here that as long as Catholics continue to be blessed with the light of faith and the privilege of worshipping their Creator by assisting at the holy Sacrifice of the mass there will be no need of resorting to the sensational methods which other denominations have adopted for the purpose of increasing attendance in their churches. To Protestants lacking the gift of Catholic faith it is quite inexplicable that our churches should be filled to overflowing several times on Sundays, and often on week-days as well. They do not stop to think that this has been the unchanging practice for centuries. We have, in the past, seen the leaders of Protestant denominations, in consternation at the ever-increasing attendance at our Catholic Church services, desperately resorting to the introduction of Sunday concerts, sensational lectures, and in many instances spectacular vaudeville in an effort to attract even a fair representation of their communicants at least once a Sunday. Now they have introduced motion pictures in their churches and are making them a part of their regular religious service. One denomination alone is spending the vast sum of $6,000,000 in the manufacture and exploitation of propaganda films for church and missionary uses. Another denomination recently contracted in one order for 6,000 projection machines to be used throughout the country, even in the smallest of its churches and missions. Several denominations are already using motion pictures to illustrate their Sunday evening sermons or, where appropriate films are not available, are using travelog pictures, educational films, and various types of photoplays, hoping to bring a larger number of people within the influence of their churches. To the obserant Catholic who has watched the results of similar enterprises in the past, such expenditures look very much like sowing the wind to reap the whirlwind.

The Motion Picture as a Social Asset

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

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

* Courtesy of National Catholic War Council Bulletin.
VARYING QUALITY OF PHOTOPLAYS

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

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

Occasionally we hear of a pastor condemning a notoriously flagrant motion picture play, and advising his people not to patronize it. Such public condemnation of a play serves only to increase attendance by inciting curiosity in the minds of the morbid and curious, thereby bringing about results contrary to those which are desired. As will be shown later in this article, the way to suppress an immoral film is to nip it in the budding or production stage. The most reputable motion picture producers are now actively cooperating with Catholic critics and critics of other religious affiliations in making their plays satisfactory before they are released for showing. Again pastors frequently complain that their young people (and now very frequently their older parishioners as well) do not attend parish entertainments but patronize the "movie" shows instead. This proves that the "movie" is a real attraction, and a competitor to be reckoned with when it comes to the question of parish entertainment. All these facts are more or less known to the Catholic pastors and priests of the country, but, except in comparatively few cases, there has been no active interest manifested by them, either in taking advantage of the motion picture's great possibilities for good, or in taking constructive action in eliminating from film

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

EXPERIENCES OF PRIESTS

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

14
Other pastors have tried motion pictures and for various reasons failed after the first or second attempt to attract sufficient people to make their ventures pay either socially or financially. As a result expensive motion picture equipment has been frequently "scrapped" or condemned to a state of innocuous desuetude. Such pastors, however, must be given credit for having tried out a progressive idea even if, because of very evident shortcomings in planning and management, their ventures into the film world were a disappointment. And yet, while many priests have reported failure or only partial success, scores of pastor and priests have written most enthusiastically of their parish motion picture entertainments and have told at length of their successful management of parish movies and have enumerated the great benefits that have accompanied their efforts in providing film entertainment for their people.

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

How To Succeed With Movie Shows:

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

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

Types of Motion Picture Plays

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

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

Until recently there was considerable objection from many local motion picture exchanges to giving co-operation to parishes and community agencies desiring to rent feature films. The introduction of motion picture plays in parish halls was considered as an encroachment upon the legitimate theatrical field, and as such was originally opposed as unwelcome competition. This situation has changed, however, and now wide-awake exhibitors will give their first releases to any parish or organization that is able to pay the same rental price that the regular theatrical houses are required to pay. It should be understood that as the age of a picture increases its rental price decreases.
Complete programs vary in price from twenty dollars to fifty dollars a day and upwards. The types of production include dramas of many varieties,—costume, detective, fairy, historical, melodrama, society, western, romance, and others. Comedy pictures likewise cover a wide range, the best known being the straight slapstick, farce, cartoon and burlesque comedies. Aside from these types of motion pictures, there are the serial photoplays, travel pictures, scénics, industrials, news weekly, magazine features, and several others.

**Movie Censorship by Catholic Societies**

Pictures must be carefully selected according to their uses, whether for entertainment, education, propaganda or other uses. A picture that is satisfactory for the family group would generally prove unsuitable for children, and vice versa. The moral effect and influence of the plays must be carefully judged. Some plays when viewed from the Catholic angle must be instantly condemned in toto; others, generally satisfactory, must be subjected to excision of certain objectionable scenes in order to make them satisfactory. This frequently can be done without injuring the dramatic value of the play, but is almost always objected to by the authors. Thus, in the viewing of plays, there are many important considerations to be kept in mind. The foregoing will give just a suggestion of what these are.

In the matter of motion picture criticism, the N. C. W. C. Motion Picture Committee is already exercising an advisory censorship against immoral and unwholesome photoplays. This Committee, together with other representatives of the N. C. W. C., is working on a plan of co-operative censorship action which will shortly be presented to the organized Catholic societies of the United States. Censorship to be effective must be carefully executed; it must be national in scope; and it must carry with it authority and recommendations for definite action, and it must be continuous, otherwise it is futile, resulting only in exploiting the very conditions which it is intended to remedy. This Committee is now cooperating with the New York Commissioner of Licenses in the viewing of new films, and several leading motion picture companies have signified their desire and intention of making this Committee its viewing agency, for the purpose of making plays in the production stage satisfactory to Catholic criticism, and also of making this Committee a bureau for information relative to film service in which Catholic agencies may be interested. The future holds great possibilities for constructive results in this respect.

**Clean, Up-to-Date Photoplays Wanted.**

A word in regard to films treating of religious subjects. There are few good films of this make available. Priests have found out by experience that this type of film is usually not well patronized, partly because of the heavy character of the production, and partly because of the poor quality of camera work and sub-standard technique generally. The average film “fans” want up-to-date photoplays, and have only one desire in attending them, namely, the desire to be entertained. Thus, except in the cases of the school or in some distinctly patriotic program such as the citizenship program of the N. C. W. C., and even here the element of entertainment predominates, and the instruction is short and only incidental) wholesome amusement is what the people demand; they do not want “highbrow” entertainment. The tired working man or woman desires pleasant relaxation and is going where it can be obtained. If the pastor is wise enough to provide that sort

(Continued on page 26)
MEXICAN OFFICIAL FILMS MANAGED BY WOMEN

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

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

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

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

EDUCATIONAL FILMS FOR MEXICO'S ILLITERATE

All undesirable films, such as gruesome murders and immoral pictures now widely shown and patronized by the poorer people, are to be barred from the public by Miss Adriana S. Ehlers. The smuggling of films across the American border is to be stopped. As 85 per cent of the population of Mexico is illiterate, films have been adopted as the only means of educating people who cannot read or write.

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

"HEALTHMOBILE" MOVIES

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

TWO UNIVERSITY PROFESSORS DISCUSS MOVIES

(Continued from page 12)

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

INTERCHURCH MOVEMENT TURNS TO FILM PRODUCING

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

By Eva Chappell

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

A few weeks ago there sailed from San Francisco an expedition composed of the Rev. A. V. Casselman, E. Lloyd Sheldon, and Harry Keepers, which is to say a clergyman, a student of sociology who has also many scenarios to his credit, and an expert camera man, sent out for the purpose of capturing the Far East for the screen. Just before this sailing, Willard Price, editor of World Outlook, in company with Horace D. Ashton, another world traveler and photographer, left New York, bound for North Africa and the Near East.

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

"World Outlook on the Screen"

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

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

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

The Far Eastern Expedition

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

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

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

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

WIDE APPEAL OF THESE "DIFFERENT" FILMS

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

It is certain that because of their educational value the films will be in demand for the use of schools, and, too, in civic societies, because of their industrial and economic bearing. And all this in addition to those released through the regular theatrical channels with their access to millions nightly.

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

NEW EDUCATIONAL-TRAVEL SERIES

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

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

FILM EXPEDITION TO SAMOA

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

CLEAN FILMS FOR ATLANTA CHILDREN

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

It is believed that this movement will result in obtaining the kind of pictures desired by mothers and will also introduce motion pictures into the Atlanta schools.
"CHILDREN'S HOUR" MOVIES ATTRACT 13,000 SUNDAY SCHOOL PUPILS

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

By Rev. E. M. Rhoades
Pastor, First Baptist Church, Grafton, W. Va.

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

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

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

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

Admit One Boy or Girl
To the
Baptist Children's Hour
Conducted by E. M. Rhoades at the Baptist Church, Friday, October 31, 1919, at 4 P. M. Doors open at 3:45. Music, Magic, Stories and Moving Pictures
The Neighborhood Pest
No Admission Without Ticket

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

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

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

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

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

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

WHERE the Rev. Mr. Rhoades is making better boys and girls largely through the use of the movie. This is the average crowd which fills outside the church door every Friday afternoon a half hour before the doors open for "Children's Hour." In 1919 nearly 11,000 boys and girls handed in tickets to see the pictures, hear stories and sermons, and let out yells and sing songs.

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

SERMONETTES IN FILMS

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

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

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

British Film Producer Thinks Churches Should Subsidize Productions

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

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

THEATER MEN SEE POSSIBILITIES

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

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

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

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

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

INCREASE IN UPLIFT FILMS

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

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

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

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

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

"There are 20,000 cinemas in the United States and barely 5,000 in this country. It follows that the exhibitor is asked to pay a higher price for British films. The British producer cannot hope to make anything like the profit on any production equal to the American. It will be probably many years before British films will predominate."

THINKS CHURCHES SHOULD SUBSIDIZE FILMS

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

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

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

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

CHURCH PUTS $1,000 INTO EQUIPMENT

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

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

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

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

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

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

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

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

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

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

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

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

THE GO-GETTER

The Go-Getter is the story of a young man who came back from a commendable career in the service and refused to become subject again to the slavery of the daily round on a farm. He saw, however, that there were quite as many possibilities on the farm, under certain conditions, as anywhere else. He borrows money, purchases up-to-date farm and household electrical equipment, and in a year has not only made these appliances pay for themselves, but has netted several hundred dollars profit.

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

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

MAKING TELEPHONES IN TOKYO

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

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

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

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

MASSACHUSETTS MAKES HEALTH A FILM

Produced by the state of Massachusetts and the Worces-

ter Film Corporation, The Priceless Gift of Health is an
excellent bit of propaganda work. The film shows two
boys who start life with even chances. One boy, by care-
ful feeding, careful examinations, healthful and interest-

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ing work and play, grew up adequately prepared for life. The
other, by being "let alone," develops adenoids and conse-
quently never has a fair chance at work or play. He looks
forward to a future of "just jobs," handicapped by a phy-
sical condition which without years of treatment he can
never overcome.

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

The film should have a wide use.

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

THE ADMIRABLE CHRITCHON ON THE SCREEN

A class of pictures which are not suited, say schools and
churches, to their needs, but which are nevertheless dis-

tinctly valuable from an educational point of view, as
raising the taste of the general public, is illustrated by
Male and Female, Cecil B. DeMille's version of Barrie's
The Admirable Crichton. To be sure, a considerable por-
tion of the film is given to an interpolated episode to be
described as "gorgeous, spectator, thrilling," etc., but
nevertheless the foundation is there.

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

"THE GREAT WORK"

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

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

ganda.

OPTICAL DISEASE BASIS OF PHOTOPLAY

Burton, the trusted cashier of a bank, disappears in broad
daylight with £3,000, which he has collected from another
bank. His daughter's fiancé, Gardiner, a novelist, deter-
mines to clear Burton from the suspicion which attaches to
him, and while engaged in his investigations, is robbed of
£300, by a mysterious visitor, who seems capable of seeing
in the dark. In an upper room in his house he discovers
Burton, bound hand and foot. The police are informed
of this, and arrive to investigate. Gardiner suspects a neigh-
bour, Tersen, who is supposed to be blind. A trap is laid,
with the result that Tersen is proved to be the culprit.
He suffers from an optical disease, which causes blindness
during the day, but which enables him to see at night.

The author of this interesting photoplay The Bat has based
his plot on a scientific foundation and employed it with re-
markable ingenuity, investing the story with an atmosphere
of mystery which is well maintained to the end, but is not
too dense for the average astute spectator. Hemeralopia,

is an optical disease which impairs the vision under a strong
light but enables the sufferer to see with moderate comfort
in the dark. With pardonable license the author has im-
agined a man totally blind by day, but with the acute
vision of a cat during the night, and this affliction is made
the most of for his own advantage. By day, Tersen is a
genial millionaire exciting sympathy and respect by his
total blindness. By night he replenishes his exchequer by
preying upon his neighbors. The means by which the
honest old bank cashier is despoiled of his money is ingen-
ious in its simplicity, and the manner in which Gardiner
is robbed of his £300 and thereby is put on the track of
the criminal provides a sensation which is worked up to a
most exciting climax.

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

we shall make.
So—please read, sign and fill out coupon below.

South State St., Chicago

or a poor one, we will

the best projector made.

Ford

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

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

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

The noted prison reformer and social worker, Thomas Mott Osborne, former warden of Sing Sing Prison, who organized the National Warden's Social, has written a story of prison life showing the alleged brutal treatment of inmates, which has been done into film by Edward A. Mac- Manus, who produced "The Lost Battal- ion."

"The War Baskets," the feature produced by the National Elks War Relief Commission, was shown at the Elks' head- quarters, 43rd street, New York, re- cently. The picture was made in coopera- tion with the Federal Board for Vocational Education. It is a contribution to the gov- ernment program for the vocational train- ing of disabled soldiers, sailors and marines. The film, it is understood, will be exhibited in the 1,300 Elks' lodges of the country before being released to the theaters.

"Adventure Scenes" is the title of the 31-reel series of outdoor "shots" to be dis- played, for the next year, by the old man wrong in regading the treatment of the boy and student groups, the picture is ideal.

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

The Broken Melody seems to have been deviced of many of the conventions of the photoplay and more pic- tures of the same type will be heartily welcomed by discriminating audiences.


"THE GO-GETTER"

The Go-Getter is the story of a young man who came back from a commendable career in the service and re- fused to become subject again to the slavery of the daily round on a farm. He saw, however, that there were quite as many possibilities on the farm, under certain conditions, as C. H. Gram, state labor commissioner of Oregon, is showing accident prevention films in the lumber and logging camps of that state. The pictures were shown by the Booth-Kelly Lumber Company, Eugene; the Benson Timber Company, Chatskanie, and other concerns. The films have scenic beauty as well as propaganda value. Of- ficers of the National Safety Council ac- companyed Mr. Gram on his tour of the state.

The Alliance Film Company, with a capital of $5,000,000, is said to be the largest producing organization yet formed in Great Britain. At Harrow Weald Park, near Hendon, it is to erect extensive studios on a plot covering 57 acres. The First Na- tional Exhibitors' Circuit is said to have bought the output for distribution in the United States. On the consulting literary committee are Sir Arthur Pinero, Edward Knothock, R. C. Caron, and others.

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

According to Captain W. J. Wall, presi- dent of the California Police Association, the association plans to join the Better Films Movement and work for the improve- ment of photoplays, since crime is pic- tured. The association wants film producers to depict characters, incidents and scenes with closer fidelity to life and to cease giv- ing the public false impressions of crime, criminals, and the police.

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

To support the "Noict in favor of the bill for the appointment of a Public Defender, to act as counselor and defender to any person." Baltimore has had a deed dealing with this.

The American forest regi- ment "forever"; how California cowboys, gig in the Pacific, west and north, on the National Parks. It is a convention of the congress in Portland, Oregon, organized by Cor- n. McMillan Manufacturing Com- pany, airplane depart- ments, and movie studio, to take aerial views of the state. Many of the state's cities are shown, including the coast, to obtain panoramic such pictures. The films of birds banded by the Rothacker

The Country Club Romance," a five-reel feature of the Bureau Valley Country Club and its members, Princeton, Ill, was pro- duced in that picturesque little city re- cently at a cost of $1,000. O. B. Harraff wrote the scenario, which combines comedy drama with scenes of the club, homes and business structures of the town, and other interior and exterior views. Many socially prominent residents were the movie players. The film was shown at the Apollo Theater and the proceeds were given to the Soldiers' Memorial Community House.

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

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

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

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

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

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

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

NATIONAL MOTION PICTURE LEAGUE

381 Fourth Avenue, New York City

The following list of endorsed pictures is published each month in order of stimulating a greater demand for pictures not only suitable for adults, but wholesome for children of all ages. By the aid of these weekly lists the average public, including school and church, may arrange suitable programs, and theater managers may stock the better class of pictures. It is very necessary for the operator to make all cuts suggested below, in order that the films may be wholesome for children and young people. These operators are urged to exhibit the films on other than double bill and to use other than splendid, wholesome pictures from rejection. It is the purpose of this list to receive

JUVENILE FILMS
Recommended for Children under 12 years of age

SINBAD THE SAILOR
Reel 21, Producer, Famous Players-Jewel; Exchange, Universal; Remarks.—In part 2, cut views of the old ship. In part 3, cut the water scene. In part 4, cut the town scene. In part 5, cut the palace scene. In part 6, cut the fight scenes. In part 7, cut the desert scenes.

MISS GINSEAR
Reel 21, Exchange, Pathé; Remarks.—Baby has a new hat. Cut all the hat scene and scene showing vase down stairs. In part 2, cut "We'll get our share of beauty, etc.

ROBBY BUMPS GETS A SUBSTITUTE
Reel 11, Exchange, Famous Players-Lasky; Remarks.—In part 2, cut the sea battle scene. In part 3, cut the court scene.

ALICE IN WONDERLAND
Reels 3, Producer, Young and Wheeler; Exchange, Essanay; Remarks.—Fill all the dance scene, and the garden scene. In reel 1, cut scene where Alice steals the tarts.

PROGAM No. 2
Selected by the National Kindergarten League

ROBBY BUMPS HELPS A BOOK AGENT
Reel 11, Exchange, Famous Players-Lasky; Remarks.—Cartoon Comedy. Cut scene where Robby locks the agent out of agent's house. Cut subtitle: "Sit this unit till you get up"

ALICE THROUGH THE LOOKING GLASS
Reels 3, Producer, Young and Wheeler; Exchange, Essanay; Remarks.—In part 2, cut subtitle: "Troubled conscience" and scene showing visions of witches. In part 3, cut all scene with witches and scene showing witches.

ROBBY BUMPS' FLY SWATTER
Reels 3, Exchange, Famous Players-Lasky; Remarks.—Cut subtitle: "The accident causes Fido, etc. to fly as mad as the—" and scene showing devil.

HOW CATHOLIC CHURCH IS CAPITALIZING THE MOTION PICTURE
(Continued from page 16)

of entertainment the average made or female fan will patronize the parish "movie" house; the change of the churchgoer is alert but he can introduce, free of charge, features which the regular "movie" house cannot conveniently arrange for, such as community singing, instrumental music, etc. Children's and other attractive features introducing young and talented people from the parish or city, and thereby creating a better social spirit and fellowship. This is certainly a good local interest in the parish entertainments.

N. C. W. C. SELECTED PROGRAMS

The N. C. W. C. Committee on Motion Pictures has planned a series of motion picture pictures, entertainment programs, which are designed to accomplish certain definite results along the lines of patriotism, better citizenship, and vocational advancement, and at the same time to stimulate Catholic parish groups and other groups of like kind in the various cities: New York City, Chicago, New Orleans, Cleveland, Minneapolis, Seattle, Denver, St. Louis, Philadelphia, Boston and Washington for the Island Council. These public service directors will inform their assistants regarding arrangements and terms of use for pictures. These pictures are released commercially by the exchange offices of the Educational Film Corporation of America.

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

The N. C. W. C. Committee has been originating a workable motion picture campaign for better citizenship, but also to act as an advisory and executive bureau to pastors and Catholic organizations desiring information of any kind in regard to motion pictures and motion picture pictures as well as advice and help in the matter of the selection of film plays desired either for parish entertainment where admission is charged or for school or church entertainments at which there will be no admission fee.

INSTRUCTIONAL FILMS

NATIONAL PRODUCTIONS

THE ANGLERS
Reel 1, Producer, Ford; Exchange, Goldwyn; Remarks.—Pictures showing fishing on the Ausable River in the Adirondacks.

FINISHING OFF,oct
Reel 1, Producer, Selig; Exchange, Nestler; Remarks.—Settlers—Old State House. Famous Hall, Christ Church, from which hung the golden lantern for Paul Reveres famous ride. Reels 114—115, the Navy Yard, Public Gardens and Common, Bunker Hill, the Boston Tea Party.

BELGIUM, THE BROKEN COUNTRY
Reel 1, Producer, Red Cross; Exchange, Educational Remarks.—Yemen and what remains of it, the Yser River, land flooded by the Belgians as a defense of the last house fronted by the German, Edith Cavell building, place where she was burned, new Nurses' Home started under Red Cross auspices. Reel 116—117, the New York, the missions, a woman who worked with her, refugees, rice koger look for long lost children. Cardinal Mercier, to exchange 114—115, the St. George Cathedral, Antwerp, picture of guerrillas.

THE MOSCOW OF THE HEART
Reel 1, Producer, Pathé; Exchange, Bauer; Remarks.—Views of Moscow, the fire department, open market, a wool host.

MONTREAL, QUEBEC AND HALIFAX
Reel 1, Producer, Pathé; Exchange, Bauer; Remarks.—Scenes showing the history of Montreal, Canada; St. James Cathedral, Nelson's Monument, the Cathedral of Notre Dame, historic Romanesque House, Queen's Falls, one of the beauty spots of Montreal. Quebec, the "Gladiator of America" on the stone wall on the Western continent, Dufferin Terrace, a promenade near the hotel front. Reels 114—115, the river, public buildings, the market and Mount Royal, with the statue of Louis Napoleon. Reel 116—117, Scotia, Provincial Parliament building, City Hall, Governor's mansion and ancient Citadel.

THE WHY OF A VOLCANO
Reel 1, Exchange, Ed. Film Corp; Remarks.—The origin and decay of a volcano. Savage offerings of sacrifice and observation, the research of scientists has bared secrets of the volcano. Ages and layers of earth's surface on coconino, wrinkling, it forms crags and fissures which when falling, falling in different form, mound formed, exploded. Reels 114—115, the 22 cube miles, (carrion) ash is pulverized. Set in ocean in the mouth of the river, covering, falling ash, river of mud, etc.

RED CROSS FILMS

The American Red Cross has for a number of years prepared illustrated films by means of which it may be applied by application to the thirteenth division, Canada, the following cities: New York City, Chicago, New Orleans, Cleveland, Minneapolis, Seattle, Denver, St. Louis, Philadelphia, Boston and Washington for the Island Council. These public service directors will inform their assistants regarding arrangements and terms of use for pictures. These pictures are released commercially by the exchange offices of the Educational Film Corporation of America.

Notes:

No. 10—REPROBATES AT EAVON. 1 Reel
No. 11—FIELD SERVICE ON THE WESTERN FRONT. 1 Reel
No. 12—IN THE RUINS OF RHEIMS. 1 Reel
No. 13—FRANCE IN ARMYS. French official and home arm service films. 1 Reel
No. 14A—PERSHING'S MEN IN FRANCE. Last stages of training and drilling in the use of liquid fire. 1 Reel
No. 15—THE SPIRIT OF THE RED CROSS. Romance of Red Cross work under fire. 1 Reel
No. 16—THE MAKING OF A NURSE. Taken in New York Hospital. 1 Reel
No. 100—FOURTH OF JULY IN PARIS. America's veterans marching in Paris. 1 Reel
No. 101—SOOTHING THE HEART OF ITALY. 1 Reel
No. 102—THE REFUGEES OF BAY. Germans returning war prisoners to devasted lands. 1 Reel
No. 104—FOR ALL HUMANITY. Photo-drama of scenes of Red Cross to soldiers. 1 Reel
No. 105—SERBIA VICTORIOUS. Soldier's relief camps and decorations of workers. 1 Reel
No. 106—BEEHIVE ON THE HUD. Heroic deed of Lieutenant Edward M. McKey. 1 Reel
No. 107—THE KIDDIES OF NO MAN'S LAND. Care of orphaned French and Belgian orphans. 1 Reel
No. 108—REBUILDING BROKEN LIVES. Providing artificial limbs for injured soldiers. 1 Reel
No. 109—MARSHELLES. Scene picture and home scenes of French and Belgian refugees. 1 Reel
No. 110—A HELPING HAND TO SICILY. Children of Sicily and Falerno cared for. 1 Reel
No. 111—RUSSIA—A WORLD PROBLEM. Trip of the first American Red Cross Commission to Russia. 1 Reel
No. 112—NEW FATES OF OLD. Making over faces of mutilated soldiers. 1 Reel
No. 113—FUSHER BOY. Paris panorama of French soldiers by the Red Cross hospital. 1 Reel
No. 114—OUR RED CROSS IN ITALY. Rapid organization for assistance. 1 Reel
No. 115—FRIDAY BOUND. Departure of the return. 1 Reel
No. 116—THE PEACE CELEBRATION IN PARIS. 1 Reel
No. 117—BELGIUM'S DAY OF DAYS. Adverting to the Red Cross supplies. 1 Reel
No. 118—DOUGHERYS AND BOLSHEVIKs. Serbian Red Cross supplies and the work of the Red Cross. 1 Reel
No. 119—WHAT ITALY FOUGHT FOR. 1 Reel
No. 120—THE GREATEST GIFT. Story of Red Cross propaganda. 1 Reel
No. 121—ADVANCING WITH THE EAGLE IN ITALY. Landing of the first American troops and the welcome of the Italians. 1 Reel.

26
"AMERICAN CATHOLICS IN WAR AND RECONSTRUCTION"

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

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

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

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

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

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

AN ANIMATED REPORT OF VALUE TO THE NATION

In visualizing the important activities of the Committee on Special War Activities, the N. C. W. C. film presents to the Catholics of the United States an animated report in which they can take just pride and satisfaction. The N. C. W. C.'s broad field of important reconstruction work is all most strikingly and understandingly presented. The average Catholic will be astonished at the progress of this field and the picturization of the effectiveness with which great social service tasks have been performed. The picture shows how the Council's watchwords of "Faith" in our holy religion, and "Service" to God, country, and our fellow-Americans have inspired the work of the Bishops, priests and lay workers of the N. C. W. C.

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

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INTRODUCTORY ARTICLE

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

Much of the labor of the star, director, and cameraman is lost through improper projection. Mediocre results and failure to register are too often caused by lack of knowledge on the part of the operator of the projector. It has been the writer's experience frequently to attend educational and church exhibits and even some New York City theaters where the projection was inexcusably bad. The operator either chased the film through the projector at a speed that gave the figures on the screen all sorts of unnatural movements or he ran the machine so slowly that the flicker on the screen seriously strained the eyes. We have seen a full thousand feet of film projected badly out of focus, and, for several minutes, out of frame. This was due to one of two things: lack of knowledge on the part of the operator, or carelessness.

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

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

PROJECTION-EQUIPMENT, INQUIRIES ANSWERED

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

Send along the story of your projection and equipment troubles, then, and let me see if I can solve them for you.

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Contains a number of electrical, mechanical and optical tables, diagrams and data, together with a directory of film producers and exchanges, etc., and a list of general information regarding the handling and care of the Motion Picture Projector and accessories.

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

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

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STUDYING SOUTH AMERICA WITH LANTERN SLIDES

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

By Alfred W. Abrams
Chief, Visual Instruction Division, New York State Department of Education, Albany, N. Y.

Part III

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**LANTERN SLIDES**

**STUDYING SOUTH AMERICA WITH LANTERN SLIDES**

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

By Alfred W. Abrams
Chief, Visual Instruction Division, New York State Department of Education, Albany, N. Y.

Part III

**COMPARE** number of transcontinental railroads in North America. What part of Argentina has no railroads? Why? Memorize latitude of Buenos Aires. Use railroad map F 45, again and again. South America is yet an undeveloped country inviting capital.

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

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

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

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

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

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

**TEACHING POINTS OF CERTAIN SLIDES—ILLUSTRATIONS**

*Fa Y15* Significance of windmills. Are windmills common in your locality? Why?

*Fa Y16* Fences and barns. Where is the scene? Why do you not expect a cattle ranch here?

*Fa PoY* Oranges. Compare place with Florida as to latitude and climate. Why are oranges cheap? Supply and demand. Perishability. Transportation facilities.

**URUGUAY AND PARAGUAY**

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

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

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

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

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

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Vol. III. FEBRUARY, 1920 No. 2

PRINCIPAL CONTENTS

EDITORIAL

The N. E. A. and the Motion Picture—Americanization of Movies—Educational Film Libraries

"THE LAND OF OPPORTUNITY"—Illustrated

INDIAN MOVIE PROGRAM IN NEW YORK

By Charles Urban—Illustrated

AMERICANIZING THE BRITISHER

By Wesley W. Stout

MOTION PICTURE SCHOOL OF THE FUTURE

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THE MOVIE A SCHOOL

WORK OF THE NATIONAL M. P. LEAGUE

By Adele F. Woodard

INDUSTRIAL FILM AS AN AMERICANIZER

By Jerome Lachenbruch—Illustrated

A TRIP TO THE MOON—VIA THE SKYROCKET ROUTE

By Jerome Lachenbruch—Illustrated

SCREEN SERMON IN NEW YORK CHURCH

By J. A. Chapman

$20,000,000 FUND FOR RELIGIOUS FILMS

By Rev. Dr. W. Shute Chase

FOUR WAYS IN WHICH CHURCHES USE MOVIES

By Rev. Dr. Leslie Willis Sprague

FILMING THE GREAT LAVA FLOW FROM MAUNA LOA

By Robert K. Bonine—Illustrated

REVIEWS OF FILMS

Edited by Gladys Bollman—Illustrated

SPECIAL AMERICANIZATION PROGRAMS

Edited by James R. Cameron—Illustrated

EXPERIENCE EXCHANGE

CATALOG OF FILMS

Index to Advertising

Goldwyn Pictures Corp. Front cover
Select and Republic Dist. Corp. Inside front cover
Kineto Co. of America 2-3
Scientific Film Corp. 4
Community M. F. Bureau 6
Prisma, Inc. 25
Worcester Film Corp. 25
Carter Cinema Co. 25
Underwood & Underwood 25
Amer. Type Founders Co. 26
Theatre Supply Co. 28
Graphoscope Co 28
Radio Mat-Slide Co. 29
DeVry Corporation 29
Eastman Kodak Co. 29
Victor Animatograph Co. 29
Unique Slide Co. 31
Allas Educational Film Co. 31
Otto J. Nanc 31
Kiley Optical Inst. Co. 31
M. H. Whitelaw 31
Nicholas Power Co. 31
Burke & James, Inc. 31
United Theatre Equipment Corp. 32

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THE N. E. A. AND THE MOTION PICTURE

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

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

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

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

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

In the meantime, until the mass of educators have become educated to the limitless pedagogical possibilities and potentialities of the motion picture, their more enlightened and far-seeing colleagues will have stolen a march upon them and will have experimented, made preparations, and laid foundations in antici-
tion of that great day when both teaching and learning will have become a joy instead of a drudge, will have become one of life's intellectual pleasures instead of routine dullness and deadliness.

**AMERICANIZATION MOVIES**

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

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

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

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

Americanization agencies in Detroit, Michigan, have shown 25 sets of slides in 75 motion picture theaters, and the schools of that city which are equipped with motion picture and slide projection machines have cooperated. The Americanization committee of the Daughters of the American Revolution has brought to the attention of local chapters throughout the country the fact that Americanization film programs may be obtained and recommends the increasing use of movies as of "great educational value."

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

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

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

**EDUCATIONAL FILM LIBRARIES**

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

First Americanization Film Made at Secretary Lane’s Suggestion

Features Two Incidents of Lincoln’s Life

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

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

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

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

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

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

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

By Charles Urban

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

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

Distribution Lacking

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

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

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

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

Experts Must Be Paid

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

Cameramen, travelers, film editors, and the multitude of employees engaged in the various technical phases of the educational film publishing business must be paid for their services the same as those employed in any other manufacturing business.

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

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

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

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

Educators Must Pay Fair Prices

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

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

The great drawback with the present system lies in the fact that even the few "educational" films circulated by the exchanges are but seldom available when wanted. A subject may be booked in a town for a day and shown to a comparatively limited optime. It is shipped to a town scores of miles away where it is booked for exhibition the next...
That particular film might have been shown repeatedly with benefit to tens of thousands of people but the film has practically disappeared so far as showing it again in that particular town or district.

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

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

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

40,000 NON-THEATRICAL USERS

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

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

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

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

Other film publishers have added equally commendable pictures, which are now available in hundreds of reels. *Why does not the distributor wake up to the great importance of catering to this new business?* His various exchanges can be operated at comparatively low additional cost, in proportion to the extensive hire business he could develop owing to the great demand which ready exists and is growing daily.

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

**Subscription Plan for Establishing and Operating Educational Film Libraries**

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

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

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

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

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

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

g. He thus has at his command just the class of subject he requires for his work, which he can use as often as he desires. Everyone has the same privilege so that the subscribers can practically control the class of picture they believe beneficial to the community. The real benefits of visual education will then become apparent.

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

**A Valuable Americanization Aid**

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

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

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

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

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

*Why Pay Rent?*—*Own Your Films*

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

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

**UnCLe Sam—InSUranCe AgeNt**

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

During the war 17,000 employees carried on the enormous tasks of the bureau, utilizing for offices such unsuitable buildings as a garage, the National Museum, a paper box factory, an old hospital, and a patent medicine factory. These working conditions are shown in contrast to the beautiful new home of the bureau costing $3,000,000 and located just across Lafayette Park from the White House.
AMERICANIZING THE BRITISHER
East Enders, West Enders, Somerset, Welsh and North County Folk are being Thoroughly Educated Through the Invasion of American Photoplays

By WESLEY W. STOUT

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

AMERICAN PICTURES PREDOMINATE

For good or ill the cinema is the chief diversion and, apart from the grim necessities of life, almost the chief interest of the great body of English people. About half the population goes at least once a week. Twenty millions of people every week watch films almost entirely American. Recall how Dickens and the other Victorians captured and directed the imagination of Americans in British molds a generation ago and one senses something of the effect of this far more graphic and popular art on the English today. These millions of men, women and children breathe a purely American atmosphere nightly. They have become as familiar with American landscapes as their own. They are in constant contact with American morals, ideals, sentiments, and institutions, American types and characters, law and crime, American social and political ethics. They have a much closer view of American society, American commerce, finance, and luxury than they are likely to get of their own.

DYNAMITE IN FILMS

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

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

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

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

MOTION PICTURE SCHOOL OF THE FUTURE

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

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

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

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

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

50,000 FILM EXPOSURES A SECOND

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

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

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

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

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

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

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

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

REALTY FILM TO FIGHT RADICALISM

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

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

DEW FALL IN PICTOGRAPH

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

This photograph of the handsome Cleveland School (Junior High—Alternating), at 370 & 392 Bergen Street corner of Seventeenth avenue. Newark, New Jersey, was crowded out of the article, "Newark, New Jersey. Public Schools Equipped for Visual Instruction," in our November, 1919, number. The school has up-to-date Power's projection equipment and some interesting film programs are being carried out here.
WORK OF THE NATIONAL MOTION PICTURE LEAGUE

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

By Adele F. Woodard
President, National Motion Picture League

The best censorship is not censorship at all. It is selection. A competent group of persons viewing all films and selecting the best ones, giving them wide publicity, follows a constructive policy which gives support to honest effort on the part of producers. All who have given careful study to motion pictures feel that they have the greatest possible benefits to offer particularly to children, but that at the same time, as the industry is now organized, they present dangers to the moral and physical well-being of children that are thoroughly in evidence. To preserve for the boys and girls of this country the permanently good, pleasing and entertaining pictures and to safeguard them from the vicious and immoral, is the purpose of the National Juvenile Motion Picture League.

A Constructive Ethical Policy

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

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

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

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

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

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

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

Children’s Matinées and Family Programs

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

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

Family programs are given during the time of the regular show, after school. Teachers bring their classes directly from school. A section of the theater is reserved for unchaperoned children who are cared for by the committee.

In the evening parents bring their older boys and girls, young people attend, being assured that no embarrassing situations or objectionable themes will be presented, and the movie becomes a real family institution.

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

Organization of Community Forces

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

(To be Concluded in March Issue)
INDUSTRIAL FILM AS AN AMERICANIZER

The Ford Educational Weekly in particular has visualized for the foreign born the wonders of American industries.

By Jerome Lachenbruch

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

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

The Problem of the Foreign Born

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

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

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

American Industries Fascinate Foreigners

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

The same interest that Europeans manifested in our industrial films is now being aroused at home in the far-reaching Americanization programs being carried on by the motion picture. Perhaps the work of Henry Ford deserves a special word of recognition. For the past fifteen years he has been making a series of pictures detailing the operation of America's leading industries. The camera man of The Ford Educational Weekly has visited various plants, one by one, and, through the mobile film camera recorded the operations of every department.

In the past we have seen the romance of the steel industry; we have been able to follow the making of a daily newspaper; the manufacture of paper has been photographed in all its phases. The Ford Weekly has recorded the making of soap on a vast scale, the meat packing industry, and some of the delicate operations of a modern glove factory. These pictures have been distributed to thousands of cities, towns, and hamlets through the Edison Distributing Corporation. All these industrial motion pictures give a vivid and intense view of everyday life. The picture of this type arouses the enthusiasm and the wonder of the beholder; it gives him a sense of pride in the privilege of being part of all this creative activity.

"Hooping Up"

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

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

A TRIP TO THE MOON VIA THE SKYROCKE

By Jerome Lachenbruch

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

With the perfection of the telescope, they were enabled to learn that the moon is a planet like the earth, but mountains, extinct volcanoes, canals. Other groups of portrayed, by a process of on what is known about the earth's ethereal surroundings on them of the chemical clean sun, that the moon is a coolly supporting some form of life.

With the information gathered from gazing it has been possible to make the moon by means of a skyrocket, an attempt preliminary to the huge skyscraper of the moon. He hopes to test the charater of the earth's surface, heights that are unattainable because of our means of locomotion through the air.

To spread the good news of the landed man, we have been in the habit of papers and the magazines. But since the motion picture there is another way of clarifying the physics, and the mathematics of the project. If the motion picture limited to photography from living phase of the new art has been closely circumscribed, development of the animated technical drawing the most interesting subject lends itself to elucidation. Max Fleischer, of the Studios, has made a series of animated drawings which reveal the task involved in reaching the moon and of overcoming them. He has devised a machine which not only makes the huge skyrocket, but can apparently feasible.

Here are some of the facts concerning the trip which have proved to be obstacles to scientists of the past. The distance from the earth to the moon is 240,000 miles. The intervening space is filled with ether whose actual composition we know, but whose temperature we know declines steadily. In the special interstice between the moon the thermometer would be found to register 158 degrees below zero. But even the feasibility of making a car sufficiently cold proof to withstand the onslaught of such have still to solve the question of overcoming the force of gravity.
Radium is known to possess more energy than any force yet discovered by man. It is said to give off but half its power in twenty years. And it has an advantage over other known motive forces harnessed by man, because of its compactness. A little tube of the precious substance is worth $170,000; (Continued on page 18)

The Arrows above Show the "Spheres of Gravitational Influence" Round the Earth and Moon, When the Rocket Reaches the Lunar Atmosphere Its Power Must Be Reversed to Overcome Gravitation Toward the Moon

One of the Craters of the Moon
RELIGIOUS

SCREEN SERMON IN NEW YORK CHURCHES

BY J. A. CHAPMAN

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

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

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

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

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

$20,000,000 FUND FOR RELIGIOUS FILMS

BY REV. DR. WILLIAM SHEAFFE CHASE

Brooklyn, N. Y.

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

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

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

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

FOUR WAYS IN WHICH CHURCHES USE MOVIES

BY REV. DR. LESLIE WILLIS SPRAGUE

New York City

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

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

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

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

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

TRIP TO THE MOON VIA THE SKY-ROCKET ROUTE

(Continued from page 17)

but insomuch as this would be more than sufficient to furnish the 411,000 horsepower necessary to overcome the power of gravity within the 200,000 mile limit, there is hope that some philanthropists with a genuine interest in science might subscribe to the expensive experiment.

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

(Continued on page 20)
TRAVEL—SCENIC

FILMING THE GREAT LAVA FLOW FROM MAUNA LOA
A River of Fire Forty Feet Wide, at 10,000 Feet Elevation and
Fifteen Miles Inland, Plunges into the Sea as a Giant Geyser of
Steam, Accompanied by Huge Tidal Wave

By Robert K. Bonine
Honolulu, Hawaii

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

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

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

Greatest Geyser Ever Seen

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

1—Fountain of red hot lava at the source of the recent outbreak on the
volcano of Mauna Loa, district of Kona, Island of Hawaii. 2—At the edge
of the lava flow from the side of Mauna Loa, running as a river of fire
for fifteen miles from the point of breakout to the sea; photograph shows
author of this article at the movie camera and Chinese boy helper. 3—
Where the red hot lava flow plunged into the sea, boiling upward the
greatest geyser of steam ever seen by man. 4—On a movie trip through
the vast extinct volcano of Haleakala, Island of Maui, Hawaii. The floor
of this crater is larger than Manhattan Island. 5—At the brink of the
famous crater of Kilauea, Island of Hawaii; the author at the camera.
I became interested first in motion pictures in Paris, while making illustrative negative plates in Europe for several publishing houses. I occasionally gave these to my wife, Gertrude Ederle, who made a trip to France in 1897, Burton Holmes having then purchased his first camera from them, a Demeny. He was at work down in Italy at the time. On the completion of my work, which took me also through Italy the following winter, I looked into the workings of the cinematograph at the Lumière' plant at Lyon, and spent some time there arranging for photo-material to be sent to me to various sections of Europe.

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

On our return home I took a trip through the Yellowstone National Park and made film of the great geysers in eruption. I had with me the largest cine-camera ever attempted by anyone, in addition to one of standard size. The large camera made film four inches wide, picture practically 2 x 3 inches or rather 1½ x 3 inches, allowing one-half inch on each side for sprocket control and ten holes on each side for one foot length.

The experience with this outfit and the conditions existing in that country at the time, our method of getting about, and the developing, printing, and preparing the final positive for exhibition, and the projecting machine were all very interesting and well worthy a series of articles, as it has never been told. Some time ago, the world reproduced a reproduction in ten photographic parts of what I would later publish an interesting article on this camera by Edison; but this camera, in a sense, would be the finale of a sort of a special strip was made of Buffalo Bill's show at30, when arrangements were being made to reproduce the entire exhibition for theater purposes in the United States, I was called in as a consultant to review its behavior and varying aspects, both by day and night. No more critical group could have been gathered, for the matter of fact, black and white record of the film was matched against their highly colored memory of a spectacle or a happening, and when Bonine asked them for suggestions, their only complaint was that there had not been enough.

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Bonine, a Russian immigrant, was visiting the United States in the early part of the century, and he and his wife were making a trip through the United States. They arrived in New York City on June 1, 1902, and Bonine immediately set about to purchase equipment for making films. He was interested in the potential of films for educational and entertainment purposes. He arranged to have a special camera built, which was capable of producing high-quality film. The camera was designed to be lightweight and portable, allowing for easy transportation and use in various locations.

Bonine's first film, titled "The Making of a Motion Picture," was shot in New York City and premiered in 1903. This film was a significant milestone in the early development of motion picture technology. It demonstrated the potential of films as a medium for storytelling and entertainment, and it paved the way for future developments in the industry.

Bonine went on to produce a series of films that were both entertaining and educational. His films included historical documentaries, nature films, and films that highlighted the achievements of the United States. He was particularly interested in films that depicted the United States as a land of opportunity and progress.

Bonine's work earned him a reputation as a pioneer in the field of motion picture technology. He was recognized for his contributions to the development of the industry, and his films were widely praised for their quality and innovation.

Bonine's legacy lives on in the many films that he produced and in the contributions that he made to the development of motion picture technology. His work continues to inspire filmmakers and film enthusiasts around the world.
"THE COPPERHEAD"

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

The story, already known to many, is of the courageous, idealistic man who was chosen by Lincoln to serve his country in the hardest way—as the Secret Service man who stayed at home, who was court-martialed for aiding the Confederate cause, dishonored, and scorned. His son, a splendid boy, full of his father's glowing devotion to country, does not understand, of course, and makes his last request one that his father should not dishonor him by seeing him in his coffin. His wife, even in the moment when she learns that her son is dead, shrinks from his comfort, and dies believing him a traitor—"uncle" she calls him. His friends are his friends no longer—only one of them will even speak to him.

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

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

Shanks is played by Barrymore with a finish that reduces nearly every previous play to an amateur performance. The figure of Lincoln (William F. Schroell) is hardly adequate, Doris Rankin as the wife of Shanks expresses well the type of woman who straightforwardly lives up to her highest belief in the right, regardless of human feelings.

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

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

The Copperhead. Produced and Distributed by Famous Players-Lasky. 615 feet. Playing time: 1 hour 15 minutes.

"THE GREATEST QUESTION"

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

The history of motion picture ventures into the field of the unseen is interesting. In the nature of things, the camera cannot hope to equal the delicacy of Hamlet's father's ghost, which refrained from unfolding the particulars of his horrendous tale. No! The camera has unfolded them without the least scruple. A famous medieval tale describes a drawing of a demon which kept the demon bound in the...
room with it, though not always visible. Henry Van Dyke
has a story of a haunted painting—"The White Blot." But
the supernatural beings of motion pictures are neither at-
tendant spirits nor even misty figures. They are much in
evidence, "large as life and twice as natural."

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

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

Griffith on the Immortality of the Soul.

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

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

Of course the handling of the picture, in spite of its trite-
ness, is unmistakably Griffith's. The brutality tricks are played by a master hand. The master, too, it is who dares to use the contrast of a sheeted grave-yard ghost—in reality a
clever tramp—and the curiously natural appearance of the
dead son beside his memorial tablet. The first return of the
don to the mother, when the door is swept open by the
storm, and the sense of his presence is so strong that she
seems to hold him in her arms, is handled with consummate
skill and tact. The characters of mother and son are ex-
cellently conceived and interpreted—the work of Eugene
Besserer, both in this film and in Scarlet Days, Griffith's pre-
ceding picture, is strikingly good. The naive love between
the boy and the girl is portrayed as delicately as by a Greuse.

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

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

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

"THE MAKING OF AN AMERICAN"

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

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

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

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

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

THE NEW PEDAGOGICAL EXHIBIT

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

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

SPECIAL AMERICANIZATION PROGRAMS

WAGON TRACKS, 5 reels; an Indian and settlers drama of the Santa Fe Trail, of historical value. LOUISIANA, 5 reels; a romance of Southern life with correct atmosphere and background. BAY FOOT, STEAM FOOT, 5 reels; a rural recruiting drama presenting the loyalty and patriotism of two nations. FIRES OF PASSION, 6 reels; a war drama emphasizing the real work of the Salvation Army. UNCLE TOM'S CABIN, 5 reels; based on Beecher Stowe's classic pre-Civil War life in the South. THE OPE CHEST, 5 reels; a department store drama. LITTLE MISS VAMPIRE, 5 reels; a comedy drama of four conservatives. THE ROMANCE OF HAPPY VALLEY, 6 reels; a simple and thrilling story of life in rural Ohio. AGGIE PEPPER, 5 reels; a thoroughly American romantic melodrama. PERSONAL STORY, 9 reels; a romance of the life of Abraham Lincoln; historically accurate and full of inspiration.

EVANGELINE, 5 reels; a remarkably beautiful presentation of Longfellow's poem dealing with Aracdia and the early American colonies. THE ONE STAR RANGE, 6 reels; a drama of early Texas frontier life, LIVING MARY, 5 reels; an attractive American home story. EVERY OTHER'S SON, 5 reels; domestic drama of the war.

DADDY LONG LEGS, 8 reels; a comedy drama illustrating the social changes possible to an American orphan. First National Exhibitors' Circuit.

THE LION'S DEN, 5 reels; a rural church drama illustrating social conditions today. THE UPLIFT, 5 reels; a comedy drama dealing with socialism. OUR MRS. McCHESNEY, 5 reels; Edna Ferber's story of the rise and struggle of a woman commercial traveler. THE SPENDER, 5 reels; a drama of generosity versus stinginess.

DESSERT GOLD, Hodkinson Service, 7 reels; a romantic drama of the border life in Arizona and Mexico. LITTLE SISTER TO EVERYBODY, 5 reels; a story of labor. PATRIOTISM, Parrita Hodkinson Service, reels; a patriotic melodrama. Pathe.

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

A verbal account can hope to equal. Such a record is presented in The Modern Education of the Blind, produced by M. H. Whitelaw for the New York Institute for the Education of the Blind. The most striking tribute to the success of the methods of this institution is the happy confidence and fearlessness of the pupils. How this desirable end is attained, the pupils show.

The institute, founded in 1931, is now in the heart of New York, but nevertheless plenty of outdoor sport and exercise is provided for the pupils, play designed to develop the senses of sound, touch, and direction, and the confidence which will enable them to navigate crowded city streets alone.

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

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

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

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

**MIDDLES AND BLOUSES**

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

(Continued on page 31)

Select: BOLSHEVISM ON TRIAL, 5 reels; a socialist drama revealing the fallacy of radicalism.

Triangles: TOXIC AMERICA, 5 reels; an Italian American romance.

Universal: THE SUNDOWN TRAIN, 6 reels; a drama of historical Western country and life. THE RIGHT TO HAPINESS, 5 reels; a labor and industrial problem drama dealing with the goings on of an Italian-American. THE MAN WITHOUT A COUNTRY, 6 reels; a historic patriotic drama dealing with the life of a Yankee.

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

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

Tyrad: THE RED VIPER, 5 reels; presenting "red" propaganda among returning soldiers.

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

Goldwyn: Ford Educational, 1 reel each.

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

Educational Films Corporation, reels, 1 and 2 reels.

Prisms, Inc.: Colored, 1 reel.

Universal: Scenic, 1 reel, 2 reels.

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

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

Exhibitors' Manual: Strand, comedies, 1 reel each.

Comedy comics, 1 reel. Universal comedies, 1 and 2 reels, including "Lyon and Moran." Players-Lacky: Paramount comedies—Flagg, Sennett and Arbuckle, 2 reels.

Goldwyn: Capitol; Parsons comedies, 2 reels.

SLIDE NOTES AND COMMENT

Rev. Dr. Thomas H. Sprague, pastor of the First Baptist Church, Troy, N. Y., gave a series of four spectroscopic lectures recently on subjects in science in high school. The titles of the lectures were: "What Shall We Do in Mexico?" "Need the United States Fear Japan?" "Shall We Keep the Philippines?" and "Through African Jungles." Slides helped to attract more than 6,000 persons to the Saturday evening services from January to June, 1919. Members of the congregation enjoy singing songs and reading Scriptures as the words are thrown on the screen.

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


Recent spectroscopic lectures in New Jersey were as follows: "American Democracy," Rev. Dr. George Farrar, M. E. Church, Newark; "Eye-a-graphic Bible Lecture," Ethan A. Baker, First Congregational Church, Bayonne, "History of the Bible," Reform Church, Newark; "Great Mysteries in the Bible," Rev. Dr. M. Marquis, First Presbyterian Church, Paterson; "Sunset California," Charles A. McAlpine, Men's Club, Jersey City; "Scenes in the Holy Land in the Time of Our Lord," Second Reformed Church, Hackensack; "The Doughboy and the Doughhiltish" in Civil War Life, Rev. W. W. Mowatt, Salvation Army Corps, Hoboken; "In His Steps," Charles L. Snow, First Presbyterian Church, Hoboken; "Japan," Prof. J. Leonard, Second Reformed Church, Hoboken; "Tough Bets," Rev. Dr. Ingram, First Presbyterian Church, Trenton; "The Call of the Near East," Rev. Charles F. Fields, Grace Baptist Church, Trenton; "From Egypt to Palestine," Rev. G. Z. Stup, St. Mark's Lutheran Church, Trenton; "Community Life," Miss Anne McMillan, Christian Endeavor League, Presbyterian Church, Pennington.
EXPERIENCE EXCHANGE

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

Address Experience Exchange Editor, EDUCATIONAL FILM MAGAZINE, 33 West 42nd Street, New York.

GEOPHYSICAL FILMS IN OREGON SCHOOLS

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

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

RECREATIONAL FILMS IN HIGH SCHOOLS

The Cleveland Heights, Ohio, High School have had 24 shows with selected motion pictures the past year and have averaged 674 in attendance. Fred Burroughs reports that they have installed a second machine and expect to remodel their auditorium this summer. The young people and their parents seem to like such pictures as "The Little Princess," "M'*iss," "How Could You, Jean?" "Headin' South," "Nan of Music Mountain," "The Firefly of France," "Prom-elia," "Uncle Tom's Cabin," "Pals First" and "His Mother's Son." They are showing industrial and educational pictures at noon and use the lists of the National Board of Review.

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

SPECIAL THEATRE PROGRAMS IN SAVANNAH

The programs for boys and girls in the Paramount Empire Theater, Salt Lake City, under the auspices of the Home and School League, for six weeks were as follows: "Creased and Nighing," a Briggs comedy, "When a Fellow Needs a Friend," "Amourly of Clothes-Line Alley" and Bobby Bumps cartoon; "Spirit of 177" and Bobby Bumps cartoon; "Under the Top" with Paramount Magazine and animated cartoons; and "The Roaring Road" with Paramount Magazine and animated cartoon. The choraeones and ushers were drawn from the teachers of the Lowell, McKinley, Whittier and Grant schools. The charge, including boxes, was 10c for any seat in the house.

AVERAGE ATTENDANCE NEARLY 700

By Carlos B. Ellis

Principal High School of Commerce, Salt Lake City

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

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

1915-1916 Average per evening 449
1916-1917 . . . . 439
1917-1918 . . . . 524
1918-1919 . . . . 574

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

HOME AND SCHOOL CLUB RUNS MOVIES

The Home and School Club, of Campbell, California, has purchased a motion picture outfit largely from the proceeds of a "demonstration movie show" given on Friday evening, November 7, at the local school auditorium. A representative of the extension division of the University of California, at Berkeley, selected the films shown from the viewpoint of educational and uplifting enter-

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SUNDAY SCHOOL SHOWS THURSDAY NIGHTS

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

MONDAY MOVIES IN N. Y. CHURCH

"We have always found the offering received for our Monday evening movie sufficient to defray the expenses," said Rev. Dr. A. Edwin Keary, pastor of the First Presbyterian Church, New York City, where a program for children is given in the after-

noon, to which no charge is made. "For the two hours and a half of wholesome amuse-
 ment six reels of up-to-date motion pictures, community singing, and organ music are provided for by the weekly offering." These Monday night entertainments are a direct outgrowth of our work for the men in the service. During the eight months when we entertained over 15,000 soldiers and sailors we had such a wonderful experience that we are transferring the energy we started then to benefit the community. We have a first class program of interesting pictures which lasts from 8 to 10:30. The reels we select from the Community Motion Picture Bureau and they are the very best we can secure.

"I noticed this summer during my vaca-

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

"MOVIE HOUR FOR MEN" IN CHURCH

The Rev. Kari Palmer Miller, who has recently come to New York as pastor of the Madison Avenue Church of the New York and Soci-

ey, is very much in favor of the movie. While chaplain in one of our Southern camps Mr. Miller had an opportunity of watching the movies, and he firmly believes in its use in the church. He desires that there would be a short address, followed by an hour of pic-

tures. He believes that, especially at the Mariner's Church, which is in 11th Avenue, near 23rd Street, this hour of good pictures would keep men from other haunts.

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

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

SCHOOL HAS USED FILMS FOR YEARS

Fred Graefelman, principal of the Concordi-

colored All-Senior Boys Department in his school has a fine standard motion picture projection machine for many years and the pupils have benefited largely from this wonderful field of education, visual instruction." We desire that he would be in touch with all of the best sources of supply and information regarding instructional films.
PRIZMA

A new method of practical, color motion photography that re-creates Nature on the screen in all her splendid colors.

Entertaining, instructive, and altogether delightful!

Now showing in leading theatres.

Ask the manager of your favorite theatre.

Distributed by Republic Distributing Corporation

THE TOURISCOPE

AT LAST—Lantern Slides ON FILMS

Greatest Invention in History of the Stereopticon — Takes 100 slides or more on one continuous film; non-inflammable, weighing only 3 ounces, attaches to or.

No More Broken Slides

SLIDES NEVER Out of Order

Glasses only 1-20 Bulk Glass Slides

BUT EQUAL TO FINEST

Send for Catalogue

TOURISCOPE DEPT.

UNDERWOOD & UNDERWOOD

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Worcester Film Corporation

145 W. 45th St., N. Y. or Park Building, Worcester, Mass.

OTHER ONE-REEL EDUCATIONALS ALSO READY

For a Proper Understanding of Life's Responsibilities

children and young people need the knowledge which is scientifically and inspiring presented in the biological motion picture

HOW LIFE BEGINS—4 Parts

Living embryo of chick 52 hours old. From "How Life Begins."

It shows how plants and animals come into existence and gives a reverent understanding of life processes.


For rental and purchase price address

Carter Cinema Co., 220 W. 42nd St., N. Y.

Telephone Bryant 5994-5995

We are in the market for negatives of Educational subjects.
PROJECTION—EQUIPMENT

Edited by JAMES R. CAMERON

CHURCH AND SCHOOL MOVIE PROJECTORS

The importance of the motion picture as a means of education is being recognized more and more each day. Just consider for a moment the prominent part played by motion pictures in winning the late war: first to arouse patriotism, then to show why we entered the fight, what we were fighting for, to encourage enlistments, pacify labor unrest, increase production, and put the government loans over the top. They were used extensively in the training camps, in this country and abroad and even in the fighting area to educate and amuse the boys and to stimulate morale. It was one of the greatest lessons of the war and the government was quick to realize that the most direct way to the brain was through the eye. It may be interesting to some of our readers to know that approximately 31 per cent more educational and recreational, passive and active, furnished our soldiers and sailors was in the form of motion pictures.

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

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

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

Where it is possible to confine the use of the projector to one room or where space will not permit the installation of a large machine, portable machines are now being used to a large extent with pleasing results. The advantages of these machines are of course their light weight and compactness, also the fact that no special wiring is necessary, it being possible to operate them by connection with any ordinary lamp socket. As a 100 watt lamp is generally the source of light in these machines, however, their use is limited to rooms where the throw will not exceed 65 feet. Up to that distance the machine will project a clearly defined picture. As the light source is increased a proportionately longer throw can be obtained, but by increasing the light source the fire hazard is also increased.

ANSWERS TO INQUIRIES

I need advice pulling my machine switch my transformer keeps an buzzing sound and I have worked with transformers be... Please explain. I get this buzzing sound as I have worked with transformers before but I have always gotten it when I pulled my machine switch.

N. H. Howell, Ohio

(Continued on page 28)

Announcement

In connection with its efforts to facilitate general education by advocating and installing printing outfits in public schools the EDUCATION DEPARTMENT American Type Founders Company has decided to enlarge its scope of activities to include the sale of motion picture projecting machines and supplies, and to furnish information regarding films for educational purposes. After a thorough investigation, and after consulting leading educators, we are convinced that the portable motion picture projector is the kind best adapted to general educational work, and we are pleased to announce that we have made arrangements to sell

THE DEVRY PORTABLE MOTION PICTURE PROJECTOR

FOR USE WITH SLOW-RUNNING FILM

Information regarding these machines may be secured upon application to the Education Department, or to the following Selling Houses of the American Type Founders Company:

CLEVELAND 1537 E. 12th Avenue, N. E.
CHICAGO 113 East Monroe Street
MINNEAPOLIS 423 Fourth Street, South
KANSAS CITY 10th and Walnut Streets
PITTSBURGH 523 Third Avenue
DETROIT 106 West Larned Street
ST. LOUIS Ninth and Walnut Streets
DENVER 1624 Blake Street
PHILADELPHIA, Keystone Type Founders Supply House, 8th and Locust Streets
Introducing - the newest Projection Machine

The Heart of "the Rotary"

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

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

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

"The Rotary"
Portable Projector

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

For Detailed Information, Address "Rotary" Dept.
Educational Films Corporation of America—729-7th Ave. New York

Simplicity
Safety
Satisfaction

THERE is opportunity for live-wire representatives throughout the United States and Canada—men who can grasp a man's-size opportunity, and make the most of it. Territory is being rapidly disposed of—to men with the right qualifications.
(Continued from page 26)

You probably have the transformer connected between your wall cut-out and the machine switch, so that a no-load current is passed through the primary end of the transformer as long as you have a closed circuit on the LINE side of transformer. If you will connect the transformer between your machine switch and the arc lamp (primary side to lamp side of machine switch, secondary side direct to arc lamp) you will find that there will be no buzzing noise when you open the machine switch.

Every time I strike the arc of one of my machines I blow my fuse. I have tested the lamp house but find it free from grounds. The mica insulation in arc lamp is O.K. Perhaps you can help me.

You must have a short circuit, but if this were in your arc lamp the fuse would go when you closed the machine switch, before you had time to strike the arc. The trouble probably lies in your rheostat or secondary coil of transformer, whichever you are using.

PROJECTION-EQUIPMENT INQUIRIES ANSWERED

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

Send along the story of your projection and equipment troubles, then, and let me see if I can solve them for you.

EXCLUSIVE FEATURES OF THE "ROTARY" PROJECTOR

The writer has had the privilege of making an exhaustive examination of the latest portable projection machine, the "Rotary." It is built along the line of the suitcase models and is really portable, weighing only 25 pounds and measuring but 30" x 17" x 8" over all.

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

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

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

The Graphoscope Company

is a great, all-around instructor on these and many other subjects. The all-seeing eye of the camera brings its lessons to you in such a clear, easily understood fashion that the veil of mystery falls away.

THE GRAPHOSCOPE JUNIOR is a moving picture machine designed on scientific principles for use in churches and schools. It weighs only 100 lbs., is portable and can be set up and taken away in a few minutes. It uses standard film, is equipped with a powerful incandescent lamp, and projects pictures of unsurpassed steadiness and brilliancy. It is free from complicated parts, making it very easy to operate.

Write for Graphoscope Junior catalogue "W" giving full details
ENTENARY LANTERN SLIDES ON SHIPBOARD

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


cost-
of a letter-
-typed-
in a minute-

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25 Radios—with binding tape & glasses, $1.00. Patented—accept no substitute

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footage numbered negative film will immediately assert themselves in the final cutting and assembling of successive scenes.

Identifiable by the words "Eastman" and "Kodak" in the film margin

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ROCHESTER, N. Y.

Have You Seen the De Vry Work?

DON'T buy a motion-picture projector until you have seen the De Vry at its work.

And remember! A poor projector kills a good film. With a De Vry you can project the best films in America—and have perfect motion-picture results.

The De Vry is a wonder. It's built like a watch. An amateur can instantly produce motion pictures of professional quality—up to 12 feet square and up to 80 feet distant.

The De Vry remains in its case when at work.

Weights 20 pounds. You can carry it anywhere.

Write for new booklet. Also let us demonstrate the De Vry in your home or your office.

If you write us, it will promptly bring our representative from one of 66 cities—the one nearest you, and then you will see why the De Vry has become standard.

De Vry Corporation
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VISUALIZE EDUCATIONAL, AMERICANIZATION and INDUSTRIAL WORK

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Special Slides Made from Any Copy.

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The Manufacturers

VICTOR ANIMATOGRAPH CO., INCORPORATED
REVIEWS OF FILMS

(Continued from page 23)

tion, carried off to their summer camp in
the Catskills, New York State, and there
made over by the healthful outdoor life,
nutrition, and fun. The last-
named quality, in truth, appears to domi-
nate the major portion of the second reel
which is given over to the many joys ex-
tracted from nature by these city girls af-
forded by the oppor-
tunity to camp by the
feminine half of the "Y." The pic-
ture was taken last summer at Summit
Lake Camp, near West Point, open for
working girls of New York City, and at the
Rainbow Camp, near Bear Mountain.
The girls in both schools are given
The film is a fitting corollary to the
"Come and See" campaign of the Y. W. C.
A. Although their summer camp welfare
work may be limited in scope so far as
serving their community, it is
The picture has some effective photo-
Dante's scenic, not glaringly
exploitation of the natural, dramatic views of Ausable
ham's, suitable for geological study, and
detailed though brief demonstration of
Algonquin Park. A service of the Woodlawn
Building on the outskirts of the city, and a
print of the Woolworth Building
scene of a "Dante's" house.
A Goldwyn-Bray scenic, not glaringly
Dante's scenic, not glaringly
theatrical, yet delightful, is the view of Ausable
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A Goldwyn-Bray scenic, not glaringly
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$50 to $500 Easy Money—in Your Spare Time

WRITE US NOW and we will show you how to get from 100 to 1000 subscribers for EDUCATIONAL FILM MAGAZINE—with hardly any effort on your part.

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Circulation Manager, EDUCATIONAL FILM MAGAZINE
35 West 42nd Street, New York City

IN competitive test by the Board of Education, Newark, New Jersey, fifteen of the eighteen professional projectors purchased were

Power’s Cameragraphs

This test was of a most exacting nature and again demonstrated the superiority of the Power’s Cameragraph where the highest type of professional projection is desired.
The Governor of New Jersey making pictures with a UNIVERSAL

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

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

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

BURKE & JAMES
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THE LIGHTEST WEIGHT MOTOR DRIVEN CINEMATOGRAPH OUTFIT EVER PRODUCED

IT REACHES THE MOST INACCESSIBLE PEOPLE

IN THE MODERN SCHOOL-ROOM
IT TEACHES BY ELECTRICITY
SAMPERS REQUIRED

TOUCH THE BUTTON AND THE LESSON BEGINS
$2.00, FOR PROJECTOR ONLY 110 VOLTS
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PROJECTS ALL STANDARD FILMS ON 10 INCH 1000 FEET REELS

THIS Hallberg Outfit is a COMPLETE Projection plant in every respect. The Projector is sold separately for use on either 32 or 110 volt alternating or direct current for use on city circuits, or, with it may be furnished the "HALLBERG FEATHERWEIGHT" Electric Light Plant, the whole outfit weighing less than 120 lbs., including projector, which alone weighs less than 25 lbs., permitting of first class projection in any part of the world where electricity cannot be obtained, as this electric plant makes its own electric power for the driving motor and for furnishing the necessary illumination for the projection, requiring about 1 Pint Gasolene for a regular show.

We contract for your entire equipment and furnish everything except the film

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EDUCATIONAL FILM MAGAZINE
The National Authority

WILL ROGERS in "The Strange Boarder"
GOLDWYN PICTURES

15 cents a copy
MARCH, 1920
$1 a year
‘Shooting’ the wild men with a UNIVERSAL

The UNIVERSAL Motion Picture Camera is the favorite camera of the explorer—the man who risks his life to get pictures.

The compactness, strength and reliability of the Universal make it the ideal machine for work where the “going” is rough and conditions are bad. The Universal stands up under the hardest kind of usage and gets perfect film under the most adverse conditions.

Read this letter from Martin Johnson, the intrepid explorer, whose pictures of the savage cannibals of the South Sea Islands create such a sensation. The pictures show him filming the “Wild Men of Malekula.” He uses a Universal exclusively.

Write for descriptive booklet of the Universal Motion Picture Camera. It explains why this machine has attained its position as the most efficient motion picture camera on the market.

BURKE & JAMES
(INCORPORATED)
253 EAST ONTARIO STREET, CHICAGO
225 FIFTH AVENUE, NEW YORK CITY
VISUALIZATION is the slogan in modern school work. Almost everything filmable has been projected on the screen with the exception of biological phenomena, most of these traceable only through the microscope.

Our age calls for this visualization of biological phenomena, for the purpose of education. Realization of this led to the foundation of "The Scientific Film Corporation".

Its aim is to supply the needed materials for visualization in biological teaching adapted to school work of all grades, from the primary up to the purely scientific treatment of the subject in university teaching.

"The Scientific Film Corporation" is in a position to guarantee accurate, reliable work through the well planned co-operation of approved technical skill and expert scientific supervision. Our laboratories in Harrison, N. Y. (New York suburban district) are equipped with the most modern installations, many of them personally devised.

Our sensational novelty is the utilization of the living tissue culture in micro-cinematography.

Correspondence invited in regard to rates and terms of purchase and rentals.

ECONOMY: Special attention is called to the fact that by renting our films a wonderful opportunity is created to show filmed and screened biology even in schools and places far removed from metropolitan centres.

First Release
A Microscopical View of the Blood Circulation

These are a few of the features of this film:

- The Vascular system of the chick embryo
- The Capillary net work in the area pellucida
- Arterial and Venous circulation
- Histological reflections
- Arterial Anastomoses
- Differentiation of the blood in centrifugal apparatus
- Microscopical views of the blood, showing its ingredients
- Close up of Bone marrow, where the blood originates
- Living and beating heart at close up

THE SCIENTIFIC FILM CORPORATION
13 DUTCHE STREET
Telephone John 1717
TO AMERICAN EDUCATORS:

In this original problem which confronts us all today, viz: How best can we make and supply Educational Pictures to the Schools, the first difficulty that confronts us, after the pictures are made, is: How can we best distribute these pictures to the Schools.

We have many inquiries from Schools, Churches, Centers, etc., asking for URBAN "MOVIE CHATS" and "REVIEWS," but plainly it is impossible for us to send these films, let us say to Oklahoma or Oregon, on account of the transportation charges, among other things, which would be excessive from New York. Furthermore, we believe in selling our films rather than charging a rental each time they are used. This gives the School an opportunity to form a permanent Library so that each year it can supply to its new scholars its ever-interesting subjects.

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

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

This service will be appreciated by,

Yours very truly,

[Signature]

President.

KINETO COMPANY OF AMERICA, Inc

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1452 Broadway, New York City

71 West Twenty-third Street, New York City
EDUCATIONAL FILM MAGAZINE

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III.

MARCH, 1920

No. 3

PRINCIPAL CONTENTS

Index to Articles

FEDERAL AID FOR ORAL HYGIENE FILM

REVIEWS OF FILMS

THE LAW SAYS: "SAFEGUARD LIFE AND PROPERTY"—AMERICA'S SLOGAN IS "SAFETY FIRST"

BAPTISTS TO RAISE $100,000,000 BY MEANS OF SLIDES

WORK OF NATIONAL M. P. LEAGUE

FLASHES ON THE WORLD'S SCREEN

CATALOG OF FILMS

INDUSTRIAL ITEMS

Index to Advertisements

Goldwyn Pictures Corp. Front cover
Burke & James Inc.
Scientific Film Corp.
Kineto Co. of America
Community M. P. Bureau
Am. Type Founders Co.
Graphoscope Co.
Underwood & Underwood
Victor Animatograph Co.
Prizma, Inc.

Eastman Kodak Co.
Carter Cinema Co.
Worcester Film Corp.
Onto J. Nash.
Arth. P. Film Co.
Riley Optical Inst. Co.
C. J. Winternitz & Son.
Theatre Supply Co.
De Vry Corp.
Nicholas Power Co.
Goldwyn Bray
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CITY AND STATE

This Dollar Will Bring You Hundreds of Dollars In Ideas
COMMUNITY MOTION PICTURE BUREAU

In again devoting its resources to the production, selection, editing, distribution, supervision and presentation of instructional motion picture courses, it is but fulfilling its primary purpose, following its war work, which is still continuing on a large scale. In the past two and one-half years, Community has presented practically all the motion picture service for the American army and navy, and the bulk of that for the Allied armies and navies.

This war service, including the comprehensive program of visual instruction for the Army Educational Commission, gives Community a greater power and skill in creating instructional and recreational courses which meet the needs of public and private elementary and secondary schools, colleges and civic organizations, for which Community service was organized in 1911.

The largest distributor and exhibitor of motion pictures in the world, Community Motion Picture Bureau is, an educational institution, upon a business basis. It is not in any sense a theatrical enterprise nor an adjunct to one. Community always regards its task from the educational and community point of view.

The Educational Board of the Community Motion Picture Bureau is headed by Dr. Jeremiah W. Jenks, Chairman, Research Professor of Government and Public Administration, New York University, and Dr. Frank McMurry, Vice Chairman, Professor of Elementary Education, Teachers College, Columbia University. This Board is assisted by a large staff of professionally trained educators, editors and assistants.

Frank L. Crone, formerly Director of Education for the Philippine Islands, is in charge of the School Section.

Community builds motion picture courses upon the basis of the educational needs of each institution it serves. You are cordially invited to make inquiry as to how Community service will meet your needs.

Our distributing system encircles the world

COMMUNITY MOTION PICTURE BUREAU

Accredited Agent for United States War Department Motion Picture Service

WARREN DUNHAM FOSTER, PRESIDENT

46 WEST TWENTY-FOURTH STREET. NEW YORK CITY
"SAFETY FIRST!"

The first issue of this magazine, dated January, 1919, contained an editorial announcement entitled "Plan, Purpose, and Policy." "Each article will be published to serve our readers in some useful way," we wrote, "or to promote the acceptance and practical daily application of what Mr. Edison calls 'one of the greatest things in the world.'" Under the sub-title "the Policy" we said further:

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

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

Moral responsibility and civic duty—here are two obligations enough for any loyal American citizen and any member of the motion picture industry to live up to and respect not only in passive obedience but actively seeing that the laws are enforced without favor. Nearly all manufacturers, distributors, and exhibitors connected with this industry are good Americans and law-abiding citizens; they loved that beyond a doubt during the late war. But there are a few, a very few, among them who are either indifferent to the law, or evasive of it, or deliberate in their violation of it. It is these few who constitute a menace to the vast majority in the industry, a menace even to themselves if they were only broad-gauged and far-visioned enough to realize the fact. For should disaster come the blow will fall alike upon the just and the unjust, and those who helped to pull down the house will be buried in the ruins alongside of those who helped to build it up.

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

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

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

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

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

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

These three outstanding facts should be held clearly before one in attempting to reach a solution of the problem of fire hazard in the use of motion picture film. The evaders and violators of the law are not the film people but the machine manufacturers on the one side and the purchasers of machines on the other, who ignorantly or willfully handle highly inflammable reels of film, which are nothing but fuses 1,000 feet long, in utter disregard of the lives of those innocents who are gathered around the machine or open cans of nitro-cellulose. A case came recently to the writer's attention, wherein an operator was smoking a cigar directly over some open cans of inflammable film, and seated in chairs nearby were two or three hundred little children waiting for the show to start. If a spark had fallen from that cigar on a bit of the film, the show would have started—but it would not have been the kind of show they came to see.

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

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

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

(Continued on page 7, second column)
The semi-centennial meeting of the Department of
Superintendence of the National Education Associa-
tion, whose first gathering took place five years after
close of the Civil War, in 1870, was a success worthy
the occasion. Should the same ratio of progress be
during the fifty years to follow, the educational sys-
tem of the United States will lead the entire world in
thoughts, in thoroughness, and in practical results.

The registered attendance, exclusive of local participation,
convention headquarters in the Hotel Cleveland, Cleve-
land, Ohio, during the week beginning Monday, Feb-
23, was about 4,500. With the addition of the names
Cleveland superintendents, principals and teachers and
those who failed to register, the total attendance was
over 5,000. The lack of hotel and rooming accom-
mats in the city undoubtedly prevented many more from
ting to the meeting and drove others away several days
one would otherwise have left. The commercial sbors were disappointed at the comparatively small
her of visitors in their hall, due no doubt to the fact
the building was several blocks away from the leading
is save one, and in a rather inaccessible part of the city.

Intense Interest in Visual Education
or the first time in the history of the National Education
convention there is a Department of Visual Education for
established as an official section of the Department of
Superintendence. The officers during the past year, who
were re-elected, are: President, L. N. Hines, state superin-
tendent of public instruction, Indianapolis; vice-president,
Beveridge, superintendent of schools, Omaha: secre-
y C. F. Pye, secretary Iowa State Teachers’ Association,
Meine. The official program of the visual education
ent on Wednesday afternoon, February 25, in the
room of the Hotel Hollenden, was as follows:

Visual Education in Community Center Work
Charles Reach, assistant professor in charge Instruction Service,
Iowa State College, Ames, Iowa.

Basic Interest in Education
John H. Francis, Superintendent of Schools, Columbus, Ohio.

Economic Side of Visual Education
T. Paul Goode, University of Chicago, Chicago Ill.

On Table Discussion On Visual Education
Conducted by Frank A. Guise, Superintendent of Schools, Bay City, Mich.

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

The incident occurred toward the close of the round
of discussion, which smacked of commercialism, was in
ous bad taste, and should not have been permitted by
ident Hines, who was in the chair. It was an attempt
to have the Department of Visual Education of the N. E. A.
on record as officially approving the standard theater
film, 35 millimeters in width, as the only film to be used
in the schools of the United States. The presiding officer
allowed the resolution to come to a vote without
recording the ayes and nays, but the feeble response of
affirmatives and the thundering chorus of negatives showed
unmistakably that the sentiment of the assemblage was that
the N. E. A. had better leave the question of the use of
standard theater film or safety standard non-theatrical film
to the individual school or college, to decide as the local
authorities see fit. It was the first public demonstration of
the difference of opinion on this subject, with an
overwhelming sentiment in favor of an open, independent mind
and a disposition to consider both sides.

The Informal Conferences
Due to the initiative of W. H. Dudley, of the University of
Wisconsin; W. D. Henderson, of the University of Mich-
igan; and J. W. Shepherd, of the University of Texas, con-
stituting the visual instruction committee of the National
University Extension Association, there was an informal
conference Monday afternoon, February 23, on the ninth
floor of the Hotel Cleveland, and on Wednesday evening
at the Hotel Hollenden following an informal dinner in the
cafe à la hotel.

The discussions at these two conferences, presided over
by Mr. Dudley, had to do with ways and means of using
films, slides, stereographs, maps, charts and other visual
instruction material in the schools and colleges but were
primarily concerned with motion pictures. Some interest-

ing developments were noted at these meetings, but the
only decisive action taken was the adoption of a motion
that Mr. Dudley appoint a national committee of nine
educators having no connection with commercial interests,
who are to call a general conference within two months, if
possible, of all individuals and groups who would like to
gather together and form a National Visual Education Asso-

(Continued from page 6)

After all, it is not a matter of whether it is Tom’s
machine. Dick’s screen or Harry’s film. The issue
is larger and higher than that. It is a matter of
ethical principle and obedience to law and order, of
moral responsibility and civic duty towards the public
and our individual selves. We said in the beginning,
and we say now that we shall do everything within
our power to develop the educational use of motion
pictures. The thing is too big, the industry is too
big, to permit commercial interests, or selfish motives,
more comfort, convenience and “cheapness” to
endanger the entire non-theatrical field when it is so
easy to play safe. By advocating the principle of
“Safety First,” compliance with law, and safeguard-
ing of human life—especially the precious life of
Young America—we are taking steps to make the
future of educational films secure, no matter what
developments may come.
The dominant note at these informal conferences was that no flavor of commercialism must taint the work of the organization committee or of the organization itself after being formally established. The same tendency towards influencing or controlling the action of the N. E. A., which cropped out at the afternoon meeting was observed during the evening, namely, the commercializing of an effort which can only succeed if maintained on a high educational and ethical level. The committee to be selected will no doubt avoid this pitfall and will see to it that the conference leading to the formation of the association will adopt procedure which will make it impossible for commercial interests to have anything more than an advisory hand in the proposed organization. In other words, the feeling on the part of the educators, the editors, and other non-commercial interests present at these gatherings was that the initiative and the demand must come from the schools, churches, and other non-commercial institutions and that they must dictate the policies and the methods of the organization. The suggestion put forth that the active members of the association, the school men and women, should not pay dues and that the commercial people should “foot the bills” was properly frowned upon and cast aside. The feeling was that there should be no sense of obligation whatsoever to the manufacturers and distributors, who will be welcome to offer advice and to cooperate with the exhibitors.

**Report of Action of an Informal Conference on Educational Use of Visual Aids Held at the Hotel Hollenden, Cleveland, Ohio, Wednesday, February 25, 1920.**

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

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

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

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

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

A. J. KLEIN,
Secretary of Informal Conference.

**34,000,000 Feet of Government Film**

Arthur J. Klein, secretary of the National University Extension Association, at the Monday afternoon conference gave some interesting figures on the distribution of the government’s war films from Washington. He said that there were now 42 distributing centers in state universities and other institutions and that this number would probably increase. About 9,000,000 feet of positive film have been distributed through these centers, of which more than 600,000 feet were sent out since September 1, 1919. Mr. Klein estimated that about 25,000,000 feet additional of government film remain to be distributed for public exhibition throughout the country. The work of distributing is handled by the extension association in cooperation with the Bureau of Education in Washington.

Although most of this film deals with the late war, Mr. Klein, a considerable proportion of it can be used conjunctly with history studies. In the series entitled “Training of a Soldier,” there are 36 reels which are valuable for instructional purposes. These are among the most thoroughgoing pedagogical motion pictures so far produced, such pictures as “Military Map Reading,” “3 Inch Shrapnel” and similar ones being models of simplicity and clearness.

Mr. Dudley, who was associated last year with the Division of Educational Extension, Bureau of Education, stated that the bureau estimated that about 3,000 American schools were equipped with motion picture projection machines of all types. The questionnaire mailed by the bureau last year to 32,000 schools and colleges revealed that 1,177 were then equipped and 349 others were planning to equip for the use of films. More than 2,100 schools had loc arrangements with theaters, churches, halls, clubs, and other institutions for showing special educational film programs.

The figure mentioned, 3,000, appears to be conservative inasmuch as the questionnaire did not reach all educational institutions by any means and only about 30 per cent of those questioned replied.

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

**FILMS SCREENED AT CONVENTION**

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

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

On Friday, Mr. Klein, of the University Extension Association, was one of three speakers on the subject “What the University Extension Association Offers School Centers” emphasizing the community value of motion pictures as telling of the mass of government film available in the distributing centers of the association. Commissioner Clinton was heard with great interest on “What the United States Bureau Offers Local Community Center Movements.” During the three days of papers and discussions on the activities of school community centers it was brought out that
motion pictures were playing and could be made to play an extremely vital part in Americanization, cultural, recreative, and other objects of community work.

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

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

The Commercial Exhibits

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


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

MOVIES TO GET TEACHERS MORE PAY

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

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

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

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

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

FILMS IN COLLEGE RESEARCH WORK

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

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

Movie films are being used continuously by the various departments of the university in research and demonstration work. The pictures are taken by Mr. Eldredge of the photographic department and developed in the university studio on the fourth floor of the physics building.

DENVER LIBRARY SHOWS JUVENILE FILMS

The public library of Denver, Colorado, has purchased a motion picture projection machine to be used at the main and branch libraries in conjunction with the children's departments. The machine is fully equipped to show films of any length and is intended to arouse interest of children in books that it is considered well for them to read. The firm from which the machine was purchased maintains and lends a library of film-dramatized books and fairy tales.

"By showing the film version of the popular children's classics the matter of the book is presented to the child in a way that arouses his interest and leads him to read the book, later," said Chalmers Hadley librarian.

"We have a regular schedule of picture shows at the children's departments of all the libraries, and in two weeks we are able to show a film in all parts of the city."

The machine will also be used in conjunction with the art lectures given by Reginald Poland, art director. Mr. Poland has been able to obtain pictures showing the masterpieces in the field of painting and sculpture.

Educational films of industries, agricultural methods, and animal and botanical life will be interspersed with the film dramas.

MAKING MOVIES PAY FOR NEW BUILDING

The Boston Suffolk Law School will have a big new building and undertakes a plan devised by Dean Gleason H. Archer is going to make moving pictures pay for it and create an endowment besides. The school auditorium in the new building will be fitted out to seat 1,500 persons and will be equipped as a high class moving picture theater. The proceeds of the show will go toward paying off the indebtedness of the building. Dean Archer states that he has figured out that within seven years the building will have paid for itself with a surplus besides.

The Bray Pictures Corporation, by their unique method of making animated technical drawings, illustrate with great clearness how the moon exerts a pulling force upon the waters of the earth, causing tides. Here are shown the revolution of the earth, the high and low tides, with spring tides—neap tides. The pictures taken show a harbor on the east coast of the United States, where the tide is several feet high.
THE UNDERWRITERS' RESPONSIBILITY TO THE PUBLIC

The Moral Responsibility for Evading a Distinct Duty Cannot and Should Not Be Shouldered by Fire Insurance Interests

BY DANA PIERCE

Vice President, Underwriters' Laboratories, New York City

FROM the very beginning of the motion picture industry the fire insurance underwriters took the position that nitro-cellulose film, being a highly inflammable article, should have all possible safeguards thrown around it both when in use in projection machines and when not in use. Years ago the Underwriters' Laboratories in New York and other cities subjected the nitro-cellulose film to the most rigid tests and decided that as it was a dangerous substance and was likely to be used by the millions of feet and in the midst of crowds of many thousands of people, every precaution must be taken to protect life and property where cellulose film was concerned. The fact that its principal use was in close contact with sources of heat and light made it infinitely more perilous to life and property than would have been the case had its use been confined to instances where heat and light contact was not involved.

The condition which obtained during the formative years of the film industry has not changed but has become intensified as the business expanded and took on non-theatrical markets in addition to the ever-growing theatrical field. The wider use of inflammable film, instead of having a tendency to cause the fire underwriters to become less rigid in their requirements and let down the bars to some extent, has, on the contrary, led to the feeling that the rules laid down long ago were wise and sound and that it would be extremely unwise and unsound to modify them in any particular. The underwriters are satisfied that the comparative freedom from fire fires of a serious nature in theaters, exchanges, and other places where approved booths, licensed expert operators, fireproof vaults, proper containers and other safeguards are employed is due to the general observance of these legal requirements. Without such safeguards the record of the industry would in all probability have been such as to have caused its condemnation by the public long before it had reached its present value and importance.

The growing importance of the educational, religious, industrial and non-theatrical use of motion pictures makes it doubly imperative that the Underwriters, the State Fire Marshals, and the local fire departments of our cities and towns should be on the lookout to protect the lives and property involved in such use of nitro-cellulose film. For years the proper safeguards have been thrown around its daily use in places of amusement. Why should not the same safeguards be demanded in schools, churches, hospitals, asylums, prisons, manufacturing plants, and other institutions as are demanded in theatres? Certainly the lives of these thousands are as precious to the community as of the other thousands who flock to the theaters. We cannot have one law for places of amusement and a less rigid law for the other places. The logic of the case is irrefutable.

MORAL RESPONSIBILITY OF MOTION PICTURE INDUSTRY

It is squarely up to the motion picture interests to safeguard and conserve human life and to obey the laws. The moral responsibility for evading this distinct duty and for violating the law cannot and should not be shouldered by fire insurance interests. If any state or municipal official charged with the observance of the fire laws chooses to violate his oath of office and turn his face the other way while the lives of hundreds of children are at stake, that is his affair and a matter for the courts and his own conscience to deal with. The pressure on the underwriters from the film industry has been very great, and the complaints have been numerous. But there is no tendency, as

Towards the end of the War, a Mr. Wilson, the President of the United States, was imperilled by the operation of these two standard professional projection machines, without fireproof booth or other fire protection, on the steamship George Washington which bore Mr. Wilson to and from the Peace Conference in Paris. The danger lay not on the machines themselves, but in the exposure and handling of highly inflammable nitro-cellulose film outside of the machines. No room or auditorium is safe, on land or sea, unless the use of such film is properly safeguarded.
as I can see, to weaken in our determination to safe-

lard the public and at the same time the many millions

dollars worth of property placed in jeopardy when such

guards are disregarded.

Acetate-cellulose or slow burning film costs a little more

in most but not as efficient nor as durable as nitro-cellulose,

but is not the life of your child worth the difference

price and quality? "But," you say, "we cannot obtain

its on slow burning stock in standard width, at least,
in any desirable subjects or appreciable quantity."

haps not, because the underwriters will not approve

use of either inflammable or non-inflammable film in

bard width unless fireproof booths, expert operators.

If the other safety provisions laid down are observed

etable projectors using both kinds of film which do not

e up to the letter of the law cannot be approved by the

underwriters because, even though the user would promise

writing to employ only slow burning film and would be

ject to fines or imprisonment for violation, the tempta-

t to substitute inflammable film for the other would be

great for the average owner of a projector to resist.

only way to avoid this risk is to make it impossible

take it.

So far as the large standard professional projectors are

cerned, the question as to the use of dangerous film was

the most part settled years ago. Each of the states has

ingent laws on this subject and these laws are carefully

served. If they were not observed, the operators and

owners would find themselves behind prison bars, or the

eration of such machines would be prohibited.

This brings us to the question of portable and semit-

table motion picture projection machines. The growing

b these types of projectors for non-theatrical purposes

led to a laxity in the observance and enforcement of

ws. This condition is to be deplored, for I fear that if

ars are let down we shall wake up some morning and

d that a horrible calamity has occurred with the loss

many little lives.

FIRE HAZARDS MAINLY OUTSIDE OF MACHINES

The danger is not so much in the machine itself—many

the portable machines are safe enough within themselves

but in the handling of nitro-cellulose film outside of the

chine. I have made this statement hundreds of times

ersons both within and without the film industry do

em seem to get the point. Furthermore, all devices which

designed to make the handling of hazardous film less

azardous within the machine and outside of it, which do

ot comply with the laws, are merely evasive and do not

eet with the approval of the underwriters, no matter

that state and local authorities may think of them. We

el that our adamant attitude in this matter is justified

by the ever-present menace to life and property, and if a

isaster does occur the responsibility will be on their heads

ot on ours. It will not require more than one holo-

oust of the kind to bring about a tightening of the lines

d strengthening of the fire laws everywhere. But it is

great pity to think that we must face such a possibility,

perhaps many lives may have to be paid as the price

carelessness, to call it by no harsher name.

At the present time a very promising development for

the non-theatrical motion picture industry, in so far as the

se of portable projectors is concerned, is the safety stand-

ard which was adopted in 1918 by the Society of Motion

icture Engineers. As the number of small machines used

creases and as the pictures on the narrow slow-burning

ms become still more widely distributed the wisdom of

the Society's decision will become more apparent. The

movement itself must naturally become accelerated by the

insistent demand of educators, churchmen, industrial man-

agers and others for motion picture facilities which are at

once efficient, practicable, and above all safe. The im-

portant "Safety First" campaign which was inaugurated in

the United States a few years ago was started by the

industrial interests of the country—hard-headed, practical

business men and publicists who realized that the safety

factor was of the very greatest importance in all lines of

dustry. Today there is not a manufacturing plant of any

sequence which does not provide for safeguarding the

life and limbs and even the health of its workers, and the

"Safety First" movement has penetrated even into log-

ging camps and the most out-of-the-way places.

SAFETY IDEA SHOULD BE ENCOURAGED

Portable projection machines using the regular theater

film, without booths, competent operators, and the other

fire preventive and protective provisions of the law, are

uestionably a menace to life and property. Safety

standard projectors and the slow burning film which they

employ are officially approved by the underwriters and by

fire officials everywhere because nitro-cellulose film such

as the theaters use cannot be used on such machines; be-

cause the handling of safety standard film by amateurs

and inexpert operators is not dangerous. The future of

the non-theatrical field of motion pictures, if it is to de-

pend upon portable or semi-portable projection machines largely,

lies apparently in the broad development of the safety idea

in machines and film libraries.

GOLDWYN-BRAY FAR EAST EXPEDITION

E. Alexander Powell, famous as a traveler, war corre-

spondent and author, has started on a tour in the interest

of the Goldwyn-Bray Pictograph and other releases of

the organization. Mr. Powell and his cameraman, E. L. Haw-

kinson, will visit Japan, the Island of Formosa, China, India

and other places in the Far East. Many of the localities on

Mr. Powell's itinerary have not been visited by a photog-

raphic expedition.

The trip is in accord with the policy of the recently

allied Goldwyn-Bray companies to send the most

experienced men available to far-away corners of the world

where interesting and instructive film may be secured.

They will make an important addition to the service sup-

plied theaters and also will be a valuable contribution to

the library of films being compiled for schools and other

educational institutions. It is expected that the expedition

will be of six months' duration, during which approximately

eighty 1,000-foot reels of film will be exposed.

CHURCH AND THEATER COMPETITION

Rev. Charles Wentworth of the First Methodist Church

St. Joseph, Mo., recently announced something out of the

ordinary for his Sunday night service. The theme was

"How Can the Church Compete With the Movies?" Mr.

Wentworth was the first minister on the Pacific Coast to

install a motion picture machine in his church. He had

had more experience than the average minister in movies,

and many came to hear what he had to say. During the

week several members of the congregation were delegated

to visit that number of picture theaters and they reported

the subject, "What Did You Observe in the Program

That Might Elevate the Educational or Religious Standards

of the City?" Each gave a three-minute report. It would

be interesting to read the opinions of these seven lay

critics.
THE PICTURE'S THE THING

Where with to Catch the Conscience of the King—
in This Instance the Child and His Mind, Too

By CHARLES R. STONE
Superintendent of Public Schools, Marshall, Pa.

WHAT do we mean by visual instruction? In its
largest sense we might include for discussion such
aids to instruction as charts, maps, experiments,
and models. All of these aid the mind through
the eye to a more perfect understanding of the subject
taught. Charts by their simplicity and coloring; experi-
ments by their appeal to the curiosity; models by their
mechanism which present something that can be taken
apart, moved or observed, with a third dimension appeal.

But the main thought these days centers around the pic-
ture—stereopticon, stereoscopic, or moving—the picture's
the thing.

Here is a group of children waiting outside of a movie theater,
wa
er for the doors to open. Nothing makes a deeper or more
lasting impression upon their plastic minds than motion pictures. Will
they ever forget them?

The modern form of the stereoscope was devised by O. W.
Holmes. For about ten years following 1850 the stereo-
scope took the country by storm. By 1870 it had been
discarded. It has now been revived and is considered a
vital factor in teaching.

STEREOGRAPHS RIVAL NATURE

The stereoscopic photograph is of course different from
the ordinary photograph. It is taken by a special camera
with two lenses more than three inches apart. To illustrate:
Hold a sheet of paper or a book before your nose. Look
at the two sides, one with each eye. Neither eye gets the
same picture. This is the case with the special camera.
Examine closely the two stereoscopic prints and observe
the corresponding positions of an object in the near foreground
with a distant object on the skyline in the two photographs.
The blending of the two by the lenses gives us the depth.
We get a perfect space idea, life size. We have not been
able to put this third dimension or depth on the screen as
yet, but we may reach it. Dr. Frank McMurtry says: "The
stereoscopic picture is undoubtedly the best substitute for
the real object. It gives abundance of detail that rivals
nature itself."

We use more than 1,000 of these stereographs in our
schools. We could not get along without them. Children
do get the real geography.

Commissioner P. P. Claxton was one of the first exponents of the use of the stereograph. In a recent magazine
article he champions the value of such aids in these words
"We're a superintendent of schools or member of a school
board now. I should equip every school under my direction
with all kinds of visual instruction material, and would
expect teachers to make constant use of it."

"TEACH GEOGRAPHY THROUGH PICTURES"

Miss Jessie Burrall, chief of the school service of the
National Geographic Society, says that geography has been
one of the most neglected school studies. "Teach geography
through pictures," she says. Miss Burrall explained the
reason for this neglect was the inadequate medium of
the printed page for the teaching of geography. That, she
said, is why the National Geographic Society has adopted
a slogan of "Teach geography through pictures," a slogan
that is being widely accepted.

"The reason geography is hard to teach will be clear if
you will but recall your own school days." Miss Bur-
ball continued: "What mental picture did you get from the
definition, 'A lake is a body of water in a depression of
the earth's surface'?"

"Whatever the mental picture was, it was depressing, and
also vague. Put into a child's hand a picture of Lake
Como, of Lake Geneva, of Lake Michigan, and he will thrill

Grammar school children in an art gallery, looking at paintings
and having them explained by their teacher. Child psycholo-
gists find that both still and moving pictures are indispensable in
modern educational practice.

at the spectacle. Show him pictures of islands, of cape
of mountains, and he will get the idea at a flash.

"Then again the peoples of foreign lands, the crops they
raise, the houses they live in, the clothes they wear—a
become real to the child. There you lay the foundation
for an intelligent interest in the massed production and
distribution of these elemental things, which is economics
and of the habits of these peoples, which is sociology, an
“Will They Ever Forget It?”

The subject of visual instruction is one of my hobbies of which I am proud. We are working it hard in the Van Hall schools. My teachers are in sympathy with the movement and are assisting to give the boys and girls something that they will remember longer than most textbook facts.

About every six weeks I have a general assembly of the entire school in the large auditorium of the Carnegie Library one block from the school. There we sing and see the best of movies selected by such organizations as the Community Bureau. My 1,000 youngsters get something worth while by going to these gatherings. Last year we showed “Alice in Wonderland” after each grade, from the first through the high school, had spent two weeks with the story. Will they ever forget it?

**VISUAL EDUCATION**

“Visual Education,” edited by Nelson L. Greene, formerly instructor in French at Amherst College and official lecturer with films and slides to the French army during the late war, is the official publication of the Society for Visual Education. Incorporated, of 327 South Latacille street, Chicago, Illinois. This is a commercial enterprise organized by educators in all parts of the United States whose object is to provide schools and colleges with visual instruction material of a pedagogical character, chiefly motion picture films. The journal is a monthly and is designed to promote the movement for visual education in general and the affairs of the society in particular.

On the covers of the number, dated January 1920, are printed the names of the officers, directors, general advisory board, and committee of the society. There is an interesting “Foreword” by the editor, followed by significant articles from Otis W. Caldwell, William F. Russell, W. Arthur Justice, Wallace W. Atwood, Forest B. Moulton, and C. H. Ward. The journal is to be issued monthly except during July and August. The following brief extract from the “Foreword” is so thoroughly expressive of what EDUCATIONAL FILMS has stood from the beginning and is to be reprinted here with gratitude to the editor of “Visual Education.”

We believe that the future awaiting the present efforts toward visual education will be more brilliant than the dreams of its most ardent devotees. Undoubtedly, much of the prophecy now being uttered so freely on all sides will prove to have been either false or gravely misdirected. But the future will come—as the future always does—and it will bring to American education great benefits that will not be without foundation as it is moulded by the sound judgments of educational experts or by the bungling hands of enthusiastic tyros.

**CAMERA TO SCREEN—30 MINUTES**

In the report of a meeting at the Royal College of Science, London, a demonstration in flashlight photography was given by K. Hickman. A “snap” taken "in the motion," and a “snap” taken "after the motion," was a demonstration of the chairman. The plates were then given a rapid development, with a lightning wash: fixation in a fixing solution which was effective in 30 seconds, an invention of the lecturer; the further washing for 2 minutes, in which time the hypo was removed by dilute permanganate: a bath for 2 minutes in formalin solution, after which the plate was rinsed, dried in a stream of hot air from a machine of the lecturer’s design, and finally printed on a lantern plate. Within half an hour of the exposure, a lantern-slide photograph of the chairman was projected onto the screen.

Mr. Hickman also dealt with the screen-plate method of color photography, which he said, by its simplicity and the beauty of its products, had ousted all other methods for amateur work. Many examples were screened of slides taken by the Pasek process, including flowers and scenic studies and portraits.

**FOUR KINDS OF FILM SERVICE FOR U. S. NAVY**

The Sixth Division of the U. S. Navy, the morale division, has completed arrangements to supply the latest motion picture films to be used for the sailors throughout the service. This will make possible for the very latest releases to be shown aboard ship and at stations at the time they are opened at the theaters. The service will be paid for out of the funds of the welfare office. The shows, as at present, will be without charge to the men.

This service will be of four kinds: “Daily,” for individual ships and stations; “Fleet” for large units; “Long Term” for a period of eighteen months and “Distant” for ships at stations in isolated places. The new arrangement will take the place of the former Y. M. C. A., Knights of Columbus and Jewish Welfare Board service.
COMMUNITY MOVIES IN SAN DIEGO CHURCH

Travelogs, Scenics, Weeklies, Comedies,
Dramatic and Historic Features Found of Great Value

By H. V. Mather
Director of Religious Education, First Methodist Church, San Diego, Calif.

THe progressive, forward-looking church of today is rapidly coming to realize that its Christian duty lies not only in opening its doors to religious service four times each Sunday and once in the middle of the week, but is also conscious of the existence of a great opportunity to be of service to the community at large by raising moral, recreational, and physical, as well as spiritual standards.

The progress of recent years has brought with it a demand for a religion that is real, a religion that is alive, a religion that appeals to red-blooded young manhood and young womanhood, a religion that teaches and demonstrates that Christianity does not demand long faces and somber demeanor, but permits and encourages joy in both service and worship, and provides healthful, wholesome recreation and amusement.

In the motion picture the church with a vision has an unequalled opportunity to provide for its members and constituency a program which is both educational and recreational, and which at the same time maintains the dignity of the church and the reverence in which it is held. True, the motion picture contains many elements of evil which, when made use of without supervision, and for commercial purposes, do not tend in any degree to fit in with the plan of the Christian church. But the motion picture, like all other agencies or institutions, has unlimited possibilities for good as well as for evil. It is an institution which has come to stay: the church can use it for its own upbuilding, and for the betterment, recreationally and educationally, of the community. Hence, an opportunity to do real community service is offered to the church through the motion picture.

The time has come when the producers are turning a listening ear to the demand for better pictures. This is, in a large measure, due to the influence of the church. The demand will, to a great extent, govern the supply. Because of this fact, the church has it within its power to raise the standard of the motion picture to a higher level.

It is not the province of the church to compete with the motion picture theaters; it is for the church to offer programs which are above reproach, and through this means not only provide entertainment and instruction for the community, but also create in the community a demand for better pictures—pictures which do not blight the morals of those who witness them—in the theaters.

COMMUNITY SERVICE PROGRAMS

The First Methodist Church of San Diego, California, has been conducting a program of community service for a number of months, and has found motion pictures to be of great value. On Tuesday evening of each week a program is offered free of charge to all in the community who desire to attend. Large numbers of persons who have not attended this particular church, and many who are not affiliated with any church, are always in the audiences, which very often tax the capacity of the large auditorium. The programs which are offered include motion pictures, popular lectures, educational addresses, stereopticon lectures, recitals, musical programs, and other similar features.

Cooperation with the State University has brought some good programs, in which lecturers, still and motion pictures have been used to advantage. The motion picture exchanges have shown an increasing desire to provide subjects which meet the needs of the church and from which objectionable scenes have been removed. On some occasions results have not been very satisfactory. A great variety of subjects have been used, including travelogues, scenics, weeklies, comedies, dramas and history features.

In commencing its work, this church determined to secure the very best in the way of equipment, and feels amply repaid for the investment made. Instead of producing mediocrer results, which would have been detrimental to the success of the project, its motion pictures are on a par with those shown in any picture theater in the city. This fact has had much to do with the success of the program, and will undoubtedly have the same effect in other localities.

Rev. Dr. Lincoln A. Ferris, the energetic and wide-visioned pastor of the church, believes that motion pictures can be used to advantage by any church as a portion of its community service program, provided they are used with judgment and under proper supervision.

MORMON CHURCH TAKES UP MOVIES

Under the direction of the scientific society of the latter Day Saints' University, Salt Lake City, Utah, a series of motion picture productions is being screened at this church school. This is said to be the first time the Mormon Church has taken up the use of movies.
EDUCATIONAL MOVIES IN MINNESOTA CHURCH

Special Friday Matinees for School Children and Mother Are a Feature

By Rev. Dr. E. C. Horn
Pastor, Methodist Church, Redwood Falls, Minn.

The government of the United States and many industrial corporations have adopted moving pictures as the quickest and best means of imparting instruction to employees. Government specialists, according to reports, have ascertained that a course of instruction requiring ten weeks in the old way can now be given in fifteen minutes by the use of pictures showing the actual processes involved.

Contracts have been made for educational moving pictures to be screened at the Methodist Church auditorium, Redwood Falls, Minn., every Friday evening beginning at 5:15 o’clock, the presentation to consist of from five to eight reels of the very best moving pictures of an educational nature procurable. The strictest censorship will constantly be maintained so that objectionable features will be reduced to the very minimum if not entirely eliminated. Up to date several thousand feet of film have been returned to the film exchanges unused because these particular pictures did not measure up to the high standard that has been set.

About $800 have been expended in the purchase of moving picture projector, booth, screen, and blinds for the windows, installation, and no expense will be spared in securing the best and highest class films to be procured. Two contracts for film service have been placed in New York City, one in Chicago, one in St. Louis, and five in Minneapolis.

For the benefit of the school children and parents who cannot attend at night, the entire film service will be presented every Friday afternoon at 4:15, the teachers as far as possible coming with the pupils and sitting with them. As the films are purely educational and not sectarian, this service will prove to be worth thousands of dollars annually to the public schools from an educational standpoint, proving that a church auditorium may be made to minister to the upbuilding of a city on week days as well as on Sundays.

Admission is free to all though a collection is taken to meet the expense of the film service, the use of the auditorium, fuel and light being given by the church without charge.

Films Contracted For
The following are among the films that have been contracted for and are suggested as samples of what those attending will see:

Cold Pack Canning; Fight the Fly; Making Mother’s Work Easier; Tractor Farming; Making Shoes; Royal Gorge of Colorado; The Great Volcano in Hawaii; Story of a Box of Candy; San Francisco; A Square Deal for His Wife; Fountain Pen Making; A Wild Goose Chase; Cleveland, Ohio; Yellowstone Park; Mining Coal; American Wonderlands; Canning Lessons; a Brush with the Enemy, or Care of the Teeth; A Day in Dogdom; Mt. Wilson; Making Rope; The Presidents of the United States; Visit to Luther Burbank; Roosevelt Dam; Fighting Fire; Los Angeles, California; Electricity; A True Fish Story; Making a Newspaper; Safety First; World at Work (10 reels, serial); Tour of the World (10 reels, serial); Fergus Falls Cyclone; America at Play; Glacier National Park; Official War Review Tyler Cyclone; Northern Minnesota Forest Fire; Pathe News Weekly; and others, including The Crisis.

Among the classics to be screened will be “Scrooge,” by Dickens; “Treasure Island,” by Stevenson; “The Adventures of Ulysses,” by Homer, also “The Fall of Troy.” In the realm of history will be seen: “The Landing of the Pilgrims”; “The midnight Ride of Paul Revere”; “The Boston Tea Party.” Especially for the children the following are listed: “Little Shepherd and Golden Locks”; and “The Three Bears”; “Nature’s Children, Lions, Alligators, and Monkeys”; “The Pied Piper of Hamelin”; “The House that Jack Built”; and scenes permitting those attending to visit almost everywhere. The destruction wrought by the cyclone at Tyler and Ferguson Falls and the Northern Minnesota forest fire will be seen.

The most important news items the world over are photographed each week and filmed, giving all an opportunity to see what has required space on the first pages of the great dailies of two hemispheres.

Rev. C. R. Montane of Tulare, California, has installed a new Simplex projector in his church. The Fresno Cal. Republican commenting upon the fact, says: “he has the system for bringing his congregation to church and away from the theaters.”

Rev. Howard A. Talbot, pastor of the Presbyterian Church, De Pere, Wis., recently installed a Madsen Simplex projector in his church. He is busy at film lecture work and various church undertakings.
THE WORLD'S SUPREME TRAGEDY REVERENTLY TOLD

"From the Manger to the Cross," in Six Reels. Pictures the Birth, Life, Death and Resurrection of Christ in a Form Adapted to Protestant Churches.

By M. Elisabeth Edland

When you enter it (the Temple of Christ) you hear a sound—a sound of some mighty poem chanted. Listen long enough, and you will learn that it is made up of the beating of human hearts, of the nameless music of men's souls—that is, if you have ears. If you have eyes, you will presently see the church itself—a looming mystery of many shapes and shadows, leaping sheer from the floor to dome. The work of no ordinary builder. The pillars of it go up like the brawny trunks of heroes; the sweet human flesh of men and women is moulded about its bulwarks, strong, impregnable; the faces of little children laugh out from every cornerstone; the terrible spans and arches of it are the joined hands of comrades; and up in the heights and spaces there are inscribed the nameless musings of the dreamers of the world.

"It is yet building—building and built upon. Sometimes the work goes forward in deep darkness; sometimes in blinding light; now beneath the burden of inutterable anguish; now to the tune of great laughter and heroic shoutings, like the cry of thunder. Sometimes, in the silence of the night-time, one may hear the tiny hammerings of the comrades at work up in the dome—the comrades that have climbed ahead."

So Mannon says, in Charles Rann Kennedy's play, "The Servant in the House," as he tells two other characters of the building of God's Church on earth. Mannon's description sounds like a fairy story to many of us; we do not hear the beating of the human hearts and the music of men's souls that have gone into the building of that Church: we cannot see the spans and arches that are made of the joined hands of comrades. Jesus Christ and the many builders of his Church are hazy to us, and we have a feeling that if the mist, which in our minds envelops them, were cleared away, we would understand better what Christ's life and his work means to the world.

Six Revereel Reels

With this thought in mind, one of our large moving picture companies has made a film depicting the life of Christ: and they have given to us a picturization, handled delicately and reverently, from the time of his birth in a manger in Bethlehem to his crucifixion on the cross on Mt. Calvary. The scenes relating to the birth of Christ are especially beautiful. We see the shepherds on a hillside flooded with moonlight "keeping watch by night over their flock." We see Mary and Joseph and the little baby Jesus in Egypt, sleeping on the desert sands and guarded by the Sphinx. Later in the picture follow the scenes of the grown Jesus, preaching on the shores of Galilee with the crowds thronging about him. These situations are handled artistically throughout. The Garden of Gethsemane, the betrayal of Judas, the trial before Pilate, and the crucifixion pass vividly before us. At the present time the picture ends with the crucifixion, but the producers are planning to release in the near future one more reel picturing the resurrection.

Insofar as possible, the location of the scenes is the same as that in which the incidents portrayed actually occurred. Costuming and the customs of the people agree with the best authorities we have on these subjects. The players are consistent with the characters they portray and the contrast in characters adds much to the interest in the picture. The faces of Mary, Judas, the blind man, Pilate, the scourgers, and of Jesus himself make a deep impression upon the spectator and remain with them.

The film, From the Manger to the Cross (released by Vitagraph, Inc.), is five reels long, and if run at the correct speed will require one hour and a quarter for showing. The leaders (guide words inserted in the film to give clues to the action) are the Bible story itself, except in

The Flight into Egypt. Mary and Joseph are really in Egypt as the pyramids show. An illustration of the locations used for the story.
few instances where the Bible passage was too long and had to be condensed for use as a leader.

**World's Supreme Tragedy**

Much responsibility rests upon the pastor or superintendent showing this picture; it must be presented carefully. This is no ordinary viewing picture, it is the world's supreme tragedy, the story in pieces, of the life of our Saviour Jesus Christ. It is perhaps unnecessary to say that no other film should be presented in the same evening from the *Manger to the Cross* is presented. A few educational scenic pictures of Palestine and Egypt, planned to have the music synchronized with the picture as far as possible. During the first two reels the organist or pianist can plan our well known hymns, fitting them in the right moment: "Hark, the Herald Angels Sing;" "While Shepherds Watched Their Flocks;" "We Three Kings of Orient Are;" "O Little Town of Bethlehem." During the showing of the period of Jesus' life relating his ministry, these hymns may be used: "Faithful Lord Jesus, I Think When I Read That Sweet Story of Old;" "Break Thou the Bread of Life;" "Jesus Calls Us;" "Love Divine. All Love Excelling;" "My Jesus I Love Thee." During the scene of the triumphal entry into Jerusalem, "Crown Him with Many Crowns" will be fitting. For the last reel, dealing with the last days of Christ's life, these hymns are suggested: "When I Survey the Wondrous Cross;" "There is a Green Hill Far Away;" "The Church's One Foundation;" and at the close of the picture, using full organ, "Christ the Lord Is Risen Today." In place of these hymns selected portions of "Lamentations" may be used.

**THE Last Supper.** The customs of the people have been adhered to. The Apostles recline on couches when eating, and have taken off their sandals.
SOCIAL WELFARE

RED CROSS EFFICIENCY EXPERTS USE SLOW MOVIES

By Running The Film Rapidly and Slowly Instructors Were Able to Reduce a Task to its Fewest Possible Number of Movements

The motion picture is stepping out of its accustomed role of entertainer and educator, and is qualifying as a labor expert.

Red Cross instructors who have been investigating the possible vocations open to blind soldiers find the cinema invaluable in devising courses of instruction designed to make the blind man as efficient a worker as his fellow with vision. The Red Cross Institute for the Blind at Evergreen, near Baltimore, Maryland, conducted an exhaustive industrial survey for a year to determine the occupations for which a blind man could be fitted. Motion pictures, providing the bases for time, motion, and fatigue studies, were taken of actual work that it was believed might appeal to blind men and the instruction is based on these.

By a careful study of the pictures projected on the screen, and by running the films rapidly and slowly, experts were able to reduce a task to its fewest possible number of motions and to calculate accurately what a worker's output might be, allowing for fatigue. When it seemed that a trade had been reduced to its simplest terms, the course of study was regarded as ready for application to the student.

MOVIES HELP OVERCOME HANDBICAPS

The average observer is amazed at the efficiency which blind soldiers attain in occupations for which they are prepared through this and other methods. Auto repairing, insurance salesmanship, typewriting, bookbinding, carpentry, farming, poultry raising, and a dozen other means of earning a livelihood are taught at the institute, and a number of graduates are engaging successfully in their chosen pursuits.

Despite the widespread conviction to the contrary, the deprivation of his eyesight does not bring to a man compensating senses and abilities that he formerly lacked. What blindness does for him is to cause him to develop senses and abilities that otherwise would be latent, just as a man who has lost his right hand learns easily to write with his left. The blind man, deprived of his sight, endeavors to perceive wholly through his other senses.

A visitor to the Evergreen Institute was strolling about the grounds with a blind friend. "What lovely roses there are to our right," said the blind man. The visitor, who had not noticed the flowers, looked around. To be sure there was a garden of beautiful roses in full bloom. The blind man had recognized their presence, their location, and their nature through his sense of smell.

Two hundred Americans were blinded in the World War and more than half of them already have passed through the institute. It is located on the outskirts of Baltimore in beautiful grounds the use of which was given to the government by Mrs. T. Harrison Garrett and later turned over to the American Red Cross.

JUNIOR RED CROSS MOVIES

Have you seen the Junior Red Cross films? There are two Junior films now, and they are about as much alike as salted peanuts and watermelon. One is called "America, Junior." The story is about Mary Clark and how she made her neighbor, little Donald Murray's father, change his mind about a good many things. Mary was a good swimmer so everything came out right in the end.

The other film was taken last summer at the Junior Red Cross camp in the mountains of Czechoslovakia. After you have seen this film you will never wonder whether boys are really boys in that new country in the center of Europe. There are cold-water fights and there are wild Indian scalping parties, and you should see the rough-and-tumble when our old friend codliver oil comes on the scene. Only the pushing is toward the oil, not away from it, and if you had the same reason—a gnawing hunger for fats—you would be pushing in the same direction.

Ask the school committee of your Red Cross chapter to arrange for the showing of these Junior films.

"THE WOMAN WHO WORKS"

Carlyle Ellis of Autographed Films, with James Goebel in charge of photography, has begun a three-reel production entitled "The Woman Who Works," for the Industrial Committee of the Y. W. C. A. Hours, wages, safety, and sanitation each make a one-reel subject. The story is a review of the progress made in the betterment of conditions for women in industry and of things still due them. Woman as a vital factor in industry, its reaction on her, and her effect on industry and the community are vividly dramatized in a series of episodes.

MAPPING THE EARTH FROM AIRPLANES

At the present rate 200 years will be needed to finish mapping the earth. Great areas remain unexplored and little is known of millions of square miles of land. By using the airplane for mapping this work may be done in the next twenty years. Instead of climbing mountains and laboriously measuring the land (on foot, we shall do the work while flying a hundred miles an hour). A special camera is placed in the bottom of the car and photographs are taken automatically, so many to the second or minute. These photographs are then fitted together in what is known as a mosaic map which shows every house of towns or cities and every road and tree of the country. No such maps have ever been made before.
JUDGE RULES OUT FILM AT MURDER TRIAL

Motion Pictures Admissible as Evidence under Certain Conditions, but Not in This Case

The trial of Mrs. Gertrude Wilson, accused of the murder of Charles Brown at Marysville, Calif., has been attracting much attention on the Pacific Coast, has come into even greater prominence through the efforts to introduce moving pictures as evidence. These pictures were made by the defense at the actual scene of the shooting with the assistance of eye-witnesses.

Judge Ernest Weyand permitted the pictures to be shown in court, but had the jury excluded at the time, as well as during the entire half-day given over to arguments for and against their introduction as evidence. He later rendered a ruling against the admission of the film, expressing the opinion that such evidence might tend unduly to sway the jury by its dramatic effect, as well as set a dangerous precedent.

The defense contended that the film showed the occurrence in the exact manner in which it happened and that in no other way could it properly be described. It set forth that twelve men in the jury box form twelve separate mental pictures from spoken testimony, some of which must be inaccurate, while the testimony of an eye-witness in moving picture form would give one clear impression.

JUDGE WEYAND'S OPINION

In giving his decision to refuse the admission of the films as evidence, Judge Weyand spoke at considerable length and went into the matter in detail, stating that he realized that the proposition was a novel and very important one. He quoted authorities on the use of photographs and expressed an opinion that if "juries are naturally prone to accept them as absolutely correct," as is asserted in "Moore on Facts," this would be even more so in regard to moving pictures.

He also directed attention to the fact that an actor always places special stress upon his attempted reproduction of the alleged acts of the person he represents, and suggested that since the actor in the film in question who represented the murdered man had never seen the original, his natural tendencies would be to overact the picture in favor of the side whose version was taken as a guide.

He expressed an opinion that moving pictures had their place in courts as evidence and went into detail outlining the possible use of these. In part he said:

WHEN THEY MAY BE USED

"It is highly proper to use a moving picture in aid of any disputed issue in court in an attempt to have clear and truthful mental picture of the incident under investigation in order to have it clearly and firmly impressed on the minds of the court and jury. Any court that would refuse to allow the moving picture as evidence in such a case would, in my judgment, be committing a reversible error.

"I may give some instances where I think it would be proper: Suppose the method of operation of some mechanical contrivance should be the subject of dispute, and it would be impracticable to show the actual operation of the contrivance to the court and jury; in my judgment, moving pictures that would fully show such operation should be received. Assume that the operator of a moving picture machine were taking a picture on the street showing the movements of men or machines and other movable objects, and an altercation or accident should happen within the scope of the machine, and thereafter the incident become the subject of legal inquiry; it would be gross error to refuse the introduction of the moving picture, if proven to have been honestly taken.

PICTURES THE BEST EVIDENCE

I am informed that during a recent strike a moving picture machine was stationed in a secreted position and was made to photograph the actual movements of the strikers. Were this strike or the question as to who may have participated therein or the actions of the several participants to become the subject of judicial inquiry, a picture of the persons, their acts and movements so taken would be the very best evidence in such investigation.

A picture showing the actual progress of a fire or a flood, or showing the action of a windstorm, should be received when it can illustrate any disputed issue or fact. In all these instances it will be noted that the direct fact in issue is shown in the picture.

Judge Weyand stated that if the question at issue in the trial in progress was, "Could the homicide have so happened," the use of moving pictures would have been permissible, but that this was not the real matter in dispute.

FEDERAL AID FOR ORAL HYGIENE FILM

There is now before congress an amendment to the Legislative Appropriation Bill to provide for printing and circulating in the states the dental film prepared by the army during the war. The amendment carries an appropriation of $150,000. Part of this sum will be used by the Bureau of Education, if the item is approved by congress, to print copies from the negative of "Come Clean," a three-reel feature owned by the government and the remainder for paying the expenses of Major Mitchell who was responsible for and directed the preparation of the film. Major Mitchell will be engaged by the bureau and sent to the various states to cooperate with the state institutions in promoting better health through care of the teeth.

The film, although prepared for army use, shows by means of pictures and diagrams the proper care of children's teeth. It is woven about a story of keen interest. An exciting fist fight is one of the most interesting features of the picture.

The School Hygiene Association and the Society on Oral Hygiene have approved the film and requested congress to appropriate the money for its use in the states.

60,000 Feet of American Educational-Industrial Film for China

That natives of twenty-eight Chinese cities may "see America first," a number of American industries, including the Ford Motor Company, the Western Electric Company and the Hoover Vacuum Sweeper Company, have united in preparing 60,000 feet of educational film. This is now on its way to Shanghai. There are two copies of each reel, and they will be used for Chinese lecture courses, directed by Prof. C. H. Robertson, V. M. C. A., educational director in the Orient. The cities in which the pictures will be screened are among the largest in China, running in population from 222,000 to more than 1,000,000. The course in each place will continue several days.

Twelve subjects are included. Five large American cities will be shown: New York (2 reels), Boston, Philadelphia, Washington and San Francisco. These typical American cities will be treated: Orange growing, lumber, sugar, wheat, milk, Ford plan (two reels), shors (two reels), coal mining (two reels), newspaper making (two reels).

Before any of the films are shown the Y. M. C. A. will insert Chinese titles and Professor Robertson will prepare his lectures to be delivered in conjunction with the exhibits.

The American Telephone and Telegraph Company has in preparation a film, "Spreading the Speeding Word," which will be distributed in Hawaii by the Y. M. C. A.
WHEN A NATION NEEDS FRIENDS

A TACTFUL, genuine, and forceful appeal to patriotism of the highest type is made in The Land of Opportunity. A radical young man, who continually preaches his doctrines at his club and elsewhere and who refuses to be convinced by any of his wealthy friends, is finally converted to reason by the relation of an incident in Lincoln's career. The incident chosen is that in which Lincoln walked twenty miles and broke a campaign engagement to defend the innocent son of a woman who had once been kind to him.

Back in the days when he was a young woodsman, often hungry and sometimes discouraged, she had encouraged him—with a hot meal, and with such sage advice as "Look hard; and use your hands and head while you are looking." Lincoln never forgot her and what she did for him. He defended the boy successfully and after the trial was over told him, "If you are guilty you will curse me a million times for what I have done for you this day." But the boy was innocent, and has in some measure repaid the debt by a long, upright, contented life. It is he who tells the story to the radical; and it matters not that he is a steward in the radical's club—he is an honest, self-respecting, and thoughtful American. He argues soundly against Bolshevism and when he makes his final plea—"Nations sometimes need friends who believe in them, as Lincoln believed in me"—it carries weight.

This picture is of the greatest value. It reveals the humble circumstances from which Lincoln rose in this land of opportunity. It shows him as a young woodsman, as a speaker, as a lawyer. It also emphasizes the truth that although men may do different work in life, they are not therefore necessarily unequal. It defends the honest and philanthropic man who has made wealth—"Any man who has earned his money through hard plugging and gives it away is worth a carload of Bolshevists." It brings out the point that many radicals are natural rebels against all forms of law and order, and that it is they who create turmoil and trouble for the nation. It makes a striking plea for the nation's friends to come to her aid in a time when everything looks dark and there is none to defend her good name.

The scenes are all extremely well staged and played. Ralph Ince gives a fine characterization of the sturdy, ambitious Lincoln of 1853. The picture cannot be too highly praised, and we are glad to know that there are others of the same kind to follow. This series of fifty-two pictures is being made by the National Association of the Motion Picture Industry in cooperation with former Secretary Lane of the Interior and at the request of Congress. Secretary Lane said, in speaking of this series,

"We are not unappreciative of the service—the immense service that was done by the industry during the war; we think that the thing that you did then did much to strengthen your standing as a permanent factor in the development of the conception of the motion picture as an educational force in the United States. That undoubtedly is true.

"There was your opportunity. You took advantage of it, and you made the people of the country feel that the motion picture was as real as the newspaper or as the pulpit—as real, probably, as the pulpit used to be when religion had more definite hold upon the people.

"Now your opportunity is to continue to emphasize that spirit and that attitude. Instead of simply giving a certain degree of amuse-
quaint, good-natured, lovable tramp who is the hero. The story is a simple and oft-repeated one—the making of a man. In this case the raw material is a tramp, and he comes to his better self through being confronted by a nice question of loyalty. The lucky turn of fate which helps out the dis-inherited and well-tailored son of fortune in most pictures is not vouchsafed to Jubilo—he learned to know right from wrong by nothing less than an administration of old-fashioned corporal punishment. But the result is far more convincing than usual.

A comfortable background of country life is used, and is most excellently worked out. The characters are distinctive and interesting. The story, from the first moment to the last, is told with a rare skill which at once stimulates and satisfies one's curiosity.

Surely all those who see motion pictures do not live in the drawing-rooms and boudoirs of palatial mansions, unacquainted with their own back-steps. Is it not curious that the motion picture so consistently ignores the kitchen, the sewing-room, and the back porch, which may all be very pleasant and are surely very necessary parts of the house? Jubilo takes us into the real life of a good, honest, middle-class home, and shows that great emotions, idealism, fineness of motive, and fulfilment are no less the characteristics of these millions of "average" homes than of those furnished by interior decorators.

Just as the early Elizabethans demanded in their new drama a superabundance of emotion, tragedy and confusion, typified by the wide variety of murders in the Spanish Tragedy, for instance, these early days of the motion picture show a similar tendency to extravagance of setting and incident. But we are being educated to an interest in each other—the common people—and some day we will have an Ibsen of the screen who shows us life as most of us live it. Then lecturers will explain to their college classes that pictures like Jubilo pointed the way to a welcome age of genuineness and realism.

Jubilo. Produced and Distributed by Goldwyn. 3 reels.

"AN EQUAL CHANCE"

A valuable public health film which was photographed in Dutchess County, New York, in co-operation with the New York State Department of Health is entitled "An Equal Chance." This film, which is in two reels, presents the public health nurse and her work. and was directed by Carlyle Ellis of Autographed Films, from a scenario by Gilbert Tucker and James Rotty.

The story of the film deals with conditions in Shirleyville Township, where during the influenza epidemic of 1918 the inhabitants find themselves with only one doctor and no public health nurse. The overworked physician applies to the nursing association in a neighboring city, and a nurse is sent to help out the situation. The nurse points out the necessity for giving all the families in the district an equal chance in the emergency. As a result of her efforts the children in the country schools are taught health habits, and are given regular examinations by a doctor. Through the efforts of one of the nurse's admirers in the district the Healthmobile, showing motion pictures covering various branches of the subject, comes to Shirleyville, exhibiting the work of the public health nurse in open air schools for tuberculosis children, also work among the Shoshone and Arapahoe Indians on the Wind River reservation in Wyoming, and among the negroes in Louisiana.

Besides the demonstrations of bedside care, home instruction, and country school nursing which are woven into the body of the story, the "film within a film" makes it possible to include accurate representations of other branches of public health nursing, such as maternity care, infant welfare and tuberculosis.


"THE IMMORTAL HUCKLEBERRY FINN"

Huck Finn lives anew. We all know his adventures and exploits, so they need not be chronicled again. But we have not all seen the round-faced, round-eyed boy who not only plays Huck Finn but seems to just naturally be Huck Finn. Huck and Tom Sawyer; the immortal pair of swindlers who staged the great tragedy of the Cameleopard: "nigger Jim," Miss Watson, and Aunt Polly—all are as much themselves as could be desired. The story, with the exception of an unfortunately sentimental interpolation, or rather misplaced emphasis, at the end, runs along properly—we only wish there were more of it and that there were some way of capturing all of the book for the screen. But of course there isn't.

A serious detriment to the film is the footage given to the drunkenness and brutality of Huck's father. For an opti-
ence of children this must and for any optience this should be greatly reduced. The producers should re-edit this part of the film without delay. Otherwise, the sympathetic imagination of the adaptation has created a picture which will appeal for years to come. *Huckleberry Finn* is one of the exceptions which reconcile one to the screen's adaptation of a story instead of its use of material built especially for it.

*Huckleberry Finn.* Produced by Mark Twain Company. Distributed by Famous Players. 7 reels.

**THE GLAD, GLAD, GLAD GIRL**

"This is really not a story," begins the first caption, and however much it is to be regretted the reviewer must agree with the statement. *Pollyanna* on the screen was a disappointment. Even if one preferred to the original the ribald parodies and sallies thereupon, still one expected that "The Glad Book" would at least carry as much conviction on the screen as on paper.

Only praise can be given the acting of Mary Pickford and her able cast. In retrospect the personalities of Aunt Polly, Jimmy Bean, and the friendly maid stand out as remarkable bits of work. Mrs. Porter should be grateful to Miss Pickford for the charm with which she invests this indomitable heroine.

But one carries away a consciousness of having spent a rather lugubrious hour after seeing the production. We wish that the pleasant and positive incidents of the book than weave. Who would try to reproduce one form in the other? For the sake of familiarizing the masses with the classics, the effort is worth making in certain cases. But why not start fresh in most cases, and give the screen a fair chance?

*Pollyanna.* Produced and Distributed by United Artists. 6 reels.

"Back to Nature," a one-reeler shown recently in London, records the adventures of a man who, for a wager, goes to the woods in a state of nature and finds for himself, without the aid of food, clothing, shelter or tools, save such as he can get by his own unaided efforts, for a period of six weeks. He is shown building himself a hut, snaring birds and animals for food and clothing, and the final scene shows him returning to civilization in the strange garb that he has managed to make for himself.

**SOMEHOW GOOD**

In *Other Men's Shoes,* an Edgar Lewis production distributed by Pathé, are scenes depicting a great new play school in full swing, the result of a poor child's remark on returning to his tenement street. "There ain't no place to play there, but we gotta go back there just the same." There is also a man who dares defy a blackmailer, a thing far above the moral reach of must screen characters thus far.

This picture unfortunately reflects the conception of ministers expressed by Pollyanna in her screen incarnation, "They are easy to cook for because they don't eat much." The clergyman needn't have been so bloodless, and a few changes in the story would have made it ideal for church use. Although a great opportunity is lost, the choice of subject matter proves that church relationships afford a splendid field for drama, and more pictures using this material would be acceptable.

*Other Men's Shoes.* Produced by Edgar Lewis. Distributed by Pathé. 7 reels.

**MAKING NATURAL COLOR FILMS**

Prizma explains itself to the public in a reel with the above title. By means of a rotating gelatin disk, various parts of which cover the lens during exposures, red-orange records and green-blue records are made. In printing the positive these records are combined, giving the colored picture as a result.

Two complex views are given to prove the unlikelihood of the use of stencils or hand coloring. An artistic shot in sea tones of a hydroplane skimming over the water, an impression of the rainbow over Niagara, and a brilliant coast view similar to the old stereoscopic effects are particularly striking and reveal a wide range of color and mood. The gem of the collection, however, is a bubble in which the camera has caught every play of color.

*Making Natural Color Films.* Produced by Prizma. Distributed by Republic. 1 reel.

**"NINES-AND-A-HALF"**

A good example of an industrial picture is *Nines-and-a-Half,* a Ford weekly distributed by Goldwyn. It makes patent the elaborate complexity of supplying daily needs in the twentieth century. The subject chosen is the making of silk stockings, and when one learns that it takes 22,000 yards of raw silk and the work of 6,319 needles to make one pair of silk stockings, "it is to think." Stockings are carefully inspected and all defective ones are ravelled out again. The operation of complex machinery and the ironing process show the most modern methods in indu-stry. A trip to the stocking factory would interest particularly school children who are studying manufacturing.

A series of American poems would be welcomed by schools, churches, and welfare organizations. Will not some producer give them to us?

Memories

Produced by

(11)

WIRELESS TELEPHONY EXPLAINED ON SCREEN

A marvelmous invention developed in the stress of the world war is the mechanism by which the human voice talks across the ocean, linking continent with continent. How is it possible for the voice to travel 3,000 miles when the slightest call that man can make is limited to a mile or two? Expanding the range by which the human voice may go by wireless is even a greater marvel than sending a message through the ether. While the brave Gordan of the Bray Electric Corporation has directed an unusually clear exposition of how this marvel is accomplished. The picture, edited by the Western Electric Company, is scientifically correct.

THE HUNTING WASP IN PICTOGRAPH 7025

The days of the relentless freebooter have not passed. The Pictograph camera man has caught a modern Captain Kidd red-handed, while kidnapping and poisoning a helpless victim. He shows a regimental chieftain pursuing his criminal, known to law as the hunting wasp. This unusual insect is shown committing his infamous deeds. You see pictured a complete kit of his tools—sawing jaws, the grappling hooks on the bottom of his feet, and the tongs or tweezers. Can you imagine that this ruthless freebooter is a lady wasp? Yet, such is the case.

She first digs a hole in a safe spot for burying the loot. When the case is dug, off she goes to start the "dirty work." One thrust of her long dagger and the unfortunate victim of the helpless lady body is lugged into the murderer's den, where it is fed for feeding the wasp babies. When the larder is filled this winged hunter "gumshoes" outside to conceal the crime, and when the job is complete she goes home—gathering as frivolous as any debutante at an afternoon tea.
PROJECTION—EQUIPMENT

Edited by JAMES R. CAMERON, Projection Engineer

THE LAW SAYS: "SAFEGUARD LIFE AND PROPERTY"—America's Slogan is "SAFETY FIRST!"

In New York State and, in fact, every state of the Union certain very stringent rules and regulations have been drawn up and must be complied with before it is possible to obtain a permit for the purpose of showing motion pictures. We advise all those in any way interested in the showing of motion pictures to get a copy of the law and read it carefully over.

The code distinctly states that no motion picture machine shall be used unless some has been approved by the Board of Fire Underwriters. This board demands that all motion picture machine manufacturers shall make the machines as fire-proof as possible; the machine must be so constructed that only a short length of film can be exposed while the machine is in operation. The machine must be equipped with an automatic fire shutter, so arranged that the shutter will immediately drop in case of trouble and thus cut off the heat of the arc lamp from the film.

Read the Law; It Is Clear

The law then goes on to state that even this machine equipped as it is with all these fire prevention devices shall not be used unless the said machine is installed in a fireproof booth. They are as particular regarding the booth as they are with the machine; the booth must be constructed of asbestos, concrete, brick, or some other approved fireproof material. Certain minimum dimensions are given as the size of the booth and it must have a door that is automatically self-closing. The projector and observation ports in the booth must be equipped with metal or asbestos shutters, so arranged that they will automatically close in case of fire in the booth. There must be a flue or vent running from the booth to the open air to carry off the smoke in case of fire. The booth must also contain fire bucket, pails of sand, and fire extinguishers.

Now that we have a fireproof projecting machine installed in a fireproof booth, the authorities go one better and state that with all these precautions there is still a great danger of fire unless a duly qualified licensed man is placed in charge of the handling of film and the operating of the projection machine. They demand that theater managers shall take all these necessary precautions against fire on account of the highly inflammable nature of the film. Both the theater manager and the professional operator lay themselves open to severe penalties should they not live up to the letter of the law. These rules are not laid down to throw obstacles in the way of those desirous of showing motion pictures; they were drawn up after due and careful consideration for the public safety.

Lack of Caution Outside of Theaters

When we stop to consider that a film is run today in a theater where all these very necessary precautions are taken, and the following day the same film is sent to some classroom or church, there to be run by some amateur operator (whose knowledge of projection matter is limited to the threading up of the machine and the switching on of the current) who is using a projecting machine set up on the top of some table—minus the booth, minus the various safety devices called for by the authorities, with probably hundreds of youngsters crowded around the machine—we come to the conclusion that either too much precaution is taken in the case of the theaters or not enough in the church and classroom. We come out here and state that it is the latter. There are hundreds of churches, schools, and educational bodies throughout the country which are using inflammable film without taking the necessary precaution against the ever-present fire risk.

When inflammable film is used it matters not what make of projector you are using, you must install the machine in a fireproof booth that has been approved by the proper authorities, and an experienced man should be placed in charge. The law is very clear and definite on this point.

America's Slogan is Safety First!

If conditions are such that it is impossible to install a fireproof booth, then use nothing but the narrow-width, slow-burning film (acetate of cellulose) adopted by the Society of Motion Picture Engineers as the "safety standard." This film will not give quite as good screen results as the inflammable film, and the choice of subjects at present is limited—a condition, however, which we understand is improving steadily. But you will be living up to America's slogan of today. "SAFETY FIRST!

New MovieScreens Demonstrated

A concave motion picture screen constructed by Dr. J. Louis Peck, of the University of Montpellier, France, was exhibited in use to invited spectators recently at the Rivoli Theater, New York City. The surface of the screen, according to its designer, is curved so that any point on it is the same distance from the lens of the projection machine as any other point, whereas the points on the surface of the usual flat-screen are not equidistant from the projection machine. The result, as observers remarked, is that the figures in a moving picture are not distorted on the concave screen as they sometimes are on a flat surface. The eye strain, of which persons occupying side and front seats, have complained, seemed practically eliminated with the new screen.

One of the observers was Professor John J. Furia of the Department of Physics of New York University, who, when asked to comment on the exhibition, said:

"The curvature principle is the only scientific principle upon which a screen should be built, because of the fact that the image given by the projection machine is not flat, but has a curvature similar to that of the curved screen. With the new screen there is correct focus at the corners, which is not the case with the flat screen, and there is elimination of curvature distortion. These two improvements are especially noticeable from points of the theater close up and off to the side. Distortion fatigues the eye, and its elimination prevents fatigue."

The London Daily News states that British inventors have made a screen similar to the German invention which will reproduce pictures in daylight or in a brightly lighted room as clearly and distinctly as those now shown in a darkened theater. This invention, known as the "Q. F. D. daylight cinematograph screen," has been placed on the market by the Moving Picture Exhibition of British Industries (Ltd.), who have already given a public demonstration, stated to have been completely successful. According to Mr. Verity, one of the inventors, the picture is projected from behind onto the screen, which is made of a very translucent material. He believes that the invention will prove invaluable for educational purposes, as it enables pictures to be shown in a school or lecture room in broad daylight.
Announcement

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

EDUCATION DEPARTMENT
American Type Founders Company

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

THE DeVRY PORTABLE MOTION PICTURE PROJECTOR

FOR USE WITH SLOW-BURNING FILM

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PITTSBURGH . . . 523 Third Avenue
DETROIT . . . 169 West Larimer Street
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DENVER . . . 1621 Blake Street
PHILADELPHIA, Keystone Type Foundry Supply House, 8th and Locust Streets

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Motion pictures are becoming a part of the curriculum in churches and schools throughout the country.

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BAPTISTS TO RAISE $100,000,000 BY MEANS OF SLIDES

52 Lectures and Nearly 15,000 Slides Available from 16 Depositories in Different Parts of the Country—Unique Features of This Visual Work Undertaken by 10,666 Baptist Churches

By W. Howard Ramsey

The educative value of the stereopticon in religious and social work is being increasingly realized by the churches. The appeal to both the educated and the ignorant is making the pictured story that the slides tell one of the greatest helps that missionaries and preachers at home and abroad have yet discovered.

For example, the Northern Baptist Convention, which is to launch a campaign from April 25 to May 2 to raise $100,000,000 for the New World Movement of Northern Baptists, has a library of upwards of 10,000 slides already on hand and is adding between 3,000 and 4,000 more as fast as the orders for them can be filled.

These slides are made up into lecture sets which are kept in circulation throughout the 10,666 Baptist churches from sixteen different depositories located at strategic points in the leading cities from Boston, Massachusetts, to Portland, Oregon. The distribution is in charge of Harry S. Myers of the Northern Baptist Board of Promotion.

There are 52 lectures in the series so that, if any church desired, it might have a new lecture with a full complement of slides every week in the year with no duplication. Some are particularly adapted to the needs of Sunday schools, but the majority are suited to any audience.

The text which accompanies the slides is prepared in looseleaf form so that the lecture may be revised, new slides added or old ones removed without involving the preparation of a complete new manuscript. Moreover, in the latest lectures sent out the leaves in addition to bearing the slide number and the number of the negative also have pasted to them, above the reading matter, a photographic print so that the lecturer, who may have received the text the same day that he is to deliver the talk, can study the pictures in the book and will have the same view before him that his hearers see projected upon the screen.

Slides Cover Missionary Activities

The lectures cover a wide range of material, principally relating to home and foreign mission fields and most of them include one slide with the words of an appropriate hymn. In connection with the New World Movement of Northern Baptists thirty copies each have been prepared of two lectures, one covering the five year program of the denomination at home and the other the foreign mission work that is proposed. These will be delivered hundreds of times in all parts of the country where there are Northern Baptist churches with a view to educating the general membership in regard to the past accomplishments and the future needs of the church.

But it is not in America alone that the Baptists are making use of the stereopticon in their religious endeavor. In China, India, the Philippines, Africa, and other mission fields they have projecting machines at various mission stations and slides teaching the dangers of tuberculosis, the way to care for babies, the value of sanitation, and other practical things of which the natives are in almost abject ignorance.

THE TOURISCOPE

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One of the greatest values of the stereoscope is that it speaks a language that every tribe can instantly understand. The language of the eye is universal. This is a factor of no small importance when, as in Burma, where there have been Baptist missionaries for over a century, there are no less than forty distinct races with as many tongues and more dialects in an area smaller than the state of Texas and a population about equal to that of New York state.

**Paintings by the Old Masters**

In evangelistic work the missionaries find that their story of Christ and the message that He brought can be made much more readily understood if it is illustrated and they have therefore made extensive use of the stereoscope in connection with their sermons. Reproductions of the paintings by the old masters have given them a wonderful collection of slides covering practically the entire field of old and new testament history.

In order to keep its library of foreign and home missionary slides up-to-date, every mission is equipped with at least one camera and the missionaries are encouraged to submit negatives which might prove useful in making new slides. In this way the mission boards are assured of having early photographic evidence of progress in any field and of a running pictorial history of the development of each mission station and school.

A part of the cost of handling the slides is covered by a nominal rental charge for each lecture. The carriage on the slides is paid by the church, both to and from the nearest depository, and slides broken or lost are charged up at cost to the church which has lost or broken them.

**Pheasants, Aristocrats of Birdland**

Pheasants are North American birds. In pioneer days they were so plentiful that an expert shot could bag his dinner with little difficulty. Since they have become so scarce, they are scientifically reared on many game farms throughout the United States. One of the most interesting is that of the New Jersey Fish and Game Commission at Fork River, N. J. Here the Pictograph camera man shows hundreds of nests in the main hatchery. The pheasant mother is a frivolous gadabout. Though she lays her eggs, she has no interest in hatching the young, so domestic hens that are devoted foster mothers hatch out the young pheasants.

The baby pheasants are fed on a specially prepared diet and are kept to themselves. As they grow older, they become more democratic, and when the "eats" call is sounded, they "go over the top" for a good meal. Many different varieties of pheasants are shown, some of them unusual.

**Night Cinematography with Ordinary Lights**

A remarkable new photographic emulsion, by means of which night and interior cinematography is stated to be possible without the aid of special illuminants, was described in London recently by Arrigo Bocchi, the motion picture producer. So highly sensitive is this new film, says Mr. Bocchi, that moving pictures can be taken by the light of ordinary street or restaurant lamps. The film is prepared in six different grades, according to the quality of the lighting available, and is stated to give perfect results under conditions which would normally involve a time exposure.

A series of snapshots taken with an ordinary camera on plastic coated with this new emulsion was produced by Mr. Bocchi, who has also made successful tests with cinematograph film. The still pictures included remarkable snaps taken on the stage and in the auditorium of an Italian theater; the bursting of a rocket during a firework display; restaurant interiors; and a view of Monte Carlo by twilight.

Mr. Bocchi controls the sole rights of this new process, the invention of an Italian. He proposes to employ it extensively in forthcoming productions. Meanwhile a short example of its possibilities was shown in "Polar Star."

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It is the film that first made motion pictures practical

EASTMAN KODAK COMPANY
ROCHESTER, N.Y.
LIBRARIES are willing to post notices of matinées and churches will furnish pamphlets and other workers.

Speakers present the plans and purposes of the series of performances to parent's associations, women's clubs, churches and other welfare organizations. A genuine interest in turning the tide of juvenile attendance upon the movies is giving channels of good is secured, before any matinées are given.

A committee of capable persons is formed to organize and supervise the matinées, which are given on Saturday morning or afternoon for little children, and on some day during the school week after school is dismissed, for the older children.

The exhibitor is visited by a committee, who present the plan to him and secure his signature to the league's agreement. His interest is secured on the ground that aside from the prestige which the selection of his theater gives, and the publicity which is procurable for him, he is able to make a profit financially. A keen sighted exhibitor always sees far more advantage in the first named benefits than in the financial profit. The exhibitor furnishes the operator, music, ushers, etc., and pays for the rental of films, which the committee assist him in selecting from the bulletin of the league.

He may select from these lists any films, new or old, which can be arranged into a well-balanced program, but may not play any picture not on the lists of this league. Failure to comply with this request must be followed by a withdrawal of the support of the committee.

Channels of publicity must be furnished by the committee, the means being the distribution of circulars announcing the performances through the schools. Circulaly have been approved by the board of education of New York City which are distributed in the schools by the teachers to the children living in the vicinity of the theater where a performance is to be given. This practically assures the exhibitor of his audience. It also gives the committee the power to extend or withdraw an assured audience.

FINANCED BY ITS MEMBERSHIP

The league receives no financial support from any department of the motion picture industry and has no connection with any of the several censorship boards. It is financed entirely by its membership.

You should join the National Juvenile Motion Picture League because you owe it to yourself, your children, and other people's children to see to it that the entertainment furnished to our nation's young girls is pure, wholesome and attractive.

Each new member adds his or her name to the list of persons presented to the producers of motion pictures requesting clever, wholesome pictures for children, young people and adults. Individuals and clubs are urged to join. In this time of reconstruction and rebuilding, unprecedented effort must be expended upon our children and young people who have necessarily been cheated of much of their heritage on account of the depression which the four years of war have made inevitable. Many parents and teachers have been to feel must be made up to them. Motion pictures can be an agency for good in the lives of our children. Let us select these pictures judiciously and encourage our children and young people to support them by their attendance.

The league has lately announced the following plan of establishing local branches throughout the United States. The league is national and vastly broadening its scope, influence, and power. In order to assist local communities in securing a better class of pictures, locally based home libraries are established. These branches create and coordinate a demand for local home libraries and arrange definite bookings for them. The league is securing a well-balanced selection of good pictures, receiving its endorsement. It seeks to encourage strong patronage at movie theaters, thereby fostering the interest in motion pictures of the people. This is the first institution to cooperate with the local libraries in securing local branch libraries.

(A) A Children's Matinée and Family Program committee provides suitable programs for children, schools, and adults, thus securing actual bookings for endorsed pictures, entertaining the families wholesome and demonstrating that wholesome pictures are financially profitable.

(B) A Membership Committee secures members in large and small cities, also arranges weekly bulletins of endorsed motion pictures. Indeed, membership means increased publicity for endorsed films.

(C) A Receiving Committee reports to the executive offices on all pictures seen in local theaters, which are considered suitable for the lists of the league. The receiving headquarters in New York City sees practically all pictures before they reach the local theaters. This office in connection with the local committees in the league, is the body which keeps truly representative of the entire country.

All localities are urged to establish a branch of the National Juvenile Motion Picture League. The organization of a local branch of the league supplies its local branches with detailed instructions and special programs, and arranges for their approval. It also furnishes weekly bulletins of available endorsements to each local branch, and also lists endorsed films endorsed during the last six years, and other helps for contacting the work in a systematic way. Membership dues for local branches are ten dollars a year.

The only way this enormous motion picture industry can be affected is to erect alongside it an organization to powerful and consistent as the industry itself. Individual committees working alone can make no headway. It is only the combined effort that strength and efficiency can be secured.

The democratic way to secure the welfare of a country is to institute an educational campaign, preferably based on a definite, workable plan of operation. The plan of operation of the National Juvenile Motion Picture League in all branches of the United States—why not try it in your community?

If possible, make your committee truly representative, by including in its membership a member of the Kiwanis Club, the Rotary Club, the Women's Club, the Parent's Teachers' Association, also prominent ministers, and the library and school officials. Send to the headquarters of the league the names of your local officials, including any of the chairsmanship of the branch. Branch Chairman, the National Juvenile Motion Picture League, 103 Madison Avenue, New York, N. Y.

Join your efforts to those of the national organization. The dollar is but a trifle, but the sacrifice which you wish to secure for your own community.


two ALASKAN FILM PIONEERS

Even up in the Far North, in Rex Beach's Alaskan country, the motion picture is doing a thriving business from the silent screen. Richard Saratt, of Wrangell, Alaska, stepped into the office of the Yukon Post, where he is earning a dollar for a year's subscription. He said that he was interested in scenes, travel pictures, and industrial, having made thousands of feet himself in his own country. He promised to send the editors a full story later. In the few movie theaters of Alaska, this fall, most of the pictures shown are of the blood-and-thunder variety, but the taste of the rough frontiersmen is veering around to educational, historical, scenic, travel, and current events films.

Another film pioneer in the region is William Woodworth, whose exchange is on a boat in Ketchikan Harbor, Alaska, not far from the Arctic Circle. His pictures are done around various circuit ways by means of dog trains when the nights are cold and long. During the short summer the reels are shipped by boats which fly up and down the coast, or along the shores of Behring Sea. This fall Mr. Woodworth hopes to have projection machines installed in fish canneries and other industrial plants so that shows can be held regularly in these places. These canaries will be organized by circuits and supply shipments booked for a whole circuit.

CAMERON'S BOOK ON PROJECTION

By GEORGE O. ROSS

Many persons who have had no experience in the operation of projection machines, or who have witnessed their operation are under the impression that all that is necessary to thread the film in the machine and turn on the current. That such an assumption is justified and that certain amount of knowledge is necessary to install and operate a projection machine is a fact, which has been filled by James M. Cameron, who has written this book. It is published by the American Society of Cinematograph Engineers, and is an Elementary Text Book on Motion Picture Projection, written for students of projection, both in the film industry and elsewhere.

The book is written in Mr. Cameron's characteristic style; it deals with the subject from A to Z and is written and illustrated in such a manner that the subject is readily understood by the amateur as well as the professional. The book has been published by the Theatre Supply Company of New York City, who also publish Mr. Cameron's Reference Book for Projectionists and Managers. Both of these books will be found in the hands of those becoming interested in motion pictures.

When this country was in charge of reconstruction work at the American Red Cross Institute; he also took charge of the projection of the Community Motion Picture Bureau and the Y. M. C. A. through these schools came men who, in all walks of life, of them most knowing nothing whatever of electricity, mechanics, or optics. In order to facilitate matters and rush these students through quickly and with a thorough knowledge, he prepared a series of instruction papers dealing with the subject of projection. The students were required to take this course and during this time that he was persuaded to publish them. The first book that was recognized from the first and after comparative investigation was adopted by the National Community Motion Picture Bureau, V. M. C. A. and the National Bureau of War. This book was translated into French, Italian, and Spanish.
The Club women of Des Moines, Iowa, are campaigning for better films in that city. Some of the pictures shown in small theaters, they say, are "crime breeders" and "a disgrace to the city." One member of the active committee charges "seven-tenths of juvenile crime can be traced directly to the movies." The Lucas, Willard, and Hubbell public schools and Highland Park Christian Church are showing better film programs.

Motion pictures are being used in France to train athletes for the Olympic Games this year. Correct methods of putting the shot, throwing the javelin and other exercises are screened. The pictures are first projected at normal speed, then slowed down so that every movement of the body can be studied by the combatants.

A Swedish engineer named Berglund is reported to have solved the problem of the speaking film by means of photography. The synchronization of picture and voice by his process is said to be perfect.

At a teachers' meeting held in the Midland Institute, Birmingham, England, Dr. P. C. Innes, the chief educational officer of the city, spoke of the value of the cinema as an aid in the instruction of backward children. He said that film teaching would train the reasoning power of adolescents and bring about a mental development which otherwise might remain subnormal.

"A Mouthful of Wisdom," the one reeler treating of pyorrhcea and its prevention and relief through the use of pyorrhoeic, which was made by Baumcr Films, Inc., was shown recently to the members of the Y. M. C. A. industrial committee at its meeting at Silver Bay, N. Y. The film is considered one of the best on oral and dental hygiene so far produced.

"Shift the Gear, Freck," "The Demand of Degan" and "Gum Drops and Overalls" are the titles of the latest releases of Judge Brown's juvenile reform films. It will be recalled that Judge Willure Brown presided over the Juvenile Court of Salt Lake City, and his experiences form the basis for these

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THE HUMAN EYE

Illustrated circular from
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SAFETY WARNINGS ON SCREEN

"Careless America," the feature picture produced by Universal for the Firestone Tire & Rubber Co., Akron, Ohio was shown at the Capitol Theater, New York City, in January at the "safety first rally" organized by Harry Levey, manager of Universal's industrial department; Secretary of State Hugo, Superintendent of Schools Ettinger, Police Commissioner Enright, a committee of 100 headed by John D. Rockefeller, Jr., the automobile interests led by H. S. Firestone, and Director Bowes of the theater. The object of the rally was to inaugurate an educational campaign to reduce the loss of life due to motor car accidents. Secretary of War Baker spoke to 6,000 Manhattan school children present in the big playhouse, and when the speech was over the New York police band played "The Star Spangled Banner" to the accompaniment of these thousands of voices.

Of a similar character is the film being used by E. Austin Baughman, commissioner of motor vehicles of Maryland, showing the dangers of speeding and impressing constant care upon the public. Some of the evils emphasized in the picture are obscured tags, delayed purchase of tags, speeding, delayed registration, tags improperly fastened, and children playing carelessly in the streets. C. W. Galloway of the Baltimore & Ohio Railroad, and John S. Bridges, president of the Maryland Automobile Club, financed the production.

LAND CLEARING FILM SCREENED

A motion picture of a thousand feet, showing tractors working with all different kinds of plows, stump pullers, heaving out big stumps four and five feet through, and dynamite blowing out drainage ditches 200 feet long at one shot, was shown at the Elite Theater, Athens, Georgia, in connection with the regular program.

This film was made during the land clearing demonstration held recently by the Agricultural College in South Georgia and it shows the best methods of clearing land of stumps and preparing it with tractors for maximum crop production. The scenes are laid at Cordele and Camilla and show the crowd of 5000 people who attended these two demonstrations. During the eighteen demonstrations which were held in as many counties 36,000 people were taught how to use dynamite in blasting of stumps and digging drainage ditches, how to operate a stump puller successfully, and how to use and care for a tractor so that it will be ready at all times for service.

The picture demonstrates by actual work how each operation is carried out. Thus in the operation of removing a stump, there is the hitching to the stump and the tying with cable so as to get the best results with the stump pullers. The dynamite man bores an auger hole in the stump and afires a cap to the charge in just the right manner that will throw the big stump high into the air and split it into kindling wood. Dynamite is again placed through a cypress log down in three feet of water and under the roots of trees. The electric charge is given to the first stick of dynamite and the whole 200 feet of ditch is blown into the air at one mighty blast.

"THE STORY OF A TIRE"

What is said to be a most interesting industrial and educational film of the rubber industry has just been completed by The Good Year Tire & Rubber Company, of Akron, Ohio, in three reels. Starting with a view of crude rubber as it arrives after its long voyage from the company's own plantation in Sumatra, having traveled 10,000 miles by every form of transportation from sinewy natives to modern railroads, "The Story of a Tire" takes the viewer step by step through intricate manufacturing processes until the tire is ready for use.

"The Story of a Tire" visualizes the descriptions given in the booklet of the same name, which was published by the company recently as an educational feature and which more than 8,000 schools, libraries, and colleges are using for educational and reference purposes. The picture was made by the company's own corps of experts and cameramen under the direction of Ralph M. Lembeck.

Films of the United States Department of Agriculture were shown during the meeting of the Virginia-Carolina Peanut Growers' Association in Suffolk, Virginia, recently at the Uptoho theater.

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Close up of Bone marrow, where the blood originates
Living and beating heart at close up
** principals contents **

**Sunday movies in churches** ........................................ 17
**Great religious leaders on screen** ............................. 17
**Cinema and Sunday school** ........................................ 17

**reviews of films** .................................................. 18
Edited by Gladys Bollman—Illustrated

**three wire wiring system** ......................................... 20
By James R. Cameron—Illustrated

**Catalog of films** .................................................. 21
Recreational—Scene and Travel—Industrial
Miscellaneous—Safety Standard Subjects

**How movies lower living cost** ................................... 21

**American films in Britain** ....................................... 24
By Percival Gassett

**They make industrial movies from the sky** .................. 24
Illustrated

**Flashes on the world’s screen** ................................ 27

**Index to advertisements** .........................................

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Frank L. Croce, formerly Director of Education for the Philippine Islands, is in charge of the School Section.

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NEW YORK CITY
MAKE VISUAL TEACHING AN EXACT SCIENCE

VISUAL aids to learning cannot hope to win the unqualified approval of educational experts until they have been placed pedagogically on a par with the printed text and the oral lecture. No guess-work, no hit-or-miss method, can be tolerated in the classroom. The motion picture and the lantern slide are merely deceptio visus in the view of the sceptical school man until they are demonstrated, beyond a reasonable doubt, by tests, comparisons, measurements and other scientific data, to be an indispensable teaching tool, a part of the school equipment as important as blackboard and chalk.

Such data is practically non-existent today, as related to both still and motion pictures. There have been isolated instances of attempts to undertake some more or less accurate investigations in the field of visual instruction, and one of these, made at the Peabody High School in Pittsburgh, was described in this magazine about a year ago. Before the war, in France, some research of this kind had been discussed and it had been proposed in Germany as well. So far as we have been able to discover, however, no comprehensive and dependable data were available at this time upon which to base sound judgments as to the relative teaching values of oral, written, and visual methods in the various grades, from kindergarten to postgraduate.

Opinions and beliefs, enthusiastic acceptance and caustic rejection we have had in full measure. Facts and prima facie evidence for or against the principle of visualization in educational method we have not had and it is time that we began to do something about it. We know in a general sort of way that the motion picture and the still picture are helpful pedagogically, but it is knowledge based upon faith and optimism and not upon such sound doctrine as "two plus two equal four" and "action and reaction are equal and opposite." Until we have such a scientific foundation upon which to formulate definite precepts and classroom guidance, conscientious educators would seem justified in their apparent indifference to motion pictures in the school.

The use of films for other than instructional purposes in assembly hall or classroom is an altogether different matter. A schoolhouse may serve as a community center in which case the recreational employment of movies is entirely warranted. But the superintendent, principal or teacher must keep this distinction in mind when using the screen for one purpose or the other. Dr. McMurry has expressed a fear that the entertainment use of films in the school may damage their educational use, but we believe this danger is more apparent than real. With carefully selected picture programs and in the hands of a competent supervisor, the two uses will not clash but will tend rather to blend and one aid the other. The reactions of children to recreational and cultural films and slides have not been accurately observed and recorded, so far as we are aware.

Dr. A. H. Sutherland, psychologist of the Los Angeles School District, last year suggested in these pages the following psychological analyses of motion picture films:

First, to show what mental processes are stimulated.
Second, to show how the imagination is appealed to.
Third, to show how the pictures and processes are retained in the memory.
Fourth, to show how the values of the material are impressed upon the pupil so that he may use them in the daily contacts of life.
Fifth, to show how this material becomes organized as scientific material.
Sixth, to show how the pupil would be led to ambitions by the discovery of additional information through their use.

In this issue Mr. Roach suggests a careful investigation of the best methods of visual presentation that they may be placed on a parity with other teaching methods. When we know how actually efficient the film and the slide are in any given subject or course, much scepticism now prevalent will be removed.
VISUAL INSTRUCTION IN COMMUNITY CENTER WORK

Best Method for Visual Presentation Should Be Tumined by Educational Exhibitors
Problems to Be Solved—The Idle Schoolhouse and Why Not Show Movies There?

BY CHARLES ROACH
Director, Visual Instruction Service, Iowa State Agricultural College, Ames, Iowa

Much has been said about the use of films by enthusiastic educators who, from the first, have had visions of young America being educated by the unwinding of reels. So much has been claimed and so very little proved that we are sometimes forced to attribute the statements of visual instructionists to over-exercised enthusiasm or to highly imaginative minds which substitute fiction for fact. While no one questions the relative importance of visual as compared with aural or any other sense stimulus, no one actually knows how effective the cinema or the stereopticon really may be as a vehicle for teaching. No intensive and extensive study has been made which can command the attention and wholesome respect of the teaching profession. Occasionally a teacher or a supervisor has attempted to evaluate the motion picture, the stereopticon slide and the stereograph, but no elaborate, highly scientific study has ever been made which has taken into consideration a sufficiently large group of individuals to give anything like an intelligent report, worthy of more than passing notice.

In view of these facts, I feel perfectly calm and exercise no concern about the possibility of being placed in the Anabas Club when I say: “We do not know the relative value of the motion picture, the slide or the stereograph in education.” But it is our business as educators to know. It is our business to investigate. Most all we have read, possibly more than we have heard, is the result of hasty conclusions drawn from preconceived notions, from individual isolated experience and from limited observation. If the result of this conference, this department can do nothing more than create sufficient interest to begin a nation-wide study of visual instruction, it will have done a most commendable piece of work.

We grant that we do not know the relative value of the chart, slide and film method of presentation; we may also grant the psychological soundness of appeal that is, if we are to credit a certain educational psychologist who says more than 85 per cent. of our perceptions are visual. Business and industrial concerns believe in the visual method of presentation. Advertising is now reduced to a fine art, and pictures are invariably used to carry the message. That it is successful may be proved by the fact that companies increase rather than decrease their advertising activities. When large industrial concerns spend hundreds of thousands of dollars for advertising and put most of the sum in pictures we must be persuaded that it pays, because dollars, not sentiment, guide big business. Truly the visual method for education (advertising is education, you will admit) has proved practical and worthy of consideration.

Meetings such as these naturally lead to discussions concerning the history of the motion picture. Motion picture seem to be the result of many minds rather than of any one single mind, and no one is entitled to entire credit. Suffice it to say that the record is not clear, but the earliest devices showing animated pictures were probably made in 1833. In 1893 Edison displayed pictures at the World’s Fair in Chicago, and in 1894 he introduced his kinetoscope. Some writers give C. Francis Jenkins the credit for our modern development. It was he who in 1895 made possible projection on a screen. His patent sold for $5,700, and it is estimated that the profits from the motion picture industry based on Jenkins’ patents amount to nearly $500,000,000 annually. Thus in about twenty-five years the motion picture business has grown from insignificance to our fifth greatest industry.

Only fifteen years ago the motion picture was a toy, a plaything, a fad. Ten years ago teachers and teachers associated the five-cent theater with the poolroom and the saloon. Persons who would frequent exhibitions were considered just a little worldly and not exactly religious. At best the motion picture was nothing more or less than a cheap and vulgar amusement. Five years later a change of opinion gave it respectability, and today teachers are calling it the universal language, the story teller of the ages, the rich man’s diversion and the poor man’s pleasure. Preachers who once condemned it as an imp of Satan now use it as a hand maiden of the church without more or less influence for good or ill than any other one thing excepting the home and the school, even going so far as to except even these. Today, as never before, brains and big business are trying to make the motion picture function for good.

DON’T FIGHT MOVIES—USE THEM

Motion pictures have forced themselves upon every school, church and community in the nation, and even though the teacher may refuse to endorse the introduction of film as a part of the course of study, the local theater is teaching a standard of ethics and morals, and shaping the modes of thinking of every boy and girl in the school.

Mr. Superintendent, motion pictures are here, and here to
CHURCHES WORKING CONSTRUCTIVELY

Quite singularly the churches have actually done more instructive and effective work with the screen than have schools. When we remember that only a few hundred years ago men were excommunicated or killed for heresy who dared to say the earth and not the sun moved; when our own forebears burned witches at the stake and did so in the name of religion; when, within the memory of every adult present, there were and still are godly old saints who associate the violin with the devil and any other than unaccompanied singing as sacrilegious; when we observe tolerance even at the present day, we would not be surprised if the church would actually be the last to accept such an unconventional instrument as a motion picture machine. The Methodist Church was responsible for the most spectacular motion picture scoop of last year at Columbus, Ohio. The Catholic Church has formulated an active motion picture policy. Other Protestant bodies are coming to realize that good motion pictures, like good books, are able to contribute to the glorification of God and the upbuilding of His Kingdom here on earth. But when we see schools, which should be the fountain of broad liberal thinking, actually rejecting the motion picture on account of prejudice, or other trivial reasons, we are unable to understand the lethargy of the teaching profession.

In the smaller communities, where opportunities for commercialized amusement are not to be had, there always exists the need for wholesome recreation and pleasure. Rural people need the broadening influence of the film even more acutely than do the city people. The farmer needs mental exercise or exhilaration and physical relaxation. Social opportunities are few. The loneliness of seclusion and isolation drives many a boy and girl to seek his or her future vocation in the city. What an opportunity is offered the ingenious and clear-visioned rural teacher, especially in consolidated schools!

THE IDLE SCHOOLHOUSE AND CHURCH: AN OPPORTUNITY

The coming of prohibition has closed the saloon. Labor now works the lowest number of hours and has the greatest amount of leisure. How will this leisure be spent? Within walking distance of every home, in every city community, there are schoolhouses idle at least 30 per cent. of the daytime during nine months and closed for three months during the summer. Near by are churches which represent an investment of millions in the aggregate, but used, possibly, not more than eight hours a week. Many of them are attractive structures, comfortably seated, well illuminated and excellently equipped with wonderful musical instruments which remain silent except for an hour or two weekly. What an opportunity is offered here for wideawake men and women for social welfare work!

Churches, schoolhouses, libraries and town halls represent millions of dollars of public money. No business or private enterprise would think of closing up its doors even for a few days, and yet Sunday is the only time most churches open their doors. Saturday and Sunday the schools are closed. Town halls may be the scene of an occasional caucus, indignation meeting or a justice court, when some youngster gets into trouble trying to save himself from dying of ennui. The church replaces the worldliness of the generation; the school loses half the boys and girls before they get through high school; yet neither church nor school functions anywhere near its limits of possibility.

The needs for socialization are apparent. Many churches, schools and town halls could use motion pictures for the improvement of local social conditions. A grade school in Des Moines, Iowa, makes motion pictures serve both for recreation and class work. The principal says:

HOW ONE SCHOOL PRINCIPAL DOES IT

"The motion pictures shown at Lucas School are used quite often in geography classes. A poster, upon which is printed the subject, is placed in a prominent position in the hall. From this the pupils know what the subjects of pictures are to be. References to books, papers and magazines are assigned; and information gathered at home, together with that obtained from city, state and school libraries, furnish the material for the discussion on the day pictures are shown. Thus there is a definite preparation for the pictures. After the exhibition time is given for group and individual work. The English teacher uses the knowledge gained from pictures as the basis for written composition. Even in the first, second and third grades the pupils are interested in the material for oral language work. In the fourth and fifth grades the pupils are interested in working out in sand and clay such pictures as Mount Rushmore, Lake Champlain, The Old Fort, St. Augustine, and the adobe towns of the New Mexican Indians. Thus by the use of film and slides we have found visual aids of greatest value in classroom instruction. An interest is awakened which carries even the dullest pupils to try to enter into the discussions. Then again, there comes with this kind of instruction a training in observation, which is of value even to the youngest children."

Instances such as this illustrate what may be done in any other school where teachers have a keen initiative and can sense the proper method of presentation. If the pictures had been run through the projector without previous preparation or further explanation it is safe to say the time spent would have been of considerably less value.

A wonderful opportunity is offered the superintendent of consolidated schools, particularly those located in rural sections or in small villages. Mingo, Ohio, and Alten, Iowa, are examples of what progressive and wideawake men can do. These communities are linked up intimately with the schools. Near Milford, Iowa, there is a consolidated school located several miles out in the country. Recently motion pictures were given a trial, and patrons from the far corners of the district join each week for social pleasure as well as mental improvement."
THE AMERICAN WIFEOCRACY

One wonders whether the Japanese ladies, watching breathlessly the conduct of film wives, may not be learning also that the American woman has much more freedom and independence in her home than has the Japanese woman. She is fascinated by the manner in which screen scolds boss their hempecked mates about.

Again, the Japanese boys and girls regret that they cannot read the English captions and titles on the pictures. At present these are translated for them by a man who stands on the stage behind the screen and delivers an interpretation of the pictures.

I went to the Komparu theater on Sunday afternoon and witnessed a show without paying much attention to the pictures. For 70 sen (about 35 cents) I obtained a seat in the balcony. At the bottom of the stairway I had to pick my way among hundreds of clogs and sandals which had been left there by movie fans.

STRONG FOR SOR STUFF

At the stairway there was a telephone and it jingled merrily as I was waiting to have my shoes attended to. The American owner of the theater explained to me a moment later that the call was from a Geisha girl, representing a little part of Geishas who wanted to come over to see the show if the manager was quite sure that there would be plenty of pictures to “make them cry.”

“The Japanese women and girls would be ashamed and afraid to weep before their husbands and brothers at home,” said the manager, “and so they welcome the sobby film as a grief producer. They come and sit in the public theater and cry and splutter to their heart’s content, and go away feeling fine after the April shower.”

WIFE OR NONE

There was some confusion at the door owing to a Japanese law which forbids men and women to sit together in a theater unless they be united in the holy bonds of matrimony.

“Are you married?” is not an uncommon question addressed to some man who seeks tickets for himself and lady together.

“Yes,” says the ticket buyer.

“Prove it,” demands the ticket seller.

“You prove that we are not married,” retorts the ticket buyer. The ticket seller surrenders. He is sure the man and the little lady are putting one over on him, but he has no time to search the official records and take depositions and so he tells the couple to go along inside and not keep the line waiting. The Japanese youth and sweetheart step inside, smiling behind their fans.

IN THE SOR CORNER

For a distance of ten feet behind the balcony rail there is a space without chairs. Mats are on the floor, and on these sit the Geisha girls, their legs doubled under them in a fashion that would be torture to an American girl. But they sit there for hours, smoking cigarettes, crying, laughing occasionally, but all the time thrilling with the ebb and flow of emotions. How Laura Jean Libbow could work on those Geisha girls with one of her yarns of suffering love and shivering disaster!

The Japanese are quick of perception. They get all there is on the film. No flash of an eye or curl of a lip is too swift for them and the significances are duly registered.

THE POLICE CENSOR

This was the only movie theater in Tokio where children may go. The police are the censors in Japan, as in Chicago and they perform their task of weeding out the immorality and the unethical and the dangerous without aid of civil boards.

In a Japanese picture show an actor is not permitted to beat up a policeman, or hit him in the eye with a custard pie or in any way to discomfit or discredit him and his dignity. The policeman always comes out on top or else there is no policeman in the reel.

Mary Pickford cannot kiss anybody excepting her husband in Japanese picture houses. She might possibly be permitted to kiss her brother, but that would require deep consideration on the part of the police censors. There can be no violent struggles or knife plays in Japan.
The Last Thrill Lost

And now it is desired to show the young artist in his studio, the young artist whose father is a prominent hanker. The young artist with bushy hair and Robert Mantell eyes is making a Madonna portrait of the little girl of the hill house district and who will surely marry the little maiden as soon as she has been heartbroken and they have drifted apart, only to meet on a battlefield, where he is a doughty doughboy and she a wonderfully gowned Red Cross gal, with the shells bursting all around them.

They have gone over the top together, you know, and she wears white so that the Germans may know just where the American line is, and he wears a sport shirt and carries old Glory in one hand while he waves a rifle in the other hand and carries a trench knife in his teeth.

That Censor Again

Oh it is a terrible strain on the Japanese girls to have at man wounded! The Red Cross girl bends over his aching form and—she recognizes him! They start to embrace, when the Japanese censor intervenes. The artist covers and they live happily ever after in a million dollar California bungalow, where so many other movie mates have lived before them.

But it was started to be said that if the young artist could be shown in his studio, gazing soulfully at his Hull house model, the background must first be dissected of all the previous scenes. The Japanese censor moves all such out into a hall, and I doubt not many a villain stumbles over em—in Japanese picture shows—when he dashes in to have the canvas into shreds with a German souvenir bayonet. And the Geisha girls don't miss the statues at all— they are so busy hurling Nipponese anathema at the villain.

MOVIES TO ENTERTAIN HOTEL GUESTS

"Amusement directors in the big resort hotels of the nation," said Charles C. Ritz, of the Ritz-Carlton hotel stem, "have come to the conclusion that through neglect of motion picture entertainment they have been missing a shal [illegible] business opportunity. The attitude of their guests has been reflected in willingness to patronize motion pictures.

"Hotel officials are recognizing the progress which the industry has made, and also its appeal as entertainment. The demand for hotel shows is tremendous. When negotiations are finally concluded we will show motion pictures in resort hotels throughout the country, but only those productions of the better class. Eventually many of these hoteliers will have their own auditoriums for the sole purpose of projecting motion pictures. Recognizing that their guests are people of education and discernment, they will present big-time pictures, and the very latest to be had. Arrangements made with Rea [illegible] Pictures Corporation will insure the presentation of these high-grade films in the best of surroundings."

By the installation of three complete motor-driven Simplex projectors in a large, well-equipped projection room and the balcony of the ballroom, the management of Greenbriers Hotel, White Sulphur Springs, W. Va., has met the desire of its guests for modern entertainment. Here every evening first-class features are run off in a manner that outdoes many large city theaters. These shows precede dancing, and there is no admission charge for them.

26 KANSAS CITY SCHOOLS RUN MOVIES

Twenty-six public schools in Kansas City are giving movie shows successfully six afternoons and evenings a week. The school board has indorsed the work directed by C. H. Mills, community center director. More schools in Kansas City are planning to run pictures following the realization that they pay. "The Bluebird" was shown to 16,000 persons. It was run at twenty-one schools to a box office total of $1,431, making a profit of $900. Half of the surplus reverted to the community centers to be used in improving schools and communities. The other half went to the school board to be used in buying educational films.

ALL EVANSTON SCHOOLS HAVE PROJECTORS

According to a local newspaper, all Evanston (Illinois) schools are now equipped with motion picture projection machines. Literature, geography, history, science and other lessons are illustrated to the students in a regular weekly program for each class and a bureau of visual education has been established to select and to present these pictures. This bureau is organizing a central museum of illustrative material for classroom work.

ANIMAL FILMS SCREENED AT LIBRARY

Three reels of moving pictures of the bird and animal life of the Northwest, with an explanatory lecture by W. A. Eliot, bird expert, was an outstanding feature of the meeting of the Portland Federation of Women's Organizations on a recent Saturday afternoon at Central Library, Portland, Oregon. The pictures were the same that Mr. Eliot showed to more than 100,000 doughboys and poilus during the war, when he traveled throughout France with the entertainment department of the Y. M. C. A. The purpose of the lectures was to acquaint the club women with the necessity of preserving the bird life of Oregon.

ITALY BARS HARMFUL FILMS

Henceforth all films shown in Italy are to be censored by the Ministry of the Interior and heavy fines will be imposed on producers who have not obtained government permits before showing films in public. The new rule has been made owing to complaints from priests, professors and many heads of families that films now being shown are highly immoral and lower the moral standard of children and grown-ups.

The new censorship may affect American films which tend to show crime and criminals in a favorable light, and American film producers are warned that it is useless to send such films over there in future. Magistrates and social workers affirm that the increase of crime among youngsters is largely due to the bad influence of "criminal" films.

MAETERLINCK ON THE MOTION PICTURE

It seems to me that America does not give the motion picture the artistic importance it merits. People seem to consider it an inferior type of art form. In my opinion, however, its potentialities are unflattomable, for it can teach in terms of beauty and of ideals in a manner not to be found in any other medium of expression.— Maurice Maeterlinck.

Albert Edward Wiggam’s lecture “Climbing the Family Tree,” dealing with heredity and Mendelian laws, illustrated with slides, was given recently in New York City in the Miles Projection Room, Candler Building.
MOVING pictures which began as curiosities, very crude and very hard on the eyes, and gradually assumed prime importance as a means of recreation and amusement finally have become the first educational medium of the times. Manners, morals, dress, geography, economics and sociology are taught for better or worse more widely by the screen than by any other agency. More people go to the moving picture shows than go to church or college or high school. More young people are moulded in manners and dress by the "movie queens and kings" than by their parents and guardians. No preacher in any church in a community speaks to a larger audience than "The Miracle Man" or some other such exponent of the spiritual elements in life. As time passes we should see increasingly the silent drama giving deeper and deeper lessons of spiritual meaning, so presented that the dullest mind may understand.

So prominent a part has the educational element played among the theater exhibitors that their national association has decided to go more largely into productions of this nature. Alfred S. Black, president of the association, says: "I have reached the conclusion that such pictures are as much a part of American national life as the pictures made exclusively for entertainment purposes, and in this view I am supported by nine-tenths of the exhibitors of the country who are members of this organization. Better conditions of living and continued prosperity demand a broadening of the uses of the screen."

MINISTER RUNS MOVIE THEATER

How a minister and his flock use a motion picture theater to better social conditions in the home town was told to members of the Saint Andrew's Church Brotherhood, of Buffalo, at a recent meeting by the Rev. Dr. Robert E. Robbins, of Saint Mary's Church, Salamanca, N. Y. He discussed the social service problem of the modern community and advocated more recreation properly directed for the young men and women. Dr. Robbins was one of the factors in bringing about better social conditions in Salamanca. With the assistance of members of his congregation he took over a motion picture theater in the city and put on the best pictures available. The house is now paying a good profit. This is a tip for the pastors of other cities.

COTTAR FILMS AFRICAN PYGMIES

Charles Cottar, big game hunter and explorer, has reached the land of the pygmies in the heart of darkest Africa and is busily engaged in photographing these tiny people for the C. L. Chester Productions. Never before has the strange life of these jungle villages appeared on the screen.

It is less than fifty years since the Akka tribes, as they are called, were discovered. Famed in Greek mythology as the pygmies and known as the Lilliputians of Gulliver's travels they had long been considered the creation of imaginative writers until adventurous explorers, prowling about the forests in the Arwumi district of the Congo Free State, found such human beings actually existed.

They are a negroid race, with coffee-colored skin and hair. Their average height is less than four feet, though many are much smaller. Nomads of the forest, they hunt with poisoned arrows, pitfalls and traps. They gather ivory and honey and manufacture poison, which they bring to market in exchange for cedars, tobacco and iron weapons. They are courageous hunters, who do not hesitate to attack the largest elephants.

Their habits of life are curious. Round huts built of branches and leaves are their homes. Those who have seen them trailing wild game through the jungles report them possessed of an astounding agility, for they leap about in the tall grass like grasshoppers.

In the presence of strangers they are timid and retiring, but on the slightest provocation give way to wild bursts of treachery and malevolence.

The motion picture screen speaks all languages and directs directly to the human heart, and so plainly that the wayfaring man, though a fool, may not err in his interpretation. Therefore, its mission as an Americanizer can not be overestimated. For general welfare work the motion picture is supreme, because it brings to the public in an unforgettable manner the dangers of unsanitary houses, carelessness in living, and the risk of life at limb in street accidents and the like.

Industrial development in shops, on farms, in mines at forests will have its important place on the screen of future in abundance, and many a "white collar boy" will otherwise spend his life behind a counter or on office stool will be prompted to go out in the world on man's job and leave the easier ones to the girls.

The industrial welfare of the country must be advanced, by all means; wonderful things looking toward a better understanding between labor and capital are being done by the foreigner in our midst is being turned into an American citizen, and we must all know what is being done along modern lines. Comparatively few read the magazines at higher priced reviews; too few people read the serial portions of the daily papers. Everybody, high-brow, low-brow and medium-brow, sees the pictures and is consciously or unconsciously influenced by them.

More and more the fate of civilization rests upon good sense, good morals, and good Americanism of producers and exhibitors of moving pictures.

A CREED—AND A PLEDGE

By King W. Vidor

I believe in the picture that carries a message to humanity.

I believe in the picture that will help humanity to free itself from the shackles of fear and suffering that have so long bound it with iron chains.

I will not knowingly produce a picture that contains anything I do not believe to be absolutely true to human nature, anything that could injure anyone, nor anything unclean in thought and action.

Nor will I deliberately portray anything to cause fright, suggest fear, glorify mischief, condone cruelty, or extenuate malice.

I will never picture evil or wrong, except to prove the fallacy of its lure.

So long as I direct pictures, I will make only those founded upon the principle of right, and I will endeavor to draw upon the inexhaustible source of Good for my stories, my guidance, and my inspiration.
NEW YORK STATE HEALTH DEPARTMENT FILM ACTIVITIES

T HE most conspicuous new undertaking in 1919 was the purchase and fitting up of the healthmobile. This is a large motor truck equipped with a special body and furnished with a complete motion picture outfit, electric generator, motion picture projector and a variety of screens.

With this car it is possible to visit small and remote communities and to show health films and other exhibits, either independently or in connection with health projects of one kind or another. Since the car generates its own current it can be used independently of the local source of electricity and the projector and screen can be easily mounted on the top of the car, thus making outdoor movie possible. If desired a screen may be rigged against a tree or building, the motion picture machine mounted in or on the car and the pictures thrown from a greater distance, thus permitting the use of a larger screen than can be put on the roof of the car itself. The car can also be parked outside of a hall, church or school and by carrying a lead into the building, the motion picture exhibition may be given indoors.

The outfit was first used in connection with exhibits at county fairs and the State Fair, and has since been tried out in several sections of the State. It is now believed that the car is fully equipped and the crew proficient in handling it. In the spring the healthmobile will be sent out on the road and will be kept in constant use throughout the season.

Experience has shown that there are few more effective or more popular means of public health education than motion pictures. A number of new films have been purchased, including two copies of a two reel film on child welfare work, a two reel film on venereal diseases and one reel pictures on infant feeding, the fly, the mosquito, the eye, and tuberculosis. "An Equal Chance," produced in cooperation with the National Organization for Public Health Nursing, has also been added to the film library.

THE POWER OF VISUALIZATION—By Sir Francis Galton

The free action of a vivid visualizing faculty is of much importance in connection with the higher processes of generalized thought. A visual image is the most perfect form of mental representation wherever the shape, position and relations of objects in space are concerned. The best workmen are those who visualize the whole of what they propose to do before they take a tool in their hands. Strategists, artists of all denominations, physicists who contrive new experiments, and, in short, all who do not follow routine, have need of it. The pleasure its use can afford is immense.

STREET CAR JAMS SCREENED AT HEARING

Assistant Corporation Counsel Chester Cleveland rose to his feet at a hearing on inadequate street car service in the Chicago rooms of the Illinois Public Utilities Commission.

"Why, conditions are so bad in Chicago that we can't show you them by the testimony of witnesses," he shouted.

"I have had some moving pictures taken and I want leave to bring them in here and show what the camera has to say."

He was granted permission, and at the afternoon hearing the lights were turned out and the movies started to grind. The pictures had been taken at the corner of Halsted and Madison Streets during the rush hours, and at other corners.

Each picture showed a packed street car, with men and boys hanging on the steps and on the trucks and holding on by the screens over the windows. Many scenes showed jammed cars moving away and leaving twenty-five or fifty persons standing on the street. In the picture a crippled man who could not get on a crowded car was forced to pass up eleven cars before he could enter one.

I have many correspondents who say that the delight of recalling beautiful scenery and great works of art is the highest that they know; they carry whole picture galleries in their minds. Our bookish and wordy education tends to repress this valuable gift of nature. A faculty that is of importance in all technical and artistic occupations, that gives accuracy to our perceptions, and justice to our generalizations, is starved by lazy disuse, instead of being cultivated judicially in such a way as will, on the whole, bring the best return.
A FEW features of church community service were instituted on a recent Saturday afternoon at the First Union Congregational Church in Quincy, Ill. That organization has new motion picture equipment in the chapel for the purpose of showing good, clean, wholesome juvenile picture programs each Saturday afternoon for the children of Quincy.

This progressive action on the part of the church is arousing a great deal of interest and is causing considerable favorable comment among churchgoers and non-churchgoers alike.

Rev. E. A. Thompson, pastor of the church, was asked, "Just what is the purpose of these juvenile programs?"

**MAKING THE CHILD'S SPARE TIME PAY**

"It has been found that in the whole city of Quincy there is not a good, wholesome program provided regularly on Saturdays, which is exclusively for the entertainment, education and moral development of our children," he replied.

"Most of the city's children have a great deal of spare time on Saturday, and it is to help take care of this in an effective manner that we are going to provide these juvenile programs.

"The life of the average child is very greatly influenced by motion pictures and I feel that it is the duty of the church, as well as of parents, to see that children are allowed to witness only pictures that will help make them better citizens.

**GOOD MOVIES WONDERFUL CHARACTER BUILDERS**

"Good pictures are wonderful character builders. Bad or suggestive pictures are the most deadly character destroyers. It is our purpose to help mould the character of our children and young people by bringing clean, broadening entertainment for them.

"Such a need has long been felt in Quincy as has recently been shown by the suggestions from the Chamber of Commerce, Rotary Club, Lions Club and the Parent-Teachers Associations of the city.

"Our official board is strongly of the opinion that these programs, properly conducted, will help meet this need in a real and tangible manner.

**MORAL RESULTS NOT MEASURED BY EXPENSE**

"The new equipment and the free weekly programs will bring considerable expense upon the church, but we feel that the results in moral uplift and character can never be measured in dollars, but only in the infinite value of human life.

"Parents may send or bring their children here with perfect assurance of a good and helpful as well as an amusing program. I am thoroughly convinced that these Saturday afternoon juvenile picture programs should do much to promote a finer spirit of Christian manhood and womanhood among the growing children."

 Turning to the popular Sunday evening services which have been held in that church for some time, which service is supplemented by the use of motion pictures, the pastor said:

**THE NIGHT AND THE SCHOOL**

The church and the school are the natural meeting places, or community centers, for the children of a community. What holds their interest more than good movies? Here is a group of kiddies waiting for the church doors to open and eager to absorb the pictures, grave or gay, which the prudent pastor may give them.

**SUNDAY EVENING SUCCESS WITH FILMS**

"It has always been and still is our purpose to make our popular Sunday evening service a strictly religious meeting, which at the same time is attractive and uplifting. Our supreme motive in the Sunday service is to bring men into a vital realization of the power of Christian living and to present the principles of Christ in a telling manner.

"The results have indeed been gratifying, not only from the standpoint of large congregations, but from interest shown and the many expressions from members of the congregations, stating how the services have really helped them in life's battle.

"I am looking forward with high expectations to large Christian service in the days to come," concluded Mr. Thompson. "It is the avowed policy of the Official Board and members of First Union Congregational Church to place our equipment, talents and Christian service at the disposal of the people of Quincy when these can be of real moral service."

**PARIS FILMS AID FRENCH TEACHING**

As part of an exhibition planned to show the value of French films, a high school subject, films of Paris were recently shown in all the high schools of greater New York. Needless to say, they were enthusiastically received by the pupils. The demonstration was arranged by Miss Rita Hochheimer, of the Washington Irving High School and French teacher who has long used films and slides in her teaching.

The demonstration was given in cooperation with the Pathoscope Company, of the same city.

Under the auspices of the local Home and School League, motion picture demonstrations took place recently in the High School auditorium. Merchantsville, N. J. Talks were given on the advisability of using movies in the local schools.
MOTION PICTURE ACTIVITIES IN THE COUNTRY'S CHURCHES

"The Church Is Being Born Anew," Declares a New York Clergyman, "and Its Strength and Power Will Come through What It Feared and Fought So Long—the Motion Picture"—Views of Pastors and News of Church Movies from All Sections

T HE movie keeps marching on with God in the churches of the United States. Each week, almost each day, sees new accessions from the ranks of the clergy and laity to the great work of visualizing spirituality and the moral lessons of the soul. More and more church workers of all sects are coming to see the vital necessity of utilizing the motion picture in all departments of church activities—in the church proper, in the Sunday school, in the Bible classes, in the men's and women's clubs, at the prayer meetings, in the young people's societies, in missions and settlements, in fact, at all points and in all places where the spirit of Christ rules and where man desires to help man rise above the merely sordid and material.

In this article are grouped together some of the motion picture activities of the country's churches, with some views of pastors in various sections. It is a kind of résumé of what is happening and is to happen in religious circles when the movie is used as "bait" and as "the whole fish" is well. In fact, the time has come when the film may be considered as much a part of the church and parish house equipment as prayer book or organ, and those ultra conservatives among the ministry who do not agree with this statement will admit the correctness of it before many months have passed. Not only is an increasing number of churches everywhere installing equipment and preparing to capitalize the screen spiritually, but several promising developments in the production and distribution of films especially made for church and ethical uses are under way. The old law of supply and demand is operating, and in the near future church workers will be enabled to obtain an ample supply of films for almost any purpose they desire and at rentals they can easily afford.

FILMS BUILD UP DYING CHURCHES

Films have been found to be a solution of the emptying church. They have been put on in churches where the congregation was sadly depleted and at once it has begun to build up. As an example of what motion pictures can do for churches in towns of limited size is the First Baptist Church at Hempstead, New York. Rev. S. W. Stackhouse was the pastor. Church attendance had fallen off to where his congregation was only fifty, twenty-five of whom were soldiers. Mr. Stackhouse, casting about for ways and means of building up his church, hit upon motion pictures. He was the first man in and around New York to make the experiment, and has been carrying on the work continuously longer than any other immediate church. In four months he raised his congregation to 250. These were permanent and did not include the soldiers, who were transient. His work is still being carried on with increasing success.

An example of the city church is the West End Presbyterian Church, 105th Street and Amsterdam Avenue, New York. This church hit upon the plan of having a regular night for motion pictures where the members of the church would be brought together for fellowship and general education. Monday was selected. The first time the films were put on the auditorium was only partly filled, as many did not believe that a church could secure films of sufficient interest to draw a crowd in competition with the motion picture theaters. Next week the attendance had increased, and steadily it has gained, until now on Monday night every seat from which the screen can be seen is filled.

The program is seven reels long, giving as much as an ordinary theater. Music is furnished by the pipe organ. A screen is hung across the chancel and can be removed for church service. One of the features as presented at this church is a film weekly called "The World Today," which is a digest of the world's film news. It is presented regularly and as the opening attraction.

MONDAY AFTERNOON AND EVENING MOVIES

So successful have these pictures been that it was decided to have a matinee for the children of the neighborhood, many of whom were too poor to go to a theater. The films were carefully selected for the purpose. The auditorium of this church is now filled twice each Monday; once in the afternoon for the children and again at night for the grown-ups. Different programs are shown.

Sometimes on special occasions motion pictures are put on oftener than one day a week. One Tuesday night recently an additional program was put on when Lieut. Belvin W. Maynard, the "flying parson," told of his experiences in his flight to San Francisco and back. On an average Monday night the attendance at the West End Presbyterian Church is a thousand or a few over. No admission is charged, but a collection is taken up. This rarely falls under $100. In this way the films not only pay for themselves, but leave something in the church treasury. The most popular feature discovered by the church of recent years more than pays its own way.

Here motion pictures have developed a new idea, which promises to be a big factor in the life of the church. It is "community night." On these occasions more than half the people in attendance are not church members. Thus the church is getting hold of and influencing just the people it has long sought to come in contact with.

TEACHING PREACHERS VIA THE SCREEN

"You may be surprised to know that I am about to appear at the Boston Theological Seminary on December 1 to teach young preachers by the aid of motion pictures how to preach," said Rev. Leslie Willis Sprague, of New York. "Shortly I am to appear at the Judson Memorial Church, Washington Square, with a model motion picture sermon. I will preach to the accompaniment of motion pictures. I believe it will be the first time New York ever has seen such a sermon.

"We are now teaching Sunday school, Bible class and young people's societies by means of motion pictures. We are just starting upon the era of preaching with the aid of motion pictures. It is something new, something untired,
but I believe it will be the solution of the so-called church problem. Our organization (Community Motion Picture Bureau) always has tried to give only the best films, where ethical value stood first; now we are trying to put out films of a purely religious nature. I believe we will be able to put the churches back on a footing they enjoyed twenty years ago, when they were a power in the community. The church is being born anew, and its strength and power will come through what it feared and fought so long—the motion picture. It is a strange case of the lion and the lamb lying down together.

ALL MICHIGAN METHODIST CHURCHES TO SHOW MOVIES That the moving picture machine is now recognized by the Methodist church as an important asset and that it will not be long before every Methodist church in Michigan will use one as a part of its program of entertainment was the statement of Rev. Sidney D. Eva, pastor of the Methodist Church at Farmington, Mich. "We have found the moving picture here is doing something for the people that the church ought to do," he declared. "There is no reason because commercial interests seized the opportunity of giving the people something to amuse them that the church should not do likewise. We have enough resources of wholesome plays to last this church for three years. The movies henceforth will be a regular part of the church. We can give you just as good entertainment as can the commercial place of amusement, and when you have your hands full of happy people you will be looking for something that might tend to injure them. You cannot be so sure of that when you take them to a regular movie. The church must make provision to operate all its activity in the interests of young life. The church that fails to do so will lose its place. It is the supreme task of the modern Christian home to make every provision wisdom can conceive and love can devise for the young of the family. One of the great forces of today is play life. Play has greater evangelistic opportunities than anything we have ever thought of. You are wise in this church and have made provision for your play. I am for your play. It is part of the church's work to be so. The first rights of the young is to be happy. One of the first tasks of the church is to provide play life that has no possibility of danger. To take the play of youth and link it to religion will make it a holy, perfect, beautiful thing.

THE PRICE OF A "GOOD TIME" "The church of former years has caused our young people to endanger their souls to have a good time. Your uncontrolled movies, dance halls, white lights, and poolrooms have been burning out the souls of our young people. Children have been obliged to leave home and leave church. They have been led to a good time both at home and in the church. The church can give you a better program of community play or recreation than can any poolroom or dance hall. The church with the community spirit can provide the kind of play that is character making." Rev. Dr. Joel H. Metcalf, pastor of the Unitarian Church, Winchester, Mass., declares that motion pictures have an "inherent power for good" and suggests that the churches form a film exchange for the distribution of films for churches and Sunday schools. "There is nothing wrong with the movies themselves," declared Dr. Metcalf. "They may be put to bad uses now and then, but that in no way prohibits their inherent power for good. On a Sunday night, for example, your churches are empty and your movie houses are filled. Why not connect the church have movies and bring the people to here?"

TIME FOR THE CHURCH TO WAKE UP "I do not mean that the church should endeavor to compete with the theaters. I mean that the church should endeavor to bring itself up to the times and make itself attractive. The trouble with the church is that it is, as far as methods are concerned, back somewhere in the Stone Age. The men and women of today are modern children and they want what is modern. It is the church that is to blame. The church should be modern and advance with the times. The triumphs and make them own, and the moving picture is one of the century's achievements, should be one of her greatest instruments for good. It is one would only with difficulty exaggerate the possibilities of the pictures in the hands of the church. As a means to wholesome recreation it is incomparable, the church, we know, should not separate itself into a picture life by itself as something apart. It should inter- twin itself with each branch of life. It should be social. So, if the church should arrange to exhibit good, up-to-date movies on evenings and Sunday afternoon, it would have taken a long step toward the quickening of her own life and the life of the people.

EDUCATIONAL AND BIBLICAL SUBJECTS "I do not mean, you know, that the church should exhibit problem plays and those thrilling dime novel dramas. Nor do I mean that the church should cease to regular church services. "We could start with religious films. They could be confined to Biblical subjects. Then we could branch out on a broader educational field. One could have travels, studies of foreign and places, and plant the wonder of the mountains and the seas, and so on. Children would no longer be left to come to Sunday school. They would be eager. And it would be not only interesting but profitable.

"It is almost impossible for a solitary minister to put on the proper movies. He is all alone and would be unable to get the films he wants. Indeed it is who church, as an organization, should undertake the project. Moving picture shows should be started in all the churches. The church should organize, or at least superintend, an exchange where pastors can get the films they wanted, whether they are Biblical and religious or of a secular nature. The exchange should have up-to-date pictures, healthy, stimulating pictures. It should have a method of quick and broad distribution. Once this is done the first step will have been taken. The step will accomplish much toward the bringing of the world back into the church.

A UNIQUE MOVIE SERVICE A unique movie service was that given recently at the Universal Church, Auburn, N. Y. Rev. J. E. Price had as his topic "The Storm." The minister says that by another winter he hopes to have a complete motion picture outfit installed in the "People's Church." "God gave us eyes to see with as well as ears to hear with, and it is part of the church's duty, when everyone is more or less picture-minded, to help present the wholesome without the trash," says Mr. Price. The animated sermon, "The Storm," shows how a sermon may be illustrated and thus drive home certain truths in a much more forceful manner than spoken words. The lights of the church were turned out and little pointed preachers begun to appear on the screen. One was entitled, "Respect for Mother.

"THE STORM" After several of these introductory sermonettes a hymn was sung. This was followed by Scripture reading and prayer, announcements and singing of old and new melodies, and then "The Storm" proper. The pastor told the story of the picture as it was shown, and here and there pointed out some of the lessons to be learned from it. "The Storm" derives its name from a terrific storm in nature, which was produced in realistic manner, and also from a storm of anger and rivalry between two men who seek the hand of the same girl, but with far different motives. The two fall in love with the girl, the storm which threatened their lives came and went because both of them listened to their conscience and the promptings of true love. The storm came and went because a higher power did not permit them to persist.

HOW CHURCHES ALL SECTS EVERYWHERE ARE USING MOVIES Early in the spring Rev. Burton L. Rockwood explained the use of motion pictures to the old John Street Methodist Episcopal Church, New York City—the mother church of Methodism in America. He took as text Ezekiel 1:14, "And the living creatures ran round about the throne."] "West Side (N. Y.) Baptist Church recently installed a Dolce lighting set and complete motion picture equipment costing $336.

The 18th Reformed Church at Kerkhoven, N. Y., has put in a Palace International A equipment. This church is in the heart of the Hill Mountains and the pastor, Rev. Alex Paxson, will use movies on Sundays and open air movie shows during the week for the benefit of the farmers.

Following a talk by Prof. Rockwood at the Maple Avenue Methodist Protestant Church in Stamford, Conn., in January, the church authorities decided to install a Graphoscope, Junior, projection machine.

"Humanity's Battle Fronts, in Picture, Song and Story," Prof. Rockwood's well-known lecture, was given recently in Olivet Baptist Church, Hartford. Connecticut, as a rectoring step toward motion picture equipment being placed in the church.

First Presbyterian Church, of Bay City, Mich., is the first in that town to install movie equipment. Religious and wholesome up-to-date pictures are used.

16
GREAT RELIGIOUS LEADERS ON SCREEN

British Company to Film Lives of Buddha, Mahomet, Christ, Luther, and Wesley

In these days when the attitude of the churches towards the art of the living pictures is being widely discussed, the movements of such a company as East and West Films, Limited, of Anglo House, Litchfield Street, London, are of considerable interest.

The company is avowedly launched with its main platform addressed to the task of presenting the lives and the history of the great leaders of religious thought and the consequences following upon their teachings.

FILMS TO BE HISTORICAL NOT DOCTRINAL

The tragedy and pathos—the humanness and yearning for human sympathy—the apparent successes or failures of the great teachers, will be portrayed, and history will be left to tell for itself about the devious paths along which the adherents of the respective schools of thought may have been guided, or from which they may have gone astray.

The initial film will be founded on the life of Buddha. The scenario has been carefully and reverently prepared, and has been submitted to and approved by no less an authority than Professor Rhys Davids, and Lord Sinha has shown his willingness to help by coming on to the advisory committee.

Although some of the well-known English artists will fill some of the important roles, yet the whole story will be filmed in the East, and enacted by Eastern artists.

SIR THOMAS LIPTON INTERESTED

Sir Thomas Lipton has greatly interested himself in the matter, and his well-known hospitality will be of immense value in the production.

Dr. Jayalilaka, of Ceylon, a very prominent Buddhist devotee, is giving the scheme the benefit of his invaluable advice and introductions.

The outcome of this enterprise will be awaited with peculiar interest, because ignorance, which is the base of so many misunderstandings, will be largely dispelled, and a way paved for a common platform, whereon in many a point of harmony will be found exponents of the chief forms of religious creeds and beliefs, and the “world outlook confused and blurred,” to quote the Archbishop of Canterbury, may become all the clearer.

CINEMA AND SUNDAY SCHOOL

The Rev. Prebendary Isaacs of Chiswick, who is leaving his Church to take up another living after 21 years incumbency, in a farewell to his parishioners, has lamented that the cinema has taken the place of the Sunday school, and that boys have become Pagans, says a writer in the London Bioscope. The Daily News, I observe, has interviewed the headmaster of the largest school in the reverend gentleman’s parish, and has elicited from him the opinion that the much maligned cinema has quickened the boy’s brains and sharpened his faculties. It has not dulled his hero worship, and it has made him a more receptive creature than his predecessor ever was. Veres of the previous generation, he says, were put down to the penny dreadful: now they are put down to the cinema, and he suggests that if the excitements of the cinema have taken the place of the Sunday school, he should carry the war into the enemy’s camp and bring the cinema into the Sunday school. To the schoolmaster’s dictum, I utter a cordial “Hear, hear.” All the same, I would point out to Prebendary Isaacs, that cinemas in his locality are not and never have been open on Sundays.
“CONFESSION”

On a tempestuous night, when the elements seem to set the scene for the darkest passions, Father Bartlett receives in his study a woodsman, Joseph Dumont. Dumont asks to be confessed, and says that he has just killed Jimmie Creighton, whom he believes to have betrayed his sister. Father Bartlett hears his story, and absolves him after his promise to make reparation for his crime, should the guilt fall on another. Dumont disappears into the storm.

Father Bartlett is anxious about the absence of his brother Tom, a hot-headed youth who is somewhat too fond of remaining at the tavern. At last Tom returns, dishevelled and trembling, and tells his brother that he had a quarrel with Creighton, and that in the struggle Creighton lost his life, though not at his (Tom’s) hands. Father Bartlett aghast at the situation he foresees. His fears are realized. The murder is discovered; Tom is suspected; when Dumont is questioned, he tells of seeing Creighton fall dead while fighting with Tom; Tom is arrested.

Father Bartlett may not violate the sacredness of the confessional, and his stern and appealing glances at the guilty man are of no avail.

Action follows rapidly. Tom is imprisoned. His mother, his sweetheart, who is Creighton’s sister, and, of course, his brother, are the only ones who believe in his innocence, though there is a general feeling that if the conversation of Dumont and Father Bartlett could be known, more of the truth would be revealed.

Tom is rebellious and almost mad with the injustice of his position. He presses Father Bartlett to reveal what Dumont said to him in confession, but neither in Tom’s cell nor in the courtroom does Father Bartlett do so. Tom is convicted.

Dumont, after testifying against Tom, escapes and goes to the depths of the woods. He learns from his mother, who comes in search of him, that Creighton was his sister’s husband, and his conscience, which is already beginning to trouble him, makes him still more uneasy.

Tom, during a visit from Father Bartlett, overpowers him and in his clerical garb escapes to Canada.

Father Bartlett sets out to bring him back, and also to find Dumont and try to make him keep his promise given in the confessional.

From this point on, the story becomes rather confused and rather tiresome, although there are many high points in the action, and with cutting the remainder of the story would be equal to the first part.

The results are that Tom is returned under the hand of the law, and is about to be hanged. Father Bartlett at last finds Dumont, nurses him in a fever, and after many adventures gets him to a United States official, to whom his dying words and a letter of confession prove his guilt. Tom is saved.

This is a most remarkable drama. In imagination and in execution the scenes chosen are memorable, distinc- tive, too, is photography. The camera man is not merely a photographer, but a genuine master of the complex technique which is photography’s claim to a place among the arts. The particularly effective use of the close-up and the remarkable lighting effects strengthen the dramatic appeal. The use of contrast and climax is effective.

Henry Walther gives a most finished and imaginative performance of a rather meager part and is convincing as far as the film editors have given him space to be. It is a pity that we cannot see more of the man’s human struggle, as well as the priest’s remorseless faithfulness.

A necessary bit of editing is the removal of the gallows scene, for non-theatrical use, at any rate. The dragging last third of the film should be reduced at least by half, in order that the splendid tenseness of the first part be main-
tained. However, *Confession* is a most unusual drama. It cannot be called merely propaganda, because of the fine artistic treatment which first tells the story and leaves to the individual the application—that obedience to God works out for right in the end.

What use of this film a Protestant optician would make, the reviewer is not prepared to say. It deals, of course, with a question wholly confined to the limits of the Roman church. But it carries an appeal so artistic, a conflict of so vital a nature—for everyone is at some time a confidant and is at some time confronted with the question "Is it right for me to tell?"—that it is one of the few pictures one who is interested in the highest development of the motion picture cannot afford to miss.

*Confession*. Produced by National Film Corporation. Distributed on States Rights basis. 6 Reels.

**INDUSTRY AS DRAMATIC MOTIF**

By JEROME LACHENBRUCH

Thomas Hardy invited the world to the hills and downs of Wessex in his "Tess of the D'Urbervilles," "The Mayor of Casterbridge," "Jude the Obscure," and other novels. Eden Phillpotts in his series of Dartmoor stories has told of the drama that binds men's souls to their particular trades. He has taken us into the hearts of the pottery makers in "Brunel's Tower," and has shown us that beneath the daily grind of mixing, firing, painting, the hearts of the workers burned at fever heat, and their minds clashed with the same flinty spark that characterizes intellectual progress in other lands and places.

The unusual element in these stories is the centering of the dramatic interest in an industry with a force equal in power to the interest one finds in the characters. The details of an industrial craft have furnished a new dramatic theme to these English novelists, a theme that some Americans have learned to handle with exceptional skill.

Perhaps Rex Beach, with his powerful story of the salmon industry of America's Northwest, has succeeded as well as any of his colleagues. Those who have read "The Silver Horde" remember the pages of exact information about the instincts of the salmon, and have marvelled at the vital interest aroused by the active role they play in the lives of the characters of the story.

Just how powerful a theme this can be may be realized in the new form in which "The Silver Horde" is being presented to the public. As a photoplay the return of the salmon—millions of them—to their native streams, where they spawn and die, is the center of the story's dramatic climax. The characters regulate the details of their lives to conform with the annual return of the salmon. Their loves and their hates mark time when the salmon rush is on, and all their energies are spent in tending the nets.

And not only are the passions of the characters in the story bent upon the return of the salmon, but the audience as well is as eagerly interested in the annual rush of the silver horde as are the silent actors on the screen. To the beholders the world temporarily is centered on the return of the salmon. The author has succeeded in transferring, or rather dividing, his dramatic interest between his characters in their relation to each other and in their relation to the industry in which they are all engaged.

*The Silver Horde*. Produced and distributed by Goldwyn.

**A HYGIENE FILM OF LASTING VALUE**

The educational film, as much as the textbook, is of more than ephemeral value. An excellent example is

*Come Clean*, a film issued by the office of the Surgeon General of the United States Army during the war, and shown recently to a gathering of physicians, dentists, and social workers in the Exeter Theater, Boston.

The first part of the film tells of a doughboy who underwent more than a little ridicule from his mates because of his assiduity in brushing his teeth. A sound thrashing administered to his chief persecutor, and an explanation of his reasons (by request), assured his companions that the care of the teeth is nothing to be ridiculed or neglected. After telling how he was rejected for the army because of his teeth, he passes on the information given him by the doctor who rejected him and the dentist whose treatment enabled him to enlist after all. He learns that diseases such as joint rheumatism, and diseases of the heart, liver, and intestines, may be caused by poor condition of the teeth, even when there is no pain in the tooth. He urges his friends who have offered themselves to their country to "come clean," and receives their thanks and interest.

Then follows the explanation of how diseases may be caused by neglect of the teeth. This portion of the film uses the animated cartoon, and models, in its demonstration. The topics are as follows: The formation of a cavity, and spreading of decay. Poisoning of nerves and of blood supply. Effect on blood vessels; on heart valves; on walls of stomach; membranes; on appendix; on kidneys; on joints of bones. Diseases resulting. Possible effect—insanity. Prevention of disease by treatment of teeth.

The growth of the teeth: deciduous teeth; roots of deciduous teeth guide permanent teeth to place; impaction; dangers of thumb-sucking, use of pacifier, and mouth breathing.

The daily care of the teeth: the wrong way and the right way; the brush.

Such a film may be used to great advantage by any school or welfare organization, regardless of its date.

*Come Clean*. Produced by office of Surgeon General of the United States Army. 2 reels.

**EDUCATION FOR THE DEAF**

Work in a day school for the deaf is portrayed in a one-reel picture, *Broken Silence*. From the time when the children arrive—in police department buses—to the end of the day, every moment is devoted to equipping them as well, educationally speaking, as other children who have not their handicap of physical disability.

Little children learn confidence, attention, and imitation by building blocks with the teacher. The first step in learning voice control, for children a little older, is the blowing out of a candle. Then comes lip-reading, which calls for close attention, and much individual as well as class work. With the help of musical instruments, pupils not only learn rhythm, but study and compare various sorts of vibration. One very appealing picture shows a little girl discovering her voice. With one hand on a 'cello and the other on her breast, she compares the vibrations as the 'cello is played and as she speaks.

As the pupils become more advanced, their instruction grows more like that of any school—class work, board work, study, and individual work, conducted in practically the ordinary way. Physical education, manual training, and domestic instruction are also a part of the curriculum.

The picture is excellently arranged and edited, and should be useful for a variety of purposes.

*Broken Silence*. Produced by Ford Motor Company. Distributed by Goldwyn. 1 reel.
THREE WIRE WIRING SYSTEM

A SYSTEM of wiring where three instead of two sets of wires are used, generally obtained by connecting two dynamos in series and connecting the third or neutral wire to a point common to both dynamos. The wires are positive, negative and neutral. The advantage of the system is the saving of copper. The disadvantages are that switches, cut-outs, etc., are more expensive, and unless the system is kept balanced (the same amount of amperage being drawn off either side of the system) you are liable to damage the lamps on the line.

The lamps are connected between either of the outside wires and the neutral, and if an equal number of lamps are connected on each side (that is, if the system is balanced) there will be no flow of current in the neutral wire.

In any case the amount of amperage in the neutral is the difference between the amount of amperage drawn from either side. This difference should be kept as small as possible.

Figure 1 shows a three-wire system, D and E being two 110 volt dynamos connected in series, A is the positive wire, B the neutral wire. The ten amperes being drawn from the positive wire A and returning to the dynamo over the negative wire C.

Figure 2 shows an unbalanced three-wire system.

Taking it for granted that each of the lamps is drawing one amperer, we have four amperes on one side and six amperes on the other, so our system is unbalanced to the extent of two amperes, this represents the flow of current in the neutral wire. Connected between wires A and C we would have 220 volts (the added voltage of the dynamos). Connected between A and B or between B and C we would have a pressure of 110 volts. Great care should be taken to see that lamps rated for 110 volts are never connected between the two outside wires.

CARE OF THE MOTOR

The motor must be kept clean and free from dust and grit; if the commutator becomes rough, smooth it up with No. 00 sandpaper moistened with a little oil. When fitting new brushes, always sandpaper them down to fit the commutator perfectly by passing to and fro beneath the brushes a strip of sandpaper, having the rough side toward the brushes.

Be careful to renew the brushes before they get too short, as should the brush holders come in contact with the commutator great damage may be done.

Brushes should cover at least two commutator segments and should have just enough tension to hold them securely in place and make good contact. If the tension is too great, it will cause excessive wear on the commutator and sparking.

Keep all electrical connections tight. Remember dampness greatly impairs the life of the motor.

I AM THE MOTION PICTURE

By ARTHUR JAMES

I am the Motion Picture.

I am the child of man's genius, the triumph of man over space and time. I am a mute, but I am eloquent to millions. I travel desert sands, I climb the tallest mountain peaks, I traverse prairie, glacier, jungle, forest and sea and air and bring the vision of my journeys to the eyes of common men.

I am the pleasant hour of prince and child, of master mind and little boy. I instruct, I delight, I thrill, I entertain, I please, I shock, I cheer, I move the world to laughter and to tears.

I am the sublime story teller of all the ages. I am the drama's greater brother.

I have more friends than all the friendly men of earth. I stir the blood, I quicken the pulses. I encourage the imagination. I stimulate the young. I comfort and solace the old and sorrowing. I bring priceless gifts and make them yours.

I show more of travel than all the books penned by all the writers of the world. I preach sermons to congregations greater than the combined flocks of the pulpits of all lands, I make for happiness, I make for kindliness, I am the one great international friend.

I am history, written for generations to come in a tongue that every race and sect and creed can understand. I preserve heroes for posterity. I give centuries more of life to the arts and sciences. I am man's greatest and noblest invention.

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

RECREATIONAL FILMS

PUPPY LOVE. Reel; Producer, Famous Players-Lasky. Exchange, Paramount; Remarks: Lila Lee. In part 1, cut title, "Darn it." In part 2, cut scenes of boy and girl. In the downtown, etc. In part 3, cut scene where boy tries to kiss girl.

AROLLYS OF THE CORNERS. Reel; Producer, Pathé; Exchange, same; Remarks: Bessie Love, in part 3, cut scene where tramp struggles with woman for money.

PROPOSING BILL. Reel; Producer, National Film Corp.; Exchange, Goldwyn; Remarks: Smiling Bill Phillip pays a cornet out of tune, and scene where man bills girl by hair.

THE LION AND THE SHEEP. Reel; Producer, V. L. S. E.; Exchange, Vitaphone; Remarks: Alice Joyce. Cut views ofNat'the King," etc. In part 4, cut title "The Public Be Damned," etc.

THE DYSPEPTIC. Reel; Producer, World; Exchange, same; Remarks: George O'Brien. In part 2 cut scene of man going back and forth in the Palace Society box with left room. In part 3 cut entire saloon scene.

SUCH A LITTLE QUEEN. Reel; Exchange, Famous Players-Lasky; Remarks: Mary Pickford and Carlyle Blackwell.

STRICTLY CONFIDENTIAL. Reels; Producer, Goldwyn, Exchange, same. Remarks: Edna Purviance and Kenneth. Cut all dancers in costume. In part 1 cut views of part 1, cut scenes of赛马. In part 2 cut scenes of puppies nursing. In part 2 cut scene, "I'm not married," only to get, "I'm the whole damned family." In part 3, cut title "the whole damned family." In part 4 cut title "good Lord."


FUN IN A FLAT. Reel; Producer, Universal; Exchange, same; Remarks: Lyda Morey. In part 2 cut scenes of Burn's comedy. Cut drinking scenes.

AFRICA. Reel; Exchange, Famous Players-Lasky; Remarks: Ateam Louis, Stevenson story, Featuring Sesux Hayaku.


IT'S NO LAUGHING MATTER. Reels; Exchange, Famous Players-Lasky. Remarks: Ascarl Arbuckle.


BILL'S FINISH. Reel, English; Exchange, Universal; Exchange, same. Remarks: "Okeh Comedy."


OLD GORY. Reel, Exchange, Essanay. Remarks: "Sign of Declaration of Independence, the birth of the 4th of July," etc. (T-1051) In part 2 cut scene where man says, "I'll slap any man that keeps me from her," in part 4 cut attempts at suicide.

THE LOST PRINCESS. Reel, Producer, Fox; Exchange, same. Remarks: Mayer: Ray and Elmer Fair. In part 1 cut titles "dern good" and "dern site better."

THE DRAGON PAINER. Reels; Producer, Robertson-Cole; Exchange, same; Remarks: "Putt's," etc.

EVERGLADES. Reels; Producer, Fox; Exchange, same. Remarks: Albert: Ray and Elmer Fair. In part 1 cut scene where man says, "I'll put my hand in your hand and lead you down the street."


BANGKOK, THE ROYAL CITY. Reel, Exchange, Famous Players-Lasky. Remarks: Paramount-Burton Holmes Travel Film. In part 1 cut scenes of Bangkok, river Manam, rice mills, the Broadway of Bangkok, dammed throne hall of the sovereign, audience hall, plated with 18 K. gold, palace of king, palace guard, royal body guard, Kom 11, King of Siam.

FELLING BIG TREES IN THE GIANT FORESTS. (T-1054)

If you want to learn something about the lumbering business, Mr. Holmes gives it to you here. He explains how one goes in gigantic way. Every process is shown; huge trees are cut down and you see them as they are cut down, shot to the chutes to the railroad many miles away.

continue...
SAFETY STANDARD FILMS


For Index Numbers, Classifications, and Rental Prices Write

UNITED PROJECTOR & FILM COMPANY

at Authorized Dealers

and jealous of their independence. Mr. Holmes will introduce them to you at the luncheon, and the fact that Uncle Sam intended to be their

VISITING THE SULTAN OF SULU. (10-93)

getting his first glimpse of the Sultan of Sulu's capital.

DOING THE DEAD WAX. No. 37.

We were at a deadline on the vacation ques-

tion, and there it was. I was strong for the Eastern seashores. We consoled ourselves with the thought that Scenic Wonderland—the Dells of Wis-

cansin.

OUT WAYMOUTH WAY (Rothacker), No. 29.

Waymouth is the place for something swell in

we found it—out Waymouth Wyoming. Here the

A PEEK AT PARADISE (Rothacker). No. 30.

The next time you're rife for a scenic jamb-

bacon broth--the real dandy. Broth that has 'en all but for beauty and genuine

AN EYEFUL OF EGYPT (Rothacker), No. 32.

A pleasant ramble in the land of the Pharaos

THE PYRAMID LAND (Rothacker), No. 33.

Egypt—the mystic— the dreamy land of the Pharaohs— the pyramids— the cem-

tales—the fascination of the unknown— the birthplace of all things mysterious.

MID SAHARA SANDS (Rothacker), No. 34.

Interesting and rather intimate glimpses of an Egyptian desert and the dunes of the
dead Pharaohs, not to mention closeups of four.

IN PYRAMID LAND (Rothacker), No. 33.

Two dolls asleep in a garden are warmed by a

THE PANAMA CANAL.

A trip through the viewal viewing the Balboa

VOL. 21, THE BRITANNICA.

YELLING (Rothacker), No. 35.

The Salmon, the sturgeon, the trout and steel

WINTER UNDER THE URAL MOUNTAINS. (Rothacker), No. 36.

Reims, a French township. A fairy land in snow,

THE FOOLISH FISH OF SAWBACK.

Red, Exchange, State Rights. Remarks: Out-

THE LAND THAT DOES NOT WIGGLE.

Red, Exchange, State Rights. Remarks: The

CATTLE INDUSTRY IN NEW MEXICO.

Red, Producer, Selle: Exchange, State Rights;

22
HOW MOVIES LOWER LIVING COST

One of the new uses for educational films is a practice that has come into vogue with industrial concerns, namely, "giving the workers worthwhile entertainment to make them come to work on time. It is commonly acknowledged that the reason for present-day high prices is, among other things, the lack of adequate production. Workers are being paid 100 per cent, to 400 per cent, more than before the war, and the average workman turns out less than 75 per cent. of what he formerly produced. Part of this decreased production is due to lack of punctuality, nor can the employer be too severe about this tardiness lest the workman might take advantage of it.

Into this breach the more progressive American manufacturers, including the United States Rubber Company, have injected or are planning to inject the motion picture, in order that the workers may be drawn to the plant thirty minutes to an hour before the blowing of the whistle. They are meanwhile shown some worthwhile film, and best of all, a good attendance is assured, it having been proved in actual practice that the old saying, "You can draw more flies with molasses than with vinegar," is equally good in this instance, and that more workers show up by reason of the entertainment than they do under threats.

Nor is this all that the worthwhile educational picture or entertainment feature has to do for the workman. Every student of the subject realizes that each bit of information that is added to the workman's store of knowledge is making that workman more worth while. He knows better the better is his work, be it in a factory or an office. Therefore, the better the films that are shown to the workman in these commercial auditoriums the more certain the prestige of the commercial house; hence, improvement in the product, increase in production, and gradual lowering of the high cost of living.

This might seem to be a far cry as a result of using the worth-while motion picture, but any earnest student of the situation will agree that there is more in this idea than appears on the surface.

ADVERTISING DENVER VIA FILMS

A new plan of introducing Denver and Colorado to the thousands of tourists to that city has been evolved by the Denver Manufacturers' Association in cooperation with other bureaus of the Civic and Commercial Association. This plan is to have motion pictures of Colorado activity shown at the noonday concerts at the auditorium during the summer.

The manufacturers', tourists', jobbers', realty, retail merchants', membership and agricultural and trade bureaus have united to prepare many reels of pictures of Colorado scenery, industry and general commercial activity for this purpose.

"NO ADDRESS"—A HOUSING FILM

The St. Louis film "No Address," telling the human interest story of how a lonely girl failed to find any place to live after coming to St. Louis for work, got its first run at the Orpheum Theater in that city recently.

Considerable local interest has been aroused in the film by reason of the number of prominent men and women in the cast, quite apart from the purpose of assisting in the campaign for $500,000 to house employed women.

The scenario of "No Address" and the entire production is a "made in St. Louis" one. It was produced by the publicity committee of the Y. W. C. A. Letmar Housing Campaign and tells a graphic story of St. Louis housing conditions. The mayor appears in the cast.

AMERICAN FILMS IN BRITAIN

BY PERRIVAL GAFFETT

Leeds, England

American motion picture films are imported into Great Britain by film exhibiting agencies whose headquarters are in London or Manchester. Business in 1918 with the local branches of these companies was good, and supplies were fairly plentiful. There were restrictions on the importation of American and other films, largely on account of the shortage of shipping. The local branches, however, were not directly concerned with these restrictions, which did not reduce the supplies to any great extent. In a few instances films were lost on torpedoed ships, but as a rule supplies were fairly regular in 1918.

The proportion of American films exhibited in Leeds is estimated to be at present from 80 to 85 per cent of the total number. It is thought, though, that American producers will not be able to maintain this lead for long after conditions have become normal, as British producers will probably secure a large part of the business if their films become more attractive. There was no advance in the prices of films or film hire during 1918 as compared with 1917, although exhibitors have increased the prices of seats and also made larger profits by the increased attendance during the war.

BRITISH FILM IMPORTS AND EXPORTS

Cinematograph films amounting to 78,653,751 linear feet, valued at $3,751,502, were imported to the United Kingdom in 1917. In 1918 film imports fell to $3,650,709 linear feet, valued at $2,615,471. In 1917 the customs duties on these films were $999,903 and the following year were $824,305. On the other hand, the United Kingdom exported to the United States motion picture films amounting to $714,966 in 1917, but the next year the exports dropped to $107,990. Thus the film imports into Great Britain, coming almost entirely from this country, were nearly seven times greater in valuation than the British film exports to the United States. Conditions brought about by the war were responsible for this wide difference, but now the film producing and distributing interests of Britain are planning to offset this disparity to some extent by invading the American field.

SIX REEL SHOE FILM

The national retail shoe dealers' convention was in Boston in January, but the delegates made trips through shoe factories in St. Louis hundreds of miles away. The International Shoe Company selected the Rothacker Film Manufacturing Company of Chicago, to make a six-reel motion picture of the world's largest shoe industry.

Watterson R. Rothacker dispatched a director and two cameramen to St. Louis to pack the shoe plants snugly upon the "celluloid magic carpet" for transportation to Boston. After the Boston convention the picture was shown to smaller gatherings of dealers over the country, and later a one-reel educational film will be made up from the 6,000 feet.
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OPPORTUNITY
A Story For Your Boy

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Worcester Film Corporation
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It shows how plants and animals come into existence and gives a reverent understanding of life processes.

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We are in the market for negatives of Educational subjects.
BOYS' AND GIRLS' CLUB WORK

An Eastern Iowa county agent recently hit upon a novel plan to put over his boys' and girls' club work. He brought a light truck up to the county seat, where he had the largest plant, a motion picture projector, and a stereopticon. During the mild season of the year he advertised his coming and all the farmers of a certain section are invited to bring their baskets for a picnic lunch which is enjoyed at the schoolhouse. The grounds and building are lighted and the county agent presents his subject by aid of motion pictures and slides. The blazing lights would be a drawing card in any rural district, but a picture show always inspires a crowd. Needless to say, the county agent is a real factor in the social as well as business life of that county. Interest in club work is hot with activity, and the county agent claims he has a large delegation of boys' and girls' club members than any other county in the state.

Again, please permit your attention to be called to the effectiveness of the film propaganda during our recent national and international holocaust. Every liberty loan campaign, every Red Cross drive, every activity requiring unanimity of national concurrence, was preceded by a barrage of motion pictures. A great deal of other forms of visual instruction, such as the slide and printed posters or charts. The War Department taught recruits the fundamentals of bayonet drill, gas drill, first aid, care of health, large doses of literature of machine guns, and how to shoot, by means of motion pictures. Yes, the government believed in the effectiveness of the screen.

SAVING A COMMUNITY WITH MOVIES

Another striking illustration which may show how motion pictures may function constructively is found in a little midwestern village of about 200 people. One year ago last November a young minister took over the congregation. He was quick to size up his task, and his first discovery was that gambling was rampant among the schoolboys. Petty vices and some not quite so petty ruled the lives of the lads, and the minister wanted to do away with that situation at a glance and called the most influential members of his congregation into a conference. He pointed out that the neighboring large town was the siren which lured the young fellows away from the village continually because there was nothing more than a disreputable pool hall to keep them at home. Neither the church nor the school offered any social or recreational privileges. The pastor opened his church, and after having convinced his board of trustees that the church was failing in its opportunity as well as its duty, he persuaded them to install a motion picture machine.

At first educational films were obtained from the state college, but these were later supplemented by carefully selected subjects rented from commercial exchanges. The young people of the little church and area met the opportunity of meeting and knowing them in a social way. Crowds grew so large that the little church could not accommodate all those who came. In the summer months the pictures were shown in the village park. Business men soon noticed that the free motion pictures brought people into the town, who, even though they lived in local trade territory, had been going to the neighboring town previously. Motion pictures proved to be the thing that was responsible for almost revolutionary conditions. The pastor was able to use this knowledge to attract the boys and led them into wholesome sports. He had gained their friendship through his association with pictures and had substituted innocent pleasures in place of vicious pastimes. So appreciative have been the business men that they agreed to underwrite the enterprise for the ensuing year.

Thus we could continue to relate many other instances of community betterment traceable to the schools. Some of visual instruction, but we must consider another phase.

VISUAL INSTRUCTION AN EDUCATIONAL ECONOMY

We hear quite a bit these days about an overcrowded curriculum and committees on elimination have made frequent reports about dropping certain subject matter from our courses of study. Evidently such action is necessary, for, as the school year sees new responsibilities placed upon the schools and still greater demands imposed upon the teachers. With rare exceptions every time the home fails to do its duty the responsibility is thrust upon the schools. Instances of visual instruction and health studies are good examples. Mothers failed to teach the children how to bake and brew, knit and sew—home economics was introduced. Sex hygiene is being forced upon the schools. Quite recently we heard about a demand for courses in Americanization. Naturally there are those who look upon visual instruction as another one of the unlimited guests trying to take a part of the crowded school day.

Fortunately visual instruction is a form of teaching that promises to justify its presence by the time it will save. It promises not to crowd out other subjects, but rather to teach them more effectively. Someone has said, "More can be poured into the eye with a teaspoon than into the ear with a scoop shovel." Subjects such as geography, natural and applied science, history, algebra, literature, have the greatest of visual method of presentation. A Detroit company is now working on a course of geography which is being tried out in the Detroit schools. Trade journals recently announced that an Eastern book publisher is working in conjunction with a New York film manufacturing concern in an attempt to present subject matter in motion picture as well as printed form. Even the most enthusiastic fashionista from the screen does not believe pictures tell all. If complete supplant books in the schoolroom, but obviate indeed is he who cannot see the important and immensely valuable field they may fill if permitted to do so. We are glad to see a serious effort to prove the worthwhileness of the screen.

Many obstacles stand in the way of visual instruction, to be sure, but none are unreasonably insurmountable. The matter of production, a matter of wide interest, is a problem of cooperation and both are problems of finance.

PRODUCTION AND DISTRIBUTION PROBLEMS

Visual instruction is important, inasmuch as it must depend, for the most part, upon state and federal support more liberally than any other form of instruction. Apparently it is impossible for any except the very largest school system to own an adequate film library. The original cost of such a collection is all out of proportion to the actual use which would be made of it. Films therefore are being rented and frequently replaced. A central depository or exchange is absolutely necessary so that materials may be properly repaired and carefully stored. The life of a single print is estimated at 300 runs through a projector, if most carefully handled. Theatrical exchanges usually retire a print after three to six months of service unless there is an uncommon demand for the print; then a new copy replaces the old. Probably a school system except in the largest cities would ever have occasion to project a picture more than ten or twelve times a year, and then the entire number of exhibitions for the print would be made within a week or ten days.

If the state should own or control the print so that every other school could use this same print it would mean a considerable saving on rental, and needless duplication of investment. If some national educational institution could be the producing center and function as the source for educational releases from which state distribution centers could be organized, the cost; if machinery for production and distribution could be economically and efficiently supplied; if the national educational institution could save needless duplication, permit equitable division of costs of production and make film work in the smallest school a possibility, motion pictures would soon be well established.

Many commercial motion picture concerns, incorporated to produce educational films have come and gone during the life of the industry. With rarely an exception they have come and gone without making more than a ripple in the educational sea. During the past few years, however, educational and theatrical film producing concerns have announced "non-theatrical" departments, and schools are interested and awaiting developments.

A greater part of the so-called non-theatrical product is an attempt to get back the old theatrical bearing new titles, the old ones being expurgated or revised and the questionable scenes cut. It is also an unfortunate condition which makes it impossible for the teacher to secure the material he wants through a few, rather than many sources; thus, school superintendents find themselves in a maze when they try to locate the film they want. The film industry changes rapidly, new syndicates are formed, dissolved or absorbed over night, and it is difficult to locate the productions of only a few years past.

WHERE IS "SILAS MARNER"?

"Silas Marner," a splendid production, was released through the exchanges a few years ago. The company reorganized late. Recently it dissolved into several distinct companies, and now where can the school superintendent find the subjects that are needed? Education has been lost on account of a lack of a depository and the necessary distributing centers where the negatives could have otherwise been preserved forever. Look at the films you require to create a sufficient demand to keep the film working. Lost, because it had served

Continued from page 29
You can balance a DeVry on a tea cup and it produces motion pictures as if shot from a stone wall.

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tried his hand in the show business is apt to make as great a failure as the theater manager who tries to run a school. Many misunderstandings between the local motion picture theater and the school or community event have arisen when both assumed the proper point of view.

Unfortunately, most all film available is theatrical rather than pedagogical. The motion picture director is familiar with the psychology of the stage, but is absolutely deficient in his knowledge of schools and teaching methods. Quite naturally, discerning educators who recognize the possibility of films in education also recognize the present limitations and are unwilling to endorse motion picture work until such a time as they are given a fair return will fit exactly into their plans or ideas of what constitutes good pedagogy. The discerning producer sees his so-called educational productions in small demand, and he will not produce other films there is sufficient and efficient to insure financial returns some-what nearly commensurate with the expenditure necessary to produce such film. Film manufacturers have thus far tried to care for the requirements of educators by creating and releasing theatrical releases. Experience has taught that the life of most educational manufacturing concerns is at best decidedly ephemeral.

The school superintendent says to the film producer: "When you have the film I want I'll install a projector and use motion pictures." The manufacturer replies: "We have produced educational and you say you cannot use them. Just as soon as you are ready to project pictures and you know what you want and will assure a fair return I will produce for you." Both are willing, but each expects the other to do the pioneering.

We never will get much farther with visual instruction unless schools create a demand for truly educational films. The national need is to convince any school interested in a projector. What if it does not meet your ideal? What time better than the present offers an opportunity to gain experience in the use of film in visual instruction? This is educational problem which must be worked out by educators. The sooner the problem is solved and a method of presentation is offered, the sooner will the motion picture function as it ought, on a tangible, constructive, pedagogical basis.

**Scientific Research Needed**

We have intimations before that enthusiastic claims need substantiated proof. Valuable indeed would be the contribution to education if the definite study be made to determine the actual value of various forms of visual instruction. There is a best way for doing every task; surely there must be a better method for visual presentation. What is it? Will someone make a study which may compare in scope with the studies made in other branches by Curtis, Stone and Thorndike? Here is a task which will challenge the efforts of the biggest men in educational work.

The initiative should come from superintendents because they are most intimate with the problems of the classroom. Their relation to the supervision of visual instruction is obvious. Nothing can enter the course of study without their approval. Happily, interest in the visual method is commanding the attention of educators, and we are encouraged to believe that the future is bright for the work.

Our first source of encouragement is the favorable attitude of our United States Commissioner of Education, Dr. P. P. Claxton. Dr. Claxton admonishes every school superintendent or school board to install every kind of visual instruction apparatus possible.

Our second source of encouragement is the attitude of many state institutions, which are looking with favor upon the work of visual instruction. Not a few have made a start and are making satisfactory progress.

**A REAL MILLIONAIRE'S JOB**

A third source of encouragement is the attitude of nationally known men who are putting millions into educational film weeklies. May we inspire someone to assume a real millionaire's job, so that he shall do for education by the way of the screen what Mr. Carnegie did by way of books?

Another source of inspiration is the enthusiasm and interest of public school and church men everywhere. This alone indicates that the light is dawning.

Another very important case for gratification is the attitude of the motion picture industry itself. Today it is honestly trying to purify itself of the base and vile producer, who is in the last analysis the real enemy of the screen.

It is quite a significant fact that 67 percent of all motion picture producers sold during the past few months were bought by non-theatrical institutions. This is the report contained in a recent edition of a film industry trade journal. How will these producers be used? Will they supply fun and frivolity or will they function for instruction, inspiration and information?

In conclusion may I repeat, motion pictures have arrived. They are here to stay. Billions of dollars have stabilized this industry. Millions of people contribute daily to the perpetuation of this industry. The field is as broad as our imaginations, but practically little more than touched by colleges and public schools. Whether school men or show men shall direct the film for the classroom remains for the teachers to decide. Someone has said, "Men are till now doing nothing." If it does take school men that long to do a thing, then surely it is time to begin now.

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"Endorsements of Educational Efficiency, Etc."

The Pathéscope Co. of America, Inc.

WILLARD B. COOK, President

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NEW YORK

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EFM

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IN THIS ISSUE

EDITORIAL ......................................................................................................................... 7
Educational Value in Industrial Films

CINEMA TO TEACH PARIS CHILDREN ........................................................................... 8

LET US HAVE FREE MOTION PICTURE LIBRARIES ...................................................... 9
By Rev. William Sheafe Chase, D.D.—Illustrated

HOW TO USE MOTION PICTURES IN TEACHING GEOGRAPHY .............................. 11
By Edwin H. Reeder—Illustrated

GRAMMAR ON THE SCREEN ............................................................................................ 12
Illustrated

BAD CONDITIONS IN N.Y. MOVIE THEATERS ............................................................ 12

A GENERAL DISCUSSION OF STANDARD AND SAFETY STANDARD FILMS .......... 13
By C. Francis Jenkins, A. E. Gundelach, A. F. Victor, William B. Cook, Henry Bollman, George A. Blair, George Eastman

THE CANNIBAL AND THE CINEMA .............................................................................. 18
By Martin Johnson—Illustrated

APPROVED FILMS FOR CHURCH USE ............................................................................ 20

FILMS FOR FARMERS ....................................................................................................... 21
By Homer Croy—Illustrated

TEACHING SOUTH AMERICA WITH SLIDES ................................................................. 22
By A. W. Abrams

WORLD TOUR FOR BRITISH INDUSTRIAL FILMS ......................................................... 24
By Willard J. Page

CATALOG OF FILMS ......................................................................................................... 24

FLASHES ON THE WORLD’S SCREEN ............................................................................. 30

Index to Advertisements
Victor Safety Film Corp. ........................................................................................................... 26
Carter Cinema Co ....................................................................................................................... 26
Kineto Co .................................................................................................................................. 1
Homer Croy ................................................................................................................................. 28
Goldwyn Dist. Corp .................................................................................................................... 23
Atlas Ed Film Co ......................................................................................................................... 28
Famous Players-Lasky Corp ...................................................................................................... 4
Prismo, Inc .................................................................................................................................. 28
Dwyer Bros. & Co ...................................................................................................................... 28
Community M. P. Bureau ........................................................................................................... 6
Eastman Kodak Co ..................................................................................................................... 29
New Era Films ........................................................................................................................... 21
DeVry Corp ................................................................................................................................. 29
Radio Movies-Slide Co ................................................................................................................ 23
Graphoscope Co .......................................................................................................................... 29
Victor Anitograph Co .................................................................................................................. 21
Caroline Gentry .......................................................................................................................... 30
Underwood & Underwood .......................................................................................................... 23
Nicholas Power Co ...................................................................................................................... 30
United Projector & Film Co ....................................................................................................... 25-32
Better America” Lecture Service ............................................................................................ 31
Worcester Film Corp .................................................................................................................. 26
Pathescope Co ........................................................................................................................... Back cover

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the Automatic Balopticon Service — for, being set for a given lecture, the machine operates automatically and noiselessly, and the slide changes are controlled with absolute precision (even from a distance), by the lecturer himself, with the electric push-button switch which he may hold in his hand — NO ASSISTANT REQUIRED. Write for booklet.
COMMUNITY MOTION PICTURE BUREAU

In again devoting its resources to the production, selection, editing, distribution, supervision and presentation of instructional motion picture courses, it is but fulfilling its primary purpose, following its war work, which is still continuing on a large scale. In the past two and one-half years, Community has presented practically all the motion picture service for the American army and navy, and the bulk of that for the Allied armies and navies.

This war service, including the comprehensive program of visual instruction for the Army Educational Commission, gives Community a greater power and skill in creating instructional and recreational courses which meet the needs of public and private elementary and secondary schools, colleges and civic organizations, for which Community service was organized in 1911.

The largest distributor and exhibitor of motion pictures in the world, Community Motion Picture Bureau is an educational institution, upon a business basis. It is not in any sense a theatrical enterprise nor an adjunct to one. Community always regards its task from the educational and community point of view.

The Educational Board of the Community Motion Picture Bureau is headed by Dr. Jeremiah W. Jenks, Chairman, Research Professor of Government and Public Administration, New York University, and Dr. Frank McMurry, Vice Chairman, Professor of Elementary Education, Teachers College, Columbia University. This Board is assisted by a large staff of professionally trained educators, editors and assistants.

Frank L. Crone, formerly Director of Education for the Philippine Islands, is in charge of the School Section.

Community builds motion picture courses upon the basis of the educational needs of each institution it serves. You are cordially invited to make inquiry as to how Community service will meet your needs.

Our distributing system encircles the world

COMMUNITY MOTION PICTURE BUREAU

Accredited Agent for United States War Department Motion Picture Service

WARREN DUNHAM FOSTER, PRESIDENT

46 WEST TWENTY-FOURTH STREET NEW YORK CITY
ADVERTISING, powerful driving force of the commercial world, was the inspiration for the first industrial motion pictures and continues to be the motif of many films which may be classed under this head. Later in the evolution of the industrial film came the sales picture designed to apply visually the selling doctrine of 1. attention; 2. desire; 3. decision; 4. action. And now we have the highest type of industrial of all—the one which is truly educational yet subtly, almost unconsciously, advertises and sells for the manufacturer through suggestion rather than by direct command.

In the industrial motion picture world no less than in that of the educational, religious, social and topical is it correct and just to say that few film production-up to this time have been the enduring, worth-while kind. The mastery of this great medium of the fleeting shadows has not yet come to those in control, not even in the photoplay which has advanced farther perhaps than any of the others. But far as Griffith, Tourneur, Ince, Tucker, Neilan, Vidor and other master directors have gone along the tortuous, tempestuous road which leads from studio and location to theater box office, their successors in the entertainment field are destined to leave them hopefully behind in efforts to attain artistic goals.

If this may be said with unerring critical judgment of the photoplay, what shall we say of the educational and the industrial picture which today, generally speaking, is a poor crude thing corresponding to the early days of the movie show in a converted retail store, when every raw reel projected was "wonderful." We know better now. And soon we shall know better about educational and industrials.

What is it which constitutes intrinsic educational value in an industrial film? Assuredly not the advertising or selling portions of it, for in that sense we could assert that every printed advertisement and every clever sales talk are educational. As we have repeatedly said, the word is used far too loosely. An industrial motion picture which in the judgment of experts has educational value is just as vital, just as essential in school or college, in church or community center, as a film labeled "for teaching purposes."

It is difficult at the moment to single out an industrial production of such instructional worth as to warrant frequent exhibition on non-theatrical as well as theatrical screens; yet there have been several notable ones—one or two of the telephone pictures, the memorable silk film, the astonishing adding machine picture, the massive steel series of thirty-two reels, and some safety, sanitation and welfare films of various companies. There are advertising and sales films with occasional brilliant flashes or longer footage containing some admirable educational material, but there are also dreary wastes of film by thousands of feet which have been "put over" on some concern mainly to line the pockets of the glib camera man or so-called "producer." A goodly portion of the hundreds of reels of negative and idle, useless positive prints which have cost the advertisers of this country several million dollars are of little or no value because the promoter of the picture, who was interested only in getting his dollar or two per foot, knew little and cared less about the merit of the film.

The weakness of every non-technical motion picture which does not revolve around a human story or involve human relationships is that it lacks the breath of life; it is too dull and uninteresting. Not theaters alone but schools, churches and non-theatrical organizations do not want to exhibit flat and futile films. Why make stupid pictures when it is quite as possible though not as easy to make brilliant pictures? Industrial managers insult the intelligence and the discriminating taste of movie viewers when they offer "bunk" and "junk" as entertainment or instruction.

Take an out-and-out advertising film with no exceptional points in its favor. One thousand feet of
this at normal unreeiling takes thirteen to fifteen minutes: two thousand feet, nearly half an hour. Where is the printed advertisement, in many colors, no matter how elaborate or costly, which would hold the eye for more than a minute or two? (Long, small-type mail order advertisements are not considered, as they are sales talks and actually sell goods.) Why should an advertising motion picture hold the attention longer than a printed advertisement, unless it has unusual features, unless it is so cleverly constructed by a film technician that it gives the optician a substitute for the story or the human interest which serves to hold them spellbound?

A sales film, again, is strictly a business picture just as a mail order advertisement is a business talk, designed to sell goods without any publicity camouflage. One does not object to being solicited for an order, in person, in a newspaper or magazine, or on the screen, provided it is done openly, with all the cards on the table. Of course the theater is no place for such a picture, unless it is engaged especially for that purpose, and for non-theatrical institution or organization it is useful only to the buyer or purchasing agent.

For theater showings the industrial photoplay or the industrial film with popular educational features seems suitable, but one can understand the attitude of opposition and resentment towards any but entertainment movies on the part of exhibitor and patrons. The theater is for amusement, and the patrons pay for that and for nothing else. The plan of one company in engaging a theater, musicians and attendants especially for the purpose of showing industrial film programs to invited groups obviates this difficulty and removes all cause for opposition by exhibitors and their patrons.

For non-theatrical purposes industrial films most in demand and of most value to institutions and organizations are those which visualize a big thought, idea, ideal, purpose or policy for which the company stands that sponsored the picture; those films which represent real progress in important divisions of the world’s work, depicting methods and processes that the world needs and must have; films of great constructive, up-building power such as those on mining, metallurgy, forestry, agriculture and the like; and films showing the main streams of economic thought, action, energy and accomplishment which irrigate our national life and cause the United States to bloom as a garden of wealth.

Distribution and exhibition have been the stumbling blocks of the industrial motion picture, and still are, and will continue to be so long as the industrial film lacks solid educational worth. One soon tires of a best seller, a sensation of the hour, but a book of enduring qualities sells for generations.

There is no reason why the standards of industrial film producers should not be at least as high, for example, as those of the photoplay directors; and there is no reason why the average industrial should not be largely educational in its best sense and only incidentally and suggestively of advertising or selling value to the manufacturer. He can continue to put out straight advertising and selling pictures; but if he desires wide distribution and continuous exhibition of his film, particularly in non-theatrical channels, he must be satisfied with the indirect appeal rather than the direct “punch.” To an educator or churchman as to a theater manager the greatest merit which an industrial movie can have is that “it has very little advertising matter on it.” This fact, in the eyes of the professional man, gives the commercial advertiser prestige and adds greatly to the respect for and confidence in the advertiser’s company and its products. There is no doubt that this accounts in no small measure for the widespread success of the Ford weekly releases; the company derives even more publicity from the informational and instructional value of the films than it would if they were plastered with Ford signs and Ford cars in every scene. And the permanent character of some of the film material adds to its value. Distribution takes care of itself when the picture is well worth while.

CINEMA TO TEACH PARIS CHILDREN

The cinema will play an important part in the education of Paris youngsters if a project put before the municipal council is adopted. It is proposed to make movies a regular part of the school curriculum. Once a week every pupil in the Paris schools will go to the movies, the visit being preceded by an explanatory lecture. The course, or movie program, will include films teaching natural history, geography, history, science and industry, and fiction films designed to inculcate good morals. If the plan proves successful the movies may be used every day.

A report presented by M. L. Riotor, who is pushing the project, declares that the cinematograph is “an active aid in developing the young mind.”

GERMAN “HOME-FILM” HALTED BY POLICE

A new film industry lately developed in Germany is the so-called “home-film” that is, the manufacture and distribution of a small cheap apparatus for furnishing motion picture entertainment in private homes. This industry has lately been interrupted by a police regulation, which controls the exhibition of films. What this regulation is has not been stated, but it is thought to refer to the inflammable character of the film stock generally employed. There have been police regulations in German municipalities for some years providing certain restrictions unless non-inflammable film was employed, but apparently few subjects have been printed on standard width slow-burning stock.
LET US HAVE FREE MOTION PICTURE LIBRARIES
Their Advantages Pointed Out in Definite, Practical Form—Federal Regulation and Film Foundation
BY REV. WILLIAM SHEPHERD CHASE, D. D.
Bishop of Christ Episcopal Church, Brooklyn, N. Y.

If Mr. Carnegie realized the public benefit of free film libraries so that he found joy in donating them profusely, is it not possible that some large hearted millionaire may see the immense advantage of founding free film libraries?

For everyone knows that the educational and amusement value of good motion pictures is a hundred times greater than that of good books. But it is also true that bad motion picture is a hundred times more harmful than a bad book. For no one is injured by an evil book unless he can read it, nor unless he has imagination enough to reproduce in his mind the thought printed in the book. Neither does he read the book unless he deliberately chooses to do so. But a child too young to read who has no strong over of imagination, innocently led by a desire for wholesome amusement, sees an evil picture, not from choice but because it is forced upon him by the greedy manufacturer or exhibitor and his mind is forever polluted by that he has seen dramatized on the screen.

NO TAINT OF IMMORALITY
The benefits which would come from free film libraries are evident. One advantage would be that films in such libraries would have no taint of immorality. For, as in our public libraries, strict supervision is exercised to prevent books with an immoral influence from getting into the hands of any men large hearted enough to donate free film libraries could provide that evil pictures would not be admitted into circulation.

During the war neither the government nor the Y. M. C. A. dared allow the army and navy boys to see the movies as they were shown in America to the children and adults in licensed places of amusement. They had to have them supervised by the best one selected and the evil one rejected. Is it not more important today to protect our children from the movie incitement to vice and crime, than it was to protect our boys, while they were under military discipline fighting the Germans?

A second advantage would be that in such film deposits there would be a vast number of films of educational value such as are never shown in licensed places of amusement. There would be scientific pictures making plain truths of natural history, mechanics, physiology, geography, botany, zoology, geology, astronomy, chemistry, literature and history.

A third advantage would be that the possibility of getting a free use of films of the higher class would enable schools, churches, social settlements, clubs and philanthropic societies to give exhibitions of superior merit to those which are given in the licensed places of public amusement.

TO ENCOURAGE CHURCH USE OF FILMS
The tremendous help in portraying the historical events in the religious life of mankind and the clearness with which the life and parables of our Lord would be depicted would doubtless lead the churches to use motion pictures in their work, especially with the young, as they now are not able to do. Under present conditions two obstacles prevent the churches making any large use of motion pictures, the expense of the rental of the films and the scarcity of pictures which are suitable for churches to use.

A fourth advantage would be that free film libraries would encourage homes to purchase a portable projecting machine which needs no booth nor licensed operator and which can be used in any house which has electric lights by attaching it to an ordinary electric socket. For it would make it easy for such homes to have pictures of the highest class.

The time is not far distant when motion picture machines will be as common in the home as the phonograph is today. When that time comes it is of vital importance that there should be a large supply of clean films for use in the homes.

In order for these film libraries to accomplish their greatest good, it is evident that there must be some method of securing a higher grade of pictures than is now manufactured.

EPISCOPALIANS FAVOR FEDERAL REGULATION
The General Convention of our church at Detroit did an important thing when it declared itself in favor of the federal regulation of motion pictures and authorized a petition to Congress for such a law.

The following resolution on federal regulation of motion pictures was passed by both houses:

"Whereas, the Committee on Education of the House of Representatives, in the last two Congresses, has favorably reported a bill for the federal regulation (not censorship) of motion pictures in interstate commerce...

"Therefore, be it resolved that this convention, the House of Deputies concurring, favor the federal regulation of motion pictures as being a national business which can only be effectively controlled by federal power, and thereby authorizes the Joint Commission on Social Service to petition Congress for the enactment of such a federal law as the Joint Commission on Social Service shall deem wise."

The Randall bill for the federal regulation of the morality of all motion pictures in interstate commerce, when it is enacted by Congress, will doubtless raise the standard to which all motion pictures in the future must conform. But nevertheless, the motive to make films to be shown in the theaters of our land cannot be expected to inspire the production of the very highest type of pictures.

It is here where the free film libraries would be of inestimable benefit, for they would furnish a new demand (Continued on page 26)
HOW TO USE MOTION PICTURES IN TEACHING GEOGRAPHY

Constructive Pedagogical Ideas on the Aim of the Film, the Content, the Arrangement of Scenes, and the Titles—A Knowledge of Child Psychology Essential in Order that the Picture May Accomp-lish Its Purpose

BY EDWIN H. REEDER
Assistant Director Instruction Section, Community Motion Picture Bureau

There are four chief things upon which every educational motion picture should be judged. These are the aim of the picture, the content, the arrangement of the scenes, and the titles. We propose to discuss each one of these four headings, giving the criteria by which they should be judged from the educational point of view. We are not primarily concerned in the discussion of the motion picture film which is made up almost entirely of beautiful scenic material.

Such material will no doubt lend greatly to the stimulation of a love for the beautiful in children, and is to that extent educational. Pictures which we are discussing are those which would be used to supplement regular schoolroom instruction.

Aim Must Present a Problem

First, as to the principles which govern the aim of the motion picture. The aim must present a problem of some sort. A problem is a challenge, and the response to a challenge is as fundamental a quality of human nature as that of self-preservation. One of the great criticisms which has been made against motion pictures is that they are a passive form of education. If, however, they present a problem, they stir the pupil out of his lethargy, and the educational process becomes active instead of passive.

Second, the aim must be specific rather than general. We have seen again and again pictures of which the aim was so general that it might almost be said not to exist. For instance, we have in mind a picture called "Barbados." This picture is supposed to show all that is to show about the island. The aim is as broad as can be imagined and within a space of fifteen minutes it is obviously impossible to carry it out. By a specific aim, we mean such a one as the following: to show that Barbados will never be of great importance to the commerce of the United States.

Third, the aim of the picture must be worth while, not trivial. It must be dignified enough to command the respect of the pupil and the teacher. For instance, we saw the other day a picture, the aim of which was to show, in a jocular way, that prohibition will succeed because camels get along all right on water. Such an aim is silly and futile.

Fourth, the aim should be interesting. We can conceive of an aim which would present a problem and which would be specific. It might also be worth while for a certain type of adult mind, but if it is not interesting to the mind of the child, the problem of the film will not challenge him.

Must Relate to Child's Life

Finally, the aim of the film must be related in some way to the life of the child. To be sure, this statement will lead us into some difficulties. Naturally, the child of Holland has not had the same sort of life as the child of the United States. It is obvious, therefore, that the best motion picture for the Dutch child would not be the same as the best motion picture for the American child. If we carry this through ad absurdum we would come to the conclusion that a motion picture must be designed differently for every individual child. For the present a happy medium in the matter would seem to me to be one which would follow, more or less, national boundaries. There is a certain heritage which every child in a nation shares with every other child. We think, therefore, that we can safely say, for the present at least, that the aim of the picture should be related to the life of the child of the nation to which he belongs.

Now as to content. The first principle we would lay down would be that it must be of the sort to be interpreted by the pupil with the help of the titles. This means that the content must connect up in some way with the life of the child. It is, for this reason, that in educational motion picture life and action are to be preferred to beautiful scenes, since life and action are common to all human beings and, therefore, furnish "human interest."

The little child who sees a Japanese working a pottery wheel with his foot, while he molds the wet clay with his hands, wonders whether he could learn to be so dexterous with his own foot and hands; whereas if the same child were shown pictures of the ocean or of beautiful mountains, it would be more difficult for him to interpret the scene, because it does not relate to life.

As a general principle, therefore, we think it is safe to say that wherever possible pictures of people are preferable to those of scenery.

The second point with reference to content is that it
must definitely carry out the solution of the problem established in the aim. Extraneous matter, however amusing and appealing, should be strictly ruled out. We can imagine a film on Holland in which we are attempting to solve a particular problem and in which the picture of a little Dutch girl would have absolutely no place, although the picture itself might be most delightful.

In the third place, the scenes of the motion picture should be just long enough to bring out the point for which they are introduced. We realize that this is a difficult matter to determine. Since it is impracticable at present to design different motion pictures for each grade, we can only say that the scenes should be continued to such length that the editor feels sure that a child of the upper grammar grades and of average intelligence can comprehend the meaning of it. If the scene is kept on the screen too long, the attention of the child is likely to waver or be distracted by non-essentials.

The fourth standard for judging the content of a film relates to the selection of one scene from two or more relating to the same problem. If the problem with which this aspect is concerned is comparatively unimportant, so that it is undesirable to include more than one scene on the subject, we believe that the one should be selected which has the most life, action and interest to the pupil for the reasons given above under topic one on content.

**Arrangement of Scenes**

Now as to the arrangement of the scenes, we must go back and refer to the discussion of the picture. It seems obvious that the scenes should be so arranged that they solve the problem formulated in the aim and that they proceed in a logical manner, considering first the subsidiary problem and last the more important ones. Now, if we have two or more scenes which bring out the same aspect and problem, we are confronted with the difficulty as to arrangement. For instance, suppose our film is dealing with Peru: our general aim is to show why there has never been any great commercial intercourse between the United States and Peru. We have shown that the Panama Canal has been only recently opened and that before its opening it was necessary for boats to go down around the continent of South America. We have shown, we will say, that Peru has few good harbors, that the harbor of Callao, for instance, is little more than an open roadstead. We now wish to show the difficulties of transportation in Peru. We have two scenes to show this: first, a panorama of the Andes Mountains; second, a picture of some men building a railroad trestle under exceedingly difficult conditions. Which of these should come first? We believe that we should proceed from the general to the specific so that the specific leaves a final impression in the mind of the child.

Turning to the fourth subject upon which we are to judge motion pictures, we come to the consideration of the titles. We are firmly convinced that there are three principal classes of titles and that they cannot be judged by the same standards. First, there is the main title; second, the first subtitle; and third, the other subtitles. Our conception of the functions of these three classes of titles is as follows:

**Importance of Titles**

We believe the main title should be short and very general in character. For instance, such a title as “A Coffee Plantation in Brazil” is justifiable, since a long title would be unwieldy in the making of records and programs. The most important title is the first subtitle. This should do two things: First, it should orient the pupil to the new environment which he will enter when the pictures begin; thus, if the film deals with Lima, Peru, the first subtitle ought to give him some general facts about Peru, so that he may have some basis for judging the scenes. Second, the first subtitle should suggest the main problem of the picture. As an illustration of these two principles the following may be given:

**Main Title:** "A Coffee Plantation in the Amazon Valley."

**First subtitle:** "Coffee is one of the chief products of Brazil. About seventy-five million dollars’ worth was exported to the United States in 1916. The hot moist climate of the Amazon Valley presents the greatest help as well as the greatest difficulty in coffee production."

We have thus given a general main heading. We have then tried to give the child some conception of the importance of the industry which he is to consider and finally have suggested the aim of the film, which is to show the difficulties of coffee raising in Brazil as well as the climatic advantages.

With regard to the other titles of the film the following principles hold true: They should be as short as is consistent with clarity and should contain words which are simple and understandable to pupils of the grammar grades. They should bring the pupils back to the main or subsidiary problems unless the character of the scene is such that this is unnecessary. They should act as a sort of sign-post to point the attention of the pupil to the part of the scene which helps to solve the main or subsidiary problems. Thus, in framing the titles, it is necessary that one should always keep in mind the aim of the picture. As an illustration of what can be done with a title, we will suppose a scene in Holland showing a road which passes over a bridge. The bridge is one of the sort which is raised by hand to let boats pass. Approaching the bridge is a wagon in which sits a farmer on the way to market. Now, if our main aim is to show the physical difficulties under which Holland always labors, our title would read somewhat as follows: “Because of the low-lying character of the land, the banks of the canals are very near water level. Bridges are raised in this way.”

The eyes of all the pupils are thus directed toward the raising of the bridge. If, on the other hand, the titular saw a chance to raise a laugh in the quaint dress of the old man in the wagon and wrote such a title as this: “Balloon breeches are the style in Holland.” the scene would lose all of its use to satisfy the aim of the film because the attention of the children has been called to the wrong thing.

**Films Must Be Organized**

In conclusion, the writer is impressed every day with the complete lack of organization in the average film. But this does not indicate that it should not be used in schools. Many recitations in geography are about as aimless and unorganized as the average motion picture and yet facts are really acquired. The motion picture presents a concrete method of teaching, even though unorganized. By careful organization of the facts which the pupils bring in their minds to the viewing of the picture and by careful mental organization afterwards of the scenes which they have witnessed, even an unorganized film may be of immense value. We must, however, of course set up certain standards toward which we must work in our effort to perfect the educational motion picture.
GRAMMAR ON THE SCREEN

The object of the educational film *Mr. Noun and Miss Pronoun of Grammar Row* is to show the logical relation of the parts of speech to one another. Mr. Grammar, a little old schoolmaster in professional black, with cocked hat, spectacles and cane, conducts Dorothy, a little girl out of sorts with her textbook, to Grammar Row, in order that she may "see how the Parts of Speech live when they are at home." She sees Common Noun trying to rent a sentence of Mr. Grammar, and unable to do this until he has found his Verb—what he is, has or does. She sees Pronoun, who can take the place of a noun, manifesting an interest in a public school teacher in that city. Her work with backward children taught her, she says, this and other "short cuts" in educational methods.

BAD CONDITIONS IN N. Y. MOVIE THEATERS

National Motion Picture League Makes Public Reports and Recommendations of School Principals

Charges that many of the neighborhood motion picture theaters of New York City exert an unfavorable influence on children are contained in a series of reports by public school principals, made public by the National Motion Picture League, of which Dr. William L. Ettinger, superintendent of schools, is second vice-president. Although the school principals were practically unanimous in condemning present conditions they declared that they were in no way hostile to motion pictures and theaters as such. One of them stated that she considered "the moving picture the greatest evil today for our boys and girls," but added that "it could easily be made one of the greatest moral means for them."

A common complaint was laxity in observance of the law forbidding the admission of children to theaters unless accompanied by their parents or guardians. Some proprietors were declared to "wink" at the law for the sake of financial gain. Others were said to have "professional guardians" in their pay to take children seeking admission into the theater and leave them there. Another variety was said to be the "voluntary guardian," a well meaning person who, through misguided sympathy for a child or group of children, passed them into the theater. A third and more sinister variety was stated to be the vicious habit of the theater who buys the tickets for young girls and sits with them in the darkened recesses of the theater.

A number of the principals found theaters unclean and poorly ventilated. Complaints also were made of the practice in some theaters of permitting boys and girls to sit together in the darkened galleries without adequate supervision. It was recommended that the galleries be open to men and boys only.

Complaint was made of the sensational character of the playbills in front of some theaters. The serial was condemned by some of the principals, both on the ground of its usual sensationalism and because it was said to form the motion picture habit, which in some cases had led boys and girls to steal to get money to see the various episodes.

Suggestions looking to improvement of conditions were made by many of the principals. The common opinion was that some arrangement should be made whereby special showings of films suitable for children might be scheduled and arrangements made for the attendance of the children of particular schools in a body or by as many as cared to attend.

In making the reports public Mrs. Adele F. Woodard, president of the league, asked for help to remedy the conditions of which complaint was made.

BERTILLON SYSTEM ON THE SCREEN

The Paramount Magazine of March 21, covers the method of using the Bertillon system in identifying criminals by finger prints, which was planned by Inspector Faurot, who also is the chief participant in the sketch. The picture shows the system in actual operation when a lawbreaker is apprehended, taken to Police Headquarters and held for trial, through evidence furnished by the telltale marks of his fingers.
Intense Interest Aroused by Editorial and Articles on "Safety First" in the March 1920 Issue of Educational Film Magazine have excited great interest and aroused much discussion. This was natural inasmuch as the controversy between the advocates of standard theater film and safety-minded films has been growing in intensity with the growth of the narrow film interests. Hereafter the safety standard principle has been belittled and discouraged by the other factions; but now that several new projector manufacturers and film producers and distributors are entering this promising field, the former ridicule and passive opposition have been converted into active competition on both sides.

The editors feel that nothing is to be gained by a long-drawn-out controversy on this subject; hence the discussion will close with this issue. The pages of the magazine are always open to suggestions which are constructively helpful to the non-theatrical motion picture field, but the magazine will not lend itself editorially to the exploitation of any private or commercial interest. The articles having brought out most of the facts and ideas, the publishers will close the discussion with the following symposium of opposing views.

We shall, however, continue to publish occasional articles of a constructive character on certain phases of this subject.

By C. FRANCIS JENKINS
President, Graphoscope Company, Washington, D. C.

The subject of Mr. Pierce's article, in the March issue of Educational Film Magazine, was well presented but would have been more convincing if evidence had been cited to substantiate the allegations made. I hold to an opposite view from Mr. Pierce, and your editorial endorsing it, and believe the facts are in favor of my contention. In any event, discussion is advantageous for it should bring out the whole truth.

The motion picture is only just beginning actively its most useful form, i. e., an instrument for teaching, and it is altogether too valuable a medium to be hampered by antique restrictions which were never designed for film and new conditions.

Authorities are not a unit on the degree of danger involved in the use and storage of nitrate of cellulose film. The Bureau of Standards, in bulletin 75, cautions the general public against parenthesis of a motion picture film, explaining that it is the same substance "as the toilet articles on your dresser" and “less dangerous than kerosene.”

The Post Office Department strictly refuses to accept dangerous substances for transportation in mail cars, but apparently does not consider motion picture film an extra hazard, for it handles about five hundred tons of it daily, and without mishap.

Every photo supply shop carries quantities of this same celluloid film, made for use in hand cameras, and no raise in insurance rates was ever made because of it.

Nitrate of cellulose motion picture film is not "highly inflammable," in the same sense that widely-used gasoline is, for example. It is not volatile, which is greatly in its favor. It will ignite only if it is burned very rapidly when lying in a loose pile just as pine shavings will. Film is, however, differently constituted chemically, and not so easily extinguished by smothering, because it has sufficient oxygen within itself to support slow combustion. Burning film is more readily extinguished by chilling, as with large volumes of water, or with chemicals, tetrachloride, for example. Motion picture film in its usual tightly rolled form cannot readily be ignited with a match; the match almost invariably burns itself out before the film will blaze. Tightly rolled film is rather difficult to fire; therefore, all film should be handled in this form and kept so, in metal cans or similar containers.

Motion picture film is more or less new to the majority and its peculiar composition and characteristics should be better known in order that the hazard may be minimized. For hazard there is and there is with anything else, even walking across the street. But as to preventing or seriously hampering its wide use as a means of imparting all kinds of information—well, it simply can't be done, the picture is too widely useful.

Another point may be wisely introduced here, I think—the question of the invalidation of insurance policies by the use of picture films. The courts have repeatedly held, until it is now established law, that the presence of an extra hazardous substance in a burning building does not invalidate insurance therein, unless it was the cause of the fire. The recent burning of a boy's school in Baltimore and the building a thousand yards from the school and a thirteen inch roof on the roof. The insurance was paid though a bookless motion-picture machine had been in use in the school for two or three years.

Now as to the desirability of a booth, let me say that in no other human employment involving hazard is it contended that concealing the operator tends to add safety, makes him more careful.

More light on the subject is always a good slogan. We illuminate dangerous places so that we may minimize the danger. We keep the railroads rigidly designated system of block signals. Why, we don't trust a paid watchman, for we put an iron box to watching the watchman. But when it comes to the picture projection risk, we require the operator to work concealed on the assumption that he will do a better job keeping the film off the floor and in its metal container and that he will not smoke if he works unseen, even though he may be a cigarette fiend. The projecting booth is an anomaly, a reversal of time-honored safety practice.

May I cite the report of the National Fire Protection Association, in the January, 1918, bulletin, that "more than fifty per cent of the fires in common commercial buildings are from smoking in the booth"; and in discussing the question of a booth says that certainly such a device "which serves only to conceal the operator is an unmixed evil."

From the best data available there are in use already about two and a quarter times as many picture projectors outside as inside of booths, and yet the only fires the proponents of a booth have ever cited were booth fires, perhaps because there have never been any non-booth picture projection fires.

It is well known that during the war, motion picture were used in cantonments, training camps, schools, public buildings, aboard transports, etc., and without booths by official written permission of the War Department, provided only that incandescent lamp machines were employed, and the judgment of the department was justified by the subsequent record. Even the George Washington had four such machines aboard when she carried the President to and from foreign lands.

Nor do I admit that narrow-width, odd perforation, or other freak film, tends toward safety, but rather to danger, for if ever there are enough of these machines in size to make it profitable, film users will be clamoring for odd perforation film" for the same reason that potatoes elsewhere in business, i.e., it is cheaper. A very serious condition would then arise, for hulled to less caution by a false sense of security by the machine manufacturer's statement that only "safety" film can possibly be used on his machine, the user is less cautious than he would otherwise be if he knew that only one kind of film existed and that he should exercise caution accordingly.

No greater harm could come to the educator than the introduction of two standards of picture film. In this many prominent men agree. Here is what a few of them have said:

"The use of differing width (of film) seems to me little less than a calamity. Experience has developed a standard and variation from it is only in confusion, a mistake that endures everywhere for safe film will force the use of proper stock and will obviate the inconvenience now imposed by special protective demands."—Prentice, National Geographic Society, University of Chicago.

"The present size of film is standard the world over. It would be foolish to change it and I do not think it within the power of any man to do so."—Thos. A. Edison.

"I can see no real excuse and no necessity for the narrow width, off-standard film. The adoption of narrow width film for one purpose and wide width for another purpose is a difference that is productive of the most unnecessary confusion, and the result is disastrous to the whole educational system of the country. Any person who does not use this system can only be described as a miscreant."—Clara Roebuck, Visual Instruction Service, West State College.

"The introduction of all sizes and forms of film for educational purposes is undesirable and is decidedly unfair and embarrassing to educational institutions. The double standard is seriously curtailing the use of motion pictures in this country."—Don Carlos Ellis, Motion Picture Activities, Dept. of Agriculture.

There are millions of feet of film in existence today. All educators, I believe, have found their work greatly facilitated by the single standard of cameras and projectors the world over. All United States Bureau of Education film (free to educators) is on

13

GENERAL DISCUSSION OF STANDARD AND SAFETY STANDARD FILMS

EDITORS' NOTE—The editorial and articles on "Safety First" which appeared in the March 1920 issue of Educational Film Magazine have excited great interest and aroused much discussion. This was natural inasmuch as the controversy between the advocates of standard theater film and safety-minded film has been growing in intensity with the growth of the narrow film interests. Hereafter the safety standard principle has been belittled and discouraged by the other factions; but now that several new projector manufacturers and film producers and distributors are entering this promising field, the former ridicule and passive opposition have been converted into active competition on both sides.

The editors feel that nothing is to be gained by a long-drawn-out controversy on this subject; hence the discussion will close with this issue. The pages of the magazine are always open to suggestions which are constructively helpful to the non-theatrical motion picture field, but the magazine will not lend itself editorially to the exploitation of any private or commercial interest. The articles having brought out most of the facts and ideas, the publishers will close the discussion with the following symposium of opposing views.

We shall, however, continue to publish occasional articles of a constructive character on certain phases of this subject.
standard stock, as is all other federal, state and municipal film, including the 34,000,000 feet war history pictures mentioned in your article, and all of this is available for instruction purposes to those institutions equipped with standard movie projectors. No doubt you are daily receiving and showing more and more educational film which is also being rented for school use.

Dr. Starr points out the logical line of advance when he urges in excess demand for acetate of cellulose (safe) film instead of rite film. If it is good for safety standard film, it is equally desirable that all film be made on this stock. This is a subject, by the by, on which the I.I.F.M. Motion Picture Engineers voted unanimously in passing the following resolution:

To the United States Government Departments and Bureaus, State Departments and Municipal Governments—

"It is the opinion of the Society of Motion Picture Engineers that in the interest of public safety the motion picture films issued in future by the Federal Government, State or Municipal Departments, shall be printed on slow-burning stock and that all film so printed should be made only to the purpose of securing safe conditions in the use of these films; and, secondly, to give by this means an example which should be followed as far as practicable by all manufacturers and distributors of motion picture film.

The motion picture industry is the largest single industry in the whole world and the most useful. It speaks the one universal language, to the old and the young, and the learned and illiterate of every tongue and nation. It works in a field in which there is room for everyman, and pictures will be not less than the total ultimate use of the motion picture just as fiction is but seven percent of literature. The non-theater use of pictures is, therefore, worthy of our best effort if only because of its future.

By A. E. GUNDELACH

Sales Manager, Dox Vep Corporation, Chico, Ill. (Letter to the Editor)

On the strength of the statement made in the last issue of EDUCATION the writer of this note was to think that "pages of your magazine will always be open to those who have an idea to suggest, a plan to propose, a truth to impart and a wrong to right," we are taking this opportunity of explaining fully the importance of the fact that the pictures of the safety film are at all times involved in the use of motion picture film in the non-theatrical field.

The emphasis you lay upon moral responsibility and civic duty further strengthens our appreciation of taking advantage of this opportunity. I do hope that this is thoroughly understood by all concerned for if we fail in our understanding and appreciation of that phase of our existence, all else is for naught.

You state that with the sale of each projection machine using "nitro-cellulose" film that "higher prices of the wise rules and adopted by fire insurance underwriters and state and municipal fire authorities all over the United States, a new hazard is added to the many which already exist, and there is also the probability of another fire, that is all relative to the safety element involved in the use of motion picture film in the non-theatrical field.

In the first place, so-called wise rules of the underwriters are purely recommendations, as explained later, and as far as municipal authorities are all over the United States, that is the cases, and there are only few of the many that have any regulations whatever or who have in any way adopted the so-called wise rules of the insurance underwriters; and today the progressive ones do not agree in many ways with the recommendations of the underwriters not only insofar as it affects moving picture equipment but insofar as it affects a great many other articles.

You will find that asunder the writers and municipal authorities are concerned, it is a constant see-saw, back and forth. At the head in one direction, the other at the head in the other direction, one procrastinates here and there, and it is a continual see-saw, back and forth, just as is the progress of humanity in general.

The statements that you make in your magazine, that are constantly made by the safety standard advocates, is the constant alluding to "law evasion" and "violations," etc. I am not at all impressed with the many places there are any possibilities of law evasion in those territories where legislation exists pertinent to regulations that only permit the showing of safety standard film, in other words, that absolutely prohibit the showing of inflammable film with the full understanding that the moral responsibility entirely rests upon the user; this understanding further elucidated by the user being brought to a full appreciation of what is necessary to have the law enforced.

You continue stretching the point in order to substantiate your attitude by stating that portable or semi-portable projectors equipped to run standard inflammable film will be held responsible for the destructive and protective devices approved by the underwriters and the fire authorities, are not within the law and, as such, the sellers and buyers of such machines are liable to prosecution.

That statement is absolutely wrong. The manufacturers of portable and semi-portable projectors equipped to run standard inflammable film are within the "law" in the majority of instances and according to law, not responsible for fire. The law, as is laid down by the courts daily receiving and showing more and more educational film which is also being rented for school use.

The safety standard advocates continuously tie the underwriters with the policy of the underwriters handled by the insurance companies, and are not public benefactors, but are purely an organization to protect the interests of the people whom they serve, not the public but the insurance companies.

You further state that the third fact is the safety of the acetate cellulose and other inflammable film is adopted but a thought.

Buy a safety standard machine and camera and make some motion pictures and then read what is expressed by the underwriters, that it isn't the danger of the film in the machine but the film outside of the machine; and then go and count up the thousands of dollars the film and the machines cost and the life of your insurance. I have read in big letters in your memorandum that every foot of it is inflammable film and all the time you are under the impression that it is non-film and will not take the precautions taken by those concerned.

The best thing in your article is that you are making a plea for safety, for decency, for moral and civic righteousness. That's what we are for and trying to obtain, but as long as the controversial elements of standard versus safety standard are allowed to dominate the radio and the press, we would be unable to make any stand progress being made toward an adequate solution, it will be a long time before the problems will be worked out to the satisfaction of all concerned.

You also state that the market is wide open and that every manufacturer of projector, etc., is free to make, sell, use and exploit the safety standard principle in any way he sees fit. You just try to obtain safety standard film from your standard negative. Then try to make it your own into inflammable film.

All and sundry in the world will not make it possible for two standards to exist. Either we are ultimately copping to safety standard non-inflammable film for every purpose or standard non-inflammable film. Which is it? That's for you to answer, Gilmore. I think it is within the power of any man to change the existing standard.

The article by your projection engineer is erroneous. He starts out by making a flat-footed statement as a "fact" that "in every state in the Union certain stringent rules and regulations have been drawn up," etc., and then again, "Read the Law?" It is Clear," etc., and then winds up with the impartial statement in favor of the safety standard film as being the real solution for "safety standard." There isn't anything that nothing be used but the underwriters of slow-burning film not forgetting to add as adopted by the Society of Motion Picture Engineers as the safety standard.

In regard to Mr. Pierce's article, he states that the recommendations that the Underwriters' Laboratories are made were not to be taken lightly, and that it would be extremely unwise and unadvisable to modify them in any particular. No, the underwriters do not modify unless they are forced to by the same pressure of circumstances that force the issues of progress so far as it concerns the majority of us. We were the first ones to call to the attention of the industry, the installation of standard machines not protected by booths on board the ship.

Mr. Pierce comes out with the flat-footed statement that the underwriters will not approve the use of either inflammable or non-inflammable film in standard width unless fireproof booths, expert operators and protective devices are installed. I think this is quite erroneous, as some underwriters nor the law can discriminate as to size. Standard non-inflammable film fulfills the letter of the law where legislation exists in the literal sense and as far as the temptations are concerned being made to be inflammable at the present time, and if he goes that far, why not all the way?

He winds up his article by saying "the only way to avoid this risk is to make it impossible to take it. We say "How?" We say "how narrow width?" Then we say again most emphatically, if so "How?"

The most interesting statement that Mr. Pierce makes and which we are in full accord with and which the entire industry should have been taking up is the objection to the film industry of coming too much in the machine itself—many of the portable projectors are safe enough within themselves—but in the handling of the nitro-cellulose film outside the machine, without the considerations of the many hundreds of times per persons within and without the film industry do not seem to get the point." No, I guess they do not and will not for sometime to come. It will mean revolutionizing not only the film industry from the standpoint of motion pictures, but also from
against the "panicy contemplation" shows that there have been reasons for such a warning.

The recent influenza epidemic were also warned against "panicy contemplation" walking, The mood and way after the fact that the influenza epidemic killed thousands of people and called for every possible precaution.

Mr. Jenkins states that the Post Office Depart-
ment handles about 500 tons of inflammable material. These inflammable materials must have the following label printed on yellow paper: "Notice to railway employees. CAUTION. Keep away from Fire, Stoves, Lighted Matches, and Direct Sunlight. Any Leaking package must be removed to a safe place. Shipment is not certified on his Shipping Order to compliance with all regulations that apply to this package.

It is compared to the use of motion picture film used in hand cameras. The hand cameras use film in small quantities and do not use film in combination with a high power illuminant, concentrating a very hot beam of light on the film itself.

In paragraph seven Mr. Jenkins states that nitro cellulose motion picture film is not highly inflammable. He says further that it will ignite easily and burn very rapidly, etc., just as pine shavings will. There is, however, a rule preventing people from accumulating pine shavings in an open room. In fact, we have at our factory, an inspector who makes it his business to examine the basement of our factory for all kinds of inflammable material. He is also a safety inspector for the relevant of the rule, which prohibits the accumulation of such material.

He states that film has sufficient oxygen in itself to support combustion. I wonder what Mr. Jenkins considers slow combustion. Not all films. But the film is not just fire; therefore, all film should be handled in this form and be kept in a safe place. The concern is that if this film can be used safely in an open room and handled out of such containers while being inserted and taken out of the projecting mechanism.

In paragraph eight he states that the laws which now control the use of motion pictures were formulated during the early part of the motion picture industry. This is not so. In the beginning of this business there were many arguments about this and that safety. There were many newspapers and magazines and other such institutions that were principal to the formulation of such laws. It is hard to determine the time necessary during which a reel of film can be consumed by fire. He states that tightly rolled film is rather harmless. It is not. It can be used and consumed by fire; therefore, all film should be handled in this form and be kept in a safe place. The concern is that if this film can be used safely in an open room and handled out of such containers while being inserted and taken out of the projecting mechanism.

In paragraph nine he calls attention to the burning of a boys' school in Baltimore. From his statement it is clear that the reader could infer that it would be perfectly permissible to use film without a booth. But as a matter of fact it was only owing to the ability of the owners to prove that the fire emanated from another source that collection of the fire was made.

In paragraph ten: Does Mr. Jenkins expect anybody to believe that the reason for the use of fireproof booths is in order to conceal the operator? You must put a lion in a cage in a zoological garden, but it is not done there to conceal the beast but as a protection to the public. The same thing holds good in an elevator; the walls of an elevator not serving to conceal the people, but to protect the people by keeping the motor and electrical shaft and to keep them from falling out. The fireproof booth is what its name implies—fireproof—and intended to confine the films within the booth itself, so as to protect the audience in the auditorium.

The Fulton Supply Company, of Chicago, have just issued a circular, in which they state as follows: "An explosion of film at the Liberty Theater, Sioux Falls, S. D., last week proved fatal to the nation picture operator. Cause of the accident is not known. The theater was operated by C. C. Sawyer, of that town. The only damage incurred on the theater was within the booth, the operator Mr. Jenkins remained unharmed. The projector and operating machinery was put out of commission and the entire inside of the booth damaged."

Here is an example of the value of the fireproof booth. We have been having them for a booths not treated as a protection to the audience in that theater.

In paragraph eleven Mr. Jenkins cites a report from the National Fire Protection Association. He states that this report is not an accurate. His concern is not to inform the public, but to inform the public that the passage of such a report in fact is not to inform the public, but to inform the public that the passage of such a report in fact is not to inform the public, but to inform the public that the passage of such a report in fact is not to inform the public, but to inform the public that the passage of such a report in fact is not to inform the public, but to inform the public that the passage of such a report in fact is not to inform the public, but to inform the public that the passage of such a report in fact is not to inform the public, but to inform the public that the passage of such a report in fact is not to inform the public, but to inform the public that the passage of such a report in fact is not to inform the public, but to inform the public that the passage of such a report in fact is not to inform the public, but to inform the public that the passage of such a report in fact is not to inform the public, but to inform the
by persons who do not understand the danger that is present. Members are urged to give this hazard attention, for action, where motion pictures are to be dispensed for any special purpose outside of regular motion picture theaters. TO MAKE SURE THAT THE PICTURES TO BE SHOWN ARE ON SLOW-BURNING STOCK, and that the means of fighting fires are in order, we advise that the Association, and not by myself. The preceding was signed by Franklin H. Wentworth, Chairman of the Committee on Public Information, and the circular in question was sent September 19, 1918, to every library and any one who no vision can obtain one by writing to the National Fire Protection Association, 47 Mill St., Boston, Mass.

In paragraph twelve attention is called to the fact that no fires ever have been caused by these machines, unless machines have been used without proper safeguards. It is not a very popular machine to use, but there are a number of such fire per week for the past year. I have four portable machines of various makes, which have been through such fires, I have made many that have been used as motion picture man catering to the non-theoretical field does know of such fires, or he certainly cannot be engaged in the industry in any great extent.

In paragraph thirteen the fact that the law has been broken during the war, or at other times, does not in any way affect the statements and the opinions held by those qualified to know that inflammable film is dangerous when not used under proper conditions.

In paragraph fifteen Mr. Jenkins contends that the narrow width film does not offer protection and cites the possibility of an unscru- pulous manufacturer manufacturing this width from inflammable stock. I do not claim that it would be impossible to manufacture any width film in inflammable form, but I do claim that Mr. Jenkins is quite in error in stating that this is the present condition. Certainly, some unscrupulous manufacturer could put narrow width film on inflammable stock, but in doing so he would have to know that this would be the only safeguard which he, the manufacturer attempting such a thing could and would be easily dealt with. However, should this be done, new laws and regulations could be enacted which would do away with the narrow width industry entirely, leaving us no choice whatsoever but to discontinue the use of motion pictures, except under the same conditions now existing in the industry. Personally, I am perfectly willing to take my chances in the matter and suffer the consequences of the act of any one committing the crime suggested.

Paragraph seventeen merits consideration. No one regrets more than I that there is on the market a product of such poor quality. There appears to be no choice, however. Inflammable film has no place in a schoolroom filled with children. It has repeatedly demon- strated its hazardous qualities. I grant you that many prominent men agree with Mr. Jenkins, but myself, that the use of the differing width of film is unsatisfactory. Any time any one else can offer a better solution than that of the narrow width Safety Standard, I am willing to adopt it. So far, the arguments have been destructive rather than constructive and I cannot, myself, think of a better plan whereby motion pictures may be safely used under the conditions existing.

The quotation of opinions by several educators are not conclusive because I cannot conceive that any of the men of such standing would commit themselves willfully on anything which would bring danger into a schoolroom, of all places, unless they had been compelled to make the choice at gun point or by some onlooker.

Mr. Jenkins goes on, after the quotation of Mr. Ellis, to state that all government film is on standard reels. This is an untrue, as much of the government material is already on Safety Standard and arrives in reels. The government material is so fluffy that the balance is to be transferred in order to become available for portable projectors.

In regard to the use of acetate cellulose for all film, I would state that I hold the same opinion as Mr. Jenkins; that when the question was brought to the attention of the Society of Motion Picture Engineers I, myself, seconded this motion and was heartily in favor of it. It was at my request that the motion was put in. The only argument I have heard against it is the cellulose is not as strong as the nitrate, and that cellulose is not as good. I am afraid the cellulose is not as good, but it is not so good as it is not possible to make. The paper is not as good. There will be a day when cellulose is as good as nitrate if not better. The cellulose is not as cheap as nitrate.

Mr. Jenkins states that the Safety Standard was the only standard adopted by the Society which failed to obtain unanimous adoption. The Motion Picture Act of 1912 was not adopted, as a rule, with the idea of making the Safety Standard a new standard, for which reason comparison is not possible. He states that the standard received a majority of one vote only. This is a falsehood, because there were a majority of at least two, one being the one who voted the other way, while there were something like fifty men present.

He speaks of a source of contention ever since. There have been but two members who have been opposed to the Safety Standard — Mr. Jenkins and Mr. De Vry. We have a great deal of discussion on the subject of what the educators should have in the way of film? Neither Mr. Jenkins nor Mr. De Vry has added a single reel of film to the library so sadly lacking, in order to accomplish the hope that we all hold for the education of our young people, and to the many claiming for recognition. We have plenty of projectors, but the unanimous verdict is that we lack suitable film subjects.

In aiding to add to the world's stock in this field. On the face of it am I not entitled and at liberty to put my film material on the only width and standard that I know safely can be sold to public schools and other institutions?

By WILLARD B. COOK
President, Pathoscope Company of America, New York
(A letter to the Editor)

The writer acknowledges with appreciation your courtesy in forwarding the following articles written by Mr. C. Francis Jenkins of the Graphoscope Company and Mr. A. E. Gundelach of the De Vry corporation, in criticism of your recent editorial on the subject of cellulose film, and of Mr. Dan E. Piercey's masterly article on the same subject from the underwriters' standpoint. Also for your courtesy in extending to the writer the privilege of making a reply thereto for publication in connection with the criticisms.

A discriminating reader will have no difficulty in forming his own opinion of much of the matter for observed attacks. Therefore, the writer will limit himself to an effort to answer some of the assertions and refute some of the arguments, which, to one not conversant with the facts, the question might create an erroneous and misleading impression.

Much is said in these articles about "new uses, new conditions and consequent necessity for the repeal of laws and removal of restrictions," Mr. Jenkins states. The articles are written in the belief that cellulose film is not hazardous, or highly inflammable, seem hard to require any answer. Also the fact that insurance has been legally collected only by a court action when motion picture film was stored in inflammable buildings and that the acceptance of inflammable material for the practice nor an inducement toward its continuance. The average owner of a house destroyed by fire does not want to go to law in order to collect his insurance.

In order that the reader may better understand the inference of Mr. Jenkins that "the sole object of the enclosing booth is to conceal the operator," it should be explained that Mr. Jenkins has long advocated the use of a plate glass enclosing booth, in which he followed Mr. Devereaux on the floor at that time with speech attacking the action of the society in having adopted the Safety Standard for use in portable projectors.

In support of the statement that a Safety Standard film tends rather to danger than safety is indeed a remarkable one. It is based solely upon the suggestion that utterly unscrupulous persons would counterfeit the official Safety Standard and thus falsely pass all film by the respective inspectors. It seems to have been entirely overlooked that every reel of approved Safety Standard film bears the underwriters' inspection label and that it would be impossible to secure this approval and label on the counterfeit articles. Should we abandon the use of modern coin and paper money because it might be successfully counterfeit by unscrupulous people?

At least one of the authorities quoted against the use of Safety Standard film was evidently a dupe of Mr. Schubert's statement, indicated clearly that he thought an effort was contemplated to abolish the present professional standard and compel the universal adoption of Safety Standard, than which no greater fallacy can be imagined.

Proceeding next to Mr. Gundelach's article, our attention is first arrested by the sweeping assertion that "all the statements made by us are absolutely without foundation, purely speculative, and the main issues far from facts." With such an assertion as a major premise, the rest of the article closely harmonizes.
By Henry Bollman

Sales Manager, Educational Motion Picture Bureau, Inc., Boston, Mass.

There is a curiously armonious attitude running constantly through the discussions of the relative merits of standard versus safety standard width film. Indeed, I have found that the very mention of the words "narrow width" to a standard tred film man operates like the red rag on the disposition of the bull.

Now, if it is to be got at, we must be generous-minded. We must analyze our own motives as well as our own arguments. For me it shall attempt to achieve this point of view.

I shall, therefore, begin by admitting that, though I am in the non-theatrical business and argue, speaking, are largely in favor of the standard tred interests: that a, non-tred manufacturers. If a national non-tred standard tred aw could be passed, I would most certainly favor it.

But to me the question. It is not subject to argument and discussion. I am faced with hard facts. Regardless of if views or desires, I have been compelled to reach the following conclusions, after years of experience in the educational film field:

First, that the laws in most communities are so strict that standard read machines must conform to so many restrictions in their usage that the sale of such machines is difficult and slow; and

Secondly, that the only way to make the non-theatrical motion picture a paying proposition at the present time is to use non-tred narrow tred film; and only by making the business profitable will the truly educational film, or rather the pedagogical film, become a reality in the countless schools which demand it.

The important thing is to obtain action and results. Neither one and a half obstructions by way of regulations or requirements, nor the above mentioned law, will baffle us. And last, but not least, we must be optimistic. We must believe that the time has come when the educational film will take its place in the educational system and that the educational film will be the reliable and immovable tool of the school system.

There will never be any considerable business in the non-theatrical field unless the following conditions are met. viz.: A supply of films ACCURATELY suited to the need; A machine which sells for about $100, and which does not require too much in the way of light, heat, etc.; A producing organization directed and controlled by the non-theatrical interests. For instance, church films made by churchmen for churches; school films by educators for schools, and so forth.

And last, but not least, Film service at a price which schools and churches can actually afford to pay.

The above conditions compel the use of the narrow tred machine, a starting point. There is no immediate avoidance of that fact.

There may be an ultimate avoidance—but, the ultimate will not pay immediate dividends.

The greatest service which can be rendered the non-theatrical field at the present time is to develop the non-theatrical film to such an extent that it will be a complete success in the field for which it was designed. This will make it possible for the company to make such an outstanding financial success of the business that it will encourage capital to enter the field more freely that it has in the past. This will make it possible for the company, with the best available machines and the argument until he recalls the assurance of the same writer earlier in his article that the danger is "purely speculative."

Is it not, however, rather an insult to the intelligence of the reader to intimate that, as a take of his own motion pictures, he does not know that all negative film is inflammable? Furthermore—as to its comparative hazard—the average home cinematographer seldom or never takes in the house or in his tin box, in fact probably never saw it. After taking it to the laboratory (sealed), to be developed and printed. It came back in a tight tin box (if it was not stored in the laboratory vault for future prints) and this box probably could never be opened again unless at the laboratory for additional prints.

Also, not one projector owner in a hundred is also a camera owner and, if there were any demand for safety negative, be sure it would be commercially successful.

As to the universal adoption of slow-burning film, no one questions its desirability; but Mr. Gundelach heard the representatives of the two largest film manufacturers in the world assure the Society of Motion Picture Engineers that it was impossible for them to change their manufacturing facilities to that end without several years of preparation and, as the theatrical field neither required nor desired non-tred, it could not be forced upon the entire industry merely for the benefit of the manufacturers of unapproved portable projectors; all other branches of the industry being already properly taken care of by the society in wisely adopting the two standards of tred and non-tred, not suffering classes of users—the theatrical and the non-theatrical fields.

GEORGE EASTMAN'S POSITION ON THE "SAFETY FILM" QUESTION

Eastman Kodak Company

Mr. B. De Vry, Secretary and Treasurer,
De Vry Corporation,
Chicago, Ill.

Dear Sir:

I have read with interest your letter of January 25th and agree with you that there are going to be great developments in the motion picture business outside of the entertainment field but think it very doubtful whether the new development will ever overshadow the old. In any case we cannot see any reason for saddling the vast extra cost (millions of dollars a year) on to the amusement end of the business just because safety film is desirable and necessary for what may be called the development of a new field. We were the first manufacturers of cellulose acetate film in the world and probably you know that we made it for two years in sufficient quantities to supply the whole amusement business in this country. During the war the cost of cellulose acetate film was so high as to tend to make this article non-competitive. We have been able to reduce the cost of this material to an amount which is competitive, and we are ready to manufacture this material for rail rates at the present time.

Yours very truly,

Geo. Eastman,
President.

[End]
THE CANNIBAL AND THE CINEMA

South Sea Savages See Themselves on Screen Set Up in Malekula Jungle, While the Movie Camera “Shoots” Their Amazement at the White Man’s Wonders—Biggest Thrill of Their Lives, Say
The Johnsons

By Martin Johnson

CAN you imagine the thrill you could get if it were possible to go back a thousand years in the life of the world, and suddenly appear from nowhere—seemingly, and without warning show moving pictures to the people of the time, and witness their wonderment and awe at such a marvelous spectacle? Well, we have just had this wonderful experience, and now that I look back over our last six months in Malekula, in the New Hebrides Islands, it seems that I have just gone through the most interesting part of my life; and Mrs. Johnson says though we may travel in every land, and have no matter how many queer experiences, none will ever stick to her memory as will the weird nights when we showed the Malekula savages the movies.

Two years ago we had some little trouble on this island and barely missed being the principal article of a native feast, and with the intention of learning more of these wild people, and making a moving picture record of their everyday lives, we journeyed from New York to Sydney, then on the French steamer Pacifique to the New Hebrides, and were finally set down with our sixty-five pieces of baggage on the little island of Vao, just off the coast of the big island of Malekula. Here we set up our headquarters, hired native black boys, and waited for the two schooners and cutters that we had arranged for. When they arrived we set sail again for the northwestern coast of the big island, dropped anchor, and for eight days we proceeded to make friends with the natives, and in every way we tried to get their confidence. There were four of us white men, Mrs. Johnson, and thirty blacks, all armed, but even with this guard we were careful where we went, and it was the moving pictures that finally opened up the island to us, and made it possible for us to make the most wonderful films that have ever been made since time began.

HOURS OF ANXIETY

I was very doubtful as to the manner the movies would be taken by the savages, and for my first attempt I decided to set up my projection apparatus near the shore, so that we could get away quickly should the natives get worked up. Accordingly I started early one morning to unload my apparatus from the cutter, and by noon had it ashore and set up, but the blamed thing would not work. I had the film, and my Peerless was in good shape, but the generator would not work—I could not get the juice. I could not find anything wrong and there were no directions with the machine, as the entire outfit had been made to order for me, and was the first of its kind the Peerless people had put out. The day previous I had given out the word, and the savages were already assembling. Squatting around me were over a hundred warriors—all armed with rifles and big knives and bow and arrows; and Nagapate, the chief, was watching every move I made. I knew I had to do one of two things: either get the machine running or go away and leave it. I had promised the savages a big sensation; I could not make them understand what it was, but if I did not produce something I knew they would make short work of me that night. I was so sure of this that I decided to sail away and leave the entire plant on the beach if I could not get the electricity to work. I would never stay to pack up, for it would have been impossible to make them understand it was not my fault.

Four hours I worked and sweated. Mrs. Johnson did what she could to help me, and the black guards sat around and grew sullen. They had never seen a moving picture, and would be just as angry as the natives if I did not get the pictures, and the four white men were growing restless. They said they would never be able to recruit along this coast again if I fooled the people.

Yes, they said fooled. It seemed to me at the time as though everyone thought I was trying to fool them, and I was the most worried of the lot, and had the most to lose. But after hours of work, and I was seemingly no nearer to success, I sent Mrs. Johnson back to the cutter, as the mutterings of the savages were getting worse, and I expected hell to break loose when I had to give up.

THEN THE MIRACLE!

I had overhauled everything connected with the generating outfit, and the motor refused to give even a spark. The outfit was a series of wheels and gears that were turned by man power—two men on either side turning handles that drove the wheels to such a speed that sufficient speed was supposed to be produced, that it would have the same effect of driving the motor by an engineer. But no juice could be produced, and just before sundown I stood off looking at the machine, about the most worried man on earth at the time, and gave it up. I motioned to the boys
who were turning the handles to quit. They misunderstood me and started turning faster, and the miracle happened. The lamp lit up, and on the screen forty feet away appeared a perfect white light. I can only figure that the machine being new, some connection was painted over so that the proper joint was not possible, and in working with it I had not been able to find it, until the boys burned a good connection by their sudden burst of speed.

It was completely dark when I had everything in readiness. I sent for Mrs. Johnson, and had her squat in the front row, with Nagapate on the one side and his prime minister on the other. Then I stationed guards with Winchesters at the side and back of the screen, and others around the edges of the squatting crowd, all stationed so that we could handle a panic should one arise. I instructed six boys how to relay each other at the generating outfit, and then had them start it going, while I took on the actual projecting.

If I live to be a thousand I will never experience such a thrill as I had on this night. First came a hundred feet of titles which interested them but, of course, they could not make them out; but the rays of the light from the projector to the sheet interested them so much that they were constantly turning their heads, watching the machine and the sheet, and keeping up a running jabber all the while.

**Osa Winked at Them**

I had judged it better to show them something they would understand for an opener, and I found that I did right, for here was Mrs. Johnson sitting amongst them and on the screen she faded in with her head down, which she gradually raised, and winked her eye at them. She then burst out laughing and faded out. Words can never explain the tumult that broke loose. They made the jungles ring with expressions of wonder—half way between fright and laughter, then the whole bunch yelled “Osa-Osa-Osa!” They had heard me call her by her first name, and by this time they all knew it.

Well, these savages turned into small children for the night; they yelled and screamed and jabbered until I could not make myself heard when I tried to talk with Osa. All savage thoughts were forgotten, and I noticed the thrill of the movies had them so worked up that they forgot their guns and knives and bows and arrows—they lay on the ground beside them; and for the first time in their lives they had forgotten fear.

After Osa’s picture I showed the regular first reel of my “Cannibals of the South Seas.” They showed that they appreciated to some extent by their murmurs when I showed the Royal Palms in Hawaii. The Japanese children made them laugh, and whenever they saw Osa in a scene they shouted her name, and they nearly went into hysterics when the Samoan dance came on, entitled “Fidgit Fred.” Sydney, to them was wonderful, and the last pictures of the Solomon types made them yell.

**Movies Soothe the Savages**

Nagapate forgot the dignity of being a chief—he yelled as loud as the next one. I had turned the projection handle over to the captain of our cutter, a young Frenchman, and I stood in front of the natives and watched their expressions. Nagapate’s powerful face never changed expression so rapidly. The savage seemed to have left him, he was all keyed up, and his mouth was open most of the time. All

(Continued on page 20)
RELIGIOUS

APPROVED FILMS FOR CHURCH USE

Motion Picture Division of the Interchurch World Movement in Their Four Bulletin Answers the Question: "Where May We Obtain Motion Pictures Suitable for the Churches?"

The Motion Picture Division of the Interchurch World Movement at 45 West 42nd Street, New York City, places its official stamp of approval on the following list of feature photoplays and one reel scene, travel, and educational subjects as being suitable for church movie programs and free from objectionable matter. Representatives of the Division are constantly reviewing many films and the list given below is the final result of the weeding-out process. An explanatory note from the Division states:

"This division is reviewing current and older releases and has selected for publication certain pictures that we think deserve the attention of churches who wish to use motion pictures for entertainment. Churches must secure pictures from local exchanges, addresses of which may be had on request. It should be kept in mind that different copies of a picture in circulation may be composed differently. The copy you get from a local exchange may have in it a scene or subtitle that was not in the copy we reviewed. To be sure of the copy you are going to show, see it all first.

The OPPRESSOR (Paramount). Star: Lionel Barrymore. Story of an intimate friend of Abraham Lincoln who was in his personal service as a spy in the Civil War. He endured the greatest sorrow in his own home rather than reveal his secret and endanger the welfare of his country. A very fine picture featuring loyalty and patriotism; excellent for an Americanization program. One or two subtitles may need to be cut. Length: five reels.

POISON (United Artists). Star: Mary Pickford. Picture is based upon Eleanor Porter's novel of the same name, and portrays a little girl who has been brought by her father to find some good in everything. It is one of the best pictures Miss Pickford has produced. One or two cuts will make it acceptable to the most critical. Length, six reels.

HUCKLEBERRY FINN (Paramount). A picturization of Mark Twain's book; well made and true to the original story. Interesting to adults and children alike. Length, five reels.

DOUBLE SPEED (Paramount). Star: Wallace Reid. A rich young man starts on a auto camping trip. His car is stolen. Later he discovers the car belongs to a young man who is a corpse in it. He becomes her chauffeur, and later her husband. A good clean love story with an interesting plot and full of humor. Scene of farewell party may need to be cut. Length, five reels.

THE WILLOW TREE (Metro). Star: Anita Denson. A Japanese story based on an image which represents the spirit of a willow tree. An Englishman has the image and turns it into a fortune-telling service which is pleasing love story with a good moral. There are brief flashes of a London ballroom. Length, five reels.

EASY TO GET (Paramount). Star: Margaret Clark. A young bride overhears her husband boasting to a friend that she was easy to get. She runs away and makes her husband bring a large sum of money from her from a band of riffraffs. One of two titles may need to be cut. Length, five reels.

THE TURN OF THE ROAD (Richter-Kolet). Story of a home that is broken up by the death of a mother at the birth of her first baby. Reconciliation is brought about by the child a few years later. One of the characters is a minister and the picture has a prominent religious message. The death scene of the mother may be objectionable to some and could be shortened. Length, five reels.

DODODOED (Paramount). Stars: Mr. and Mrs. Do Haven. A comedy on the folly of superstition. All the common superstitions practiced around the hearth are set down by the hero in an endeavor to win a favor from his employer. The story is amusing and clean. Length, two reels.

THE LAND OF OPPORTUNITY (Select and Republic). The first picturization of the report of the United States Congressional Committee of Americanization. It is the story of the conversion of a pastor Bolshevik by the revival of an episode in the life of Abraham Lincoln. It is chiefly interesting for the picture of Lincoln at the time when he was a lawyer. It has the drawback of showing him unjustly charged with murder, and winning the case. Length, two reels.

THE ENEMY CALLED STRAIGHT (Goldwyn). Story of a young American rescuing an embattled by heading him half a million dollars. The title refers to an unchanged way of life. A love story full of tense normal situations but with little action in it. Length, five reels.

EDGAR AND THE TEACHER'S PET (Goldwyn). Booth Tarkington series. Edgar is a school boy and seems to have a good man. He is not truthful and receives proper punishment for his falsehoods. An amusing picture of wholesome treatment of boy's dreams and cares. Length, two reels.

SHEPHERD OF THE HILLS (W. T. Gaskell, 1924 Broadway, N. Y.). A picturization of Harold Bell Wright's novel of the same name, well-done and true to the original story. A few things in the novel that might be objectionable in a picture have been omitted. This film will delight all readers of the book. Length, eight reel ALFRED HAIN (Paramount). Star: Charles Ray. A picture of a timid clerk working for a manufacturer of motor tracks with his employer's daughter by selling an order when the favorite salesman met with failure. Some of the scenes are at a sumptuous hotel, showing dancing in which the leading characters take part. The acting of Charles Ray is amusing and highly entertaining. Length, five reels.

STREAM OF LIFE (Plymouth Film Corporation). Life story of a modern business man, following him from his infancy to his death. As he succeeds in life, he loses his faith, but after some distressing experiences returns to it again and dies a happy, honored man. A beautiful Christian story written and directed by a minister, and has a strong evangelistic appeal. Length, six reels.

THE CHOSEN PRINCE (United Projector & Film Co.). Life story of David, featuring especially his friendship with Jonathan. A most excellent production, well interpreted and historically good. Length, seven reels.

THE GOOD SAMARITAN (International Church Film Co.). Picturization of Christ's parable, with a present day interpretation of it. One of the best Bible pictures that has been produced for a long time. Length, six reels.

FROM THE MANGER TO THE CROSS (Vitagraph). A complete life of Christ. A carefully staged production, photographed in Palestine, and is one of the best pictures of its kind that has been made. Length, six reels.

The following series of short scenes and educational subjects are nearly all suitable for Church programs: Kiteno, Prisma, Educational Films, Ford Educational Weekly and Baye Photograms.

BIBLE'S POPULARITY FILM OPPORTUNITY

In listing the "six best sellers" the average man does not think of including the Bible; yet the American Bible Society reports the year 1919 as the biggest in all its history with 53,000,000 copies of the Holy Scriptures sold and distributed in the United States. The society predicts that 1920 will exceed this high record. Large numbers of soldiers became familiar with the biblical records and have become habitual Bible students. Development of Bible classes by Sunday Schools and young people's societies has been in part responsible for the increased interest, but even these facts do not completely explain the increase in the demand for the good old book.

Here would seem to be a remarkable opportunity for individuals or groups in the non-theatrical branches of the motion picture industry to capitalize the Bible's great popularity by filming those portions of it for which there is a pictorial demand. Several ambitious plans of this sort have been announced, but thus far little has been actually accomplished.

The Interchurch Federation of Philadelphia has undertaken to assist in protecting the juvenile public from the exhibition of the wrong kind of motion pictures. One hundred and fifty men and women volunteers have just completed a survey of the moving picture theaters of the city and upon the basis of their report the committee will proceed. The federation has undertaken a vigorous program of social service for the city of which this movement is but a part.
AQUACULTURAL

FILMS FOR FARMERS

Seasonal and Seasonal Operations Featured on Film Short

BY DOUGLAS CAMP

W

1906, this annual survey of home and foreign farming practices by the United States Department of Agriculture is in the hands of the farmers. The first volume was published in 1906, and the second in 1907. Now, in the third edition of the Rural Film, or the Rural Film Short, the film short is the medium to be used for the presentation. The Rural Film Short is a series of short films, each of which is designed to provide information on a specific agricultural topic. The films are produced by the United States Department of Agriculture and are intended to be used in conjunction with educational materials for teaching agricultural topics.

The Rural Film Short is a valuable resource for farmers, as it provides them with information on a variety of agricultural topics. The films are designed to be easy to use and are suitable for use in a variety of settings, including schools, extension offices, and community centers. The Rural Film Short is an important tool for promoting agricultural education and improving the lives of farmers.

The Rural Film Short is produced by the United States Department of Agriculture. The films are available for free download from the Rural Film Short website. The website is designed to be user-friendly, and it is easy for farmers to find the information they need. The website provides links to the films, as well as to educational materials that can be used in conjunction with the films.

The Rural Film Short is an important resource for farmers, and it is one that should be used to its fullest potential. The films are a valuable tool for promoting agricultural education and improving the lives of farmers. The Rural Film Short website is an excellent resource for farmers who are looking for information on a variety of agricultural topics.
INDEX NUMBERS OF SLIDES

**Venezuela**

Fk Le—Railroad Along Mountain Foot near La Guaira.
Fk Me9—Amerindian Settlements in Lake Maracaibo.
Fk X1—Passenger Boat on the Orinoco.
Fk X2—Boat Taking on Cargo.
Fk X3—Transporting Supplies over Llanos.
Fk X33—Lauro Crocco Flooded Country, Central Venezuela.
Fk X2—Salt Gatherers. Isle of Cattle.
Fk Z0—Native Women Carrying Bags of Salt.
Fk Z1—Colombian Carrying Bags of Salt onto Steamer.

**Trinidad**

Es Ty—Pitch Lake.
Es Ty2—Dugout Asphalt. Nu Ca9—Gulf of Paria.
Es Ca9—Hunting Caraco. Nu Ke7—Rubber Plantation.

**Maps**

Es 3—Trade Routes Shortened by Panama Canal.
F 2—South America—Relative Size of Brazil and United States.
F 3—Physical Map of South America.
F 3—Annual Rainfall and Winds in South America.
F 4—Political Map of South America.
F 43—Railroad Map of South America.
F 45—Argentina, Chile and Uruguay.
F 46—Southern Extremity, Magellan's Route.
F 55—Peru and Bolivia.
F 6—Colombia, Ecuador and Panama.
F 65—Venezuela and Guiana.
F 65—Map of Venezuela.
F 7—Portion of La Plata Drainage Basin.
F 42—Drill Map of South America.

**Argentina**

Fk Bg—Capital. Buenos Aires.
Fk Be—Plaza del Congreso. Buenos Aires.
Fk Be6—Custom House. Buenos Aires.
Fk Be9—River Boats at Dock. Buenos Aires.
Fk Brx—Retiro Station. Buenos Aires.
Fk BBr2—Hotel Buenos. Buenos Aires.
Fk Bdi—Avenue of Royal Palms. Buenos Aires.
Fk Bx—Emigrants from Northern Europe. Buenos Aires.
Fk Bx—River Boats. Buenos Aires.
Fk Bx4—View across the River. Rosadas.

**Lanocas.** Give ideas presented a significant tropical grouping. What evidences do these pictures present of lack of transportation facilities? What is the usual relation of population and easy means of travel and transportation? The picture of loading hides, Fk Cx1, illustrates not only the harbor, but represents a cattle product.

What is the life of the more wealthy inhabitants of Venezuela? Have the topic on Fk X1, Fk X75 and Fk X77. How far do these conditions prevail through the continent? Compare life among the lower classes, using Fk Co2 and Fk X85.

The backward state of agriculture is illustrated in Fk X4. First analyze the picture—the kind of plow, the oxen, the bare-footed plowman. From their reading let pupils learn how far the scene is typical.

What a row of soldiers is seen in Fk Cx1! This is a good picture with which to associate some facts about the government of Venezuela. If the views of salt gathering on the small Isle of Cochue are used, have pupils class the product as a mineral resource and ascertain the method of procuring it, namely by solar evaporation. Who are doing the labor?

Trinidad belongs properly with the Lesser Antilles but may be considered here. Get as clear an idea of the asphalt industry as possible, distinguishing what is learned from the pictures from what is acquired through reading and from observation of the uses of asphalt. Locate a district in Venezuela that produces asphalt. Note that it is a mineral resource.

The picture of rubber trees serves to review the rubber industry and introduces the idea of a plantation.

The two views of cacao should be observed here, but pupils need to go to their books to learn which of the countries are the chief producers of cacao. Note that cacao pods, like apples, vary in color according to variety. Why do the pods grow on the trunk of the tree? Are cacao trees a native American plant?

The Guianas are of little commercial importance and do not require much attention. The five pictures offered are, however, significant. What is the meaning of the white clothes worn in Fk A9? Do not begrudge the time required to locate the scene on a map. Associate these white clothes with latitude. The pictures of Indians and of the negro are good studies of races in the Guianas and of their food, clothing, shelter, etc.

But even with these countries we make full use of the maps. Interpret them. The three pictures for Uruguay, however, are significant and introduce factors not already presented.

Fk A12 A breakerwater—what it is, when needed; the general question of harbor improvements.
Fk A11 Note name of vessel. What nationality? Competition of Europe and the United States for South American trade.
Fk X2 Rural versus urban population; an agricultural country. Note the natural advantages of Paraguay, its undeveloped resources, its favorable conditions of soil and climate, its possibilities of river navigation. Compare the Plata drainage area with that of the Mississippi.

**SOUTHERN END OF THE CONTINENT**

Observe the boundary line (F 4) between Argentina and Chile, but otherwise disregard political divisions.

Observe map F 5 closely especially for the Strait of Magellan and Tierra del Fuego. For what ocean does the strait belong to the east or the west? The strait may be represented by three straight lines. What is the relative length of each? What the direction? Make this exercise a test in observation. Have some pupils draw lines on board. Note whether he has observed the relative position (latitude) of the eastern and the western ends. From an inspection of the map the class can see that the north-and-south section is about a degree long. Convert into miles.

Teach the terms of Fk PuA2. Punta Arenas. In which direction is the observer looking in the picture? If there is any hesitation, project F 5 again and note location of city. Lead pupils to see snow. In what direction was the picture made? What season? Where is the ship with reference to the observer? Determine by noting shadows made by the houses. The aim is to teach concretely that the position of the sun in the southern hemisphere is the opposite of that in the northern hemisphere.

Fk PuA. Kinds of ships: number. A port of call—why needed? A coaling station—where is the coal obtained? Strait of Magellan belongs entirely to Chile, but it is free to all commerce—freedom of waterways. Name other ship passages that are free in the southern city in the world. Use map Ez 3. Compare latitude of
Punta Arenas with that of London. Size of city. Encourage pupils to consult tables in textbook.

Feldsite. Tops of partly submerged mountains. Examine map of west coast of Chile. Note latitude of Strait of Magellan: meaning of snowcapped peaks (effect of altitude). Forests also tell of abundant moisture. Use rainfall map.

There is time for all this, but the teacher must know for what each picture is to be used and see that the exercise moves along rapidly. She is chiefly concerned with awakening ideas, not in "hearing a recitation."

Which part of Argentina is sparsely populated? Inspect map F 45. Have pupils note where the railroad is. Let a pupil point out on the screen each city indicated on the map for the northern part, numbering in order as he does so; in the southern part. Train map reading. Do not be content merely to give information about South America.

There are some people in this southern end of the continent. Use pictures of Ona Indians. Their size; dress; houses. How do these Indians get a living? What does the method of living tell about the stage of civilization? Compare Fa X3 and Fa X4. How did the Indian of Fa X3 get the material for his house? Have pupils recognize the primary needs of food, clothing and shelter.

In the study of Indians of southern Argentina, have in mind the topic "people" and that there are very many Indian tribes in different stages of civilization in South America.

Regions of Chile

Note the length of Chile compared with width. The approximate latitude of the southern end has been fixed in mind. Also the latitude of Rio de Janeiro. Use map F 1 to get latitude of northern end compared with that of Rio de Janeiro. Get more exact latitude from some large scale map. Convert length of Chile in degrees into miles. Inspecting F 1, compare with the east and west distance across the United States, which should already be known or now ascertained. The mean breadth is about 70 miles. Visualize by recalling some places 70 miles from the pupil's home.

Think of Chile as divided into three sections—southern, central, northern.

Emphasize agricultural interests. Have pupils read about products. The plantation residence Fd 85 tells of the large estates that are characteristic of the region. How far are large estates the rule in the rural sections of South America? Why? Compare with New York State farms. What are the teaching points of the chamber of deputies, Fd 85, and of other fine buildings like Fd 81 and Fd 85?

Compare Valparaiso, Fd VA, with Rio as to harbor conditions. Where are the ships? Number? What do they carry? To what countries do they go? Note from Fd VA2 the absence of a coast-guard plain. England and Germany have had a much larger trade with Chile than has the United States. Why? How should the Panama Canal affect this trade?

Copper mining, an important industry in Chile, is not illustrated by the slides in this collection. In using these slides and the notes accompanying them, the school course of study is not to be overlooked. They emphasize certain features. The teacher must exercise her own judgment in planning her work.

Four views of the trans-Andine railroad are cataloged under Argentina, two under Chile. In teaching the topic they may be thus separated or all used here. In any case emphasize its function in commerce and in uniting the people of two countries.

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THE Moving Picture Exhibition of British Industries (Ltd.) was organized in 1914, but owing to the outbreak of war its plans for showing the world how British industries manufactured goods and what they can make was necessarily delayed. With the armistice, however, this concern resumed its activities.

The scope of the project is most complete. While the ultimate purpose is to show western markets for English products throughout the world, it will put distant buyers in direct touch with British manufacturers of those products which they most need. Foreign buyers having able to see with their own eyes the production of British works and factories, from shipbuilding to the making of pins and needles, from plate and cutlery to Worcester sauce, from cotton spinning to castle-making, in a word, all the explanatory matter on the films is in four languages, English, French, Spanish, and Portuguese. The firm plans to send representatives with the pictures who are competent linguists, able to make the films as intelligible to the country where the films are being exhibited.

ALL COUNTRIES TO SEE FILMS

On the first tour it has been decided to divide the world into three sections. One set of films will go to Latin America, another set to South Africa, Australia, and the Far East, ultimate purpose being to show Europe, the United States, and Canada. By this means 97 of the leading cities of the world will see the exhibition of these films during the next year. The exhibition of the pictures will be entirely gratuitous. Invitations will be issued through the local chamber of commerce or through the local organization and in this way the company hopes to be assured of the attendance of actual buyers and to eliminate so far as possible the merely curious. A program and timetable will accompany each invitation so that the recipient may know at the time the films which particularly interest him are being shown. Provision is being made for the quick and methodical attention to all inquiries received during the tour of these pictures.

The members of the Development Committee of the Corporation of Sheffield were the first to avail themselves of the services of this company. Through their co-operation they have enlisted the interest of 37 steel and cutlery manufacturers of Sheffield. These manufacturers have combined in the production of films which present Sheffield as one of the greatest steel, cutlery, and engineering centers in Great Britain. The first private exhibition of these pictures took place in Sheffield, January 16. The exhibition was divided into two periods, the morning exhibition covering the general pictures showing the work of the Sheffield Development Committee, buildings and parks of Sheffield, and the manufacturing processes and products of 13 of Sheffield's leading steel and tool manufacturers. The afternoon session was principally devoted to the exhibition of pictures taken in the plants of the leading manufacturers of Sheffield. In all the two exhibitions consumed four hours.

INDUSTRIES OF OTHER CITIES TO BE SHOWN

As much as the different manufacturers who combined to defray the expenses of the production of these films and their subsequent trip around the world naturally want to have as much space on the film as possible, there is considerable duplication of processes, machinery, etc., the production of crucible steel and the manufacture of files is repeated in the course of the pictures many times. The interior lighting of the plants has made some of the pictures rather unsatisfactory, but no doubt this will be remedied in future productions. It would have been interesting, and possibly very profitable, if these manufacturers could have interspersed with the pictures historical representations of the development of the steel and cutlery industries in Sheffield. Personally, the writer believes that this would have impressed foreign buyers very much.

The pictures are more impressive and far reaching in their practical standpoint most instructive. As an advertisement of Sheffield as a center of the steel industry they are going to be most effective. While Sheffield is the first city in England to make a start, the pictures of the Sheffield industries will soon be followed by those of Birmingham, Glasgow, London, and Liverpool.
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The story has not been cheapened to meet any demand for spice, nor to compete with favor for only a season. It has been told in terms of humanity without turning aside to pander to the desire of a cheap and easily forgotten thrill.

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FREE MOTION PICTURE LIBRARIES
(Continued from page 9)
and a new market for pictures which scenario writers and film makers would endeavor to supply. Men who write for pictures to be shown in schools and churches would undoubtedly furnish a better class of pictures than are now being made for exhibition in the theaters.

Educational Film Foundation Essential
It is evident, however, that the free film libraries could not accomplish their highest usefulness unless some motion picture foundation were endowed for the manufacture of films for educational, moral, religious and spiritual purposes.

The editor of the Educational Film Magazine in the December number says that "It has been suggested that some film foundation should be established by Henry Ford, George Eastman, Coleman DuPont, or perhaps either of the Rockefellers, senior or junior."

But if no individual volunteers for such a magnificent philanthropic enterprise, it may be that the united churches of the country may undertake the work. The Interchurch World Movement might very well adopt this as one of its agencies to preach the whole gospel to the whole world in the only universal language. If our nation-wide campaign is to have the glorious victory for which we pray and there is a surplus beyond the $42,000,000, as we planned, it may be that the Presiding Bishop and Council would deem it wise to enter into cooperation with the Methodists, the Presbyterians, the Congregationalists, the Baptists, and any other communions which are feeling their responsibility to deal with the large problems of religion in a large way, to establish an inter-church motion picture foundation to start and to maintain free film libraries and to produce motion pictures for moral, patriotic, religious and spiritual purposes.

If Jesus who in all his teachings used parables "and without parables spake he nothing unto them" were on earth today, it is very clear that he would use motion pictures in the work of establishing his kingdom upon earth and in maintaining his reign of love among men. His Church should do likewise.

THE CANNIBAL AND THE CINEMA
(Continued from page 19)
about him were hundreds of white eyes. The reflection from my screen made their mouths seem twice their normal size on account of the glint of their perfect white teeth, and when the reel was finished they yelled the louder as they told each other all about it.

And then I noticed that Osa was crying; with pure excitement the tears were running down her face. On going close enough to hear her, she told me that this was the biggest moment of her life, that all the hardships we had undergone to get here were more than worth while.

I am a crank about good projection, and I never saw a better projected picture than we got on this night. It was about five by seven feet on the screen, a perfect and powerful light, and the picture was so steady that it seemed to stick to the sheet.

They See Manhattan's Wild People
Next I showed them Osa and I were leaving the Hotel Astor in New York, then the hundreds of thousands of people gone crazy on the streets of Broadway and Fifth Avenue the day the armistice was signed. I told these savages that all the people were saying good-bye as we left America to visit them. I knew this picture interested them the most, for through our interpreter, Nagapate told me that he never knew so many white people lived—he and the other savages thought the Malekula was the biggest place on earth—and here they had seen nearly a million people on the streets of New York. Afterwards I showed streets of Chicago, and Los Angeles and San Francisco and Sydney, and Osa and I on steamers and in automobiles, and then a reel of elephants, aeroplanes, giraffes and birds.

Following this I showed pictures of Vao and Santo and other places in the New Hebrides. These pictures they could understand; they knew the natives for savages like themselves, but they showed that they thought them a very inferior race of people.

The Big Punch
Then came the big punch I had waited two years for. I threaded up the last reel, showing Nagapate and his Big Numbers people, the film I had made two years ago, and I noticed that almost everyone of the people I had in the film in my audience.

Before starting the reel I set up my moving picture cameras and instructed the black guards how to light the radium flares these guards had forgotten their fear, having become so excited in seeing moving pictures for the first time that they learned their guns against trees; then I had my young French captain take the projector handle.

(Continued on page 20)

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- Arterial Anastomoses
- Differentiation of the blood in centrifugal apparatus
- Microscopical views of the blood, showing its ingredients
- Close up of Bone marrow, where the blood originates
- Living and beating heart at close up

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Telephone John 1717
THE CANNIBAL AND THE CINEMA
(Continued from page 26)
and at the signal the picture and the radium flares and my cameras all started at the same time. But the flares were too much for the savages—they jumped to their feet and ran; at least two-thirds of them disappeared into the jungle; but Nagapate and the savages around him stuck, although they were frightened. I made a wonderful film, the first time in history that savages ever were photographed under such novel conditions as they looked at themselves on the screen.

After the lights burned out we spent some time coaxing the savages back to their places on the ground. Nagapate explained what the lights were and then they returned. I ran the film back to the start for their benefit, and then they went through the biggest moment of their lives as they saw themselves as they looked two years ago. They cried out the names of each savage as he appeared, and wild was their excitement when they saw a man who had died since the picture was made. He was talking, and I was raised another niche in their respect—to be able to bring back the dead.

When I explained that it was all over they gave a great big shout of appreciation—not applause, as we white people know it; but it pleased me better than any applause I have ever received. It was dark and I could not see their ugly faces as they jabbered among themselves, but they were wildly excited.

GOT PAID FOR SEEING FILMS

Then Nagapate and the interpreter came to me and asked for their pay, and it was made clear to me that they expected pay for looking at my films; so I broke open a case of tobacco and gave them half of it, probably the first time anyone ever had to pay his audience to look at films.

Then they gathered bamboo roots and lit them, and I will never forget the sight of them weaving their way up into the hills. They had eight miles to go in order to reach their bush village, and long after I had packed up my apparatus and we had taken it aboard the cutter I could see the dim lights many miles back as they kept mounting upwards.

That was my first show to the Big Numbers people, but afterwards I gave them several performances; and for six months we travelled over Malaekula, where white men had never trod—from one savage tribe to another we went, and my moving pictures were my passports. Word had gone from one end of the island to another, and we were welcomed to tribes where it would have been impossible to have gone without the films.

And all this time we were making films among savages who are in the same stage of development as they were a thousand years ago, and now that I have developed my films, I find that I have 25,000 feet of the most interesting matter that has ever been made. There is no doubt of this, for we found a race of long-pointed headed people, and a race who live in the roots of banyan trees, a race of people so small that any of the tribe could easily walk under my arm. Take it all in all, the savages took us to their hearts, and that is a whole lot better than being taken to their stomachs.

FILMS TEACH BRITISH SALESWOMEN

The cinematograph has come to the aid of the British slop assistant to teach her the correct way to serve customers, make out bills, and handle stock. The pioneers of this educational scheme in England are Messrs. Harrods of Brompton Road, London, and a private show was given recently at attended by Sir Woodman Burbidge and the directors and officials connected with the school for assistants. Girls of 14 to 18 are afforded an opportunity of continuing their scholastic studies while in the firm's employ, and the possibilities of the cinema as a means of showing how to improve methods of work and increase sales are demonstrated.

Films provided by Prizma, Triangle and Republic were shown lately at the Boy's High School, Brooklyn, N. Y., under the auspices of the Brooklyn Teachers' Association.

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50 E. 42nd St. New York
FLASHERS ON THE WORLD'S SCREEN

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

Under the direction of the scientific society of the Latter Day Saints' University, Salt Lake City, Utah, a series of motion picture productions are being screened at this church school. This is said to be the first time the Mormon Church has taken up the use of movies.

"Lorna Doone," the Harma film based upon R. D. Blackmore's famous romance, first issued before the war, in 1913, has been reissued by its owners and is being shown in England. No copies of this picture are known to be in the United States.

The great Bannerman cotton mills of Manchester, England, have had a number of important cotton growing and manufacturing films produced, as have other mills in that city. In fact, there is an active demand for good industrial films in England and Scotland at the present time.

The customs, ceremonies, racial characteristics, and daily lives of the people of India are said to be carefully recorded in the two reel travel film called "India," produced by Stratton Wells of Bohemian Films, a British company, in collaboration with Timothy Railton, traveler and explorer.

Fletcher Collins, representing the A. M. Byers Company of Pittsburgh, showed a film describing the manufacture of wrought iron pipe at the recent meeting of the Indians Purchasing Agents' Association in Indianapolis.

Upon the request of the Minister of Public Instruction of Costa Rica, the Bureau of Commercial Economics is sending a weekly release to that country, to be shown first in the Capitol to government officials, then in the principal educational institutions in San Jose and other cities of that country.

Four plants of the vast Sheffield Steel Works, in Sheffield, England, have regular movie theaters for the benefit of their thousands of workers. These places are as well appointed as any cinema in Great Britain, with standard projection equipment, slanting floors, tip-up seats and all conveniences. Films showing all the processes of steel making, safety pictures, and others are being screened.

The Union Stock Yards, Montgomery, Alabama, has been filmed. The industry is one of the largest in the South. Governer Kilby of Alabama is reported to have been present when the camera man ground his crank.

By authority of the local school board, a motion picture projection machine was installed in the Vocational Grammar School, Hartford, Conn., during the recent school exhibition there.

The Aladdin Renew Electric Lamp Corporation used a film showing how new lamps were made from old ones at a meeting of shareholders of the company in London, to show the profit possibilities of the new venture.

In competitive test by the Board of Education, Newark, New Jersey, fifteen of the eighteen professional projectors purchased were

Power's Cameragraphs

This test was of a most exacting nature and again demonstrated the superiority of the Power's Cameragraph where the highest type of professional projection is desired.

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This is a national campaign to put ten illustrated lectures on patriotism into every church, school and industry in America with the hope of making millions of Americans (including children and youth) immune against Marx's socialism, Trotsky's bolshevism, and Haywood's communism and I. W. W. radicalism.

These ten illustrated lectures of the "Better America" Series on Americanizing America, by Newell Dwight Hillis, were first given in Plymouth Church, Brooklyn, New York. Later they were tested out in one hundred towns and cities in Michigan. We believe that these illustrated lectures represent the only method that has stood the test and has actually accomplished results, as shown by scores of testimonials received.

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IN THIS ISSUE

SUGGESTED PROGRAMS
For Boys or Girls at Summer Camps-Summer Schools-Hospitals-Asylums-Prisons-Parks and Playgrounds-Chautauqua-Industrial or Vocational Schools-Centenary Conservation Committee's Lists of Approved Films.

A NEW IDEA IN EDUCATIONAL ENTERTAINMENT
By E. M. Hunt-Illustrated

SLOW MOTION TIRE FILMS
By E. Underhill

INDUSTRIAL FILMS IN GERMANY

THE FORUM

CATALOG OF FILMS
Productions of Clinical Film Co.

Index to Advertisements

United Projector & Film Co. ... 25 Inside front cover
Robertson-Cole Co. .......... 1 Underwood & Underwood ....... 23
Goldwyn Dist. Corp. ........ 22-23 Atlas Ed. Film Co. ........... 26
Famous Players-Lasky Corp. 4 Kineto Co. of America ........ 27
Community M. P. Bureau .... 6 "Better America" Lecture Serv.
Commercial Publicity Co. ... 22 Burke & James, Inc .......... 29
Carter Cinemas Co. .......... 20 Eastman Kodak Co. .......... 30
Radio Mat-Slide Co. ....... 23 Graykenscope Co. .......... 31
Victor Animograph Co. ..... 23 Prism, Inc. ........... 31
Inside back cover Victor Safety Film Corp .... 32
Pathoscope Co. ........... Back cover

Index to Articles

EDITORIAL ......................................................... 7
HE SPOKEN WORD AND THE MOVIE .................................. 8
By Ottilie G. Boetzkes—Illustrated
ATIONAL ACADEMY OF VISUAL INSTRUCTION ...................... 9
ADVERTISE HOLLAND WITH FILMS ................................ 9
ATIONAL EDUCATIONAL FILM LIBRARIES .......................... 10
COMMUNITY MOVIE SHOWS IN SYRACUSE, N. Y. .............. 11
ERICAN RED CROSS FILM SERVICE ............................ 11
IEWS OF BOOKS... "Animated Cartoons"—"Motion Pictures and Equipment"— "Best Motion Pictures for Church Entertainments"—"Relative Value of Motion Pictures as an Educational Agency." 12
IVES SEVERAL THOUSAND YEARS OLD ......................... 13
By Dr. Walter Hough—Illustrated
FOUR YEAR MOVIE TRIP AROUND THE WORLD .................. 14
Illustrated
ORAL OPPORTUNITY OF THE FILM .................................. 15
VERN BROADWAY'S "SHEPHERDLESS SHEEP" ..................... 25
"THE CHOSEN PRINCE" ................................. 16-17
Illustrated

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COMMUNITY MOTION PICTURE BUREAU

In again devoting its resources to the production, selection, editing, distribution, supervision and presentation of instructional motion picture courses, it is but fulfilling its primary purpose, following its war work, which is still continuing on a large scale. In the past two and one-half years, Community has presented practically all the motion picture service for the American army and navy, and the bulk of that for the Allied armies and navies.

This war service, including the comprehensive program of visual instruction for the Army Educational Commission, gives Community a greater power and skill in creating instructional and recreational courses which meet the needs of public and private elementary and secondary schools, colleges and civic organizations, for which Community service was organized in 1911.

The largest distributor and exhibitor of motion pictures in the world, Community Motion Picture Bureau is an educational institution, upon a business basis. It is not in any sense a theatrical enterprise nor an adjunct to one. Community always regards its task from the educational and community point of view.

The Educational Board of the Community Motion Picture Bureau is headed by Dr. Jeremiah W. Jenks, Chairman, Research Professor of Government and Public Administration, New York University, and Dr. Frank McMurry, Vice Chairman, Professor of Elementary Education, Teachers College, Columbia University. This Board is assisted by a large staff of professionally trained educators, editors and assistants.

Frank L. Crone, formerly Director of Education for the Philippine Islands, is in charge of the School Section.

Community builds motion picture courses upon the basis of the educational needs of each institution it serves. You are cordially invited to make inquiry as to how Community service will meet your needs.

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null
THE SPOKEN WORD AND THE MOVIE

Oral Impressions. Adding to Visual and Musical, Make the Pictures Doubly Vivid and Strengthen the Student's Grasp of a Subject

By OTTHELE G. BOETZKES, M.A.
Formerly Assistant Professor of Modern Languages, University of Washington, Seattle

In this day and age when comparatively few good dramas can be enjoyed, where the spoken word as well as the action leaves an impression on us, we have to seek another means to give the spoken word the proper chance to work its influence upon us. We speak the language of our associates, be it good or bad, nice refined speech or tough and slanging careless speech. There are two strong processes which work an impression on our minds, that which we hear and that which we see. The visualizing process is one of the strongest processes.

The boy comes home from town and tells what he saw. "I saw the Lincoln Hotel fire and watched the firemen climb up the ladders and let the people down by a rope, etc." All this he saw. The blind boy who has to draw on his imagination for the visualizing would perhaps narrate what he heard, the engines, the crackling of the fire, the screaming of the women and all he heard about him, while watching. Two distinct processes, each very strong, neither reflective, but depending upon a definite outer impression.

The spoken word—what does this mean? If you ever have been in a foreign country anxious to learn the spoken language, you will remember that you listened to every utterance on the streets, in the hotel lobby, in the trains, in the theaters, everywhere. In the theaters you watched with opera glasses the movement of the lips of the actors. Now where would the foreigner in his Americanization process learn good English today, if he goes no longer to school? You will say from his associates and colleagues. But there is in our daily intercourse so little chance of connected, carefully formed phraseology.

Let us combine two processes in the motion picture entertainment and the result will be beneficial. There is a very disturbing factor in the average motion picture show, and that is the reading of the long descriptive matter which explains the action or the scene. This, I should suggest, could be eliminated by having a speaker accompany the pictures as the music does at present. The music is a very pleasing and necessary part of the creative feature of the entertainment, but there could be pauses or subdued measures during which the spoken word could be heard. Many pictures showing scenic beauty could be accompanied by the reading of poetry; world events could be explained fully by a good speaker and add to the enjoyment and understanding of the film. It makes the pictures doubly vivid. While we listen we can study the scene and scrutinize any part more closely and do not have to read the explanatory matter.

How Speech and Picture May Correlate

Now again, the school boy. Where does he hear his well-phrased discourse? The teacher hears the students, gives spelling words, hears lessons again, and corrects the students. That does not give the child a chance to sit and listen and let the nicely formed well-encouraged sentences work upon his impressive mind. If we put motion pictures in every school for educational purposes and recreation, the child would have a chance after seeing a film to reproduce in his words what he saw.

Let us say, he saw pictures of jungles and prairies of South America. What words shall he use, how shall he pronounce certain words? Let the teacher prepare clear lecture on the series to be presented, and certain expressions never leave the child. The visage is enlarged, the vocabulary increased, and he will learn to say his mother tongue if he hears spoken with refinement.

Supposing the high school student should hear "Evangelie" read aloud by the English teacher with intonation or accompanying pictures upon the screen. How doubly helpful this process would be. In my opinion, it would make a great difference. We hear the poor read their books, open, of the obstinate student but no one really listens and you cannot blame anyone.

ENGLISH LANGUAGE SLIGHTED

In industrial pictures the same is true. The workman cannot always read English well, or he does not know how to pronounce well: he, too, would benefit by such procedure and would enjoy the film twice as much as before. The average American is keen in observing, but he does not appreciate the beauty of the English tongue. His refinement could be taught to girls in the shops by hearing a cultivated speaker from time to time. How few girls to lectures now. It is the movie two or three times a week. It is restful and entertaining. They read the headlines of the paper and that is about all the English they get except the vernacular they hear at the shop. Who do they hear well-worked-out and elegantly modulated, re ected speech? The motion picture theater could perform a double service and lose nothing of its popularity.

DISEASE GEMS IN PICTOGRAPH

The Goldwyn-Bray Photo-Scope for release the third week in November portrays the method used by Dr. Simon Flexner, head of the Rockefeller Institute, in studying disease germs. It shows how the disease germ is placed in melted paraffin, which is afterward cooled in water. It is then cut in very thin slices and dipped in dye, a proc which causes the tissue to be revealed in color against the ame parent paraffin.
THE National Academy of Visual Instruction, an organization whose purpose is to assist schools, churches, welfare societies, clubs, etc., in securing better production and use of slides, films, art collotions, and all forms of visual aids, was formed in Ann Arbor, Michigan, April 7, as a direct outgrowth of deliberations at the Cleveland meeting of the N. E. A. Dr. William Dudley, Chief of the Bureau of Visual Instruction, University of Wisconsin, presided while the committee of nine appointed at Cleveland discussed the constitutional policies of the academy. The almost unique feature about the National Academy of Visual Instruction is that it is composed entirely of professional men actively engaged in promoting some form of visual instruction, who are in no way affiliated with commercial enterprises that have visual supplies of any kind to sell.

NO COMMERCIAL CONNECTIONS

This organization, which has no commercial connections, will entertain no such advances, will exert a great and ever-growing influence, and will stimulate a far more intelligent use of visual aids by bringing the school, club, church, etc., into closer touch with the supply and equipment market. The purposes of the clearing house service of the academy will be to keep members fully informed on progress being made throughout the country and the world in visual instruction methods and accomplishments: on film, slide, chart, map, and projector, sources of supply, etc., to the end that those who undertake practical work in visual education in any of its phases may be brought into immediate touch with the most approved educational practices and the best physical products and appliances. To this end all commercial houses will be given the same consideration. Their membership in the academy as "contributing members" is an endorsement of their product, and any concerns whose products and business methods meet the approval of this organization will be granted such membership. A mutual benefit to the professional and business elements will result from this direct adherence to uniliated policies.

At the Ann Arbor meeting Dr. Dudley was elected president; Charles Roach, Visual Extension Service, Ames, Iowa, treasurer; and Mr. J. H. Wilson, Department of Visual Education, Detroit Public Schools, secretary. Those elected the executive committee are Dr. G. E. Condra, Lincoln, Nebraska; J. W. Scroggs, Norman, Oklahoma; Superintendent S. G. Reimertson, Alto, Iowa; A. W. Abrams, Albany, N. Y.; Prof. W. M. Gregory, Cleveland, Ohio; Prof. W. C. Crossby, Raleigh, N. C.; and Dr. Dudley, Madison, Wis.

SIX CLASSES OF MEMBERSHIP

The constitution provides for the election of officers and the holding of annual meetings. Membership is divided under six titles:
1. Active members composed only "of those engaged in educational, semi-educational or welfare work. "No companies, dealers, agents, or persons financially interested in the sale of visual instructional materials shall be eligible to active membership." Only active members are permitted to vote. Fee, $5.
2. Associate members, composed of those interested and not commercially affiliated, may be admitted by a majority vote of the executive committee. Fee, $1. Associate members shall receive printed reports of the academy and be permitted to attend all but the executive sessions.
3. Contributing membership admits one to all meetings (except executive sessions) and extends all printed documents of general interest to such members. Fee, $5.
4. Honorary members may be elected and granted such privileges as the academy may desire to extend.
5. Life membership fee is $1000. It permits one to attend all of the meetings, and extends all publications and such clearing house service as the academy maintains.
6. Institutional membership (colleges, universities, libraries, churches and other welfare organizations) carries with it the publication and clearing house service of the academy at a fee of $50.

Any active member may propose names for membership to the executive committee for consideration at the succeeding meeting.

ACADEMY'S FIRST MEETING IN JULY

The first convention of the academy will be held in Madison, Wisconsin, the second week of July. At this meeting will be displayed graphically the plans of operation employed by those foremost in visual instruction work, while what has been done and what is most needed will be the basis of talk and discussion. An attempt will be made to secure General John G. Pershing, who was intimately interested in the film service development in the army, and C. C. Meredith, Secretary of Agriculture, as speakers. Visual supplies and materials will be displayed by the various commercial houses.

The invitation to the general convention includes the following:
Visual Instruction Departments in universities, public school systems, etc.
Principals and teachers in schools and colleges where systematic work in visual education is being undertaken or is contemplated.
Welfare organization, such as community center clubs.
Parent-teacher associations, etc.
Departments of Photography in colleges.
Federal departments offering service in films and slides.
Churches and religious societies.
Y. M. C. A.; Y. W. C. A's; K. C.'s, etc.
The Red Cross.
Welfare Departments in industrial plants.
State survey departments (agricultural, geological).
Commercial men—manufacturers of projection machines, producers of films, slides, and other visual instruction aids, editors of journals interested in visual instruction, etc.
Institutions intending to send delegates and commercial concerns reserving space for concessions will please notify the secretary so that proper accommodations can be secured for all in advance.

TO ADVERTISE HOLLAND WITH FILMS

The managing committee of the society "Holland Abroad" has decided to make cinematographic films reproducing the significance of Holland in the domain of letters, science, industry, agriculture, and cattle breeding. The Railway Administration has already given the society permission to have films made from the trains. The films will not give a historical survey of the country, but merely attractive pictures of modern Holland, in order to give foreign countries an idea of Dutch life.
NATIONAL EDUCATIONAL FILM LIBRARIES

A Reply to a Recent Suggestion in EDUCATIONAL FILM MAGAZINE

Offered by Charles Urban—State University Extension Plan Suggested As One Solution of the Problem

By B. A. HOLWAY

Extension Service, University of South Carolina, Columbia, S. C.

WERETHER we pass in review over the experiences of the past or attempt to peer into the future and forecast coming events, consideration of the general subject of visual instruction by means of the motion picture points conclusively to the need of a practical, efficient system of film distribution, co-ordinating supply and demand and possessing the complete confidence of the educator as a class.

Practical distribution is essential of educational subjects, subjects that have true classroom value or real worth from a welfare or religious point of view, in which both technical phases and pedagogical features are given proper consideration.

Charles Urban in the February issue of EDUCATIONAL FILM MAGAZINE touches on this subject and offers a solution—the establishment of film libraries in local communities maintained by popular subscription or subscriptions of users, the film being purchased outright.

The Urban suggestion contains the nucleus of the solution but in its full detail is too far in advance of the developments in this field of motion pictures to be essentially practical at the present time. There is no question but the time for such distribution is coming to a certain extent.

OBJECTIONS TO THE URBAN PLAN

Without going too deeply into the subject, two criticisms come to mind. First, such a library in most instances could not be large enough to be of much practical value and many of the subjects would soon exhaust their usefulness after being shown once or twice. Secondly, as has already been pointed out, the technical handling of the film, inspection and booking should be in the hands of an expert or at least one more or less experienced in that line. Such persons are not easy to procure for community work of this nature.

The medium of distribution which would best meet the requirements of visual instruction development would be an exchange system devoted exclusively to non-theatrical interests, where the necessary technical experience and the physical handling of the films could be found together with a certain amount of pedagogical training. In such a center the complete confidence of the educator should be vested. To function as effectively as practical in the strictly visual instruction phases, such an exchange should not be operated for monetary gain, but should be at least semi-self-supporting.

UNIVERSITY EXTENSION OFFERS SOLUTION

Such a medium is offered in the extension departments of the forty-three states now actively engaged in the development of motion pictures as an effective aid to education. Motion picture distribution and handling machinery has already been established and the field has been canvassed. In most instances the work has developed under the direct supervision of a technical man.

The National University Extension Association with headquarters in Washington, D. C., in cooperation with the Bureau of Education, visual instruction section, of the Department of the Interior, has done splendid work in getting this machinery under way. The film subjects that have been furnished have made possible the start. No one can deny that these subjects are far from adequate. But they form the nucleus of what may be developed into a worth while library of educational welfare and recreational film suitable to schools, colleges, churches, and welfare and industrial institutions.

In practically every instance the motion picture work now being done through the extension departments is in connection with either the state university or the state board of education. State aid is therefore possible and practical and that is what is needed. If the state legislatures will appropriate sufficient funds to carry on this work and purchase new film each year, visual instruction will receive an impetus that will launch well into the forward rank of the motion picture field and permit it to attain the prominence that rightfully belongs to it.

While the federal government does not permit any charge of admission to be made in the use of government film, no charge by the distribution center, there is no reason why a nominal charge to cover necessary expense, such as inspection, etc., should not be made on film purchased with state funds. This would enable the exchange to be at least semi-self-supporting and any balances that might develop could be used for the purchase of additional subjects.

ADVANTAGES OF STATE-AID PLAN

Let us consider briefly what the results reasonably expected from active participation by the state in the development of visual instruction might mean. A state appropriation for educational films on a basis similar to the appropriations for textbooks, etc., would establish the market for educational subjects. On forty-three prints a producer certainly has a chance to get back his investment. Consequently, with a known market established, the incentive for production heretofore lacking will become an active factor. With pedagogical supervision entering into the purchase and distribution of educational film, producers will of necessity be compelled to consider classroom value as predominant, thus correcting the present difficulty sometimes found with so-called educational subjects.

With an adequate supply of film subjects for educational purposes available in every state at a very nominal or no rental charge as the case may be, coupled with the strategic value the distribution of such film through the educational departments of the state government would have, visual instruction could reasonably be expected to develop by leaps and bounds. Extension departments of the state educational boards or universities are in a position to foster the use of motion pictures in the educational field, to encourage the installation of equipment and render practical assistance and advice to the individual institution. A co-ordination of supply and demand is thus assured.

It is entirely up to the extension departments. If they realize the possibilities and responsibilities confronting them and take the suggestions herein contained seriously, the writer is confident that within the next year or two visual instruction will have attained more nearly to its true prominence and the motion picture have entered into the field for which it was primarily intended.

A certain amount of development work will probably have to be done with the legislature—yes, and the educators, too—of the various states. But it can be done.
STATE DISTRIBUTION NOT COMPETITIVE

The distribution of educational film for visual instruction poses should by all means be done through a non-commercial distributing agency. The film exchange of today and the commercial institution catering to the wants of the theatrical field are not in a position adequately to meet the real need of the visual instructors. And this is met with all respect to such exchanges and in no wise want to be derogatory. State distribution of film should be considered as in any way entering into competition with the established exchanges, whether theatrical or non-theatrical. Rather it develops and fosters interest in the motion picture and is actually to be considered as an asset.

Let's hear from someone else.

COMMUNITY MOVIE SHOWS IN SYRACUSE, N. Y.

Of the Pioneer Eastern Cities in the Movement New Embracing 380 School Community Centers in This Country

A community motion picture show was given recently at Dlaware school, Syracuse, N. Y., under auspices of the Libertarian Women's Club, which has been working out various community activities under the supervision of the local recreation board. There were two performances, at 9 and 9 p.m.

The feature was "The Land of Opportunity" and there is a comedy reel also. The picture equipment was installed by the board of education in Delaware school when it was first built. G. Carl Alverson, principal, assisted the men in their efforts to hold community movies.

This was the first community movie shown in the city, making Syracuse among the 380 cities where centers have been organized and motion pictures are one of the neighborhood interests. The neighborhood movie is popular in western cities and towns. Syracuse is among the pioneer cities in this movement.

Mrs. Gustavus Young is the club leader who, by tireless effort, succeeded in bringing the motion picture to the schoolhouse where the children of that section of the city could conveniently attend. In other communities where a movie has become a neighborhood activity, it has been used to teach community, civic, health and other lessons which has been a vital factor in Americanization work.

GOLDWYN HAS FINLEY BIRD FILMS

A recent visit to New York by William L. Finley, nationally known as the camera through his Goldwyn-Bay organization, revealed 4,000 feet of Mr. Finley's motion pictures of wild birds and their life. The pictures represent the work of Mr. Finley and his associates for the past three years. It is their custom to take to the field every summer with a motion picture camera and about 20,000 feet of film negative to photograph wild birds and animals in their natural environment. The average result of a summer's work is about 400 feet of good film. On their trips Mr. and Mrs. Finley live in tents and are accompanied by their two young sons.

The work of Mr. Finley is unique, as few lovers of wild life hunt for their offering through the camera. Throughout the Goldwyn-Bay organization work has been compiled on the motion picture screen of the actual condition of wild birds and animals live. The difficulty in doing these pictures is due to the fact that the животных are not only of man but of the camera. In order to get close enough to the birds and animals to photograph them, Mr. Finley has had to plant his camera the night before and wait for the birds or animals to come to their feeding or drinking place at daybreak.

AMERICAN RED CROSS FILM SERVICE

W. E. Waddell, Director of Their Motion Picture Bureau, Gives Exclusive Statement to This Magazine on Their Producing and Distributing Activities

W. E. Waddell, director of the Bureau of Pictures of the American Red Cross, Department of Publicity, was asked by a representative of this magazine for a concise statement of the organization's producing activities with motion pictures and the nature of the film service which the Red Cross was offering schools, churches, clubs, and other non-theatrical institutions.

"Heretofore," he said, "we have devoted our film activities almost exclusively to our 3,700 Red Cross Chapters. We have recently compiled a list of non-theatrical exhibitors in the United States, such as churches, schools, clubs, etc. We will hereafter distribute motion pictures through our thirteen division offices to all such exhibitors.

"We are producing from time to time in this country, films on such subjects as Home Hygiene, Dietetics, etc. "We have a large corps of cameramen in various sections of the world from whom we are receiving most interesting negatives, not only of Red Cross activities but of scenic and educational value. For the sake of variety we also select industrial pictures that are of sufficient value to warrant our distribution.

"Heretofore churches and schools have found it most difficult to secure a sufficient number of appropriate films for their showings, and we believe that the Red Cross is the logical agency to supply this much needed demand. A very nominal rental charge will be made—in fact, merely enough to cover the cost of handling."
"ANIMATED CARTOONS"

By E. G. Lutz

E. G. LUTZ, an illustrator and maker of animated drawings, for the first time discloses some of the secrets of the craft in his 260-page book, "Animated Cartoons: How They Are Made—Their Origin and Development," published by Charles Scribner's Sons, New York. One naturally looks for explanatory illustrations in a work of this character, and the reader or student is not disappointed in this instance. The book is of an introductory or elementary character rather than an exhaustive treatise on the subject.

The first chapter consists of a brief historical survey entitled "The Beginning of Animated Drawings," followed logically by "The Genesis of Motion Pictures." Forty pages are devoted to the details of making animated cartoons, and there are chapters on "Movement in the Human Figure," "Animal Locomotion" and "Inanimate Things in Movement."

One of the most interesting chapters in the book describes how various comic effects are obtained in animated drawings. Thousands of movie viewers in the theaters have been mystified by the exceedingly clever and natural manner in which the illustrations of little human and animal figures have been made to do all sorts of amusing things, but now the author takes the public into his confidence and for the first time lifts the magic veil.

The final chapter on "Animated Educational Films in the Future" is of especial interest to the readers of this magazine. Although brief, it contains some artistic and prophetic material of real value. One of the most instructive and amusing pictures in the book is the frontispiece, illustrating the method of making animated cartoons by cut-outs. On the whole the book is a valuable contribution to an important yet little understood phase of motion picture production, and no library of filmiana will be complete without this work. As the use of educational films grows in extent and urgency in the American school and college system, the essential need of the animated drawing, diagram, chart and map will be universally admitted. Even now it is playing a vital part in some types of film, and for certain purposes in the future it is destined to play an indispensable part.

"MOTION PICTURES AND EQUIPMENT"

We are in receipt of Bulletin 82—1919—"Motion Pictures and Motion Picture Equipment," a handbook of general information by F. W. Reynolds and Carl Anderson, issued by the Bureau of Education, Department of the Interior, Washington, D. C. The letter of transmittal from Commissioner Claxton to the Secretary of the Interior was dated October 21, 1919; therefore the pamphlet is more than a year and a half old. This is a long time in the motion picture business in which conditions change overnight. Much of the information, such as descriptions of technical terms, directions on handling and operating projection machines, shipping containers, etc., is still helpful to the purchaser and user of a projector.

The fact, however, that only standard theater or professional film is endorsed and recommended deprives the booklet of a good deal of its practical value. Nothing was gained by ignoring the extent, possibilities and progress of safety standard film, because since this brochure came from the government printing office hundreds of schools and colleges have equipped themselves with safety standard projectors, according to authentic reports, and the product of narrow width, slow burning films seems to have gained considerable impetus. It is surprising, to say the least, that the Bureau of Education of the United States Government would lend itself officially to the exclusive approval of millimeter film and absolutely ignore the 25 millimeter width, officially approved by fire insurance authorities as a others for use in educational institutions without affecting insurance rates and without the restrictions to which a professional standard film is subject. The only way one can account for this strange attitude on the part of an official department of the government is that they did canvass thoroughly the exact situation in regard to portal projection machines and the possibilities of safety projectors and film, and that they permitted the apparent pre-dices of the authors of the bulletin to color this offer information and thereby, consciously or unconsciously, condemn by omission and innuendo all projectors a film not of the professional or theatrical standard.

"BEST MOTION PICTURES FOR CHURCH ENTERTAINMENTS"

"The Best Motion Pictures for Church and Semi-Religious Entertainments—900 Dramatic, Americanizati

"The Best Motion Pictures for Church and Semi-Religious Entertainments—900 Dramatic, Americanization

"RELATIVE VALUE OF MOTION PICTURES AS AN EDUCATIONAL AGENCY"

In the November, 1919, issue of Teachers College Record, issued by the Bureau of Publications, Teachers College, Columbia University, New York City, John V. Lucy, Secretary for Sunday School work in Korea under the Board of Sunday Schools of the Methodist Episcopal Church, presents an experimental study "The Relative Value of Motion Pictures as an Educational Agency." The following are conclusions:
Under the conditions of our experiments, questions of inference or moral discrimination can be answered more adequately when the narrative material has been presented by a story-teller or as reading matter than when presented through the motion picture; of the two more successful methods of presentation, the story-telling has the advantage.

Stated more exactly, the relative merit of the above methods of presentation given by the author is as follows:

Superiority of presentation through reading matter to presentation through the motion picture on questions of inference, 7.26 per cent; inference, 8.375 per cent; moral discrimination, 5.525 per cent.

Superiority of oral presentation to presentation through the motion picture on questions of fact, 12.21 per cent: inference, 9.475 per cent; moral discrimination, 5.33 per cent.

Mr. Lac?'s article might have proved a welcome and durable contribution to the rather meager collection of tests, measurements, and research material available to the present time in motion picture teaching; but, unfortunately, he made the unpardonable error of judgment in lecting "The Hoosier School Master," a five reel feature, with which to make comparisons with oral and silent teaching methods. The weakness in the selection of this particular film will be at once apparent to competent judges in the motion picture world, for "The Hoosier School Master" is generally considered a crude, inartistic and woefully inadequate picturization of James Whitcomb Riley's story. It is a serious reflection upon the artistic appreciation and literary judgment of the author of this article, and those associated with him in making the experiment, that such an unfortunate selection took place by hie to make comparisons of the screen and the two other methods employed.

Another fatal error which the article discloses is the inference that the motion picture can be used alone and unaided as a method of teaching. Only well meaning but uninformed enthusiasts, who have not given deep analytical study to the problem, would venture to make such an unfounded statement. The best informed minds—those who are studying this question night and day—believe that the motion picture can never be more than an extremely valuable supplementary aid to the text book, the blackboard, the map and chart, the still picture and the stereopticon slide. Up to the present their investigations lead them to believe that the film will be the most important of these supplementary teaching aids which, however, in the judgment of those, the motion picture will not be utterly displaced by the movie. For this reason experimenters like Mr. Lacy and others are proceeding from false premises, through self-parallelisms and syllogisms, to false conclusions; and when it is understood that the motion picture is only an important visual means—not the only one—and that one cannot entirely take the place of the printed text, investigations and conclusions of well-meaning educators ased upon such an inference seem a little absurd, to say the least.

Workers in visual education will welcome all impartial and scholarly investigation and research in this field; it is needed and should be done. But, first of all, pedagogical and psychological analyses and experiments with motion pictures must be predicated upon the thesis that they are means to an end and not the end itself; that they are an ause, nor an effect; that the films which are selected for analysis, comparison, and experiment must be the highest and best in their class—not the lowest, crudest, and worst.

It would be manifestly unfair to judge the art of paint-
ing by crude chromos produced by a lightning dauber in fifteen minutes in a store window, and the comparison is not more ridiculous than when an unsuccessful and practically worthless film production is used as a test upon which to base the teaching value of motion pictures.

SLIDES AND PHOTOS OF NEW YORK BIRDS

The Visual Instruction Division of the New York State Department of Education at Albany, N. Y., has issued list 29, describing slides and photographs of birds of New York State. It is quite an elaborate book of 172 pages covering, according to A. W. Abrams, chief of the division and author of this book, "700 titles representing 162 species. It is confined to birds of New York and includes most of the common and many of the rarer ones. The collection is distinctive in that it consists almost exclusively of photographic reproductions of living specimens of birds, nests and eggs in their normal conditions and actual habitats."

MOVIES SEVERAL THOUSAND YEARS OLD

Javanese Shadow Pictures in National Museum Have Articulated Arms Moved by Rods in Hands of Operator

BY DR. WALTER HOOCH
Curator of Ethnology, Smithsonian Institution, Washington, D. C.

In reference to the shadow pictures, I wish to make a correction in the articles which have been published on this subject. There are two types in the National Museum: One consisting of an entire screen cut from rawhide and projected on the screen as a picture. These are Siamese and were presented to the Museum by the King of Siam in 1876. The other type is the Javanese shadow pictures, which are articulated, i.e., they have jointed arms which are moved by slender rods in the hands of the operator.

There is no connection between the Javanese shadows and those presented by the King of Siam, which the writer in a recent magazine article unfortunately mixed up. The Siamese pictures number about thirty and consist of a complete play, with all the supernatural beings represented. The Javanese shadow manikins are not sufficient for a complete representation. These objects attracted but little attention in the National Museum until the invention of the movies stimulated someone's mind to connect up this method of representation with the familiar institution with us now.

It will be impossible in a small space to give the historical facts connected with these shadow pictures, but the use of them appears to be of considerable antiquity and rather widespread in the Oriental countries. Some writers believe that they had their origin in India and spread from that center to China, Persia, Turkey, the East Indies, and other places where they occur. They do not appear to have penetrated into Europe, their place being taken there by the puppets known as "Punch and Judy."
A FOUR-YEAR MOVIE TRIP AROUND THE WORLD

The Peters Photographic Expedition Probably the Most Important from an Educational Viewpoint Ever Planned

A WORLD-WIDE hunting expedition using still and motion picture cameras instead of rifles will leave New York shortly for a four years' sojourn in the Pacific islands, the Far East and India. The party will consist of Thomas Kimwood Peters, Thomas Clinton Barthlam, Mrs. Peters, and two camera men.

The expedition will carry scientific apparatus, and a complete equipment for making safety standard films for educational use.

Contracts have been made with several organizations to photograph for them special pictures showing their work in foreign countries and with the army, marine corps, and navy showing these branches of the service throughout the world.

VISUAL INSTRUCTION THROUGHOUT CHINA

In China, Mr. Peters will organize a Bureau of Visual Instruction, which will operate through the village temples. The need for this form of education is great in China owing to the large number of dialects which render the communication of ideas except through the Mandarin language a difficult thing. It is almost as difficult for the Chinese boy to learn this language as it would be for him to learn English, and for that reason a movement is now on to formulate a standard Chinese language which will be spoken from one end of China to the other. The new language will have an alphabet of thirty-six letters or sound signs and will entirely do away with the ancient ideographs which have been in use continuously for thousands of years. In line with this new movement will be the use of the motion picture in instruction, as it will show more clearly than by any other means all those phases of Western learning that the Chinese so ardently desire to know.

The Northwest Provinces of India have officially appropriated a fund to provide motion pictures for school use, according to a report received by Mr. Peters from the educational authorities of India. In view of the fact that the New York City Board of Education, through its lecture bureau, is trying to achieve this happy result, news from the Orient will be read with peculiar gratification by school boards in this country. During the stay of the party in India, Mr. Peters will do considerable work of an educational nature for the Indian government, as he will enjoy exceptional advantage there for obtaining pictures.

THOMAS KIMWOOD PETERS was one of the early traveling camera men. He was with the International Botanical Societies' Expedition to Yucatan in 1916, and later toured Europe and Egypt, making negative for Paul of London and Paris. Four trips to the Orient he took in 1904-5, making movies. During the last fifteen years he has worked in California and the East with various motion picture producers, in every capacity from darkroom man to director.

Mr. Peters is the author of Technique of Cinematography and scientific articles on aeronautical instruments for Scientific American. During the late war he developed new instruments for the United States army. Mrs. Peters, who will accompany her husband on this latest tour, is an experienced camera woman and will be able to take pictures in harem and zenana where a male photographer would not be allowed.

To Correlate Pictures with Textbooks

It is Mr. Peters' intention to correlate all the educational pictures taken by the expedition with existing textbooks and to this end he has taken copies of all the standard textbooks geography, physical geography, agriculture, biology, botany, entomology, and zoology, and made lists of subjects which could be illustrated by the motion and still pictures taken on the expedition. In addition, such popular children's stories as "The Seven Little Sisters" and others of its kind will be made among appropriate settings.

No particular textbook has been selected for each subject but a standard list has been prepared embodying the pictures contained in all of them. In this manner a reference catalog of films will be available which will be adaptable to the work of any school.

Manners and customs and native life will be recorded in a sympathetic manner and with an understanding of the reasons acting (Continued on page 15)
MORAL OPPORTUNITY OF THE FILM

Moral Trends of Films

By President John H. Vincent

It is by the influence of the motion picture industry that the United States has entered upon a great religious movement. The church and the school and the motion picture are in alliance and it is an opportunity that cannot be overlooked. There is no such opportunity. The movement is a religious movement, not a political one. It is a religious one. The motion picture is a medium for the spread of religious ideas. The church is working with the motion picture to spread religious ideas. The school is working with the motion picture to spread religious ideas. The motion picture is a medium for the spread of religious ideas.

SAVING BROADWAY'S "SHEPHERDLESS SHEEP"

Methodist Centenary Conservation Committee Emphasizes with "The Stream of Life" in Casino Theater, New York City

An unusual undertaking, unique in character and absolutely remarkable in response was conducted in the Casino Theater, Broadway and 46th St., New York, at two o'clock during the week before Easter.

The crowded thoroughfare of Broadway presents a pleasant, but one cannot look at the hurrying throng who rushed up and down, particularly during the noon hour, without a feeling something like that of Jesus when he looked out on the multitude and thought of them as "sheep without shepherd."

To meet the needs of the Centenary conservation, it seemed that these crowds on the great city thoroughfare presented a challenge to effort. To make any outstanding impression, it was agreed that the effort must be of an arresting character.

It was felt that in the playhouse, "The Stream of Life," by Rev. Dr. Studdard, there was a vehicle which carried a moral, spiritual message. The evidence that the motion picture was necessary for the work before Easter was the need itself. There was appropriate music to accompany the picture. The theater was not filled during the first few days of the week and filled to overflowing during the last days.

"The Stream of Life" has the story of a good man of the first six centuries and Christian faith in human life. It presents the life of a man from childhood to old age and portrays the influence of a Christian home and a Christian mother and the church. As a result of this interest in Christian work, it was decided to use the motion picture in connection with the church services.

By using the motion picture in church services, it was possible to make an ardent appeal to the masses. The motion picture was shown in connection with the church services, and the results were unexpected. The church services were well attended, and the motion picture was well received.

The motion picture is a means of reaching the masses. It is a medium for the spread of religious ideas. It is a means of reaching the masses. The church and the school and the motion picture are in alliance and it is an opportunity that cannot be overlooked. It is a religious movement. The motion picture is a medium for the spread of religious ideas. The church is working with the motion picture to spread religious ideas. The school is working with the motion picture to spread religious ideas. The motion picture is a medium for the spread of religious ideas.

In conclusion, it can be said that the motion picture is a powerful medium for the spread of religious ideas. It is a means of reaching the masses. The church and the school and the motion picture are in alliance and it is an opportunity that cannot be overlooked.
“THE CHOSEN PRINCE”—A Photodrama

There are certain outstanding stories in the Bible which one longs to read and hear told over and over again, and the touching story of brotherly love which existed between David, son of Jesse, and his younger brother, Jonathan, son of the all-powerful Saul, king of Israel, is one of these. The Biblical account of this great affection, not second even to the love of Damon and Pythias, may be found in I Samuel, Chapters 16 to 22 inclusive; Chapter 24, and Verse 4 of Chapter 31. Among orthodox Jews even at this day it is customary for elderly parents to ela their children into brotherly and sisterly peace and harmony by speaking of the classic pledge of David and Jonathan, writ in each other’s veins from living blood. Indeed, this scene is one of the most effective in “The Chosen Prince,” an eight reel motion picture production which is said to have cost more than $50,000 to produce in California and which is available for the use of churches, Sunday schools, church societies, lodges, clubs, etc.

The film follows the sacred narrative rather faithfully, and upon the whole is little short of masterly in portraying on the screen the life, manners, customs, human characteristics and emotions existing during the formative period of Israel when the first of the long line of kings began to reign. The scenic effects have been neither cheapened nor over-elaborated, and the soft air of the Orient lies like some untroubled incense of the past over each scene. The tone and tempo of the production are well gauged; the photography is modern and without blemish; save for a few minor exceptions, and the same is true of the lighting which for the most part is adequate. The acting of Edward Alexander as David, Charles Perley as Jonathan, and Verna Felton as Michal, Saul’s youngest daughter and David’s sweetheart, is capital and leaves nothing to be desired. Noah Berry, Jr., as Saul is effective at times but in some scenes is inclined to overdo his part and become stagey. Most of the characters, however, are sustained in a natural and convincing manner and the picture holds one’s interest from beginning to end.

Institutions and organizations interested in showing a photodrama of this type, in which brotherly love is the dominant note and in which the director has wisely refrained from tampering with the beautiful Bible story to any injurious extent, will do well to include this film as a part of their religious, moral and social program, whatever the occasion. The picture is not over the heads of any group and is admirable

Condensed Synopsis of the Eight Reels

Samuel, the last of the judges ruling over Israel, had anointed Saul, the herdsman, to become the first king. When Saul first assembled the Israelites for battle they were armed with sharpened goads and sickles and only Saul and Jonathan had swords and armor. Saul led to victory and soon became so vain that he refused to follow Samuel’s advice.

Above—Dogg interrupts a message to Michal from David telling her he is safe.
Below—Bethlehem the home of Jesse. David returns from the hills with his sheep.

Center—The marriage of David and Michal.
Samuel had commanded Saul to destroy the Amalekites and to take no spoil, but he brought back herds, flocks, plunder, and even Agag, King of the Amalekites. While Saul was waiting at Gilgal, Samuel appeared and upbraided him for his disobedience. The old prophet, in an excess of indignation, seized a sword and beheaded Agag to pieces and left Saul with the warning that his kingdom would be taken from him and given to another. At this point begins the photodrama.

Samuel receives a revelation to go to Bethlehem and there find one fit to become great in Israel. He takes with him a greater for sacrifice and appears before Jesse in Bethlehem. Six of Jesse's sons are presented and Samuel is about to select Eliab the eldest when a warning comes to Samuel, and on his demand see signals for David to join his sheep.

While David is tending to his sheep, Samuel calls him, and to his surprise, David is chosen by Samuel to be anointed, and he is told that he is to become a king. David, the Edomite, of alien race, is anointed and later uses the fact of his anointing to inflame Saul's jealousy.

The fields of Beez, the oriental life, and the always beautiful scene of Ruth and Naomi are strikingly presented.

Saul offers his army in battle array to meet the Philistines, coming in great numbers over the hills. The Philistines put forth their champion, Goliath, to fight a duel, the result of which shall determine which side will be victor. Saul trembles and will not let Jonathan fight the giant. David, bringing stones, finds his brothers in fear of the giant and, against their counsel, offers to fight him.

Goliath, in contempt of David's size, throws down the visor of his helmet so that the stone thrown by David reaches its mark. David's slaying of the giant encourages the Hebrews and stimulates the admiration of Jonathan, so that the foundation of an everlasting friendship is there laid. Jonathan proposes and throws a sacred covenant of blood brotherhood before the prophet, Samuel. Into this scene is condensed the history of a significant ancient custom from which many modern fraternal ideas have been developed.

David returns to his flock; Saul's malady grows rapidly worse. Jonathan persuades Saul after one of his paroxysms to send for David to expel the evil spirits by his music.

David in Saul's court quickly gains favor and excites jealousy. In this scene, and in many others of widely different situations, the 'wenty-third Psalm is developed, and the theme of Browning's poem, Saul, is visualized.

The people rejoicing over David's victories arouses Saul's jealousy, and Doeg plots with Saul to send him against the Philistines so that he will be slain.

The picture rapidly sketches in thrilling scenes, the home life of Saul's daughters, David's courtship and marriage, his advancement, Saul's envious rage. Doeg's plotting, David's escape, Jonathan's fidelity, and Saul's pursuit of David through the valleys and mountains for ten years—Saul and Doeg plot to send David against the Philistines with scant troops.

Now—"And I will shoot three arrows on the side thereof, as though I shot at a mark."

(Continued on page 20)
SUGGESTED PROGRAMS

PROGRAMS FOR

The pictures listed in the suggested programs given below, of which many were released for exhibition several months ago, should all be available at the exchanges of the companies by which they were produced or by which they are being distributed. In planning these programs the nature of the institution or purpose for which they are designated has been taken into consideration, and the pictures chosen are of the best quality.

FOR BOYS OR GIRLS AT SUMMER CAMPS

CANOE AND CAMPFIRE—Republic.
(Prizma color production showing the result of carelessness of campers in leaving behind them partially extinguished fires. This picture contains some remarkable views of forest fires in natural colors.)

NEWS REEL
SATURDAY—Famous Players-Lasky.
(Briggs comedy showing how Skinner puts in his Saturday scrubbing the steps, and also his adventures in the old swimming hole, and his endeavors to escape his Saturday bath.)

HEART OF THE HILLS—First National.
(Five-part story of the Kentucky mountains, featuring Mary Pickford.)

FOR SUMMER SCHOOLS

PATHE REVIEW No. 29.
(Containing slow camera views of juggling. There is also shown the making of lenses, extinct mirrors and prism binoculars, date raising in California, and scenes of beauty in France.)

KILAUEA—Republic.
(Showing wonderful natural color views in the crater of the Hawaiian volcano.)

MOVING DAY—Goldwyn.
(A Carter De Haven comedy in which a young couple attempt to move to another house, and meet with amusing difficulties through a mis-interpreted order.)

BROKEN BLOSSOMS—United Artists.
(A D. W. Griffith production, proving by means of a Chinaman that kindness of heart and poetry of thought belong to no individual nation or race—a wonderful human interest story.)

FOR HOSPITALS

(A story of two dogs who met in the hills and formed a companionship in the great outdoors, contains comedy situations.)

KINGCAMS—Players-Lasky (a late issue)—Republic.
(FROM HAND TO MOUTH—Pathé.
(A clean farce comedy, featuring Harold Lloyd.)

RED HOT DOLLARS—Famous Players-Lasky.
(An entertaining Charles Ray comedy in which a pair of lovers find themselves at the mercy of a business quarrel between their respective guardians.)

FOR ASYLUMS

THROUGH WINDING WALLS—Educational Films Corporation.
(A beautiful Chester scenic displaying the charms of the Ausable river and chasm.)

THE KID AND THE COWBOY—Universal.
(A Western comedy-drama of fine quality.)

FOUR TIMES FOILED—Educational Films Corporation.
(An amusing animal comedy in which a monkey is one of the chief actors.)

LUCK IN PAWN—Famous Players-Lasky.
(A bubbling comedy-drama featuring Margarette Clark.)

FOR PRISONS

NEWS REEL.
(Preferrably the latest.)

PATHE REVIEW No. 39.
(Showing "The Walled City of the Waep," "The Dust that Build City," and a slow motion number called "Eight Hands vs. One Bounce").

ERTHWHILE SUSAN—Realart.
(A six-spired story of life among the Pennsylvania Dutch farmers, featuring Constance Binney.)

BACK STAGE—Famous Players-Lasky.
(A two-reel farce comedy on the troubles of a traveling stock company, featuring Roscoe Arbuckle.)

VARIED PURPOSES

FOR PARKS AND PLAYGROUNDS

JOHN BURROUGHS—Republic.
(Prizma color natural color film, picturing a delightful day spent by a couple of children in the company of the famous naturalist.)

MONKEY CAPERS—Educational Films Corporation.
(A series of amusing scenes in which the unconscious comedy of the species prevails.)

TOM SAWYER—Famous Players-Lasky.
(An adaptation of Mark Twain's "Adventures of Tom Sawyer" featuring Jack Pickford.)

THE KITCHEN LADY—Famous Players-Lasky.
(A Mack Sennett farce comedy in which a slavey turns out be an heiress.)

FOR CHAUTAUQUAS

NEWS REEL.
(Preferrably the latest.)

COME WATCH WITH ME THE PASSING NIGHT—Famous Players-Lasky.
(A beautiful Post scene including a number of delightful color studies.)

WHEN THE CLOUDS ROLL BY—United Artists.
(A Douglas Fairbanks comedy of which mental suggestion form part. Amusing dream scenes in slow photography follow over-indulgence in lobster salad. The picture also has a please love interest.)

COMPANY—Famous Players-Lasky.
(A Briggs comedy presenting a sketch of American life in a homely and amusing way.)

FOR INDUSTRIAL OR VOCATIONAL SCHOOLS

MAGIC CLAY—Republic.
(Prizma natural color demonstration of the art of making pottery—an especially artistic industrial.)

THROUGH RISING—Republic.
(Interesting incidents in the life of a trout, according to Prizma natural color method.)

A GAY OLD DOG—Pathé.
(Five-reel comedy of exceptional merit, featuring John Cumbland.)

THE FLOWING ROAD—Goldwyn.
(For scenic, beautifully photographed, tinted and toned.)

LISTS OF APPROVED FILMS

Issued by Centenary Convention Committee, Division of Special Options, Motion Pictures and Lectures, Methodist Episcopal Church, 111 Fifth Avenue, New York City.

If unable to secure address of nearest film exchange, direct company, write the company at New York address, for information enclosing postage. It in question as to necessary cuts apply to the department. If any parts are cut out they must be replaced with scissors, care and accuracy, or damages will be charged at further service cut off.

WORLD AT COLUMBUS
6 reels, distributed through Area Offices. Rental $20. First four reels sketch origin of Methodism and show the Centenary Celebrations at Columbus. Reel four gives a brief idea of the Wayfarers Reels five and six present the Centenary program visually.

STREAM OF LIFE
6 reels, distributed through Area Offices. Rental $25. Film of battle of Bunker hill. Famous Men’s Hospital Film, featuring fine religious pictures, most religious story ever put in pictures.

MANGER TO CROSS

SATAN’S SCHEME
5 reels. Paragon Film Bureau, 811 Garrick Blvdg, Chicago, II, built on Bible prophecy. The seed of the woman shall bruise the head of the serpent.” Biblical—fine. Inspect for many cuts.

GOD AND THE MAN
6 reels. Shows teaching of John Wesley and work of early Methodists, a story of love and hate and victory of love. S. E. Hadley, 130 West 46th Street, New York City, care Frank Hall.

R  R
BEERER MY GOD TO THEE.

LIFE OF MOSIS
5 reels. Famous Players-Lasky Corp., 445 Fifth avenue, New York. Considered the best Moses story produced in 1923. Splendid story of the power of divine faith in the healing of the sick and the transformation of sinners. There is much of the underworld vividly brought out, and the picture should, therefore, be in advance of showing to determine whether for the conditions under which it is shown certain cuts must be made. Watch particularly for bathroom scene in Reel 3. If cuts are made he would like to reissue after using.

ASSING OF THE THIRD FLOOR BACK

SIGN OF THE CROSS
4 reels. F. P. Great sermon on present day demands of Christianity. Cut Baruchean scenes in reels 3 and 4.

TOMORROW

REDEMPTION OF DAVID CORSON
5 reels. F. P. Cuts but very strong story sermon.

MARTYRDOM OF PHILIP STRONG

ANIMALS OF THE SOUTH SEA ISLES

THE WISHING RING MAN
5 reels. Good story.

ANNE WINTER PRINCESS

LITTLE LONELY ANGEL

HOOSIER SCHOOL MASTER
5 reels. Esseler Film Co., 71 West 23rd street, New York City. Good entertainment.

NEIGHBORS
5 reels. World Film Corp., 130 West 46th street, New York City.

HOST OF SLUMBER MOUNTAIN
5 reels. World. Good entertainment.

LITTLE ORPHAN ANNIE
5 reels. World. Good entertainment.

FAITH

THE DEEMSTER

ANCESTORS OF THE APES

THE DRIFTERS

THE CRAB
Triangle Film Company, 1459 Broadway, New York City. Good 5 reels. Crabbed old man—melted by child. Two cuts, Reel 3, Reel 5, cut title.

THE BLUEBIRD

DAWN OF A TOMORROW
5 reels. F. P. Sermon or week night. Two cuts. Frances Hagedon Burnett's story the best picture produced in 1923. Mutual Film Corp., 1600 Broadway, New York City.

YES OF THE SOUL
5 reels. F. P. Cabaret girl (pore) engaged to rich judge. Auto strikes blind soldier. She realizes he represents salt of earth scattered. She gives all her time and strength to caring for him. Learns to love, and becomes the eyes of his soul. Beautiful story and strong plea for the disabled. Several cuts. Reel 1, five cuts. Reel 3, three cuts.

BECKLES

GENTLEMAN FROM INDIANA
HIT THE TRAIL HOLLIDAY

JOHNNY GET YOUR GUN

STRINGBEANS
Charles Ray. 5 reels. Wholesome fun. F. P.

REACHING FOR THE MOON

WAR AND PATRIOTIC
CRASHING THROUGH TO BERLIN
6 reels. Universal.
EVERY MOTHER'S SON

THE GIRL WHO STAYED HOME
7 reels. Griffith. F. P. Girl makes over her worthless, slacker lover. Three cuts.

HEART OF HUMANITY
6 reels. Universal. Good war story. Few cuts

MY FOUR YEARS IN GERMANY

UNDER OUR FLAGS
5 reels. World. Fine.

FISHING CRUSADERS
First National Exhib. Circuit. 7 reels.

THE WARRIOR
6 reels. Metra. Macinate the Italian Giant. War between Italy and Austria. Marvelous exploits, scenes and mountain fighting.

FIGHTING ROOSEVELTS

LINCOLN CYCLES
10 reels. Shows each. Beautiful, humorous, historical. One of the finest things 1 know. Write us for catalog. $5.00 per cycle of two reels. Famous Players-Lasky Corporation.

CHILDREN'S PICTURES
JACK AND THE BEANSTALK
10 reels. Fox. Great. Snow White
7 reels. F. P. Great. Snow White
7 reels. F. P. Great.

PRINCE AND THE PAUPER
5 reels. Fox. Fair. Prince and the Pauper

HIC KEY AND TOM
5 reels. F. P. Fine. Hi Key and Tom
7 reels. F. P. Great. Hi Key and Tom
7 reels. F. P. Great.

TOM SAWYER
5 reels. F. P. Fine. Tom Sawyer
5 reels. World Film Co.

FAN FAN
5 reels. Fox Film Co. 130 West 46th street. The Fox Kiddies. Insect复仇 whether to cut out stock.

THE NEW WIZARD OF OZ
5 reels. Alexander Film Co. 130 West 49th street. New York. Watch for cuts in Reels 1, 3 and 5. Excellent children's story.

RAGGED GIRL OF OZ
Alexander Film Co. Watch for cut in Reel 2, fairy sprite ringing bell. Excellent children's story. 5 reels.

HUCKLEBERRY FINN
5 reels. F. P. One of finest Mark Twain stories. Excellent picture for children.

ALL BABA AND THE MERRY THEIVES
5 reels. Fox Film Co. Delightful children's stories by the Fox Kiddies. Might be wise to view in advance of showing for any possible cuts.

LES MISERABLES

MOTHER O' MINE
5 reels. Universal Film Company.

20,000 LEAGUES UNDER THE SEA
7 reels. Universal Film Co., 1600 Broadway, New York City. Fine. few cuts.

MOTHER'S DAY
EVERY MOTHER'S SON
5 reels. Fox.

MOTHER O' MINE
5 reels. Universal Film. Little Women
6 reels. Famous Players.

“MY MOTHER”
1 Lincoln Cycle. 2 reels. Famous Players.

TENDER MEMORIES
Lincoln Cycle. 2 reels. Famous Players.

CHRISTMAS
SNOW WHITE
7 reels. Famous Players.

SEVEN SWANS
7 reels. Famous Players.

SHORT SUBJECTS
BURTON HOLMES TRAVELOGS
F. P. $2.50 per reel. There are hundreds of these. Write company for catalog. Fine with stereopticon lecture sermon.

FAIR PICTURES
Goldwyn Distributing Corp. 509 Fifth avenue, New York, N. Y.

BURLINGTON TRAVELOGS
F. P. Write company for list.

POST NATURE SERIES
F. P. Marcellus. Write company for list.

NEWMAN TRAVELOGS
Educational Films Corp., 729 Seventh avenue, New York City.

BRUCE SCENES
Educational Films Corp.

KINETO TRAVELOGS
Kineto, 71 West 23rd street, New York.

EDUCATIONAL FILMS CORP. OF AMERICA
729 Seventh avenue, New York City. Have many very fine educational pictures. Write them for catalogs.

WIAT and CO.
Chicago, III. Write for catalog. Very reasonable. Religious and educational films. Somewhat old. Owing to the fact that these films have been in Chicago we are unable to inspect or list their films.

PRIZMA
Write us for full catalog of Prizma, natural colors, incomparable beauty. Special church rate of $5 per reel, very cheap compared with others.

FORD WEEKLYS
1 reel. $1.00 a week. Released through Goldwyn Distributing Corp. 509 Fifth avenue, New York City.

GOVERNMENT FILMS
For information concerning these films, it will be most satisfactory to apply directly to the Bureau of Commercial Economics. Washington, D. C. (Not a government but a private bureau.)

INDUSTRIAL FILMS
By applying to your local Y. M. C. A. Secretary, or if you have men in your town, by application to the “Y.” in your nearest city, you can get information and, this usually a free service—carriage charges only to be paid by you.

RENTAL—It is impossible to induce film companies to put a figure on these but a letter to the exchange manager, asking for special consideration, will usually be very effective. An average of about $2.50 per reel may be maintained, which is very considerably less than that charged by exhibitors.

Promptness in return shipment and care in use of film are absolutely essential to maintain the good will of exchange managers. F. P. is Famous Players-Lasky Corp., 485 Fifth avenue, New York, N. Y. The New York address of each film company appear with its first mention in the foregoing list.

The American Red Cross has a large list of films of an educational, scenic and industrial character in one and two reels. Rents ranging from $1 to $5. Write American Red Cross, Motion Picture Dept., 229 West 42nd street, New York, N. Y. for address of nearest division and for catalog of films.

REVIEW OF “THE CHOSEN PRINCE”
(Continued from page 17)

years. The Judean hills, clothed with cedar and spreading oak as David's time, are reproduced in the beauty that inspired the psalms to lift his eyes to the hills whence came his help. At the end of ten years David has an opportunity to slay Saul, but he remembers his vow with Jonathan, and makes his escape to Ziklag in the land of the Philistines.

Saul in his rage causes the priests of Nob to be slain, attempts to kill his own son, and yet there are moments when his weakness on this path in exile, lives the simple life of poet and singer. In Saul's last battle on the plains of Esdraelon the Philistine chariots ride down the Israelites; Jonathan is slain; and Saul clothing upon the dead body of Jonathan, falls by his own sword. The thrilling chariot pursuit occurs when the Amalekite flees with tidings to David closely pressed by the warrior Jashobeam. David in Ziklag weeps over the news of the death of Jonathan and refuses the crown given him by the Amalekites who stole it from Saul's body.

David returns to Hebron amid great rejoicing, is reunited toMichal, and the prophet Gad places Saul's crown upon him as king in Judah. The crippled son of Jonathan is adopted by David. In excess of joy David chants the last verse of the twenty-third psalm and the tears flow in waves of emotion. The photodrama having taken its living characters through love and hate, amputation and fidelity—in closing, enjoins universal brotherhood and fidelity to friendship.

The simplicity of the times gives value to the story; the ruggedness of these primitive characters emphasizes their fine sentiments.

The Chosen Prince: 8 reels. Distributed by United Projector and Film Co., on Safety Standard film only.

20
A NEW IDEA IN EDUCATIONAL ENTERTAINMENT

The Americanization Lecture-Slide Series Prepared by Rev. Dr. Newell Dwight Hills is Unique and Effective

BY E. M. HUNT

A n entirely new plan for exhibiting stereopticon slides in connection with lecture work has been worked out recently by the Better America Lecture Service. The new plan is called an Educational Entertainment and consists of ten especially illustrated picture lectures by Rev. Dr. Newell Dwight Hills, successor to Henry Ward Beecher, and famous as pastor of Plymouth Church, Brooklyn, N. Y.

The picture lecture idea promises to fill a long-felt want now felt by churches, Sunday schools and welfare workers in factories, Chautauqua circuits, clubs, and other organizations where there is a continuous demand for new features of a dignified, yet interesting, character.

LECTURES WRITTEN FIRST, THEN ILLUSTRATED

The Hillis lectures have a great many of the attributes of the movies. The incidents are intensely dramatic and the slides are made up with a keen eye to the sort of picture the public appreciates. Instead of producing a series of slides and writing the description around each, which is the generally accepted plan of lecture courses, these lectures were written first and illustrated afterwards. Those who have seen them say that the success of this combination is unusually brilliant and overcomes a great many of the objections often made by lecturers to the use of the so-called "canned" lecture.

The big theme behind the first of the Hillis series, comprising ten lectures in all, is Americanization. Dr. Hillis wrote the lectures after a trip through the middle west in which he gave especial attention to the influences behind the big strikes which so agitated the entire country. He visited Gary, Indiana, Boston, Pittsburgh and other strike centers to try and find out the type of mind involved in this agitation and think out a way to reason with it.

When the lectures first appeared, they immediately attracted the attention of Henry M. Leland, president of the Lincoln Motors Company, who interested a group of Michigan manufacturers in giving them as a part of their industrial Americanization program in Detroit and at other Michigan points. The lectures caught on with the workers at once, because they contained the very essence of what was needed to arouse inspiration and patriotism and dispel the feeling of antagonism which had been growing up in the minds of workers.

FACTS, NOT ARGUMENTS

The lectures do not contain arguments; they merely present facts. But the facts are so striking and impressive and so full of dramatic appeal that in many cases the audiences in these Michigan towns actually cheered when the lecture was over.

Dr. Hillis' peculiar method of digging deep into history, philosophy, sociology, geography, and human nature itself seems to furnish, for many different types of persons who are called upon to reach big audiences, an entirely new equipment. Here is one of the passages from the first of the lectures:

"Then along came a man of ability. Look at these new looms in Manchester, N. H. They weave a strip of cotton 3,500 miles in length, and do this between Monday morning and Saturday noon. Now start a train of cars from Boston to San Francisco; let the train be the Empire Express; make that train run seventy miles an hour during the five and a half days of nine hours, each, and the train will not cover the 3,500 miles of length of cloth woven by these new looms. What makes the difference between that old spinning wheel and this new loom? It is ability and not labor."

This type of discourse is not expressed alone in the above passage but continues throughout the entire ten lectures, while the slides fix the subject vividly in the mind of the hearer.

AN EDUCATION IN AMERICANISM

The entire series of ten lectures is, in reality, a liberal education, for the manuscripts as furnished to speakers exactly in the form in which they were given cover every possible phase of successful American life, pointing with absolute sureness the permanent and positively sound ideals of the American form of government.

The lectures are not a mere revival of American history, nor do they contain any specially pointed moral, but it is difficult to imagine any collection of hearers who leave a lecture hall without an unfeeling and definite idea that the United States is the best place to live in, that American

Copyright by Newell Dwight Hills Victor Animatograph Co.
"CRIMINALS FAIL," one of the impressive slides of the "Better America" series.

Copyright by Newell Dwight Hills Victor Animatograph Co.
"DRUNKARDS FAIL," another striking slide from the "Better America" Lecture Campaign.
men are the best men to work for, and that American life is the best kind of a life to live in a clean, honest, and wholesome way.

The following talk goes with Slide No. 7 of the first lecture on "The Sanctity of Property" and it will do every honest American and every would-be American much good to hear it and ponder over it:

**Lincoln's Warning**

Abraham Lincoln is our best loved American. His intellect was solid sunshine, and his heart was full of love for slaves and the poor. Lincoln was a man of genius. God gave him a vision of the future. One day he heard that a mob had looted buildings in New York, and he became alarmed. In that hour, Lincoln called before his mind all of the American people. He told them plainly that "no state is safe that does not assure security to the property of its citizens." He saw that the home was our first American institution. Lincoln knew that it was the family that inspired men in industry and thrift. In his desire to safeguard his wife and children, in the event of death, the husband and father toiled tirelessly to build a house and grow his garden, and save a little money against the future. How solemn these words echoing from Palmyra and Ypres: "no state is safe that does not assure security to the property of its citizens."

And these talks to accompany the tenth and eleventh slides of the first study emphasize facts and truths which lake-warm Americans, parlor bolshevists, and radicals of all shades of red from baby pink to deepest scarlet should take to heart before they go too far on their mad plunge into the unknown:

**10th Slide: Trotsky. The Bolshevik**

No city, country or republic can be safe that endures traitors like Trotsky. That malignant and apostate Jew named Braunstein, has changed his name to "Trotsky," he is the leader of many aliens in New York. He looked toward the riches of the United States as raisin toward the cheese, as burglars look toward the doors of a sleeping householder. They have no stake in the republic. They are fanatical with anger, because Daniel Webster in his address before the supreme court obtained the decision that "Christianity is a part of the common law of the land." Our language is not their language. Our heroes are not their heroes. They get their livelihood in this republic. They have their own foreign language newspapers, organize conspiracies to keep the Bible out of the public school, utterly refuse to pay the business taxes in the American way with the result that there is a tide of indignation rising in this country like the advance of a majestic storm. These men who are secretly traitors to this country, and who are sharpening their knives to stab the republic in the back, will be swept out of the nation house like cockroaches, mice and vermin. The people of this republic have reached the state of mind where they will never allow any Trotsky to repeat his advice to his followers in New York: "throw down your spade, buy a gun and be rich before dark."

**11th Slide: Founders of the Republic Guaranteed Security to Property**

The founders of the republic were men like Washington, Franklin and Hamilton. They were not only giants of physical strength, but giants of intellect. At the very beginning they saw that civilization was based upon first, security of life, and second, security of property. They knew that the Bible said, "Thou shalt not kill," to safeguard man's life. They knew the Bible said, "Thou shalt not steal," to safeguard man's property. Therefore, they based our government upon the sanctity of life and the security of property.

To go with Slide No. 22 of "Sanctity of Property" lecture are these words: "Look at this steel mill near Pittsburgh. And now look at this mob assembled to loot that mill." Then comes Slide No. 23, "The Mob and the Revolutionary Leader," with this illuminating explanation of the fractional part which labor plays in the production of steel and which it is hoped many thousands of laboring men throughout the country will see and appreciate:

It is at this point that the L. W. W. claims that since labor put its hand into a ton of steel, the steel rail belongs to the workman just as the fish pole belonged to the boy who made it. But the difference is right here. That boy and that boy alone made the pole and the whistle, but this steel worker was only one of seven men who made the steel rail. First was the explorer, who found the iron ore in Michigan; second, the manufacturer who horded the ore and developed the mine; third, the man who risked his savings and built a little railway to carry the ore to Duluth; fourth, the group of men who built the largeto carry the ore to Buffalo; fifth, the man who built the furnace to produce the pig iron; sixth, the man who risked a fortune on a steel furnace; and seventh, this foreign workman. E. W. who rolled the hot steel into a rail for the road. It is silly for this man to say, "Labor produced this steel. It is ours." The essence of a thousand revolutions is in this stupid and hypocritical lie that muscle men own the rail, because they made it. More than six-sevenths of that steel rail belongs to the six million of ability who brought the rude iron ore from Michigan and on through the steel furnace ready for the last worker's hands.

The Hills picture lectures are offered for rental on a basis of $50 for the ten, payable in two payments of $25 each. They are being used all over the country for the slide were specially posed and all are artistically colored under the supervision of Hostetler, famous for his similar work in the movies.

A partial list of the subjects covered by a few of the lectures follows to indicate the type of educational entertainment which is being offered:

- **First Study: The Sanctity of Property, as the Logical Inference from the Sanctity of Life.**
- **Second Study: How Ability Can Increase the Worker's Wage and the Country's Wealth.**
- **Third Study: The Loyal Class Who Build the State and the Enemies Who Undermine It.**
- **Fourth Study: Why There Is No Excuse for Poverty in Our Country.**
- **Fifth Study: How Bolshevism Ruined Russia.**
- **Sixth Study: Karl Marx's Socialism.**
- **Seventh Study: What Our Fathers Paid.**
- **Eighth Study: The Republic the Golden Mean.**
- **Ninth Study: Gains of the Last Century.**
- **Tenth Study: America of Tomorrow.**
PERSONAL SERVICE

INDUSTRIAL FILMS

Motion Pictures made of your plant, your organization, your product, your employees, your processes, for sales, advertising or welfare purposes. Specialized, high-grade work for manufacturers, advertisers, and production managers.

Extract from recent letter we received from Western Electric Co., N. Y.:

"Kindly accept our thanks for the pains you took in producing this subject for us, which was of a very difficult nature."

CONSULTATION DOES NOT OBLIGATE

Send for a copy of "A Real Achievement."

Commercial Publicity Film Co.

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New York
Phone Vanderbilt 8232

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and Used in an Ordinary Lantern by Means of
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which converts your lantern into a film machine and enables you to use either glass slides or slides made on a continuous film which is non-inflammable and weighs only 3 ounces to 100 slides.

Think what this means: No more broken slides, slides never out of order, nor up-side-down, nor handled and only 1/49th the weight 1.20th the bulk 1 1/2 the expense of glass slides.

Our country loses three hundred thousand babies every year

Make your town SAFE for babies by exterminating the common
HOUSE FLY

This picture gives the complete life-history of the house fly and proves conclusively the menace to health resulting from this germ-carrying pest

OTHER HEALTH FILMS

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FOR SALE

Radio Slide

When they have to "listen with their eyes" talk with RADIO SLIDE-TYPEWRITTEN

-----

50 Radio slides $1.75
Patented accept no substitute.

For Sale by all Leading Dealers
SLOW MOTION TIRE FILMS
United States Tire Company Stages Grueling Tests for Analysis on the Screen
BY E. S. UNDERHILL

SLOW motion pictures of the type that have amused movie devotees by showing days swiftly moving bodies to the point where every action may be analyzed have been utilized by the United States Tire Company for a scientific study of just what happens when a heavily loaded motor truck climbs a rough hill, drops off an elevation, or bumps over a railroad track.

This is said to be the first time this valuable form of motion photography has been used by a tire company. The results obtained were so successful that the pictures were shown at a meeting of the executive committee and directors of the United States Rubber Company. Among the questions the pictures will aid in solving are the effects of heavy loads on highways, trucks, loads and tires.

The experiments took place at the company's truck tire factory at Providence, R. I. While the pictures contained many spectacular elements, their chief value lay in the scientific results obtained.

The most thrilling test from the spectators' viewpoint was the truck jump. A two-ton truck weighing 6,000 pounds and carrying a load of 4,400 pounds—making a total weight of 10,800 pounds for the tires—went under full headway on an asphalt runway. While running at top speed it mounted a 14-inch wide railroad track one inch high set in its path and made an eighteen foot jump through the air before it struck the asphalt. At the take-off the truck was registering twenty miles an hour. The truck was equipped on the rear with eight-inchobby cord pneumatic truck tires, and on the front with six-inch tubes of the same rubber. The truck made the jump eight times and the experiments came to an end without the slightest damage to the tires. When the tests had been concluded members of the company's technical staff directed the engineers in a search for evidence of damage but none were found.

In a similar series of tests made by the International Motor Company a few weeks ago equally good results were obtained onobby cord pneumatic tires. The noteworthy feature of this series was that the tires on the trucks were a set, every one of which had already traveled more than 25,000 miles. They all went through the grueling jumps without injury.

Another highly spectacular performance for the movies was given when a truck weighing with its load 15,800 pounds was set astride a railroad track at an angle that one rear wheel and one front wheel were in close contact with the steel rails. When an attempt was made to extricate the truck from that position the wheels spun around, the big "nobs" in the tread beating a tattoo against the rails and causing so much friction that a column of smoke floated up. When the truck finally bumped its way off the track, it was found that the tires had chewed ruts in the ties at the points where the wheels had spun around. But the tires bore no marks of injury. This experiment was regarded as a most thorough test of the tread strength of the tires.

FLOUR MILL FILMS AT LIBRARY
Two Portland, Oregon, flour milling men—David A. Pattullo of the Crown Mills and J. A. Ganong of the Portland Flouring Mill Company—lectured with moving picture illustrations on a recent Friday evening, connection with the monthly exhibit in Central Library. The exhibit featured Portland's flour and feed industry. Films showed the processes through which the grain passed before they become flour, the milling machinery used in model plants, and the equipment for preparing the finished product for marketing.

INDUSTRIAL FILMS IN GERMANY
The Deutches Lichthilt at Berlin in a German motion picture advertising concern backed by the government and certain private corporations such as the Kriipps, which produces and distributes the films. This company has endeavored to advertise German industries in South America as well as in other countries by distributing such films. In the last few months it has also begun industrial educational work. Germany. This concern has lately taken over the National Pictorical News Week which corresponds to the Pathe News. A arrangement has been made between the Deutches Lichthilt and an American Company to exchange weekly news films.

AMERICAN FILM IMPORTS AT LIVERPOOL, 1918
During the year 1918 cinematograph film from the United States were imported in England through the port of Liverpool as follows: Blanks (raw film stock), 30,625,60 linear feet valued at $668,174; 2,625,71 linear feet, valued at $1,096,638.

THE FORUM

GRATITUDE FROM A MOTHER
Brooklyn, New York

Sir—A hundred and one thanks for the copies of your magazine just received. So far I have read about one-half of the June issue and glanced through the numbers. I think it is a very instructive magazine, as well as an interesting one, and decidedly high class. I never quite realized before what a factor the motion picture can be made in the teaching of children. I think Christian's article is well written and very much to the point. I enjoyed your own review of "Boatshoon on Trial" immensely. It was simply written but sustained the interest to the end.

As a mother I want to thank you for your fight for clean, high class, educational pictures. You are doing a wonderful work for education, not only in our own country, but overseas as well. The best of health and good fortune to you and may you live many years to realize and enjoy all your dreams come true.

Florence D. Donnelly.

FINDS EVERY COPY HELPFUL
417 Fifth Avenue, New York City

Sir—I find every copy of the Educational Film Magazine interesting, helpful, and instructive, and will gladly contribute to its pages in any way that will be conducive to a better use of the magazine.

G. P. Foute.

COMPARES US TO THE GODDESS OF LIBERTY
435 Buchanan Street, Topka, Kansas

Editor, Educational Film Magazine, New York

Sir—"She is all you claim for her"—The Educational Film Magazine, a rare little girl, who will yearly grow toward womanhood; her teeth are of the right size, and I like the double space between her ears, and her head is well poised, like that of the Statue of Liberty; and I know you will fill the compartments thereof so as to extend the vision of everybody, for in her hand is the light of the educational world.

E. C. Bivon.

THE CORRECT MAGAZINE STANDARD

Griswold, N.Y.

Editor, Educational Film Magazine, New York

Sir—My heartiest wishes for the continued success of the magazine. I have read carefully all your issues so far. There is no doubt but that you are on the right track and have established the correct standard for a magazine in the field of educational motion pictures of the best and most valuable class. Everyone interested in this great movement which now lies dimly on the screen horizon will join me in congratulating you for the type of magazine you have established. If at any time I can be of service to you, I may count upon you.

Anthus E. Cortel.

WILL RECOMMEND TO THEIR FRIENDS
Grand Rapids, Michigan

Sir, Educational Film Magazine, New York

Sir—We find your magazine most entertaining and educational and will recommend same to our friends and to such institutions as are interested in motion pictures, for educational purposes.

Ideal Electric and M. P. Theatre Supply Co.

Sigmund L. Dennis, Manager.

HELPED THE "GY" GET GOOD FILMS
100 Waterlview Ave., Albany, N.Y.

Editor, Educational Film Magazine, New York

Sir—I want to express my appreciation of your magazine. It has given me many special ideas and it has helped us to get good educational films for our work.

W. H. Everingham, Secretary.

A MAGAZINE THEY MUST HAVE
San Francisco, Texas

Editor, Educational Film Magazine, New York

Sir—Sample copy received. Find enclosed one dollar for which send your magazine for one year. It is a magazine we must have. Best wishes.

Special Attraction Film Co.

Cha. B. Bell, Gen. Mgr.
Conscientious and Careful Manufacturers

Use the VICTOR SAFETY CINEMA and SAFETY STANDARD FILM

Sales

A prospect has faith in a product when taken through a plant and shown the material and quality of workmanship. The salesman with Safety Cinema make this possible in the prospect's own office.

A prospect has no confidence in a concern that deliberately submits him to the fire dangers of inflammable film.

Publicity

Manufacturers have discovered a unique source of publicity through our libraries. A knowledge of their products has reached hundreds of thousands of people in the home, school, church, and all other institutions. This has not only been of great benefit to the various industries but of wonderful educational value to the public.

Welfare

Pictures are more effective than talks when it comes to emphasizing fire and accident prevention, loss of sales through faulty inspection or packing, and other points valuable to welfare and efficiency. Noon hour "Movies" is a wholesome recreation. The employee goes back to work contented and happy.

Film Your Plant

Our Industrial Department with its expert cinematographers have filmed many of the biggest industries in the country. These men are under the supervision of directors who thoroughly understand the bringing out, in the picture, of the strong selling points of a product.

71 West Mohawk Street
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CHARLES URBAN’S MOVIE CHATS

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710 First National Bank Bldg., Chicago
Robertson-Cole Company
DIVISION OF FILMS
1600 BROADWAY
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June 1, 1920

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For some time past we have been investigating the commercial possibilities of the non-theatrical motion picture field, with the result that we have decided to make a special bid for business in that market. Your publication has assisted us in arriving at this decision, and as we are convinced that advertising therein will reach the individuals and groups we desire to reach, we hand you herewith our contract for twelve pages to be used within the next year.

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IN THIS ISSUE

INDEX TO ARTICLES

Is the Movie Industry Killing the Golden Goose?... 7

We Breathe" in Pictograph... 8

A Case Against the Movies... 9

Red Cross Film Subjects... 12

Critical Phenomena Visualized... 13

AGE OF 1200 USES COMMUNITY FILM PROGRAMS... 14

EXPANDING YEARS"... 16

MISSION REPORT MADE IN FILM... 16

REVIEWS OF FILMS... 17

Edited by Gladys Bollman—Illustrated

SUGGESTED PROGRAMS... 19

Edited by Gladys Bollman

INDUSTRIAL USES OF THE MOTION PICTURE... 20

By Raymond Cavanagh—Illustrated

FLASHES ON THE WORLD'S SCREEN... 22

"MISSIONARYLOGS" AT BAPTIST CONVENTION... 24

By Mary B. MacKellar

Index to Advertisements

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NEW YORK CITY
ELECTODUCATIONAL
FILM MAGAZINE
The National Authority

W e once knew a business man whose slogan every minute of the day was "Get the Facts—Then Analyze Them." Does this not seem a pretty good slogan for motion picture industry to adopt, since it does appear to be in possession of the facts?

That would be thought of a lawyer, a doctor, an engineer or other member of a learned profession, or even of a merchant, who failed to assemble his facts and figures, analyze and synthesize them, and thereby reach a solution of the problem he is attacking? The picture editor and projectionist is a painting and accurate person compared with the average producer and exhibitor.

There is a certain amount of mental and moral illness on the part of theatrical and motion picture producers and exhibitors, a certain quality ofanship which appraises box office values regardless of the moral principle involved, that is reflected in the trade press, in exaggerated and fantastic advertisements and press stories, and in sensational one-sheets and posters alluringly designed. Sensation, coarseness, vulgarity and suggleness dangerously bordering on lewdness appal the screen, in front of the theaters, in the papers, trade papers and magazines, and thence into our homes, schools, churches, libraries, and all places where there are impressionable minds.

It is any wonder indeed that the movies have a name among community leaders who are combat to see these harmful effects all around them? Our rather superficially-minded masses in this Young America been helped or hurt by the screen sum which has been their daily fare for a decade? When a child psychologist like Dr. Averill is noted to make a survey of the film comedies in a city of 200,000 and draw up a scathing remonstrance against the producers of such filth, it is to begin gathering our facts, studying them and endeavoring to find a way out.

Film producers and exhibitors have a stock reply ready for those critics of the pictures who find them positively hurtful to both children and adults. They say that such pictures pay, that the people want to see them, that the movie business is growing, that new theaters are springing up, that there is no evidence of any demand for better films from the majority—and it is the majority that puts down its money at the box office and fills movie houses to overflowing.

This answer of the motion picture men to their critics, to the upholders, reformers, and child welfare workers, comes like an echo of the old reply of the saloon men, the promoters of prize fights and gambling dens, to the social and moral leaders who had laid the curse of Cain upon them and had resolved to throw all moral vermin onto the dung-heap. The latter said: "To drink, to fight and to gamble is human nature, and you cannot stop it: while it is here we intend to make money out of it. Stop us if you dare."

A few years later this traffic in souls was stopped, and who would have the temerity today to try and revive it? Drinking, prize-fighting, gambling, prostitution, and other vices will go on until education shows men and women the better way: but meanwhile they are outlaws, and it is the majority—the majority, remember—who in each instance has supported the movement which outlawed them.

Because the movies are seemingly so strongly entrenched in public favor at the present time, it by no means follows that some bold leader or group of leaders may not successfully attempt to control or regulate the motion picture industry by law, whether through the several states or by federal authority from the national capital. Indeed, signs are not wanting that home, social, religious, civic and industrial forces may in time overcome the political power.
wielded heretofore by members of the industry, and bring about radical changes for the better in the production and exhibition of films. If the industry does not gracefully accede to the growing demand of the parents, the teachers, the preachers, the civic and social workers of the nation that it purify itself by casting out from the screen all unclean things, the bitter alternative will be universal state or national regulation and supervision; or, failing that, the ultimate possibility of strangulation of one of the great businesses of this country and of the world.

Of course no sane man in the motion picture business wants willingly to kill the goose which has laid and is laying so many golden eggs. But have the leaders of this industry the facts? And if they have the facts, are they deliberately indifferent or antagonistic to them? Care they nothing about the warnings which are being uttered with increasing significance by the intellectual and moral leaders of each community? Will they fly in the face of facts—which, after all, are only history in the making—and suicidally ignore the fate of the saloon, the prize-ring, the pool room, the gambling hall, and the house of prostitution?

Despite promising developments in our own special provinces, it must be admitted that for some time to come the non-theatrical motion picture field must depend for its supply of films largely upon existing and projected producing and distributing facilities of the theatrical field. For this reason the attitude of the present film industry as a whole toward the character of its photoplay and comedy productions is more important to exhibitors in our field than might appear on first thought. This is one motive, but not the only one, which actuates us in our efforts to raise the entire tone of film production to a standard worthy of the schools, churches, libraries, art museums, community centers and other local institutions and organizations which value the minds and souls of children in other terms than dollars and cents.

It must be remembered that of the 25,000,000 children of school age in the United States a large proportion are in constant attendance at the movie theaters, and about eighty per cent of these theaters are comparatively small neighborhood houses showing more or less trashy program pictures and questionable "comedies" for the most part. What would be thought of public or private libraries which permitted impressionable children to read such stories or come into contact with such scenes as are daily screened in theaters around the corner from these libraries? Are educators, child welfare workers and parents mistaken when they declare that the good influences of the home, the school, the church, the library, the community center and other constructive social forces are being undermined and destroyed by the bad influences of the typical neighborhood movie theater? We think not, and we are not blinded by the fact that hundreds of good theaters present general clean, wholesome programs and that many dramatic and comedy productions are in general admirable and worthy of commendation and encouragement. The bulk of picture income, however, comes from the smaller houses making up eighty per cent of the exhibitors, and the bulk of the mental and moral injury to our young people occurs in these places.

Various solutions have been offered, among them censorship, careful selection, federal regulation, special pictures and special performances for adolescents and adults, and there are some extremists every community who would abolish the movies altogether. Like the solution of most problems, it probably be found somewhere between the two extremes; but of this we are certain—that if the theatrical division of the motion picture industry, as a whole, does not voluntarily see to it that the tone and character of its output are up to the high standard of public and private libraries, thus eliminating neutralizing and demoralizing effects of many of present productions, public opinion will come through force of law the adoption of such standards.

Education was never a more important factor in life of the people and the future of the race than today, following the social turmoil of the great war in history; and if we cannot have screen entertainment that is clean, wholesome, uplifting and a source of auxiliary strength to the school, the church and the home rather than a source of weakness and danger, it were better—a thousand times better—to confine film production, distribution and exhibition to those subjects which are helpful and character and citizenship and which the non-theatrical motion picture field welcomes with relief and gratitude.

"HOW WE BREATHE" IN PICTOGRAPH

With the aid of animated technical drawings, J. F. Le that has shown clearly and interestingly the function breathing. One first sees a single cell, the simplest for of life, and how necessary it is for this cell to receive constant supply of oxygen to keep it alive. One is shown that the human body consists of billions of cells, and how they receive their supply of oxygen from vast number of tiny blood vessels all over the body, function of the heart and lungs in pumping the pure into the cells, and absorbing the carbon dioxide, taking to the lungs to be purified, is also explained and the e plete respiratory action shown. The drawings are so cle and so vivid that you imagine you can actually see lungs absorbing oxygen and giving off carbon dioxide well as hear the heart beats, as that organ pumps the blood through the body.
THE CASE AGAINST THE MOVIES

Degeneration in Film Comedies Produces Reactions which Counteract All the Good Effects of Wholesome Dramas

BY LAWRENCE AUGUSTUS AVERILL, M.A., PH.D.

THOSE of us who keep our fingers more or less continuously on the pulsebeat of life often find ourselves diagnosing in their insipidity diverse sorts and varieties of human ills which, unchecked, might come sooner or later to jeopardize life itself. For many months there has been developing in one phase of our human intercourse a condition which is eliciting a considerable amount of comment and vituperation on the part of those who have at heart the best welfare of themselves and their fellows.

The writer is referring to the recent unseemly injection of the vulgar, the immoral and the indecent into the motion picture comedy. He feels that he is in a position to raise a voice in the matter owing to the fact that for several years he has been a member of the executive committee of a moving picture board which has been closely allied with the police department in a large city, during which time he has had exceptional opportunity to study the whole problem of the moving picture from great many different angles and viewpoints. So common is film degeneration becoming that it is growing to be a frequent topic of conversation among mothers—not to say children as well—and of deliberation among moving picture censorship boards in most cities where local means of protection have been organized.

As a result of this germinating filth, careful and solicitous parents are beginning to scrutinize the quality of program advertised even by the best theaters before permitting their pensive and tolerant sons and daughters to patronize them. They realize that this is the only means they have of saving the child from the influences of the screen, and are determined to use this available weapon with maximum effect before he enters the vicious cycle and detergents of harmful habits. Thus, like the stars, they set their eyes upon the moving picture screen and begin to recognize the hazards of this new medium, which before was looked upon as a wholesome and harmless amusement for mind, body and soul.

Dr. Lawrence Augustus Averill is one of the youngest men who have occupied an important chair as that of Professor of Psychology. He was born in 1912 and was 29 years old when his alma mater was known as Clark College. He was instructor in modern languages there from 1912 to 1913. In 1914 he was a traveling student in Europe. Two years later he received from Clark University both the M.A. and the Ph.D. degrees, a striking testimonial to his scholarship. Since 1915 Dr. Averill has been the head of the Department of Hygiene and Educational and Child Psychology at the Massachusetts State Normal School, Worcester, Mass. He is the founder and editor of "The American Journal of School Hygiene," and an authoritative writer on various phases of educational and child psychology and educational hygiene.

The Laughter Without the Blush

Now when comedies started off it was different. They actually created humorous situations without making clowns their mouthpieces; they actually made their opticians laugh without making them blush the next moment. They were exciting, dazzling, silly, if you will, but they did not exploit faithlessness, frankness and indecency. They were at worst neutral so far as moral effect went. Men and women—and children—laughed intelligently, at the impossible and absurd experiences of their film entertainers, and then went away none the poorer mentally or morally. It is, however, only the occasional film nowadays that is content with comedy merely: with it must needs be the blush, the suggestive and the questionable.

Please do not misunderstand me. I am not a prude, and would not vote to do away with good comedy. Rather, I should like to see more of it. There is no question as to the relaxation value of a few hours spent in the standard moving picture theater. I am writing this article, however, from the viewpoint of an humble official who would like to seek after truth and, when it has been discovered, spread it broadcast.

Let our task here be, then, to determine if possible what situations, what relationships, what suggestions make undesirable impressions in the minds of the juveniles. I think I am safe in believing that there is no portrayal in a motion picture reel, or for that matter anywhere else on the stage or off, which is going to be detrimental to the growth in children of the finest qualities and the noblest aspirations and the highest impulses of youth, then the curtain should be drawn over such portrayal. The child mind is a keenly active mind, weaving the most imaginative and diverse fabric from the material which is given it. The child mind is a highly impressionable mind, reacting freely and unrestrainedly to the forces which play upon it. The child mind is a very omnivorous mind, turning over within its secret recesses the good as well as the bad which it encounters. The child mind is a highly magnifying mind, immediately and for long afterward enlarging upon the situations and their possibilities which their senses have encountered. The child mind is a very illogical mind, thus raising at once the trivial experience to the major experience, and relegating the major to the trivial. Applied to the moving picture situation, the mind of the child is tremendously open to every sort of influence and suggestion which appear before his eyes upon the screen. Good and bad are drunk in with equal relish, or at least with equal vividness, and the whole mental life is henceforward colored to a greater or less degree by
what has been imbued. In consequence, the alarming increase in the amount of indecency and unwholesomeness which is creeping into our comedy like a serpent is a matter which merits the careful attention of everyone who has children to be amused or who is possessed of keen interest in the hygiene of mind.

** Crudities and Vulgarities**

Needless to say, perhaps, the moving picture is not designed primarily as a form of juvenile entertainment. It is intended rather for the adult. Even so, it is rather obvious, I believe, that the portrayal of crudities and vulgarities can hardly have a very salubrious influence upon the minds and hearts of the adult onlooker. But even though the film was not designed as a form of juvenile relaxation, it is nevertheless true that a goodly percentage of the patrons of the moving picture theater is made up of the happy-go-lucky, brimming-over boy and the not less impressionable though more reserved girl. Hence, any consideration of the moral effects of the moving picture is by no means complete unless the juvenile consumer has been reckoned with.

Glance carefully over any average moving picture optitude, outside of school hours, and you will find percentages varying between perhaps 10 per cent and 90 per cent of boys and girls—some of them under the full spell of adolescence, some of them in incipient glamer of pubescent, some of them rollicking, noisy glums and girls of six and eight, some of them babes in arms even! And then, as the program proceeds, remember that any situation which is problematical or unwholesome, or indecent to your own adult way of thinking, enriched and trained with experience and maturity, may be searing into the soul of dozens of children around you as though veritably it were a red-hot brand. Do not look for such situations in wild west ha-richs, nor in recklessly driven automobiles, nor in sprinkling clowns and tramps. All these things, though often a bit unattractive to your adult, practical way of thinking, are just the sort of situations which appeal most keenly to boys and girls. They are harmless, therefore not to be despised. The exciting chase, the zig-zagging automobile, the racing train, the pursuer and the pursued make situations that are filled with rapid action and dear to the heart of the boy as the sunlight. Even the pie-throwing and the pastry-walloping and the whistling hat-raising are comical, essentially active or action-producing, and hence enjoyable. No. The danger is not here: the danger lurks in more subtle suggestions.

In order to obtain an impersonal and unprejudiced notion of exactly what is tending to be the goal of moving picture comedy, the writer undertook for himself the following task. In a certain city of some 200,000 people there are ten regular moving picture houses, without including the vaudeville theaters where films are also shown. During the past summer four of the ten houses were closed, but the remaining six were running their regular three-hour programs. The writer resolved to visit each of the six theaters during a single week in midsummer, when the children were all free from school, for the purpose of studying the comedy films. He succeeded in covering the six houses in two successive days, thus obtaining a sort of snapshot cross section of the entertainment provided by moving pictures in a city of 30,000 children. He did not select the films which were being shown during any definite week, merely taking for his task the week which was available for the purpose. No note was made of the films seen other than the comedy, although it should be said in passing that not everything in the feature pictures could be given a chance as safe juvenile amusement. He made careful notes of each theater, and later in the same day wrote them up in order to give as correct version of the pictures seen possible. In the following paragraphs are presented outlines, in generous abridgement, of the comedy films shown in the six theaters. Or, in other words, following doubtless a fair sample of any day in any week in a theater of the type of comedy that is being exhibited, a conservative estimate there were between nine hundred and one thousand children in the six theaters during the hour which the writer spent singly in each.

**THEATER A.** The time of the action is stated to be "anytime and the place "any rich man's house." The wealthy daddy, who is made to hold "holds a promise from all the chambermaids in to be wed him," falls suddenly in love with a maid servant in his house. Bud Weiser, the hero, is engaged to marry daddy's daughter. But daddy fails to be resigned. Cesar Sweetbread, a roué about town, becomes luridly enraged at daddy because he is in love with the woman, and there is a furious encounter between the two enemies. Among other things, the daddy is entirely stripped of his clothing above the waist. He is half naked, homeward, appearing somewhat upon number half-clothed females—and Bud Weiser is disguised as a beautiful maiden, and daddy's flickle heart goes out to him at sight. Then there follow surreptitious love scenes in which the scenes and embracings are termed. Finally the maid servant discovers the secret love affair and makes a move in order to stop it. The methods which she adopts are Amazonian as well as repulsive. With the art of a croc she seizes her lover, but he gets away from her, leaving her under a false impression that he is about to return again. But she attracts also Cesar Sweetbread, and the action spins out. The dress of the maid servant is indecent. She is clad in a one-piece dress cut so low in the back that she is half naked. But the whole body is low in form that her whole figure is visible above. The whole thing is a red-hot brand. The dress reaches only slightly below the knees and is caught up in one place in front so that in moving about its shortness is accentuated and a整个 time the dress is a slipstuck scene in the street a cyclone develops and the air of the ladies is tossed about indecently. Back in the house again, the servant maid discovers daddy and Bud Weiser (dressed as a woman) and the mad servant is overcome by a feeling that she is a "raw-boned Scandinavian hussy," the maid servant runs in and continues her Amazonian warfare. In the whirlwind which ensues she and daddy are captured upon a bed and trundled back and forth through the house. Finally automobiles and cycles are commandeered by the several parties and the pursuit of Cesar Sweetbread who is kidnapping Bud Weiser takes place through the narrow-escape.

**THEATER B.** The scene is laid in a shoe store, whose motto seen above the entrance, reads: "Slow service, punk goods and a treatment." The shoe salesmen is a young man who acted as hero of the story—if one can call a series of meaningless or vulgar inferences a story. A scene is shown of the shoe salesman being a nose-pitted, ape-faced man who, upon the removal of a shoe to be fitted to new ones, is discovered to be wearing a snout. She has a heel and a nose, but the scene is not built up. Her coarse mouth is closed with shoe-polish and then proceeds to throw down shoes from shelves, striking several bystanders and precipitating a goods am of action. Another customer is a lady, who seats herself likewise to be fitted for shoes. Her dress is pulled higher and higher, and a considerable hole appears in her stocking slightly below the knee. The salesman, with the professed purpose of hiding the rent from the other salesmen, grasps both hands about the woman's leg. The customer declares she is being insulted and proceeds to wreak vengeance upon the salesman. A sharp chase through the store, counters and in and out through a revolving doorway ensues, at which point the center of interest is shifted. The salesman who is about to be kidnapped by three men. The brave salesman under cover of an over-turned bath tub, routs the plotters, however, and the comedy ensues in rapid action.

**THEATER C.** The scene is laid in a restaurant called the Harmony, a restaurant in a theater in a city of 30,000 children. The scene is laid half in a restaurant called the Harmony, and half in a beauty parlor above. All the characters are made up to comical and mirth-inspiring, but their costumes are so overdrawn and exaggerated that they are rather disgusting than humorous, and is likely to be the case in the slapstick comedy. In the midst of the music, while the room is filled with fumes from the music and while the cash register is ringing itself dizzy, a mouse makes its appearance in the kitchen and is forthwith esp. by the omnipresent cook's cat which starts after him. The mouse scrambles across the kitchen and into the dining-room where dinner is being served. The friendly limb of a lackadaisical mouse, beneath the table and the mouse scurries across the floor. It claws its way up well above the woman's knee, her skirt being down

10
and to reveal the rodent's progress. In a flash the pursuing cat
grasps her leg after its prey, and a lively scene in the restaurant
ensues. The chief feature of the tumult, naturally, is the efforts
of the female diners to climb on tables, counters and other
convenient objects to escape the cat. It is observable that these
women are more disposed to retreat from the harmless little
branch of unfaithfulness, which the cat has just begun. But
that ladies' skirts and petticoats may be drawn well upwards
at their knees. But now, the scene changes rather swiftly with
the arrival of the proprietor, an elderly and rather droll
character in a red bandanna and a pair of spectacles. He is
the scene is entitled "If my wife should only see this."
An outraged wife immediately dashes into the restaurant and
ecently the house, where she finds a picture of her other half in
the hands of another gentleman. The man exclaims at the un
graciousness of his wife, which is conveniently upstairs in the
same building. The wife recognizes her forlorn with complications begin. Up
and enter the dinner parlor and peruse the menu. She
change as many as one or two, but at the parlor, which is well
above the heads and necks of fair young women taking the steam
dine. One of the most suggestive scenes in the whole film, the
man who is sitting at the table, pulls his sleeves, as if about to
move about among steamy shower boxes from which pro
the floor, clad only in their portable boxes. A minister who
is unexpectedly to be in the beauty parlor (1) holds up his
hand, scolding, and scales the ladder with his eyes. But in
due time the beauty parlor is sought madly to have her face treated. The clever
proprietor arranges an ice-pack upon her head, but it changes
that a back long from the bosom and falls back. The dress
which she is wearing is cut exceedingly low, and
proprietor plunges his band down her clothing to locate
the spot. The girl leaps to her feet and proceeds, first and
distort her body as the cold increases, thus needlessly
the full outlines of her figure. So the two grape across
room, back and forth, the proprietor ever seeking to delve
into the weak spots of the girl putting in the surgical
skill of a contortionist. With characteristic disconnectedness,
scene shifts and other characters are introduced in the restaurant
and the whole film finally ends in the usual absurdities.
HEATER E. After considerable rapid action in a sumptuous
hotel, the leader of the jazz orchestra flirts assiduously with the
guests, wins the enmity of an escort of one of them by alienating
his mistress, and at last succeeds in drawing the finest
flower-girl madly in love with himself, the invincible
clan chances to discover a note wherein is contained the start
information that the flower-girl has fallen in love to immense
extent. The man sets out to recover the recent
etion of the one maiden and accepts the wildly proffered heart
by the flower girl. The scene shifts to the beach outside, and the
beach are captured by the flower girl herself.
There but chances to be in full swing nearby a lively game
of ball, in which the participants are some dozen or more
women, clad in bathing costumes of the most recent styles.
The man there is being held down by his hand, and falls back. The dress
which she is wearing is cut exceedingly low, and
proprietor plunges his band down her clothing to locate
the spot. The girl leaps to her feet and proceeds, first and
distort her body as the cold increases, thus needlessly
the full outlines of her figure. So the two grape across
room, back and forth, the proprietor ever seeking to delve
into the weak spots of the girl putting in the surgical
skill of a contortionist. With characteristic disconnectedness,
scene shifts and other characters are introduced in the restaurant
and the whole film finally ends in the usual absurdities.
A. The first of these is the recent unfortunate increase
in the exposure of the person. Under this head, every one
of the six comedies outlined above must be noted. Not
that the whole action in any one of them is thus condamnatory,
but each one of them includes one or more scenes
therein the improper period and youth in the dawn of
adolescence cannot possibly fail to be suggestively attracted
by such immodesty of dress or of action. To see even on
the screen the partially bare outlines of the female figure
is an experience which is almost certain to linger morbidly
in the minds of adolescents, and especially if such exposures
recur often. It is a response as old as the race itself
and it is a highly dangerous thing to risk subjecting boys
to it in the midst of the formative period. And even
though many and many a youth in his splendidly clean
character does not react morbidly, it is unescapably true
that such exploitation of the female figure cannot but re
sult in lowering the innate modesty and self-respect of every
young man. It is one of the eternal precepts of the home,
superimposed upon the instinctive natural reaction of the
child, that womanhood is to be held sacred and in chivalrous
esteem. It is difficult to see how such hollow axioms
can find their fullest meaning in the hearts and souls of thousands and thousands of adolescents who behold the
glaces of that same womanhood compromised day by
day in the undress of the screen.
But there is another way in which this immodesty has
its subtle influence in the mind of youth. Not only is there
questionable exposure of woman's figure: but there is also the
leering eye of the screen villain or wag who adds to the suggestiveness
of the scene by ogling at the raised skirt or the extreme dress, thus calling
attention generally to the impropriety. Thus womanhood is still
further compromised by being made the butt of a wag's

Continued on page 26.
NEW RED CROSS FILM SUBJECTS

Interesting News Pictorials Available at Nominal
Rental—Older Films Rent Free

Better films and scenarios worthwhile are among the measures adopted by the American Red Cross in its peace policy campaign in both the old and new worlds. A plan has been worked out by which a nominal rental will be charged for the new reels now ready for release. Those of older vintage will continue to be circulated free. The new pictures are not propaganda. They are bona fide news pictorials, telling some very interesting stories that, by the very nature of things, could be released only through Red Cross sources.

"Amid Archangel Snows," for example, cannot fail to be an unusual drawing card wherever interest is manifested in the experiences of the A. E. F. in Siberia. Our own American boys are shown toboganning with the Russian peasants, driving droskies across the Arctic snows, jumping from the slow-ploughing ships to cakes of floating ice to catch the seals by the tails, and otherwise disordering themselves after the care-free fashion of our splendid American Doughboys.

Russian children marching to school at Archangel. Scene from the new Red Cross film "Amid Archangel Snows."

"Along the Riviera" displays magnificent views of the world's best known and most beautiful playground, with sweeping vistas of the famous military road over which Napoleon led his victorious legions.

"Glimpses of the Balkans" is a remarkable scenic presentation of the Balkan States, with the island city of Corfu and the garden of the former Kaiser's Winter Palace taken from an airplane. Intimate close-ups of King Boris of Bulgaria, are also shown, together with unusual interior scenes of the ancient monastery of Rilo.

"The Land without Mirth" introduces hundreds of little war victims in Flanders whom the American Red Cross is teaching to smile again.

"The Mother Queen of Rumania" centers about the personality of the charming woman who has been more in the public eye than any other European monarch. With King Ferdinand she is shown making a flying trip through the territory acquired by their country after a valiant struggle.

Scenes from our own country are filmed in such novel and educational reels as "The Story of the Orange," giving the precise sequences in the life of the golden fruit of Southern California from the time the trees are set to the final shipment of the fruit.

"Making the Desert Blossom" extols the modern industry wrought by irrigation in the Great West. These pictures were filmed by the United States Reclamation Service edited by the American Red Cross Bureau of Pictures.

"Modern Concrete Road Construction" offers a dramatic picturization of vital engineering triumphs, showing the science and the genius of man turn the rough, guilty wasteland of the Great West into beautiful and serviceable highways.

"In Florence Nightingale's Footsteps" is a fitting tribute to the nobility of the devoted English woman whose example is to be observed this year, and is calculated to stimulate recruiting for one of the most splendid vocations open to womankind.
ELECTRICAL PHENOMENA VISUALIZED

The Principle of Induction, Inter-relation between Magnetism and Electricity, Voltage Changes, Wireless, and Other Electrical Marvels Revealed.

By Jerome Lachenbruch

Popular knowledge treads closely on the heels of epoch making discoveries. But a few years after the incandescent globe was invented, millions of people understood the principle on which it operated. And with the development of the electric light bulb the discovery of a method of making tungsten filaments suitable for lighting purposes, another addition to the vast store of common knowledge was made.

The dissemination of this sort of information has followed the mouth-to-mouth method of exploitation. But once is now coming closer than ever before to the people through the medium of the motion picture screen. Quite recently we have had an example of this development in a method of spreading knowledge through the scientific spectacles made by the Bray studios. By means of the marvelously technical drawing which they have developed the Bray organization now has a fairly adequate library of technical subjects which expound in a simple, yet popular manner, the intricacies of electrical phenomena.

One of the simplest of electrical phenomena that may be taught through the medium of the screen is the principle of induction. To show this, an electrical circuit drawn on a background, disclosing in diagrammatic form, a battery connected to an iron core about which are wound coils of wire. One consists of several turns of fine wire and the other a few turns of heavy wire. By means of an explanatory title, the fact that the heavier wire is the primary winding and the thinner coil, the secondary, is told on the screen. The next step in the educational process is to show a battery generating current which flows through the primary winding. This is shown by means of a skeleton drawing superimposed upon the background with arrows indicating the direction of the flow of current.

Magnetism and Electricity

At this juncture the interrelation between magnetism and electricity is explained. As the electric current is flowing through the primary winding, a magnetic field is built up and held. On the screen this is taught by means of broken lines which are so placed as to show the direction of the lines of magnetic force. The next step in eliciting the sequence of the phenomena is to explain that as the current is broken the magnetic field collapses; with the collapse of the magnetic field, the electric current is transferred to the secondary winding. In other words, the building up and breaking down of the magnetic force which results from the connecting and disconnecting of the electric current, is responsible for the transfer of electrical energy from the primary winding to the secondary winding.

Another phenomenon connected with this phase of the electrical animated technical drawing is the fact that voltage, or pressure, of the current that flows in the primary winding is increased when it has been induced in the secondary winding. Here the discovery by electrical engineers that it is possible to change at will the voltage of a current is explained. Science is now able to produce not only the voltage of the current, but also to vary the strength of the voltage to be induced in the secondary. This is done by choosing different thicknesses of wire for the primary and the secondary as well as by using such a number of turns of wire in the secondary as will bear a definite mathematical proportion to the number of turns used in the primary. For example, if the primary winding consists of 100 turns of wire, the secondary may consist of 500 turns of much finer wire. With this relation existing, the original voltage, when induced into the secondary, is increased in due proportion.

Screening the Wireless

The practical result of this discovery has led to the world-wide use of wireless telegraphy. In this application of electricity, currents of high voltage are required; and through a knowledge of how the voltage of electric currents can be increased at will, wireless telegraphy and telephony have become aids to commerce and to industry.

In their course of electrical subjects the Bray studios have also explained the action of the electric bell, the wireless telegraph and telephone, and several other modern electrical instruments that we accept as necessary integers of our modern scheme of life.

The educational uses to which these animated technical drawings may be put is unlimited. At present they are being shown in various plants that manufacture electrical apparatus, and hundreds of thousands of employees are receiving instruction in electrical theory through this new educative process. Moreover, some of these animated pictures are now being exhibited in the motion picture theaters throughout the country. Their lessons are told so simply and so entertainingly that anyone may understand them.

The electrical animated drawings are but a beginning and a suggestion of what the new process, by which scientific education may be facilitated, may accomplish. For those without a mechanical turn of mind, it will at least present fundamentals in scientific research that they will not forget. For this method of instruction begins with the student's curiosity and interest completely aroused. And any student, either youthful or adult, in this psychologically receptive frame of mind must learn, whether or not he is specifically interested in the particular subject presented on the screen.

VALLEY OF TEN THOUSAND SMOKEs

For the first time in its history the National Geographic Society has permitted the distribution of pictures made on one of its expeditions by a motion picture company. The society is co-operating with the Educational Films Corporation with its camera record of the eruption of Mount Katmai in Alaska, one of the most unique eruptions in history. "The Valley of Ten Thousand Smokes," one of these pictures, shows the thousands of boiling openings resulting from the eruption. One might consider the name of the picture the work of some clever title writer, but as a matter of fact it is the official name given the territory by the National Geographic Society expedition.
G. BALCOM, assistant superintendent of schools of Newark, N.J., who is in charge of visual instruction in the schools of that city, has assisted in the organization of a Community Service Association for his home town, New Providence, N.J., a village of 1200 people located about 16 miles from Newark. The association was formed as a result of a conference of local ministers and public spirited citizens who felt the need of giving the community wholesome entertainment once a week through the medium of the film.

The chapel of the Presbyterian Church was selected as the place to give these programs because of its central location and because it has a larger seating accommodation than other buildings of the community. It was decided to put in a standard professional projection equipment and to pay for it by popular subscription, so a 6A Fox’s Excelite machine with motor drive was purchased, also a fireproof booth. The equipment included a fine half tone screen. The pictures in point of illumination and detail are on a par with those seen in high-class theaters. Though the management of the association is in hands of those closely identified with the local churches, it was decided to have weekly programs (Friday evenings) of a strictly non-religious character.

At the outset the association decided that it should not be a money-making scheme but an honest effort to provide a program of entertainment and uplift for the community. A local orchestra was organized under the direction of the school principal, H. L. Spicer, who is a fine organist and pianist, for the purpose of furnishing music for the pictures. A double lens dissolving lantern is used to throw the words of familiar songs on the screen for community singing when reels are changed. Some local singer acts as song leader for each program.

It was decided to give a community program and not a theater program—to give some of the approved photoplays as seen in the best theaters with the objectionable features left out. The first performance given April 9, 1926, was an Americanization program which put over a strong message of Americanism through a happy mingling of motion pictures, colored slides, community singing, and appropriate orchestral music. The program follows in detail:

1. Community singing “America.”
2. Film—“Making an American.”
3. Slide with these words—“If we are to raise a sturdy race of people in America, we must know and observe the laws of health.”
4. Film—“The Priceless Gift of Health.”
5. Slides of great Americans followed by slide with these words—“American made machinery in the production of a staple food.”
6. Film—The Story of a Grain of Wheat.”
7. Slides of great Americans.
9. Film—“Luther Burbank,” whose work has helped to make America a land of production.
10. Slides of great Americans.
11. Film—“Old Faithful.”
12. Community singing “America the Beautiful.”
13. Film—“The Land of Opportunity.”

This program was favorably received. The programs since have been as follows:

April 16—“A Regular Girl,” with Elsie Janis.
April 23—“Cecilia of the Pink Roses,” with Marion Davies.
April 30—“Jubilo,” with Will Rogers.
May 7—“Uncle Tom’s Cabin,” with Margaret Clark.
May 14—“Alice in Wonderland,” with Viola Savoy.
May 21—“Louisiana,” with Vivian Martin.

The feature film in each case has been supplements to educational and scenic films of great interest. The audience has been splendid, so far even surpassing the expectations of the promoters.

On Sunday evening, May 9, a film was used to put a religious message, the particular picture being “Stream of Life” in seven reels. The chapel of the Presbyterian Church was packed on this occasion by old young who were favorably impressed by the fine religious sentiments expressed in the picture.

Thus it is that this community is using the film to promote the worthwhile activities of human life.

THE ENCHANTED GARDEN IN PICTOGRAPH

The Yosemite National Park in California is noted for its wild flowers. They grow there in luxuriant abundance. The wonderful California climate tends to give them a brilliance of color unknown in other parts of the country. Coming into the valleys in the spring the roads are flanked with the beautiful dogwood blossoms, some of them as big as a man’s hand. The river banks also abound with them. The buds generally take twenty-four hours to unfold. The camera man, by the wonderful process of stop motion photography, has caught every little step in the process of unfolding. On the screen they open before your very eyes.

Under the pines, after the snow is melted, you are treated to a glimpse of the beautiful snow plant. Then in a gush of vivid close-ups you see it actually grow. In reality it grows an inch a day. The camera man set his camera up before the bud and turned the crank a few frames every thirty minutes, day by day, and finally put the whole picture together. We see the beautiful yellow flower, the evening primrose, open very rapidly about sunset, then closes and waits for the next morning when the sun comes up. This process is reproduced on the screen. The beauty of it is far better than the actual photographic. We also see the western blue flag of the family, violet and blue, come rapidly in bloom and Hartwegs iris, that grows under the pines in the mountains. By means of tints and tones the natural color of the flowers are reproduced as nearly as possible. The whole is a picture which should have a very strong appeal to all nature lovers and every one who has a sense of beauty and poetry.
NE of the greatest developments of the motion picture, in practical application, is the use to which it is being put by some of the most progressive insurance companies in educating the industrial work-force in safe practices and safe methods of doing his work. There are now in force in most states compensation laws which impose a definite responsibility upon the employer for accidental injuries to his employees, specifying the amounts which must be paid the latter while disabled from injuries received in the course of his employment.

As the cost of the insurance protection against this risk directly affected by the number of accidents occurring, naturally it is to the interest of the employer that every possible effort be made to prevent the accidents.

As it is a demonstrated fact that the greater proportion of industrial accidents are due to the human factor—carelessness and thoughtlessness—the most fertile field for the Safety First” worker lies in the education of the working man and the moving picture is particularly well adapted to this purpose.

The picture shown on this page gives a good example of the lengths to which the Michigan Mutual Liability Company, of Detroit, goes in prosecuting this educational work among the employees of its policyholders.

**MOVIES IN THE BOWELS OF THE EARTH**

This display of pictures was given in the mine of the Detroit Rock Salt Company, at Oakwood, Michigan, nearly a quarter of a mile below the surface of the earth. That every man might have an opportunity to learn the lessons taught by the pictures, all operations were suspended for the hour or more which the entertainment lasted.

The screen used is a sheet, fastened to a rude framework of wood improvised for the occasion, while the “parquet seats” consisted principally of the bare floor of solid salt, although a few fortunate ones enjoyed the doubtful comfort afforded by empty dynamite boxes.

Some idea of the difficulties encountered in giving this entertainment may be gathered from the attitude of the two representatives of the insurance company, shown in the insert. Although the floor of the mine itself is perfectly dry, the trip to the bottom, with all the paraphernalia, was made in one of the “skips,” or buckets, used to bring the salt to the surface, through a shaft in which the dripping water was like a continuous rain.

A number of cotton mills and other industrial plants have been equipped with motion pictures, according to the Lucas Theater Supply Co., of Atlanta, Ga., and Dallas, Texas. These plants are using films for safety work among employees, for instruction in manufacturing processes, for welfare work, and for entertainment purposes.

A standard-width motion picture projector has been installed in Liberty Hall, Bellingham, Wash., for the use of social welfare organizations. The funds for the purchase of the machine were contributed at a luncheon called by the committee on boy’s work of the Rotary Club, at which representatives of various civic bodies were present.
"THE EXPANDING YEARS"

Home Mission Film a Hit at Methodist General Conference at Des Moines

The three-reel film "The Expanding Years," was semi-

tized by the Rev. Charles Wesley Blampied, executive sec-
tary of the Bureau of Foreign-speaking Work, and pro-
duced under the direction of Rev. Paul Smith of the Inter-
national Church Film Corporation. After sketching the
history of Methodist Episcopal Home Missions from 1819,
an animated chart of the reorganized board appeared indi-
ating the tasks of the several departments and bureaus.
This was followed by pictures of the Mexican invasion into
the border states, the negro migration from the southland,
and scenes from army cantonments and naval stations.
This led to pictures of the shipyards and industrial cities with
the challenge of the Centenary to meet the demands created
by these emergencies.

There was a reality to Home Missions for Negroes, when
a freight train rolled in from which scores of southern
Negroes piled out to scatter in the unfamiliar cities of the
north, and when a fine-looking lad in khaki donned civilian
clothes and applied for a war scholarship from the Board
of Home Missions and Church Extension. The long line of
15,560 churches which have been helped by church ex-
tension money through the years, one hundred and five
miles of them if set side by side, were indicated by such a
row stretching from Philadelphia to New York City. The
picture of the church which received $250 twenty-five years
ago to get a start, and now has property worth $125,000,
spoke louder than words.

BRINGING DYING CHURCHES TO LIFE

City and rural work were pictured so that one hesitated
to choose where the strongest efforts should be made for
the Kingdom. Five Newark downtown dying churches sud-
denly rushed into the center of the picture and dissolved
into a modern downtown plant. A rural pastor whose par-
ish lacked vision was carried through one of the summer
schools for rural pastors and came back to set his parish in
order with plans for a community church and program.

The old frontier with its prairie schooners and bleached
bomeline trail and the modern mining and logging camp,
and hands of settlers, with sections of the irrigated
country, sugar beet fields of Colorado and the orange groves
of California followed in rapid succession. A transfor-
mation was seen of a young Indian brave into an American
citizen and then into a member of the A. E. F. The Mor-
mon menace was stamped in no uncertain way. Hawaii,
where Methodism has been assigned to work among Ori-

teals, and Porto Rico, where the task of the board is allo-
cated, were followed by bags of money showing the amounts
of Centenary money to be spent in each of these places.
The program of the department of evangelism was outlined
and the work of the bureau of publicity thrown into strong
relief.

BUREAU OF FOREIGN-SPEAKING WORK

A special section of the movie was given to the work of
the bureau of foreign-speaking work, which ministers to
twenty-two nationalities, namely: French-Canadian, Mex-
ican, Spanish, Portuguese, German, Norwegian, Danish,
Swedish, Italian, Greek, Armenian, Syrian, Jewish, Czech,
Polish, Lithuanian, Russian, Slovak, Jugo-Slav, Finnish,
Chinese and Japanese. From the arrival of the immigrant
family to their partaking of the sacrament of the Lord's
Supper in an American church, scenes familiar to pedi
trians in any large city became unusual in the opportuni
ties for neighborliness and good will which they disclos-
when seen upon the screen.

So well were the delegates pleased that the running
of the film was repeated in the auditorium several times be-
fore General Conference was adjourned. In response
the great demand, this vivid picture of four expando
years wherein the mass power of Methodist money h
been concentrated behind the critical points in the hom
land, will be seen in Methodist churches everywhere.

HOME MISSION REPORT MADE IN FILM

Sunday School Committee of Methodist General Conference
Recommends Establishment of Religious Film Exchanges

A precedent was broken at the Des Moines General Con-
ference with results likely to be far-reaching in the future.
The Board of Home Missions and Church Extension made
a radical departure from the past by presenting its annual
report to the conference in motion pictures.

"The Expanding Years" was the title given the Hon
Mission report, while a second film, "Methodism in A
 tion," gave an interboard statistical review of Methodist
activities during the year. Ten church boards cooperated in
the making of the second picture.

Both films, it has been announced, are to be shown in
state and district conferences during the summer and fall.

The films were produced especially for the church or

ganizations by the International Church Film Corpora-
tion of New York. They were enthusiastically received by the
conference delegates, many of whom expressed the convi-
tion that the powerful presentation of such reports marks
an epoch in the church. Both films told a complete story
utilizing graphic devices and scenic effects, which afford
the greatest contrast to the customary oral board report.

The use of motion pictures in the Methodist Church has
grown to such an extent that the Sunday School Committee
of the General Conference also recommended that religion
film exchanges be established throughout the country.

Records of the corporation, an interdenominational or
organization which produces films for churches as its own
output, show that more inquiries have come from Methodi-
pastors than from any other denomination.

REGULAR MOVIE THEATER IN THIS CHURCH

With provision for two professional motion picture pro-
jection machines, a stage equipped with scenery and dress-
ing-rooms, a banquet hall that will seat 450 and a tennis
court on the roof, the new $95,000 Presbyterian church soon
will be built in Monrovia, Cal., promises to be one of the
most unusual churches in Southern California.

It is proposed to give community plays in the first floor
auditorium. This floor will be equipped with a kitchen
cloak and dressing-rooms and a big fireplace, and will be
used as a community banquet hall. Provision is made for a
Sunday school with thirty-six classrooms in which porta-
bile movie projectors will probably be used.

H. M. Patterson of Los Angeles is the architect. The total
investment planned is well over $110,000. Rev Henry A
Fisk, the pastor, declares his people are building for the
whole community rather than for their own members alone.
"THE GIRL OF THE SEA"

FOUR little boys stopped nudging and pushing each other. A half-grown lad straightened up and for- got to chew his gum. A haughty, over-dressed young miss, whose one thought was of her appearance, popped her jaw inelegantly and stared with open mouth. She was all I could see in the darkness. But now and then from the many small boys of a Saturday afternoon crowd would come rounds of applause or breathless "Aw ee's." All this by way of tribute to The Girl of the Sea. The plot is "movie stuff," but the handling in many acts has a touch of real romance that is almost worthy of tevenson. Although the play is described as "a nerve- hattering ordeal" and contains a wreck, a fight in a ship's rigging, two murders, and an octopus, it is not as sensational as it sounds, and the pictures of the ocean floor are indeed stupendous. To quote further from the press matter. The story is as follows:

Cuttle, a trader, travels from the West Indian island of Veragua to New York. On the ship, which is under care of Captain Ross, he meets a widow, Mimi. Veragua has the deeds to a valuable property in Veragua pur- chased by her dead husband. Cuttle, overhearing her say that there is gold on the land, determines to secure the property. He also wants some pearls owned by Captain Ross. To secure the pearls, he tells Captain Ross, and to secure the papers, he sinks the ship by omnipotence of the mate. Many years later the son of Captall Ross, being told of the mystery in connection with his father's death, de- cides to investigate. Cuttle has tainted him also with his father's adventures of the ship, and young Ross wishes to clear his memory. He sets a boat, goes to Devil Reef, the scene of the disaster, and visits the wreck of the ship. He finds the body of his father, the knife with which Cuttle killed him, the ring, duplicate of his own, by which he identifies him. These two rings—once a pirate's ear-rings—are barely used in the story to play an important part—a praiseworthy device. Young Ross also finds the lost Mimi, who, save for Cuttle's accomplice, was the sole survivor of the wreck, and who, as, after the manner of movie maidens, grows wonderfully beautiful fishing for ten years on bananas and raw fish. The story proceeds to dispose of the villainous Cuttle, to avenge the memory of Captain Ross, to restore Mimi to her gold mines, and to marry Mimi to young Ross.

Of course the chief value of the picture lies in the under- water scenes, and a considerable footage is taken up with these. Much of the action takes place in the depths of the sea. There the much-advertised octopus displays his awful charms: there the diver walks with a swaying mo- on like that of a sea weed; and there the sunken ship lies tith the proofs of Cuttle's villainy; and there Cuttle goes last to join his victims.

The girl of the sea, played by Betty Hiburn, does remark- able swimming and diving as do some of the other characters. The views of the octopus, of a shark, of fish of all sizes and kinds, of all sorts of vegetable and animal life at the ocean bottom, are most extraordinary. It is gen- uinely educational to have the real sensation of visiting the ocean's floor. A class in physics might also profitably see his film in connection with the study of pressure, density, etc. When one sees the diver walking along the sand, the question who occurs with every motion he makes, and a real curiosity about certain physical phenomena is aroused. It is all tremendously interesting.

If we could have more romances of the actual world, ke to this one, the motion picture would make many new friends.

"THE GIRL OF THE SEA." Produced by Submarine Film Corp. Distributed by Republic. 5 Feet.

"JES' CALL ME JIM"

Adapted from J. G. Holland's story Seven Oaks, and titled therefrom, this photoplay is uncommonly good. Will Rogers as the bushy but dauntless hero, who tore doors from their hinges with hardly an effort, to rescue a friend, and who bought eight hats for a purely imaginary mother in order to visit the pretty milline, gives one of his best characterizations. Nearly all of the supporting characters are excellently taken. And for the photography we shall have to use that much abused word "superb"—especially the night effects in the cabin, and the sunlight in the forest while the child is pruning.

Jim, who so naively answered his summons to the witness stand in the words of the title, is a woodsmen. He rescues his friend Paul, a demented inventor, from the clutches of a brutal asylum keeper, and the wife of a slyly old person who has forged the inventor's name to a document renouncing all his rights to the patents. Jim is aided by the pretty milliner, who is a friend to both parties, and who Jim supposes is in love with Paul, especially since she is caring for his motherless boy. They remove Paul from the asylum and hide him in a forest cabin where he receives every care they can give him. But their efforts seem unavailing. Jim tries to pry, but the words they want are not written on the page. Then, gathering the "little tetter," Paul's son, in his arms, he goes out into the forest. The Lord don't know me," he says, "but I should think if I was the Lord, I'd listen to a little tetter like you. You go off there, sonny, and see if you can't find a little prayer." The prayer is answered, even as it is being offered. The sick man recovers his reason, his health. Jim finds that Paul has been swindled, and they set about devising a way to recover the rights to the patents. Jim pretends that Paul is dead, and claims the reward for that discovery offered by the patent-office. Then he induces the guilty man to spend the night in his cabin, and while he is there Paul appears to him and tells him to give up the patents. Of course the rascal thinks Paul is a ghost, and makes a confession which is later his undoing.

Artistically, the picture is most successful. The titles are clever and harmonious, the scenes well-chosen and well directed. The most important but often neglected matter of the titles is solved in this case by a clever insertion of Jim's quaint speech whenever possible.

The uses of such a picture are many. Besides furnishing entertainment, it would be ideally suited for Sunday evening use. There are plenty of texts applicable, the most notable one being the power of prayer.

"THE FORTUNE TELLER"

Another picture well adapted for church use is The Fort- unce Teller with Marjorie Runbean. It teaches the regen- erating power of human love in its highest form: the neces- sity for making law conform to justice; the emptiness of the evil-doer's last days; the suffering which follows sin; the waste made by unreasonable haste and lack of charity.

The story opens with a rather silly preoccupation of the heroine's that misfortune is to come. But we soon sympathize with this silly in which the poor woman mas infatuated, for we next make the acquaintance of her husband, a cold, hard, selfish man. All his defect are laid at the door of his interest in science, which seems an unfortunate touch but which is soon forgotten. A more clever character can scarcely be conceived. Tony the handsome charmer, a stranger, is taken ill in front of the house, and recovers in their house. He makes advances to Mrs. Norton. She repels him and he leaves. Later he writes a note which the hus- band reads, asking to meet her. The husband uses the note as a trap, and ends by proving Mrs. Norton guilty of trachery, quite unjustly, of course. As if this were not enough, he turns her out of the house, refusing even to let her say good-bye to her baby. He seents a divorce, which the judge amends but is forced to give. Friendless and alone, she leaves the courtroom with her baby's rattle as her only treasure.
The picture is handled somewhat conventionally, but there is some good character work and the theme is so powerful that one is carried along well in spite of the minor deficiencies of the picture.

"The Fortune Teller." Produced and distributed by Robertson-Cole. 5 Reels.

A NEW POSSIBILITY IN ART STUDY
One of the Chester outing pictures, Some Speed to Suruga, offers a new means of studying Japanese art. The average person does not realize how truly a nation's art is an expression of the nation's daily life. This scenic is an impressively beautiful one, and at once associates itself in one's mind with the familiar Japanese prints. The picture describes a trip in a small boat up a swiftly flowing Japanese river, and the sudden turns reveal over and over again a glimpse which seems most familiar. In the distance is Fuji. Between us and that are sharply outlined trees, pale mists, and in the foreground crisply running waves with

(Continued on page 19)
SUGGESTED PROGRAMS

Edited by GLADYS BOLLMAN

ENTERTAINMENT PROGRAMS FOR VARIED PURPOSES

THE pictures listed in the suggested programs given below, of which many were released for exhibition several months ago, should all be available at the exchanges of the companies by which they were produced or by which they are being distributed. In planning these programs the nature of the institution or purpose for which they are designated has been taken into consideration, and he pictures chosen are of the best quality.

FOR BOYS AND GIRLS AT SUMMER CAMPS

NEWS WEEKLY
MARTIN JOHNSON ADVENTURE—Robertson Cole 1 reel
1 or 2 reels
A remarkable record of acquaintance with savages.

MUTT AND JEFF—AURORA REELS—Por. 1 reel
A comedy subject for a hot evening.

ALARM CLOCK ANDY—Famous Players 5 reels
(Charles Ray as Andy impersonates the most appealing sort of an unsuccessful young man who, partly by blunders and partly by courage, became successful.)

NEWS REEL
FOR SUMMER SCHOOLS

THE LAKE OF THE SUN AND MOON—Famous Players 1 reel
(A Burton Holmes travel picture.)

DR. JEKYLL AND MR. HYDE—Famous Players 5 reels
(Stevenson’s classic acted by John Barrymore.)

FOR FLOWER FESTIVALS

HOW A FLOWER OPENS—Bower 1 reel
A “slow-motion” picture which actually reproduces the opening of a flower.

THE FINEST OF FAR EASTERN ARTS—Pictograph No. 6041
(How the Japanese arrange flowers.)

MEXICAN FLOATING GARDENS—Educational Films Corporation 1 reel

SHEPHERD OF THE HILLS
(The well-known story adequately filmed.)

INDEPENDENCE, BY GOSI—Famous Players 2 reels
(A delightful comedy of an old couple who found that there was no place like home in the country.)

FOR BABY SHOWS

THEIR FIRST—Metro 1 reel
(A Sidney Drew comedy with a baby as the central figure.)

BETTER BABIES—Pictograph 1 reel
(Practical rules for bringing up a baby.)

OUR CHILDREN—Children’s Bureau, Washington 2 reels
(A government film which is ideally suited to such a program.)

THEY DID AND THEY DIDN’T—Mutual 1 reel
(An appropriate comedy played by bright young people.)

FOR CHURCH PROGRAMS

THE VALLEY OF TEN THOUSAND SMOKE—Educational Films Corporation
(An impressive picture of an Alaskan volcano.)

THE FORTUNE TELLER—Robertson Cole 5 reels
(Suitable either for a religious service or a general program, this picture will stand out as an unusual one. Reviewed in another column of this issue.)

NEWS REEL
BURGLARS—Famous Players 1 reel

LITTLE WOMEN—Famous Players 5 reels
(The Louisa Alcott story which never grows old.)

FOR WOMEN’S CLUBS

NINES AND A HALF—Ford Educational
(The making of silk stockings.)

THE STIMULATING MRS. BARTON—Pathé 1 reel
(Mrs. Drew in a comedy which will appeal to every woman.)

DON’T CHANGE YOUR HUSBAND—Famous Players 5 reels
(A strong drama which will provoke discussion and awaken a wholesome train of thought.)

FOR HOTELS

A hotel is a splendid place to show community spirit, especially one of those friendly but remote resting places where there is little entertainment. While you are on your vacation, arrange an evening with motion pictures—an opportunity of getting together and learning something.

BEATING CHEATERS—Famous Players 1 reel
(1 reel
1 reel
(Mr. and Mrs. Carter de Havill show how a novel way to beat the high cost of living.)

THE CITY OF MASKS—Famous Players 5 reels
(An innocent and unusual deception gives rise to many mysteries. The weekly gatherings of a band of “has-beens” are the most appealing and amusing affairs imaginable, and at the same time afford an excellent example of brotherly love.)

FOR PARKS AND PLAYGROUNDS

JOHN BURROUGHS—Republic
(1 reel
(A Prisma natural color film, picturing a delightful day spent by a couple of children in the country of the famous naturalist.)

MONKEY CAPERS—Educational Films Corporation
(1 reel
(A series of amusing scenes in which the unconscious comedy of the species prevails.)

TOM SAWYER—Famous Players-Lasky 1 reel
(An adaptation of Mark Twain’s “Adventures of Tom Sawyer,” featuring Jack Pickford.)

THE KITCHEN LADY—Famous Players-Lasky
(1 reel
(A Mark Sennett farce comedy in which a slavvy turns out to be an heiress.)

FOR BOYS AND GIRLS AT SUMMER CAMPS

CANOE AND CAMPFIRE—Republic
(Prisma color production showing the result of carelessness of campers in leaving behind them partially extinguished fires. This picture contains some remarkable views of forest fires in natural colors.)

NEWS REEL
SATURDAY—Famous Players-Lasky
(Griggs comedy showing how Skimmie put in his Saturday scrubbing the steps, and also his adventures in the old swimming hole, and his endeavors to escape his Saturday bath.)

HEART O’ THE HILLS—First National
(5-reel story of the Kentucky mountains, featuring Mary Pickford.)

REVIEWS OF FILMS (Continued from page 18)

white lines of foam. A series of pictures of any locality, even more carefully chosen than these with a deliberate view to art interpretation, would be invaluable, but in the meantime we may derive much pleasure from such scenes as this.

“Some Speed to Suruga.” (Produced by C. L. Chester. Distributed by Educational Film Corp.) 1 Reel.

ANY WEEKLY AND ANY OBSERVER

It occurs to the reviewer that the Federal government might profitably employ professional clappers for every motion picture theater. To be sure their lot would be harder even than that of a critic, but they might well feel that their work was of value!

Seriously speaking, however, it was rather saddening to see people sit unmoved at a Belgian commemoration ceremony as recorded by the camera. Banner after banner went by, bearing the names of the battles when Belgium’s resistance saved Europe—and never a sound. Then the view shifted and there appeared in the background, quite accidentally, an American flag—loud clapping broke forth. This was quite as it should be, of course, as far as the flag goes. But should not there be a response also to all heroism, to the vivid moments sometimes caught by the cameraman when one thinks “This is History?”

A single clap often starts a round of applause and it would do no harm to cultivate our sense of responsibility in this matter. 19
INDUSTRIAL

INDUSTRIAL USES OF MOTION PICTURE

How big business is utilizing the inherent power of authentic pictorial appeal, and adapting the possibilities of permanent visualized records to the commercial needs of the hour

BY RAYMOND CAVANAGH, vice-pres. CHARLES RAYMOND THOMAS, Inc., New York City

Down in an obscure corner of your bookshelves there is a volume of Emerson's "Essays" that possibly has not been disturbed for years. Skim the pages past some of the better known titles-"Compensation," and "Self-Reliance"—and you may chance upon "The American Scholar."

The quotable quality of the Sage of Concord seems largely to hinge upon his universality, with which he is rarely credited, and upon his prophetic vision. Photography in his time had barely passed the daguerreotype stage, yet in the quiet of his study he might easily have been writing not of the "American Scholar," but of the not yet invented industrial motion pictures, when he outlined this purpose:

"To cheer, to raise, and to guide men by showing them facts amidst appearances."

One gets a deeper insight into the inherent power of the screen's pictorial appeal when the eye is caught by such bits as: "The world's eye," "the slow unhereded and unpaid task of observation," or "the world lies no longer a dull miscellaneous and lumber room, but has form and order." Further on we read:

"Man is surprised to find that things near are not less beautiful and wondrous than things remote. The near explains the far. The drop is a small ocean. The perception of the worth of the vulgar is fruitful in discoveries."

To one who thoroughly knows the present possibilities of the motion picture, it is a simple matter to sense the correlative connotations in the above passages, and to make practical application of them to our immediate subject. Space will not permit a full and free exposition of the sub-divisions which follow, but a mere intelligent cataloging of the industrial uses of the motion picture will serve to broaden the understanding of interested readers.

For purposes of brevity the following list of users is submitted with only necessary comment or explanation.

EXECUTIVE—A VISUALIZED RECORD

For company or corporation archives.

For a general survey—instead of written reports.

For future comparison—as changes or improvements are contemplated or made.

FINANCIAL—A VISUALIZING OF PHYSICAL HOLDINGS

(a) Sources and extent of raw material supply.
(b) Demonstration of uses of product.
(c) Production capacity.
(d) Transportation facilities.

For the information of foreign investors or those at a distance.

For the information of executives, directors, stockholders, prospective stock or bond purchasers.

For the information of the American Bankers' Association, American Institute of Banking, or any individual or organization that is interested or that you wish to interest in a financial way.

MANAGEMENT—TO GIVE THE GENERAL MANAGER

A comprehensive view of any part, or of the whole plant—on the privacy of his own office, in studying present practices, improved methods; or as a report or record of any operation, shop practice, routine, increased production, etc.

The everyday conduct of each department, in which personnel may be studied; industrial relations may be seen and compared with those shown by films from other plants.

LABORATORY AND ENGINEERING

Working out abstract ideas by means of animating technical drawings.

Recording tests and experiments with scientific accuracy—by eliminating the fallible human element.

Demonstrating mechanical movements or principles.

Visualizing the continuity of electrical, chemical or optical motion.

The motion picture alone provides visual records. For comparison of methods of shop practices, of material handling, of departmental customs. For the study of any operation down to the smallest detail—such as the number of manual movements in any operation. For visualizing not only results but the details of all preceding activity. For registering facts with machine-like precision.

For replacing all dependence upon the "mind's eye," memory, written reports, or other evidence which is subject to the errors of the fallible human element.
The slow and inadequate methods of personal or text-book instruction should, and eventually will, be discarded, relegated to the limbo of futile methods, just as you send a non-productive machine to the junk pile.

Any motion picture work of Americanization undertaken is assured many channels of distribution, and hearty cooperation.

ENGLISH CATHOLICS IN MOVIE VENTURE

A new motion picture film that has just been shown privately at the New Gallery in London appears to be the beginning of a new Catholic educational enterprise.

The film describes the recent Allied pilgrimage to Lourdes, in which the Cardinal Archbishop of Westminster, several of the English Bishops, and large numbers of soldiers and sailors and civilians took part. The picture shows the celebration of pontifical mass by Cardinal Bourne in the Rosary Chapel, and describes the history of the famous shrine as well as the religious edifices at Lourdes. Among the captions thrown on the screen is a quotation from the National Zeitung of July 30, 1914, in which that journal declared: "The Holy Mother of God, of Lourdes, will have much to do if she, the worker of miracles, is to mend all the bones which our soldiers will break on the other side of the Vesiges. Poor France!"

At a lunch which followed the exhibition of the film several speeches were made by notable Catholics, among them Father Vaughan, S. J., Father Nicholson, S. J., and Archbishop McIntyre. The promoter of the film, Martin J. Melvin, of the London Universe, said that it is hoped to show the film in every motion picture theater in the country. The profits will be devoted to building a permanent hospital at Lourdes for all English-speaking pilgrims to the shrine.

Make the Parents Understand how to give their children the advantage of perfect HEALTH by showing them

The State of Massachusetts' One-reel film

THE PRICELESS GIFT OF HEALTH

Illustrated Descriptive Circular from
Worcester Film Corporation
145 West 45th Street.
New York City
FLASHERS ON THE WORLD'S SCREEN

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

IT the recent annual meeting of the Unitarian Sunday School Society in Boston, Motion pictures were displayed for the purpose of illustrating their use in teaching Bible geography and in cultivating patriotism and good morals. Three films were shown. The first picturing scenes in Palestine and other parts of the Orient. The second was entitled "The Homekeeping of Jim," a story of the influence of environment on character and the ultimate mastery of character over environment. The last was "The Making of an American," dealing with an admittance to the art of the public. It is estimated that he is unable to make headway without first learning the English language and becoming a naturalized citizen.

A Community Moving Picture Council has been formed by the Federated Mothers of Cincinnati, Ohio, sanctioned and sponsored by the local Board of Education. The council has been giving weekly Saturday morning children's matinées at the Orpheum Theater, Walnut Hills, a suburb of Cincinnati. All of the films shown were "Black Tom," "Tom Sawyer," "Rebecca of Sunnyside Farm," "Mrs. Wanda of the Cabbage Patch." and other Paramount and Artcraft pictures, including some comedies.

Among the speakers at the recent convention of the American Federation of Arts, held in May at the Metropolitan Museum of Art, New York, City, were Mrs. George W. Stevens, assistant director of the Toledo Art Museum, who spoke on "How to Reach the People," and Mr. Wood, an active Pictures, Instruction, etc., George W. Stevens, director of the Chicago Art Institute, gave an address on "Museums as Community Centers," in which the use of motion pictures was importantly mentioned.

The Motion Picture Division of the United States Department of Agriculture is offering a motion picture, "Relieving the Westward Way," the Pink Bellflower." It shows the eradication campaign against these pests on the Gulf Coast of Texas and how effective methods are being applied to the Louisiana and Texas regions.

Aerial moving pictures of Tacoma, Washington, showing harbor, business district and the residence section were taken from an airplane and screened for the benefit of delegates at the Annual Aviation Convention in San Francisco. The title of the film is "The Gateway to Rainier National Park." The picture is part of the campaign which the Tacoma Commercial Club arranged to bring tourists to that city during the summer.

The Young Men's Class of the Union Sunday School of Pickering, Okla., recently purchased a Mutoscope motion picture projector and a special fireproof booth and platform was built in the church to accommodate the educational department of the church. The Sunday school and other short subjects are being screened. Rev. Westley Post is pastor. Wonder of the World," which included a scene of the ancient "War of the Teutoburg Forest," was shown on a recent Sunday night at the auspices of the Women's Societies of the First Methodist Church, Gadsden, Ala. There was no admission charge and a large audience was in attendance.

The Tacoma, Wash., Settlement House has received a gift of motion pictures from the Raynor Chapter, Annie Wright Seminary. The alumnae and former students of the seminary raised the money to purchase the masses of the pictures, and installed it as part of their work for Americanization. Educational films, comedies, travel pictures and good photoplays are being shown.

Motion pictures were taken recently by the Western Film Co. of Roundup, Montana, of the mining of Vanadium oil well in the Devil's Basin. Officials of local oil companies and Senator Bridge of California were present while the camera men were working. The pictures were shown in local theaters.

Among the prominent persons taking part in the good works of the church in West Virginia were Bishop Weekley, author of "Twenty Years on Horseback," who took the part of the circuit rider. The country doctor was represented by Dr. S. A. McConkey, president of the West Virginia Board of Health. Others in the pictures were Steel Trotter, son of President Trotter of the State Normal College; Miss Linglea and other university students who helped to show the difference between the old-fashioned fashion of traveling and the new. Many West Virginia theaters have been showing these films.

A film illustrating the manufacture and operation of the cameras was shown recently at the Rice Institute of Houston, Texas. This institute makes regular use of movies.

The beauties of the lake section of Minnesota are being recorded in a series of motion pictures. A portion of the films was taken from a flying boat which carried three passengers. The pictures are under the direction of the Ten Thousand Lakes of Minnesota Association, of St. Paul.

According to one of the Chicago newspapers, going to school in that city will prove very popular next season. The Chicago American stated recently that "movies that will turn dry history into living people setting forth their European and their pioneer trips to America," will be part of the daily work, and President Davis expects the attendance to grow. Members of the Board of Education in the districts of city schools are showing the work of colonists, astronomy, visualized, and geological history.

Six reels of popular science subjects were exhibited to an invited audience at the Museum of Natural History, New York, City, a few weeks ago. The pictures were connected and were flown from Wm. Park and directed by Ashley Miller. Companies producing and distributing them is the Community Productions Corp., of 46 West 24th Street, New York City. The six reels are: "Mystery of Space;" "The Living and the Dead;" "The Earth and the Moon;" "The Story of the Seasons;" "God Divides the Night from the Day;" "The Earth's Cycle in the World," and "Rains, the Kingdom of the Storms." Although these films are made primarily for school use, the company may decide to show them in the commercial motion picture theaters because of their high entertainment value.

Movies for employees and their families are being shown at the Central Ohio plant of the General Electric Company. Educational comedies and other subjects are being screened.

The Cosmopolitan Club of Dover-Foxcroft, Maine, and the Baptist Parish House recently with other local church women as invited guests. The program consisted of an address by Major E. T. Flint, followed by motion pictures illustrating "Ruins of Rheims" and "Paris the Magnificent," and the Red Cross photoplay "Winning Her Way."

Miss Grace Bigford, principal of the McKinley School, Yakima, Wash., reports that the youngsters of her school have paid for their motion picture machine. She will at once start a McKinley School bank account in the hope that enough funds may be obtained during the remainder of the year to replace the school to have free movies in the building at least once a month.

The faculty of the Lewisburg, Pa., high school have purchased a motion picture machine which will be used for educational purposes. Several educational films have been secured, including "A Trip on the Marine River" and scenic productions of the battlefields of France as well as glass-blowing and other industrial pictures. These will be shown as public entertainments when the residents will be invited to contribute toward the payment of the machine. The machine has been purchased by the Pennsylvania Department of Industry.

The Dalles, Oregon, Methodist church will use a motion picture machine to supplement the regular Sunday night services. The Young Women's Bible Class is behind the project. Educational and religious films will shown in connection with the regular religious services. This is said to be the first church in Eastern Oregon to purchase a motion picture machine.

Rev. Silas Johnson, pastor of Lee Street Methodist Church, Orangeburg, S. C., is preparing to his congregation the details of a new departure in church work to be undertaken in America. Hereafter, Pastor Johnson says, the Lee Street Church is to be open for services seven nights each week with moving pictures as the backbone of the services. The church has already purchased and installed a complete moving picture outfit for use in connection with the new work.

Under the supervision of the Division of Visual Instruction, Department of Extension of the University of Texas, motion pictures on educational subjects will be given on the campus during both terms of the summer school. The schedule for the first session includes programs on Longfellow, Stevenson, "Huckleberry Schoolmaster" and "Lotus Doone." For the fall term, programs on Dickens, Shakespeare, Longfellow and Ibsen will be shown. A picture on some scientific subject will conclude the program.

"Virginia's New Forest" is a recent motion picture production exploiting the needs of good roads development in that state, with the hope of leading young men back to the farms via the automobile route.
Under the auspices of the Cívics Department of the Women's Club of Hackensack, N. J., motion pictures were shown at the Lyric Theatre in that city recently. The proceeds were used to purchase a projector for the Broadway school.

In Greensburg, Indiana, there was a movie show at the schoolhouse on a recent Friday night to demonstrate a motion picture projector purchased by the school.

Industrial movies were shown the latter part of June at the exposition held in Drury High School, North Adams, Mass.

The pupils of Francis Joseph Reitz High School, of Evansville, Ind., held a paper sale recently to finance the purchase of a fine picture projection machine for the use of the school. Each pupil sold thirty pounds of paper and the school sold 12,000 pounds in all.

The Carruthers, Cal., high school has purchased a motion picture projection machine and is using it for school work and public entertainments. Friday pictures are being shown to the students on geographical and agricultural subjects.

Health Campaign

Our country loses three hundred thousand babies every year.

Make your town SAFE or babies by exterminating the common HOUSE FLY

This picture gives the complete life-history of the house fly and proves conclusively the menace to health resulting from this germ-carrying pest

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Rev. Dr. Marsh, pastor of the Congregational church, Jacksonville, Fla., used a Bruce picture, "The Sheep of Chelan," to illustrate his Sunday evening sermon. The picture shows the government's care and inspection of the thousands of sheep on the Chelan and Okanagan reserves. A Prizma reel, "Memories," illustrating John Greenleaf Whittier's poem, "The Consecration," and "The Poet's Dream" were also screened. "The Palms" was sung.

A Victor Safety Cinema projector was recently purchased for educational use in the high school auditorium at Corey, Pa. The machine was paid for by paid admissions at public entertainments. A recent program included a Drew comedy and a reel showing the Pennsylvania National Guard.

The high school in Butte, Montana, has a new motion picture projection machine. It is being used for educational purposes.

Movies are being shown regularly under East St. Louis High School, St. Louis, Mo., the auspices of the Students' Council of the Mary Pickford in "Pollyanna" was recently shown and greatly enjoyed by the students.

As part of the Board of Education campaign to acquaint the public with the work which is being carried on in public schools of that city, moving picture scenes of everyday life in the schools of Duluth, Minn., have been shown. The scenario was written by J. A., recently appeared on screens of the local Starkweather, assistant superintendent of schools: Miss Gertrude Carey, supervisor of industrial arts; and Miss Mary Dunbar Davis, primary grade supervisor. The film shows work carried on in all departments from the kindergarten to the high school.

Motion pictures of power farming showing the work that can be done through the use of power implements were shown in Montgomery, Ala., during the meeting of the Southern Cattleman's Association. This was in conjunction with the local Tractor Power Implement Bureau.

At a recent noonday luncheon of the Rotary Club in the Hotel Utica, Utica, N. Y., the welfare work of the Metropolitan Life Insurance Company was described on the motion picture screen. The pictures show the great Metropolitan Building in New York City, the executive offices, and the manifold activities of the company in behalf of its employees. Some of these include the education of women in millinery, dress-making and other arts, and physical developments through recreative pursuits. The pictures also show the large library, the Mount McGregor Sanitarium, the property of the company where hundreds of employees are treated each year for tuberculosis, and the work done by the thousands of agents of the company for the benefit of policyholders. Trained nurses are employed and every agent is expected to obtain a nurse when he finds any member of a policy-holder sick. J. P. Muhall, local superintendent of the company, spoke briefly preceding the show.

"Alice in Wonderland" was recently shown at the Frances Willard School, Spokane, Wash., under the auspices of the Parent-Teachers' Association. Resolutions were passed urging that the local school censorship committee be less stringent so that films might be obtainable.

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"MISSIONARYLOGS" AT BAPTIST CONVENTION
By MARY B. MacKELLAR

THE stereopticon slide, for so long associated with travelogs, lectures and entertainments, amusing and educational, was an important feature of the Northern Baptist Convention in Buffalo, N. Y., June 23 to 29, to complete the plans for the New World Movement.

As it was most important that the delegates be thoroughly familiar with the fields of work and future needs of missions, both home and foreign, five or six lectures were arranged as part of the main program.

Two of these "Missionarylogs" were given by Dr. S. Earl Taylor of the Interchurch World Movement, on present world conditions. Mr. Vinton, a former Baptist missionary to Burma, covered the needs of the hour, the work accomplished and to be continued, in the last of the series.

These lectures have been written with a view to future historical value. They will be reproduced and put in deposit vaults where they can be obtained by churches generally for use in the prosecution of the work.

CONTINUOUS ILLUSTRATED LECTURES

Besides these illustrated lectures, two talks arranged for the attractoscopes were on display in the exhibit hall where all phases of the work in the various countries touched by the denomination were exhibited in booths around the hall.

One of these lectures which ran continuously was on home missions, taking the spectator through the work in one of the cosmopolitan cities of the United States. The other tells the story of the boy who came from Poland, his life there, and his Americanization here through the efforts of the Northern Baptist settlement work and community centers.

Some 500 slides were selected from the large number in the cases at headquarters for display in special racks arranged with a light behind the slides, where visitors might study the conditions in the various fields and be able to decide intelligently on the proper distribution of the funds collected during the $100,000,000 campaign of the New World Movement.

During this campaign 95 sets of lectures based on a general survey of the field were given to help in the raising of funds. The lectures were illustrated with more than 6,000 slides. There were eighty-five "Quicken lectures," a sort of pocket edition of selected scenes and snappy slogans to inspire and quicken the field men and their workers during the last days of the drive. Under this plan 2,200 slides were mailed. In addition one slide was mailed each week for four weeks to each of the motion picture theaters.

Mr. Harry S. Myers, in charge of this department of the work, said: "The slide has proved an indispensable factor in putting the subject before the people in a forcible, convincing, comprehensive manner. The slides used by the Northern Baptists cover subjects from China, India, the Philippines, Africa, Cuba, Mexico, Europe, the far western slopes of the United States, and the dingiest corners of our great cities."

The National Federation of College Women went on record, at their conference in Chicago, as favoring the use of educational motion pictures throughout the United States.

TEACHING SOUTH AMERICA WITH SLIDES
By A. W. ABRAMS

(The West Coast Desert)

EXTENT 100 BY 1600 MILES.

Give considerable attention to developing a correct notion of the characteristic features of a desert (see Bowman, pages 84-87). Here and elsewhere have in mind that you are teaching a geographic type that will be met in later study. We need have little concern for the correct pronunciation of the place geography; nor need anyone doubt the ability of pupils ten or eleven years of age to understand the main features of a desert they are presented vividly and objectively.

The desert of the west coast has already been studied under Chile. Now make the entire region the unit of study. See if the slides show conditions and there are numerous significant pictures in the books recommended. Continue to examine map Subtopics—amount of rainfall (map F3), vegetation, drinking water, irrigation, difficulties of travel, resources, people, causes of the desert.

The reclaiming of this desert is illustrated by Ti Swc, plant sugar cane. Reserve full study of details, general influence for time with sugar is the main topic. Here emphasize the favorable conditions for sugar production in Peru. Note especially the fact that a level plateau between the mountains is irrigated. The place is a few miles northeast of Lima.

THE WESTERN COAST LINE

The lack of bays, islands and promontories. Seaports are on coast roads. Study the method of landing passengers at Salaverry, Ix, as an example. Recall Fd CV. Is the coast stormy, like that of North Carolina, or calm?

Give special attention to Callao, the principal seaport, and Lim the capital of Peru. Also to Moledo and Arequipa. Review the ports of northern Chile.

Compare the length of the coast of Peru with that of the Atlantic coast of the United States. The size of each of the South American states must be recurring to often establish a correct conception of it—to have it actually visualized.

HIGHLANDS OF BOLIVIA AND PERU

There are ample descriptions in the books and the visual method of presentation is illustrated elsewhere. This whole highland district is exceedingly interesting and commercially important. A number of the pictures are striking. It is largely left to the instructor to determine the teaching points of each picture. Special note is made of the following.

Mr. Misti, Fi Az22, may be the first volcano the pupils have ever studied. Observe and account for its form. Reserve discussion of causes for a later grade.

Observatory, Fi Az2. Why located here—clearness of the air.

The engineering feat of the Oroya railroads of this region should have attention. Keep before pupils what it is that leads to the expenditure of vast sums for such transportation facilities and the need of more capital for the full development of the mineral resources of these highlands. Do not fail to interpret the meaning of all pictures used. Study also the llama and its use in the region for transportation.

Mining operations are not fully shown by the pictures of this collection. The location of the mines and certain surface views are those that can be presented advantageously to the pupils for whom the outline is prepared. Make the most of these.

Compare the highlands of Peru and Bolivia with the plains of the Oriococo and the La Plata river system. While the highlands are well adapted to agriculture, several views show the areas of fertile land, Fi Hu2, Fi Hu3, Fi LeY. What does Fi Hu3 tell about the state of agriculture?

The population of the region consists largely of Indians and mixed blood. The range of pictures is large. Use in a way to make the topic stand out in the pupil's mind.

ECUADOR

Three pictures of this country have special teaching points. Fi X tells of pack animals as a means of transportation and points to the lack of railroads. The covering for the legs of the donkey introduces the hard life of such hearts of burden and of the insects that infest the hot region around Guayaquil.

In connection with Fi X take up some discussion of education opportunities in South America. What other pictures of the collection are related to this topic?

What are the houses in Fi CeA made? Would this material be used if forests were abundant? Note absence of trees over the landscape. How do the streets seem to be laid out? Why are so many of the houses along the Andes built of one story only?
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FASCINATING METHOD

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OF

EDUCATION
THE CASE AGAINST THE MOVIES

(continued from Page 11)

joke, and thus too added suggestion finds its way into the adolescent mind. One wonders in despair whether it is no longer possible to deal with this whole situation, or whether the already existing situation is not without a determinate suggestion of the sex motive.

B. Another unfortunate tendency in some releases is that of the writers, in the production of vulgarity creep in often without the sex motive being prominent. For example, in the sudden appearance of a publicity campaign for a certain newspaper in the form of 'a grand prize,' huge, lurid, unmentionable facts about the lives of the Richards. Daddy is stripped naked as far as his waist and as he plunges unexpectedly and repeatedly into the tub, they hold up their hands in outraged horror and cover their faces modestly while daddy, vainly endeavoring to cover as much of his upper body as possible, rushes madly out of the room. At least three of the six comedies offend on the score of vulgarity. The skirts of the ladies raised by a cyclone, the cat and mouse precipitating themselves up the leg of a woman; the offended minister in the beauty parlor are all of the type of the above.

C. But far more insidious than the last is the exploitation on the comedy screen of marital fickleness and wedded inconstancy, which is a fact not to be allowed to go without a look for this. It matters not whether the unfaithfulness is depicted as occurring between husband and wife, or between son tires of his or her mate and proceeds to attract some other in a sort of puppy-dog promiscuousness which cannot be interpreted in the unenlightened eyes of the box as placing any special emphasis upon faithful-ness and truth in human relation.

D. A fourth striking tendency in recent comedy drama is the increasing abortion in the use of the English language as it is employed in titles and subtitles. It is a rather singular fact that so many comedies say elegant, use of language on the screen. And yet here is an agency in the molding of the screen language which is not paralleled by any other agency with the possible exception of the school. The writer hears nearly every day the complaint of the educators that the schoolchildren are often all but impossible to instruct in their schoolrooms the unfortunate influence of the screen in the use of language. This is of course a well-known fact that effort among children is likely to follow the line of least resistance; it follows that the slang, coarse, meaningless and vulgar language of the title and subtitle becomes the habitual speech of the children who come under the influence of the screen, by whom all the most children unfortunately. The writer likes to cite in illustration of the tremendous influence of slang upon the speech of young girls a recent incident which came under his notice recently. He chanced that an elevator which he de- scribed as a "slow service" was in working condition. The operator stood by in silence to direct the people who wished to be carried up, to another elevator in the rear of the house. The request seems to know the trouble with the lift. The operator, a youth of doubtful appearance, repeated earnestly, pointing upward to the pulls in the elevator, "A short shooting match above is on the blank." Now it was quite apparent what he meant by the "shooting-match" and "on the blank." It is true, however, that that youth was making use of a poverty-stricken English, imbibed doubtless in considerable measure from the same screen source whence is derived the "Slow service" in the text B, above: "Slow service, punk goods and bum treatment. The influence of such examples upon boys and girls who by the use of English language, is particularly unfortunate.

E. A fifth reaction to the sort of comedy films that is more pronounced is the feeling that too often false and unhappy notions of life are given young people who have not yet tried life but before whom life is a picture. In the classic text B, above: "Slow service, punk goods and bum treatment. The influence of such examples upon boys and girls who by the use of English language, is particularly unfortunate.

The above reactions to the comedy films viewed are not to be interpreted as implying that we are holding an attitude of uncritical and stimulate intellectually boys and girls. The screen in lighter vein has its distinct place, and there are numberless good comedies which fill this place admirably. It is true, nevertheless, that when a film produces merit because of some inherent false ideals of living which it exhibits, or because of improper misuse which excites the dormant love of the passions, or because of vulgarity which laces the film with a questionable cause because of the perversion and misuse of the English language which sets a backfire to educators, it is no longer to be regarded as a harmful influence. It is the misuse and sale end of adult life is to protect and promote and safeguard the growth and development of the children who are being educated. But the thing which interferes with this natural and complete aim of human life cannot be regarded as a neutral factor. Millions of dollars are expended on the education of youth in the correct use of the English language alone; there is danger that the influence of the screen will tend to cheapen the work being done. Parents permit their children to see on the screen portraits of situations, relationships and motives which in the ordinary course of life, if they are at home they would never allow to be breathed in the presence of their children. I say, therefore, there is danger.

But what is to be done? Theater managers tell me that it is next to an impossibility to procure programs which are free from material that in any way is objectionable. Even though they secure as a feature picture an excellent drama, filled with the verisimilitude of life, the picture must be accepted with it several reels of the other which throws an altogether different light upon society and human relationships. The theater management is in the position of the school board itself having to make arrangements for the children's amusement. O tempora! O mores!

FLASHES ON WORLD'S SCREEN

East Lake School, Atlanta, Ga., has installed a motion picture projector. The proceeds of a recent Friday night movie show were used to help pay for the machine. All of the children had tickets and there was a prize for the boy and the girl who sold the most.

Saturday morning movie shows for children are being given at the Lancaster Theater, Boston, Mass. The Catholic Italian Civic League are conducting the performances. A nominal fee of 10 cents for each child ticket sold. At first the performance there covers expenses. The poor children receive 1,500 children. "The Eternal Triangle" dealing with the matrimonial troubles of two cowboys and Mabel Normand in "Mickey" were two of the recent pictures shown. The Catholic Community Service led the singing. A large American flag was thrown on the screen and the boys and girls laid down their seats and recited "The Pledge to the Flag," following that they sang "America."

In the high school assembly room a Clarin jets, a suit case model projector is be- ing used. According to the Council Bluffs (Lowa) newspaper the machine is placed a table and a 400-watt lamp is used. This may be approved by the local fire de- partment and school authorities, but it does not seem very safe for the innocent little chil- dren of that age. These films are being used (which is probably the case).

The Education Committee in Chiswick, England, is to be congratulated on being the first to realize the possibilities of the cinematograph in elementary education. The local authority has set aside money for a series of these machines. There are to be ready illustrated lessons on modern Egypt and the "Charge of the Light Brigade."

The Rev. Thorold, vicar of St. John's, Kensal Green, England, is evidently a staunch believer in the film. It has, he says, quickened the minds of the younger generation to the extent that he is applying to his Bishop for leave to confirm children at the early age of twelve years. He also intends to ap- ply the film to his parochial manufactors.

The value of the cinematograph as applied to education was further illustrated at a table and a 400-watt lamp is used. The Geographical Association at the Regiment Street Polytechnic, London, England, re- cently, in connection with the conference of educational associations. The demonstra- tion took the form of cinematograph applied to geography, and the films were ex- hibited in the evening. The first, "The Why of the Volcanos," illustrated the cases of eruptions and the bending of strata, while another of unique interest was "In the Land of Cleopatra."

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IN THIS ISSUE

EDITORIAL
By Dolph Eastman

FIRST CONVENTION OF NATIONAL ACADEMY OF VISUAL INSTRUCTION
By B. A. H. Lowy—Illustrated

CINEMA AND THE SCREEN
By Elizabeth Benneche Petersen—Illustrated

TY FILM LIBRARIES FORMED IN SIBERIA

EORD EDUCATIONAL LIBRARY” LAUNCHED

KLOCHAK FILM BOUGHT BY URBAN

THE BOTTOM OF THE WORLD” Illustrated

REVIEW OF FILMS
By Gladys Bollman

SUGGESTED PROGRAMS
Edited by Gladys Bollman

384 STANDARD SIZE FILM PICTURES A SECOND

EXPERIENCE EXCHANGE

FLASHES ON THE WORLD’S SCREEN

CATALOG OF FILMS

Index to Articles

INDEX TO ADVERTISEMENTS

Goldwyn Dist. Corp. Inside front cover
Robertson-Cole Corp. 1
Famous Players-Lasky 2
Automatic Illum. Adv. Corp. 3
Community M. P. Bureau 4
Radio Mat-Slide Co. 5
Carter Cinema Co. 21
Eastman Kodak Co. 21
Worcester Film Corp. 22
Victor Animatograph Co. 23
Kinetoscope Co. of America 24
Victor Safety Film Corp. Inside back cover
Pathoscope Co. of America

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NEW YORK CITY
On July 27, 1920, EDUCATIONAL FILM MAGAZINE passed under the sole ownership and management of the undersigned, the founder of the magazine. Physical possession of an organ of public service and opinion by a creator—an organ which means much to the use of American education and to the serious use of the motion picture everywhere—is in itself important, and holds forth a prospect of brilliant hopes and a promise of splendid fulfilment. But it is not the mere fact of this magazine being taken over exclusively by its founder, which ought to be exultantly announced to its readers, advertisers, and other supporters and well-wishers; a fact of even greater importance and significance in the non-theatrical motion picture field is that from this time on "progress" shall be our watchword and "truth and beauty" shall be our guides.

This is not to say that we have not tried to be progressive nor to pluck nosegay's of truth and beauty on our pathway thus far. But there were hand- ups over which the present publisher had no control and which he could not remove, try as he would. Happily those days of stress and anxiety have passed, and we can now look forward over calm seas and catch a fleeting glimpse of that great goal which lies just beyond the horizon.

With all due modesty have we not the right to state that the future of the serious motion picture is inextricably bound up with the future of the EDUCATIONAL FILM MAGAZINE? We have not yet perhaps reached that blissful condition in the non-theatrical film field when a strong and influential voice may be regarded as an "institution"; that we are nearing that point, many believe. If that be the case, our mission and our duty are plain. The plan, purpose and policy of the magazine having met with universal approval up to this moment, with subscribers throughout North and South America and in many foreign lands; and with advertisers representing the best elements in the motion picture and lantern slide industries, it behooves us religiously to carry out that plan, endeavor to accomplish that purpose, and strictly adhere to that policy, which were originally announced in detail in our inaugural issue of January 1919 and emphasized in later issues.

Today the magazine speaks for itself as an indication of the possibilities in the educational, religious, social, civic, industrial and allied film fields and as a forerunner of what is to come. The current issue is somewhat reduced in size, due to circumstances caused by the sudden change of ownership and to printing and paper exigencies; but we can promise our friends that, with the opening of school, church and community activities, EDUCATIONAL FILM MAGAZINE will spring forth with renewed vigor and an earnest outlook for big things to be done in our field in the coming months.

It was said not long ago in one of the current reviews that the era of personal journalism had passed; that the day of the dominant editor and publisher ended with the growth of anonymous newspapers and magazines controlled by large syndicates of capital. Be this as it may, we think it is nevertheless still true that movements demand leaders; and as this magazine is the organ of a movement, perhaps the most important in the history of education and human progress, its founder, editor and owner must of necessity be regarded as one of the leaders in such a movement, speaking directly to thousands from the printed word and, indirectly, to millions from the silver screen.

DOLPH EASTMAN

Rumors of several more or less colossal enterprises planning to produce classroom films on a scale which will delight the heart of the progressive educator continue to rumble through our editorial offices. There is little doubt that at least one or two of these gigantic seeds of hope may break through and blossom into genuine accomplishment.
FIRST CONVENTION OF NATIONAL ACADEMY OF VISUAL INSTRUCTION

Important New Movement Has Seventy-One Active Members
President Dudley Declares "Academy Must Be Continuous and Permanent"—Motion Pictures Dominated Talks on Visual Aids—
Now a Clearing House of Ideas and Experience Exchange, Academy
Will Later Develop into a Constructive, Positive Force in Education

By B. A. HOLWAY
Director, Visual Instruction Section, Extension Department, University of South Carolina, Columbia, S. C.

With a charter membership of seventy-one active visual instructionists representing state universities, boards of education, individual schools and colleges, and community service organizations, the National Academy of Visual Instruction developed into a permanent continuous organization, whose avowed purpose is the promotion and development of visual education, at the three days' session held at Madison, Wisconsin, July 14, 15 and 16.

Representative leaders in the field of visual instruction from all sections of the country east of the Mississippi were present and took an active part in the discussions and deliberations which led up to the formation of the permanent body. The temporary officers elected at the Ann Arbor meeting, when the plan was first projected, were re-elected with the introduction of G. E. Condra, director of State Surveys, Lincoln, Nebraska, as vice-president, that office not having been filled at the Ann Arbor meeting.

The keynote of the conference was voiced by President W. H. Dudley of the University of Wisconsin in opening the session, when he said:

Academy To Be "Continuous and Permanent"

"The time has come to stop talking about the tremendous possibilities of visual instruction, and act. It is the duty of this academy to create the field and establish the principles. We are confronted by big ideals and grave obligations; and the work of the academy must be continuous and permanent." At another point he said: "There is little use for the cinema unless it tends to mind training."

If the world at large has looked for spectacular developments, revolutionary decisions and definite tangible results, the conference at Madison will prove disappointing. Yet, while the results are intangible they are none the less real and the very fact that for the first time in history a gathering of professional men dedicated to the loftiest ideals of education and instruction has banded itself in permanent organization for the consideration and promotion of visual instruction is in itself significant.

In its first convention the academy developed into a clearing house of ideas, experiences and exchange of information regarding material, methods of presentation, etc. Following the preliminaries of opening the greater part of the conference was occupied by discussion and exemplification of the various forms of visual instruction.

Motion Pictures Dominated Meeting

While the purpose of the academy is the consideration of visual instruction in its broadest sense, consciously or unconsciously practically the entire session centered around the use of motion pictures in teaching. Particular emphasis was laid on the fact that motion pictures should never be considered as a substitute for teaching but rather as supplementary. All speakers voiced this warning: "Visual instruction is not to be considered as a short cut to knowledge." As stated by President E. A. Birge of the University of Wisconsin in his address of welcome: "The only way that the average student really learns and gets rest is by hard work. The function of visual instruction must be to stimulate thinking or it is a failure."

Perhaps one of the most striking features of the convention was the absolute harmony of viewpoint as expressed by the members of the academy. On all major matters they were in complete accord. The keynote address which occupied the opening session, while differing in substance and treatment, all sounded the same chord. Signers of this are the statements made by men who are recognized as leaders in their field.

Registration and the usual details attendant upon opening of a convention were followed by a symposium of the ideals and purposes of the academy, led by J. H. Wilson, Department of Visual Instruction, Detroit Pub Schools, Detroit, Mich. In prefacing, Mr. Wilson said:

Academy to "Steer" the Schools

"Of all the innovations in school systems, none has received more gladly than has visual instruction. The school men are ready. The problem is to steer them. One of the principal functions of the National Academy of Visual Instruction should be to steer the schools of the country in the use of visual aids, particularly motion pictures. Touching briefly on the Detroit plan of visual instruction, Mr. Wilson said, "While at present our efforts are confined to auditorium use in the public schools, our ambition is to put films in every classroom when needed. And this is very important. Films should be timely. Like newspapers, they must visualize the right subject at the right time, otherwise they lose their value."

E. R. Berry, speaking in place of M. L. Smith of the State Normal School at Emporia, Kansas, said: "Everybody is influenced by pictures. I consider that the most potent factors in teaching my boys to read have been the moving pictures and the comic supplements. They wanted to read what the pictures were about."

Using this as the basis of his argument Mr. Berry contended that "Informal education works for formal education," and closed by saying, "There is just as much formal education in motion pictures as in the printed text book."

Shepherd on "Research"

Of all the keynote addresses that of J. H. Shepherd, formerly of the University of Texas but who this fall went to the University of Oklahoma, was probably the most significant in its breadth as well as in its sharp delineation of the scientific problems confronting visual instruction. Mr. Shepherd spoke on "Research" and jumped into the middle of his theme by asking, "What is the function of imagery in the mental process? We have said that thinking is a succession of pictures. Is it? Do we know? This is one of the problems that must be solved before we can..."
into this subject scientifically. Does imagery contribute mental activity; is it an integral part of thinking? Do etures accompany the phenomena or do they even get in e way?"

These questions Mr. Shepherd left for the consideration the academy, but at another point in the conference ought forward incomplete returns on some research work has been conducting to reach at least a partial solution. These returns are far from conclusive and in their pres-nt form cannot be properly checked for error, they were st presented as scientific data but as interesting results at may or may not prove definite by further experimen-ation.

THE FILM WINS

Three classes of high school pupils of as near average ade as possible were taken for the experiment. Mr. Shep-ard said, and a government film "Elementary Map Read-" was used as the subject. The first class was taught ith the film alone. The second was taught by the best hgh school teacher he could find, in the state, and the third by an average teacher. Both oral classes were con-cted on material based on the film to make the com-parrison as effective as possible. Immediately following h class work, the pupils were examined with a set of 30 questions, although Mr. Shepherd said he thought ten properly selected questions would probably have been etter. While emphasizing again the fact that his figures oul not be taken as conclusive and were based only on percentage of correctness with no allowance for error, he ited that the results showed the film slightly in the lead of the best teacher and considerably in advance of the averge teacher. Two weeks later a retention and a mem-ry test was conducted which showed a decided percentage in favor of the film, with the best teacher and the average teacher practically tied. His inference thus drawn tended toward the conclusion that teaching with motion pictures gave the greatest percentage of efficiency in creating a lasting impression, exemplifying the old adage that seeing is believing and believing is remembering.

In this same connection Mr. Wilson gave as unofficial figures the results of similar experiments, which, while not on as extensive or as highly scientific scale, gave an average percentage of 85 for the film against 70 for oral instruc-tion.

R. E. Offenhauser, principal of the Lima High School, Lima, Ohio, sounded one of the underlying principles of the academy when he said: "For the most part we are ignorant of what visual instruction really is and what its value is. The methods of teaching by visual instruction are very haphazard. We do not know where to go for ma-terials or what type of machine to use. This should be one of the functions of the National Academy of Visual In-struction, to establish a clearing house of practical information."

That there is a peril in the school and visual instruction center entering into competition with the theater was the warning voiced by Dean J. W. Scroggs of the University of Oklahoma, who cited instances of co-operative effort be-tween school and theater and emphasized its need.

MOVIES IN RURAL COMMUNITIES

The development of motion pictures in rural communi-ties and the work being done in the mountains of North Carolina were outlined in one of the most interesting dis-cussions of the conference by W. C. Crosby, director of Community Service, Raleigh, N. C., wherein he exemplified the statement made later in the program by President Dud-ley: "To properly entertain is one of the greatest functions
of education." With some twenty traveling outfits, each equipped with a motion picture machine and lighting plant, Mr. Crosby is doing a splendid work in the rural communities of his state. A balanced program of motion pictures is the nucleus around which his community work is developed. It is significant to note that Mr. Crosby has solved the question of distribution in his own field by purchasing outright the film subjects he needs and, following their use on his circuits, distributes them to the schools of his state. Mrs. Claire E. Thomas, librarian of the Community Service, followed Mr. Crosby's more or less statistical talk with a bright and joyous recital of the human side of their work, drawing vivid pictures of the characters with whom they come in contact and the work with the mothers and children.

Contrasting with Mr. Crosby's rural community work was Dudley Grant Hays' recital of the activities conducted under his supervision by the Board of Education of Chicago in the city schools. There, while seemingly confronted with quite a different problem, the development is much the same, and the community service is conducted along very much the same lines as in North Carolina. Mr. Hays' problem is Americanization and his subjects are for the greater part the immigrant foreign population. Through the children he reaches the parents, and with motion pictures, folk dances and old-fashioned games the great work of Americanization is subtly accomplished.

It is significant in studying the modus operandi of both Mr. Crosby's and Mr. Hays' work, as presented by them, to note that in each instance once the community service is started, it is sustained and conducted by the centers themselves. Mr. Crosby in North Carolina and Mr. Hays in Chicago "steering" the activities from the background.

Films of State Activities Valuable

In looking back over the three days' session one is impressed with the dominant personality of Dr. G. E. Condra, director of State Surveys, Lincoln, Nebraska. In his own state Dr. Condra is using the motion picture and lantern, slide for the development of every phase of state activity, and in his talk to the academy he stressed the importance of the part visual instruction could be and should be made to play in developing the best interests of the state.

"Bring to the people of your state some idea of what you are doing," he said, "and your work will be made easy. Keep permanent motion picture records of the sessions of your legislature, of your state fairs and public gatherings. If you have not filmed your colleges you are missing a great opportunity. Educate your people concerning their own state."

While voicing a warning against going too fast in visual instruction, Dr. Condra at the same time said: "I tell you we have been too slow in this thing. We have thought that moving pictures were not suited to university work. There is a big field here and it must be developed by the universities if it is to be developed at all, and with technical men in charge."

No Action on Censorship

The problem of censorship was touched upon at the banquet held on Thursday night at the Madison Club, Governor Phillips in his address of welcome in behalf of the State of Wisconsin made censorship the keynote, and after discussing the motion picture in its broad phases, touching upon the various types of entertainment programs, some good, some bad, some indifferent, expressed himself as being in favor of a federal censorship rather than a state censoring committee. At the same time he sought to impress on the responsibilities of the school and church in creating the demand for better films. Mrs. Blanchard of the Illinois Federation of Women's Clubs, also delivered a broadside in favor of state censorship at the Friday session of the academy. No action was taken by the academy on this subject, however.

P. P. Claxton, United States Commissioner of Education also spoke at the banquet, outlining the work that had been done by the Bureau of Education, its hopes and ambitions, its disappointment at the failure of congress—continue the appropriation which would have made federal aid practicable, and closed by saying: "If you people interested in this work will demand it, I believe that the next Congress will grant you this appropriation," explaining that his personal canvass of the members of congress had convinced him that they are in a receptive mood.

Other Speakers and Their Topics

Other speakers who appeared on the program of the convention were: J. V. Ankeney, University of Minnesota who discussed "Standards and Ideals in Visual Instruction," Elwood Street, director of the Welfare League of Louisville, Ky., who spoke on "Adult Education," with motion picture demonstration of the work being done in Louisville; Charles Roach, State College, Ames, Iowa, who spoke on "Sources of Supply:" W. M. Gregory, director Educational Museum, Cleveland, Ohio; Mrs. Schumacher of the Wisconsin branch of the National Motion Picture League speaking in place of Mrs. Adele Woodard; W. F. Hanchin, vice director, Agricultural Extension, University of Illinois, speaking on "Visual Instruction in Agricultural Education," with discussion of the same subject by A. Hollis, North Dakota Agricultural College; Principal C. Lamberton, County Training school, Berlin, Wisconsin, speaking on "Motion Pictures in Rural Communities;" Mark Burrow, State Teachers' College, Kirkville, Mo., on "Lantern Slide in Classroom Instruction;" J. C. Walvoord, Sheboygan, Wis., discussing the paper of A. G. Balcom assistant superintendant of schools of Newark, N. J., on "What Has Been Accomplished and What Can Be Done in the Classroom with the Motion Pictures Now Available."

"Visual Instruction in the Work of the Church" was discussed by the Rev. Roy L. Smith, of Minneapolis, Minn., followed by the Rev. R. Ernest Akin, of Louisville, Ky, "Films and Slides in Welfare and Industrial Plants," by Director J. H. Kelley, University Extension Division, Pittsburg, Pa., "Production of Educational Films and Other Visual Instruction Aids in the Universities," by Dr. G. E. Condra of Lincoln, Nebraska, followed by Prof. K. L. Hatel, University of Wisconsin.

LITERATURE AND THE SCREEN

By Elizabeth Beemche Petersen

If over-zealous reformers would reflect a while beforelassifying the motion picture in general as a shallowentertainment for unthinking persons, they might reach a con-
fusion altogether different from that they now hold. There’s a great deal more in the art of the silent drama than appears from a casual acquaintance with it. The photoplay as grown to be something more than an amusement for illions; it has become, in addition, a vital educational force in the world.

Teachers of literature in the high schools of the country have discovered that their pupils show far more interest in their work after seeing a screen version of the story they are studying, than before. An attractive photoplay version of a piece of fiction they have known develops into a story of flesh and blood the characters familiar only in the printed word, and is bound to make more attractive long descriptive passages which formerly bored those not blessed with the gift of imagination.

People who, reaching out for up-to-date “cleverness,” have reached the conclusion that the works of the famous authors, written long ago, are old-fashioned, tediums and a bore, see on the screen some of the world’s masterpieces of fiction—as, for instance, the six version of Charles Dickens’s “A Tale of Two Cities”—and realize that the story is as gripping and dramatic as the most thrilling of today’s best sellers; that Dickens, creator of the most human characters known in fiction, has given them in Sidney Carton, as portrayed on the screen by William Farnum, a fascinating personality whose chief charm lies in the fact that he is not an idealized, unconvincing, demigod, but a real man possessing man-sized faults as well as virtues.

“Les Miserables,” also a Fox production, is typical of a story written in a distant decade which has gained a new and greater popularity after its translation to the screen. Victor Hugo’s supreme work has lost none of its original charm in its translation to the screen, and has gained that vivid sense of reality with which the screen so often endows the stories produced upon it.

Still another Fox picture, released last year, a visualization of Longfellow’s “Evangelina,” brings American poetry and romance to the screen with a living force which to other medium of presentation has heretofore succeeded in accomplishing.

Other producers such as Famous Players, Pathé, Metro, Vitagraph and progressive creators of this type have recognized the importance of bringing to life on the film the great classics of literature, and many of these are available or are in use in schools and colleges. In Great Britain, France, Italy and Germany similar progressive steps have been taken to film the literary treasures of the race.

60 FILM LIBRARIES FORMED IN SIBERIA

Educational Film Magazine Article Leads to Siberian Government
Adopting Charles Urban’s Plan on Large Scale

That Educational Film Magazine is widely read by governmental authorities in this country as well as in many foreign lands and that its articles and suggestions have great influence at home and abroad, were conclusively proved by an incident which occurred recently, leading to the establishment by the Siberian government of sixty film libraries as an immediate result of an article by Charles Urban published in the February, 1920, issue of this magazine. In that article, which was entitled “An Educational Film Library for Each Community,” the author outlined several ways in which communities might purchase and maintain motion picture libraries of their own, and this article came to the attention of a Mr. Pieroff, an official representative of the Siberian government.

David P. Howells, of New York, who exports many of the Urban films such as the “Movie Chats” and the “Kineto Reviews,” was approached by Mr. Pieroff, who explained to Mr. Howells that he had just read the article in Educational Film Magazine and that, in his judgment, the idea was perfect for adaptation in Siberia. He wanted to know how he might obtain the Urban pictures. Thereupon Mr. Howells sold him a number of copies of both the “Chats” and the “Reviews,” together with other films, and some sixty government libraries were established. Mr. Pieroff said that the plan would be enlarged to cover all of Siberia and possibly parts of Russia.

FORD EDUCATIONAL LIBRARY LAUNCHED

To Provide Classroom Films for Schools and Colleges of the World

According to a statement from the non-theatrical department of Fitzpatrick & McElroy, Chicago, sole representatives of the Fox motion picture laboratories, the laboratory is engaged in the production of an educational film library, to be known as the “Ford Educational Library,” that will provide for the schools and colleges of the world films distinctly for classroom use, in a way that will make them of greatest value and easiest to obtain.

“By placing at the service of every educational institution a product based on the principles of sound pedagogics and edited by leading professors of the universities of the United States and competent authorities in screen instruction in the schools, Henry Ford not only will supply school needs but will fulfill the ambitions of educators in their endeavor to secure films that are entirely free from the faults of patenting and propaganda and are suitable for the teachers’ use in classroom work,” the statement reads. “On September 1 the first issue of this library will be available to every school in the United States. The subjects will be specially prepared for use in the any classroom by members of the scholastic profession who are experts in their particular line and the units are arranged to present the new film-library as an educational supplement to the school courses in various subjects. The library will further offer to every university and college in the United States facilities for the production by their own professors of films for world-wide school use in any quantities that may be necessary to meet the constantly increasing demand.

“Dr. S. S. Marqués, former dean of St. Paul’s Cathedral, Detroit, who has represented Henry Ford for a number of years, will have general charge of the Ford Educational Library,” Dr. W. H. Dud-ley, chief of the Bureau of Visual Instruction, University of Wisconsin, has announced. Professor Charles Roach, Visual Instruction Service, Iowa State College of Agriculture and Mechanical Arts; J. V. Ankeney, Visual Presentation Department, University of Minnesota; and W. M. Goodell, Director of Visual Instruction, Cleveland, Ohio, Training School, are associated and actively engaged in the editing and final review and approval of the films. Distribution and general subscription arrangements will be supervised by Fitzpatrick & McElroy, John P. Brand, former editor of ‘Moving Picture Age,’ will be general manager of distribution and subscription.

The making of this film library will in no way conflict with the established separate production and distribution of the ‘Ford Educational Weekly’ which, as popular entertainment and instruction, has proved itself of value. Special buildings containing up-to-date laboratory and photographic equipment have been prepared for the new Ford Laboratories which is now in operation.”
KOLCHAK FILM BOUGHT BY URBAN

"Three years ago the cinema repealed," said Mr.Urban, president of the Kineto Company of America, has purchased 2,500 feet of negative taken by Lieutenant Carl von Hoffman while the latter was with Admiral Kolchak's ill-fated expedition against the Bolsheviks. Mr. Urban considers the pictures as invaluable:

"Essentials of Citizenship," "The City Government of Chicago," and elective courses in languages or commercial subjects. In addition there will be motion picture lectures on agriculture, salesmanship, transportation, manufacturing, and other subjects.

MOVIES ON AN OVERLAND PULLMAN

"Covered," the latest ultra-modernity that is a monotonous several-day trips.

That's the latest ultra-modernity that is an imminent possibility. It was introduced when a special train left Oakland, California, with the homeward-bound newspaper correspondents from all parts of the United States who had "covered" the Democratic convention in San Francisco.

A portable motion picture projector was connected with an electric light socket at one end of a Pullman parlor car. At the other end a sheet was stretched as a screen. Then with the correspondents disposed about the car more commoditiously than if they had been in a modern movie palace, a cinema drama unfolded itself before their eyes.

National Academy of Visual Instruction

(Continued from page 4) President, William H. Dudley, University of Wisconsin, was re-elected.

FILM TEACHING FOR NATIONAL GUARD

"The New York State statute that no films should be run in classrooms that are not on safety standard—narrow width—stock should be repealed," says Carl H. Pierce, vice-president of the Kineto Company of America, Inc., in a letter to Nathan Vidaver, chairman of the legislative committee of the National Association of the Motion Picture Industry.

"Manufacturers of standard width films are now ready to manufacture on non-flam stock," the letter continues. "The claim of the Victor, United and Pathoscope people, who manufacture narrow width films, that standard width projection machines will offer the teacher the opportunity to run inflammable stock, no longer obtains because the proposed new statute can be mandatory on this point.

"On the other hand, the children are entitled to such productions as have already been made or are now about to be made, both in English courses and others, offering to them the advantages to be obtained from these films—"Macbeth," "Ivanhoe," "Oliver Twist" and others which have been produced on standard width stock."

FILMING VITAL QUESTIONS OF THE DAY

William Moore Patch, theatrical producer, returns to the film world after a three-year absence, with the announcement that he is to head Greater America Films, Inc., whose policy will be to serve vital questions of the day.
THE BOTTOM OF THE WORLD

A Thrilling Five-Reel Film Narrative of Sir Ernest Shackleton's Final Tragic Expedition to the Antarctic

OW would you like to sit in a comfortable chair in a motion picture theater or in the auditorium of a church or school, and travel for days and days through miles of frozen seas? On a sizzling hot day it would be very refreshing, wouldn't it, but rather chilly in cold weather? This is the impression you will get from seeing the five-reel motion picture "The Bottom of the World," a graphic historic record of one of the greatest adventures that man ever made against the overpowering forces of nature.

Thousand of teachers and their pupils in New York City recently had the opportunity of seeing this picture in entirety at the American Museum of Natural History and at Stuyvesant High School, the latter showing being under the auspices of Educational Film Magazine, and the reels being loaned through the courtesy of the Robertson-Cole Distributing Corporation, through the cooperation of Ernest L. Crandall, director of lectures and visual instruction of the New York City Board of Education, the services of Herbert L. Ladd, a man of polar exploration and a member of the Board of Regents of the State of New York, were secured as speaker on this occasion. Mr. Ladd told the 1,200 teachers and high school students present the vivid story of the Shackleton expedition, after which the film was shown. Mr. Crandall pointed to this Shackleton film as an illustration of the possibilities in visualizing phases of physical geography, meteorology, ethnology, and zoology.

Sir Ernest Shackleton's ship, the Endurance, was trapped in the ice of the Antarctic. A scene from the five-reel thriller "The Bottom of the World."

Mr. Crandall took advantage of the opportunity to speak of the ambitious plans of his division of lectures and visual instruction aiming at the general use of motion pictures in all of the New York City schools. The first courses to be screened, he said, would be geography, biology, history, and English literature. It is understood that $30,000 are available for the use of the division this coming season to show films in certain high school auditoriums.

TRAGIC THRILLS IN SCIENTIFIC SEARCH

Although the attempt of Sir Ernest Shackleton and his little band of intrepid explorers met with disaster and a tragic end, this South Pole expedition is considered by leading geographical societies of the world to have added much to our scientific knowledge of the earth.

"The Bottom of the World" is believed to have covered a polar expedition more thoroughly in motion pictures than any similar journey hitherto. It must be remembered that Sir Ernest's final expedition was for the sole purpose of obtaining scientific data and exact information regarding the great sea which surrounds the South Pole, and he hoped to add to our fund of knowledge regarding this mysterious region. A few months before Amundsen had discovered the South Pole and his party had made some photographs but the first fairly complete photographic record of the perilous Antarctic journey was brought back by Shackleton's crew.

Another view of the "Endurance" imprisoned in the merciless ice. The commander and the crew lived for months in this hopeless situation.
Shackleton's camera men.
Here are some of the outstanding incidents from "The Bottom of the World," which show how thrilling and yet how informing and instructive a geographical film of this character can be:

What You'll See in "The Bottom of the World"
Life aboard ship as it plows through the perilous ice floes of the Antarctic.
The harbor at Buenos Aires as it appeared when the Shackleton expedition started for the Antarctic.
A thrilling journey through the icebergs of the South Polar seas.
Seal hunting near South Georgia, the southernmost outpost of civilization.
A million dollars' worth of seal-skin coats enjoying themselves in the icy waters of the Antarctic.
The difficulties and dangers encountered as the expedition neared the Magic Circle.
The "Endurance," the home of the expedition, caught in the Antarctic ice packs.
Training sledge dogs on the ice so they "wouldn't forget what they were brought along for."
Winter on the ice within three degrees of the South Pole.
The crushing of the "Endurance," by the pressure of heavy ice packs.
Scientists at work obtaining knowledge of vast importance to the scientific world.
Emperor Penguins, the Antarctic birds from which Charlie Chaplin is said to have learned his famous walk.
A perilous trip through the mountains of snow and ice on the return journey.

Action pictures showing how the expedition spent ten months floating about the treacherous seas of the polar regions on a cake of ice.
An 800-mile trip through the icy waters of the polar seas in a small lifeboat salvaged from the wreck of the "Endurance."

Stronnes Whaling station, one of the civilized points nearest to the South Pole.
The harbor of Valparaíso upon the arrival of the Shackleton expedition after two years in the Antarctic, during which they had been completely cut off from civilization.
The Chilean navy greeting the heroes of the Antarctic.

Going into the great South ice from South Georgia, the southernmost frontier of inhabited land, Shackleton and his men pushed toward the pole which not long before had been discovered by Amundsen, until they were three degrees away from it where their ship, the "Endurance," was caught in the ice and finally crushed. From here they started back, drawn by dogs among hazardous mountains of white glistening ice.

Drifting on Great Ice Cake
At last they camped, and the ice upon which they had stopped broke off from the great main field, and drifted. For ten months they were unable to get on this great cake of ice, drifting in the cold seas of the unknown South. When they came to such a place that they could make the dash Shackleton took to the sea in the "James Caird," life boat, and went 800 miles to South Georgia, where he arrived almost exhausted, but thankful for his escape.

"The Bottom of the World" shows the greatest wealth of polar scenes ever put on the screen. The pictures were taken by a camera man who accompanied Shackleton as his geologist and who managed to save his films throughout the dangerous return and the many other vicissitudes which beset this expedition.

The world has become very much interested in the Shackleton expedition through the newspaper reports of it, an account of Shackleton's famous account of the voyage in book form, "South," which recently appeared. In this large illustrated work the British explorer tells his own fascinating story of the expedition.

"A Trip to Mars"
"A Trip to Mars," produced by the Tower Film Corporation, is the newest film dealing with our planetary neighbors and its supposed inhabitants. The editorial staff of a popular science magazine recently saw the picture and the astronomy editor declared it was an interesting and plausible conception of our relation with the Martians.

"Hunting the Dragon in Florida"
As a part of the specially compiled news weekly at the Capitol and Rivoli theaters New York, recently was a strip released by Fox showing the capture of an alligator in the Everglades, Florida. "Hunting the Dragon in Florida" is the title. The first part has considerable scenic value, being a trip over one of the winding Everglades rivers in a "dug out" canoe. Then comes an educational bit of interest in the gathering of alligator eggs and a pond full of little "gators."

The finish covering perhaps a hundred feet offers a thrill. An alligator weighing a couple of hundred pounds is sighted on the water. A young chap, Henry Coppinger dives overboard from his boat and for several minutes wrestles about in the water before the alligator is subdued. Man and beast plunge about in the water, sometimes under the surface and at others coming to the top in a whirl of spray and with much splashing, all the time the hunter keeping his death-like grip on the alligator's jaws. A title states that to lose his hold would be death to the man which is easily believable.

Have you ever spent a dollar foolishly? Why not spend a dollar sensibly and subscribe to EDUCATIONAL FILM MAGAZINE?
THE FILM AS A MESSENGER OF THE GOSPEL

Dramatic Presentation of Real Stories which Stir the Emotions and Teach Needed Lessons Is What the Churches Want

BY REV. O. HAGEDORN
Pastor Salem Lutheran Church, Milwaukee, Wis.

T HE greatest message ever brought to man is the Gospel. To preach the Gospel is not only the duty, the business, the privilege, but the very breath and life of the church. Every human art and industry is a God-given means of serving the church in this work. The gospel is preached by word of mouth: by pen and ink; by story and music, painting and statuary: by printing press.

What Films Shall the Church Use?
There is only one problem to be solved in this endeavor, and that is the question of obtaining the right kind of films. Plenty of good travelogs and other so-called educational subjects are to be had, showing the many interesting things in nature, science, industry, countries, manners, customs, etc. Many of these films are made up with great artistic skill and afford not only instruction but a considerable degree of entertainment.

These educational subjects, however, do not fill the bill. Human nature will not accept a diet of educational nourishment and simple, no matter how well prepared, especially not when it is known that the real power of the film art is that of dramatic presentation of a real story.

Instruction is not recreation, and it is recreation more than anything else that people seek in the film show. And recreation, unless it is the purely physical kind afforded by sleep, must contain something to stir the emotions of the soul. Contest, dramatic action, conflict, "punch," suspense, climaxes, thrills, laughter, tears, sympathy. This is not a defect in human nature, but one of the greatest things in life. Shakespeare may have been wrong in warning against the man that hath no music in himself, but the man that taketh no interest in a good dramatic story is certainly abnormal to the danger point.

And here lies the great problem.

Lack of Suitable Film Stories
Looking for a needle in a haystack is a pleasure and a successful business venture compared to the task of finding an adequate supply of film stories among the thousands on the theater market.

A great number of them are high-class and commendable from many angles, but they do not really satisfy the demands that the church makes from its own viewpoint. Many may not understand this, but any one who ever tried to edit an up-to-date church paper as the writer of this has tried to do for long years, knows that as a general rule a story for a church paper must be written by a church writer. Just so, a church film story must be produced by one whose thoughts, emotions and entire being move in the life of the church, and who will therefore give expression to the church's own thoughts. I doubt that Shakespeare himself could have written a drama acceptable to a good church paper.

(REVIEW on page 72)
MOVIES AID HOUSING

Community Motion Picture Bureau Shows Interesting Films

Even housing is being studied and promoted in its most scientific aspects through the help of the movies. Motion pictures showing the best types of modern housing, regarded as successful both from economic and social standpoints, have been made by the Community Motion Picture Bureau which did the war work for American soldiers and sailors and our allies.

These films, which cover multiple family houses and detached homes in well-planned villages, especially a number of those built during the war under the direction of the Government, are shown twice a week at the offices of the bureau, in New York City, to groups of experts and specialists, including architects, contractors and financiers, as well as social workers. Reels made by the Bureau in England also show the famous English garden cities, including Letchworth, Bournville, Port Sunlight, and other villages in England and Scotland constructed during the war.

Two reels made by the Western Division of the Bureau show the successful experiments of the State of California in land development, which includes housing for the settlers built in sections and added to by successive steps in carrying out the original plan as the family of the settler increases. In addition to these reels, which are really technical reports of carefully studied improvements set forth in an entertaining manner to illustrate the best points in these successful undertakings, there is a two-reel story entitled "The Home Keeping of Jim," where the evil effects of bad housing on an entire family are depicted in a realistic little drama. How the family works its way out through beginning to improve its surroundings through the repair of an old sofa, which starts a complete regeneration made with the help of paint, paper and other simple steps toward perfection in the grasp of every family, is shown to give a touch of romance to the entire exhibit.

Other reels are constantly being planned and made with the cooperation of experts who have developed successful housing projects, and this additional evidence will be ready in a short time, particularly attractive pictures of the Queensboro Corporation's housing and community activities at Jackson Heights, Long Island City, N. Y.

This method of using motion pictures to acquaint students, and experts also, with facts carefully summed up over a wide field of survey and study is yielding excellent results in setting in motion many movements in and around New York for improved housing.

WORK OF CATHOLIC WAR COUNCIL IN EUROPE

Commissioner Denenchaud Supplements His Overseas Report with Motion Picture Material

When Charles J. Denenchaud, Overseas Commissioner of the National Catholic War Council, in charge of the relief and reconstruction work of the Committee on Special War Activities in France, Belgium, Italy and Poland, returned from Europe, he brought with him several reels of excellent motion picture material visualizing the main activities organized and conducted by the council following the sending of welfare workers to the countries named.

The pictures show the organization of relief trains and the distribution of enormous quantities of clothing, food and other material by the council throughout Europe. The carrying for the war orphans and the work of feeding, amusement and education are all vividly portrayed. Outstanding among the pictures are those of the famous Etoile Club in Paris, which was pronounced by Raymond B. Fosdick, government commissioner in charge of camp activities, as "the finest piece of work of its kind in Paris." The organization of various community houses and the conduct of the education and welfare activities connected therewith, and the turning over of the work operated by the council to the local agencies who will perpetuate the various activities, enter into the motion picture story of Mr. Denenchaud's overseas work. One of the most striking parts of the overseas review shows the dress parade of a full company of N. C. W. C. workers participating in the ceremonies of the Washington's Birthday celebration in Paris.

CHURCH MOVIE THEATERS

The Church Temperance Society of the Episcopal Church has been trying an experiment which has seemingly worked to excellent advantage in the few instances thus far established. Finding some need for a place to gather the men who had been shut out of the saloons, the society took over one or two small picture theaters. They began showing carefully selected films of the usual sort, but in addition they showed the educational and religious films which would carry the message which was of particular interest to the society. The result has been that the public has responded in a remarkable way and the movies have been shown to be a very profitable investment from the standpoint of propaganda work, as well as from a financial standpoint. Because the society is satisfied if no profit is made out of the show, the income makes it possible to show a much longer program than the regular commercial houses. In a number of instances recreation rooms have been opened in connection with these houses where men can congregate. It is estimated that many thousands of people are reached through these pictures who could not be brought into a church for a service.—Northwestern Christian Advocate.

Y. M. C. A. MOTION PICTURE HANDBOOK

The editorial department of this magazine has received from George J. Zehn, secretary of the Bureau of Motion Pictures and Exhibits of the Industrial Department, International Committee Y. M. C. A., a copy of its new 25-page booklet covering the work of that bureau which serves as a practical guide to Y secretaries and industrial workers everywhere. About one-half of the booklet is devoted to a historical review of how the Y. M. C. A. operates through its motion picture bureau and the other half gives a list of films classified as industrial, educational, scenic, American cities, Y. M. C. A. at home and overseas, health, safety, together with hints and useful suggestions as to making the best use possible of projection equipment and films. A list of manufacturers and organizations cooperating with the bureau, outline maps showing distribution of films, number of exhibitions, total attendance, industries covered, industrial extension work in cities and extracts from commendatory letters from Y. M. C. A. workers and industrial companies make up the remainder of the publication.

The front cover of the booklet consists of an enlargement of a piece of film showing the sprocket holes on the sides and two views of crowds watching the Y movies. The booklet is decidedly attractive and useful, and free copies may be had upon application to the Bureau of Motion Pictures and Exhibits, Industrial Department, International Committee Y. M. C. A., 347 Madison Avenue, New York City.
“EDGAR’S HAMLET”

X all these three hundred years it seems doubtful if any presentation of Hamlet was more enjoyed by performers or audience than the one which Booth Tarkington attributes to Edgar. Solomon in all his glory was not rayed like unto the performers, and Edwin Booth himself cold scarcely have played the Dane with more zest than Edgar.

Edgar and his boon companion Freddie Littlefield, de- cide to produce Hamlet, and seek to enlist the help of Alice, sister of Freddie and the curly-haired idol of Edgar’s heart. But Alice, a rather topological young miss, refuses to play, and the boys are forced to secure for their Ophelia boy who possesses curls, not to be sure, as good as Alice’s, at far beyond the average boy’s crop. The cession of a ghost is so accomplished and is notable cast begins work on the play. In due season all is ready. The audience as- semble, after paying the emission price of three seats at the door. Even Alice deigns to come, and is admitted by her reluctant lover on a com- mentary ticket. The barn is full of children who make as much noise out in front” as the performers do on and shind the stage— which is saying a good deal. Preceding the drama is a number by top star performers, the little colored boy who dances and his companion who is an expert on the Jew’s harp. When the curtain goes up on Hamlet proper enthusiastic applause greets Hamlet and the splendid Horatio (Freddie), and becomes increasingly enthusiastic when the ghost is discovered to be the little colored boy. But in the midst of it all rises the accusing voice of Alice: “Freddie Littlefield, that’s Mamuna’s best at. You march straight home with it.” This little family argument briefly interrupts but does not end the progress of the play. Of the play itself—it must be seen to be appre- ciated. Ophelia drowning in a washtub, the guilty seen (also impersonated by the little colored boy), drawn resistibly to dance whenever the music sounds, the sotto voce consultations between the performers, and the real light which almost broke up the evening are but a few of the many enjoyable features of the performance. One of the most delightful incidents of all is when Ophelia, during a fight, tired of her (his) position and afraid of being forgotten, remonstrates at the interruption, and is summarily lanced: “Shut up, you’re dead.” The play comes to a triumphant conclusion.

But childhood has it sorrows as well as its joys. The barn must be cleared up. The irate Alice must be pacified. She consents to refrain from tattling if she is given an ice and a soda and various other things, and the proceeds of the play are eaten up—literally—as a bribe. Worse than all, the borrowed clothes must be returned.

Freddie succeeds in restoring the best hat and the best gown, such as they are, to the wardrobe. Edgar is less fortunate, as he is caught red-handed returning the things, and in his wild perturbation drops them into the rain barrel, when they are rescued, their last state infinitely worse than their first. So is Edgar’s. He visits the woods.

In the Littlefield family is the hush before the storm. Alice has been bribed not to tell. She, Freddie, and Mr. Littlefield sit waiting for dinner, the two children apprehensive of what mother will say when she dresses. She says it, and Freddie’s hope of averting attention from himself by his absorbed interest in the cat is vain. Freddie also undergoes a little paternal discipline.

In spite of the ruined gowns, the Littlefields and Edgar’s family meet at dinner, as was planned. They meet, but they miss those who would have occupied the two vacant chairs. And the film ends with a surreptitious confer- ence between Edgar and Freddie, in which the latter, partly to obey his parents, and partly from personal motives of prudence, foreshadows Edgar’s company for six weeks.

With such comedies as this the screen seems to be coming into its own. The delightful impersonations of Edgar, Freddie and Alice are as appealing as any on the screen, and it is to be hoped that Edgar and his little friends will stay with us for a long time.

“Edgar’s Hamlet.” Produced and Distributed by Goldwyn. 2 reels.

“TREASURE ISLAND”

The reviewer was so fortunate as to see Maurice Tour- neur’s 'Treasure Island’ at a Saturday matinee for children. Any one who doubts the popularity of this classic among children should confer with the lassassed usher who was obliged to shout at intervals above the din, “Hey, you fellers, stop this hollerin’.” Behind was a boy who knew the book backward and forward and who noted any departures from the story with praiseworthy accuracy. His

“Treasure Island.” Produced and distributed by Famous Players. 7 reels.
Comments were most illuminating. When he grasped the fact that the delicate little figure of Shirley Mason was intended for Jim Hawkins, he said in surprise: "Aw, I thought she was a girl." One would. Although Miss Mason's Jim was very appealing, she was scarcely the hearty adventurous little lad we were looking for. The sacrifice of a little hair would have done wonders. But she was a nimble, brave, and clever little Jim, for all that, who won the heart even of Long John Silver, and was sufficiently alert to tease the pirate crew into a fury.

*Treasure Island* is far toward being the leader of the pictures of the last year. It is a picture of the director, just as completely as a novel is the work of the one mind which conceived it. And the unity, the marks or real artists are such as can come only from the devoted study of one who loves and understands his medium of expression.

I do not know how much credit is due the author, how much to the director, and how much to the camera man for certain parts of this production. The conception and execution are so bound up in each other that an idea which would be stupid and affected if not perfectly photographed becomes in this picture a stroke of genius. The fight between Bill Bones and Black Dog is seen through the open door of the public room as it by the awestruck eyes of Jim Hawkins. Another superb bit of direction and photography is the shadowy picture in which the pirates of old Flint's crew lose the dark forms of their murdered companions on the sands, as they steal away to their ship. Still another—the most memorable of all—is the death of the pirate seaman as he looks in the tiny window of the cabin on the island, and reveals simply by a change of expression that he has been mortally wounded—only his face being visible. The very atmosphere which the advent of Black Bones brings into the empty seaside tavern kept up a Widow Hawkins views of the ocean in its wildest aspect—crawling surf under a half-clouded moon.

If any criticism of the production were to be made, well be ax! It is too luxuriously beautiful to reveal. this fierce tale, a criticism based primarily on the idealistic characterization of Jim. But it is hardly fair to bring this charge against a production which has so far outdone the rank and file of photodramas.

The person who desires to use this picture for children should be told of the scenes in reel one: of walking the plank, of murdering on the sand, and of a whole rigging full of hanged victims. These scenes are supremely artistic, but it may be preferable to cut them for some uses. Another view of several bodies hanging from a ship's rigging occurs in the last reel, and it is necessary to the understanding of the story.

If R. L. S. could see his immortal story retold for the many unfortunate children who shun books because the savagery of study, who have still his own longing of the wonderful poem *Travel*:

"I should like to rise and go Where the golden apples grow: Where below another sky Parrot islands anchored lie..."

I think he would give his blessing to this version.

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**SUGGESTED PROGRAMS**

*Edited by Gladys Bollman*

**GROUP A—PROBLEMS OF TO-DAY**

<table>
<thead>
<tr>
<th>NEWS WEEKLY</th>
<th>1 reel</th>
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<tbody>
<tr>
<td>BETTER TIMES—Pathé</td>
<td>5 reels</td>
</tr>
<tr>
<td>(A drama of the sincere brotherly love that will bring about better times.)</td>
<td></td>
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</tbody>
</table>

**GROUP B—PROBLEMS OF BOYS, Y. M. C. A.**

<table>
<thead>
<tr>
<th>NEWS WEEKLY</th>
<th>1 reel</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUTT AND JEFF—Fox</td>
<td>5 reels</td>
</tr>
</tbody>
</table>

**GROUP C—PROGRAMS FOR WOMEN**

<table>
<thead>
<tr>
<th>NEWS WEEKLY</th>
<th>1 reel</th>
</tr>
</thead>
<tbody>
<tr>
<td>WOMEN'S WEAPONS—Famous Players</td>
<td>5 reels</td>
</tr>
<tr>
<td>(An hour of delightful domestic comedy dealing with a woman who proved herself indispensable to her husband in spite of his doubts of the fact.)</td>
<td></td>
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</tbody>
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**GROUP D—PROGRAMS FOR MEN**

<table>
<thead>
<tr>
<th>NEWS WEEKLY</th>
<th>1 reel</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE SPARK DIVINE—Pathé</td>
<td>5 reels</td>
</tr>
<tr>
<td>(The story of a woman who at last awoke to her real spiritu life and happiness.)</td>
<td></td>
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</table>
MOTION pictures taken at the rate of 50,000 a second, as a report from France chronicled, is not a new triumph in cinematography, according to Earle Emlay, inventor of the new stereospeed motion picture camera and an authority on high-speed photography. In fact, says Mr. Emlay, American laboratories long ago photographed objects under the same circumstances mentioned in the French cable, and, if not at so great speed, could easily have duplicated and surpassed it. Several American laboratories right now could easily be equipped to reach a speed of 100,000 photographs a second, he adds.

In discussing the French experiment Mr. Emlay said: "While the report that French scientists have perfected a mechanism possible of making 50,000 photographs a second right indicate a new record, the method used is based upon a old theory: that of exposing a continuous strip of highly sensitized negative by means of intermittent light sparks which are set in a totally dark room.

Pathé Speeding Bullet Film
"Experiments of this kind have been successfully carried out in many of our own colleges here in the United States. An example of this sort of photography was displayed here several years ago by Pathé, one showing a bullet leaving a gun and entering a four-inch plank. If my recollection is correct, the exposure was made at the rate of 4,000 pictures a second, but I was told by Mr. Zecca, then clinical director for Pathé in France, that they could easily have made double that amount of exposure had they constructed the contact wheel (which gives the frequency of light) to a greater degree.

The method used in making these high-speed pictures is simple. A large drum is employed over which is belted a strip of negative. This passes before an aperture in front of which is a lens. With this drum layers of brass are set to the proper intervals interrupted by a proper insulation. A brush or contact point is connected with a highly actinic hit in front of the lens and controls the intermittency, or light flash, because of the passing over from one brass leaf to the insulation.

This method is not in general use by reason of the fact that the actinic light produced as described is not powerful enough for an extensive illumination and must be confined to small objects and dark room exposure.

"As far as speed is concerned, there is no reason why photographs up to the amount of 156,000 a second, the speed of light itself, could not be made, provided the drum insulation were made to operate that fast."

No Dark Room With Emlay's Camera
Mr. Emlay's stereospeed camera makes 384 distinct photographs a second, each photograph of standard film size—the highest speed ever reached by a motion picture camera without the aid of a dark room.

It is expected that the new camera will be used extensively for scientific and educational purposes and for analyses of high-power machinery and other functioning motions in large factories and laboratories. Recently the inventor lectured on his device before a group of efficiency engineers in Buffalo, who expressed themselves as deeply interested in the industrial aspect of the camera.

Johnson & Hopkins Company, who control this camera, announce that they intend making films for the entertainment field as well. Mr. Emlay and a party of photographers are now in the south where they are taking high-speed pictures of animals, tropical water scenes, etc. The southern trip will embrace a visit to Havana, where high-speed photographs of horse races and other subjects especially suitable for a display of the camera's ability will be made.

INTERMITTENT MOVEMENT
Of great importance in the projection of pictures is the intermittent movement; and here the Cameragraph is radically different from all other projectors.

This movement is a distinct departure from "Star and Pin Wheel," "Beater," "Claw," and other movements, being comprised of a diamond-shaped cam, a locking ring, a pin cross and sprocket.

The function of this movement is such that it achieves the longest practical exposure of each picture upon the screen and accomplishes the movement of the film in an even manner and with the least possible wear.

When it is understood that the longer the period of rest for each picture the greater the definition, it will be seen that an intermittent movement which can achieve this to a greater extent than can any other movements, must be a vital factor in the proper projection of motion pictures.

The distinct advantages of this movement are readily apparent. They are largely responsible for the pre-eminent position which this projector occupies in the world of motion picture projection.

THE LOOP SETTER
One of the most annoying troubles with besets the projectionist is the losing of the lower loop during the projection of a picture. This may be due to bad patches, torn film, too much tension on the take-up, etc., and is apt to result in interruption of the performance. This annoyance must constantly occur on all machines upon which no special means are provided to overcome it. The exclusive Power's Automatic Loop Setter safeguards against this trouble.

This ingenious patented device is simple in construction and effective in operation. It consists of a roller, connected with the take-up by an automatic clutch arrangement, under which the film is passed when threading the machine. When the lower loop is lessened or lost this roller automatically disengages the clutch connecting the lower sprocket with the take-up, allowing it to rest long enough to permit the reforming of the loop which automatically effects the re-engagement of the lower sprocket with the take-up.

It will readily be seen that its entire action is automatic. It has long been a feature with Power's Cameragraph and is a boon to the long-suffering projectionist.
MOVIES "CHASE OUT THE DEVIL."

The First Methodist Church of Augusta, Oklahoma, under the pastorate of the Rev. George A. Kraft, installed motion pictures as a regular weekly feature, beginning the evening of November 14. The church purchased a picture machine and, according to the pastor, will supply entertainment equal in interest to any of the movie theatres.

"The motion picture is an established fact," said Rev. Mr. Kraft. "It has come to stay and we are going to make the best of it as a ministry for righteousness. The display may be in the piano, or the organ, just the same as on a screen. The film, the organ, the piano, or even the church largely is what we make it. Our aim is to make our church a social center, so there may be no further temptation to attend the movie theater which displays immoral or semi-immoral films. We are going to chase the devil out and let Christ in, by giving the public the best of educational and religious attractions."

It is Mr. Kraft's plan to take up a free will offering at the door, excepting in the case of school children, who will be admitted free of charge, as will any person who is financially unable to donate an admission fee It is not his purpose to accept money save in such amounts as are necessary to pay the running expenses. The pastor had a full house at his initial entertainment. He will provide a new picture program for each Thursday evening.

St. Andrews' Presbyterian Church of Hall- ville, Ontario, Canada, is thought to be the first church in the Dominion to install a projection booth and inaugurate a regular motion picture service, also the first rural cinema service in Canada. Rev. M. C. Mackinnon, pastor, recently equipped the church with an independent electric lighting system and an up-to-date motion picture plant. In an attempt to attract people who have not recently started a regular cinema service on Friday evenings, with a film showing also before the service on Sunday evenings.

MAINE CHURCH DOING FINE WORK
By REV. H. F. HUX

It was a hard job to put things through in the conservative country town of Dover-Foxcroft (one community, 5,000 people), but we have succeeded. We have a splendid Simplex projector. Last night we had a great company out. Everything went off lovely. The people are not on pleased but proud of the parish house at the chance to see from time to time son first-class high-grade pictures within gun-play and mush-mosh sub stuff that characterizes the local picture hole. However, a fine new picture theater is going up here. We are rendering a great service to this community by educating its public and school and church people a knowledge of the existence and scope of good films.

The Ladies' Benevolent Society of Sacred Heart Parish, Augusta, Georgia, hope they have solved the problem of cleaner and better movies by installing a projection machine in the community hall of the parish and printing on the screen only properly censored pictures. Every mother is invited to see her children each Friday afternoon and if parents are also invited, as they can be so of seeing high class pictures with no vulgar, suggestive, or degrading elements in them. The money earned by these family programs will not be given to the church but will be used to promote the better film work of the parish and in aid of worthy local charities.

JUDGE BLK LINDSEY is continually demonstrating the fact that he is a versatile man of genius. In addition to his work in the famous juvenile court, he is to appear on the screen in a production for Paramount-Arriat. The picture which is temporarily named "The Boy," is a story built on the theme of the hoy-problem and affords Lindsey an opportunity to show his methods of procedure. With Judge Lindsey appears his wife, who works with him in court room and office.

The assembly room of the Centerville Grammar School, Centerville, Cal., the first school in its county to have motion picture equipment, has been converted into a real school movie theater. Besides showing pictures of an entertaining nature, the school will screen films in the study of geography, literature, history and other subjects. Principal Joseph Dias states that he expects the pupils to make more rapid progress now that motion pictures are a part of the curriculum.

The Arizona State Penitentiary at Florence, Ariz., was used as a background in making the photoplay "Alias Jimmy Valentine," starring Bert Lytell and Arthur D. Ripley, director of the production. This special presentation of Nazimova's Chinese spectacle "The Red Lantern" for the prisoners and officials.

Wonders of Nature" series of 52 single reel nature studies produced by W. L. Brind, naturalist, author and cinematographer, are being distributed by Tyrrad Pictures, Inc., in New York City. This series was given at the Sunset Theatre in Oakland, Calif., and at the Newaygo Theatre, New York. Detailed descriptions of these films appeared last year in this magazine.

A self-appointed committee of social workers and club women in studying all films brought into Winnipeg, Canada, and preparing lists of acceptable features for local schools, libraries, churches, etc. The committee in trying to "uplift" producers, exhibitors and public.

Richard Courtney, a naturalist, gave an interesting lecture in Manchester, England, recently, illustrated by a series of motion pictures on the lives of wild creatures, too small or too wild for the mothers' Club. These films will be shown in England without the aid of cinema photographers. Richard Courtney, a naturalist, gave an interesting lecture in Manchester, England, recently, illustrated by a series of motion pictures on the lives of wild creatures, too small or too wild for the mothers' Club. These films will be shown in England without the aid of cinema photographers.

McChesney School, Oakland, Cal., is giving a movie show every Friday. The projector was lent by the donors' Club Pictures are used for entertainment and "The Hoosier Schoolmaster" was recently on the program.

THOMAS H. Luce has urged upon Chief A. White, head of the Police Department of San Francisco, Cal., the advantages of using motion pictures in police identification. Mr. Luce says the methods employed at St. Louis and Chicago are inadmissible and believes that the film will be a better means of catalog descriptions of criminals.

The film "Modern Black Art" was recently shown at the Chamber of Commerce, Birmingham, Ala., on the occasion of its monthly meeting of the Birmingham Civic Association. The picture has for its object the education of business men in the methods of crooks, explaining in detail the methods employed in raising checks and forgeries and giving ways of preventing such successful operation.

The Child Welfare Club of New Bra- fels, Texas, has installed a motion picture projector in the local high school. Members of the club visited Southwest Texas State Normal College and inspected the machine used in the latter school. W. C. Varnum, head of the physics department, is in charge of the motion picture work.

"The Gift of Heaven," a Universal film showing the various stages through which coffee passes from the plantation to consumer, was shown during Coffee Week, inaugurated by the National Co-roasters Association.
FILMS APPROVED FOR NON-
THEATRE USE
By NATIONAL MOTION PICTURE LEAGUE
384 Fourth Avenue, New York City.
The following list of endorsed pictures is published for the guidance of those who wish to screen films for their children. More than 500 pictures are not suitable for adults, and wholesome treatment for children of all ages. By the
use of these lists the general public shall know which films are wholesome and pictures not only suitable for adults, but
wholesome for children of all ages. By the use of these lists the public shall know which films are wholesome and which
are not, and schools and churches may urge suitable programs, and theater managers may book the better class of pictures. It is
necessary for the operator to make all films suggested below, in order that the films may be wholesome for children and young
people. These suggestions are considered to be
wholesome for children and young people. These suggestions are considered to be
suitable, and they should be urged as frequently as possible.

FAMILY FILMS
(Recommended for young people and adults)
Lad's Candidate
Reel 1: Exchange, Educational Films Corp. Remarks: Adapted from a story by Robert C. Bruce, well suited to young people.

Making the Dirt Fly
Reel 1: Exchange, Educational Films Corp. Remarks: Excellent, recommended for boys and girls.

THE GREAT MYSTERY
Reel 1: Exchange, Fox Film Corp. Remarks: Excellent, well adapted to its subject matter.

JEAN THE GENTLE SERVANT
Reel 1: Exchange, Fox Film Corp. Remarks: Excellent, well adapted to its subject matter.

Princess Nola's Place
Reel 1: Exchange, National Film Library. Remarks: Recommended for its subject matter.

JUVENILE FILMS
(Recommended for children, ages 12 years of age and under)

Dinah of the Home Tree
Reel 1: Educational Films, Educational Films Corp. Remarks: An excellent picture, well adapted to children's needs.

Greenbrier of the Great Wall of China
Reel 1: Exchange, Educational Films Corp. Remarks: An excellent picture, well adapted to children's needs.

Wrens and Wooden Legs
Reel 1: Educational Films, Educational Films Corp. Remarks: An excellent picture, well adapted to children's needs.

CAULIFLOWER AND THE PRINCESS
Reel 1: Educational Films, Educational Films Corp. Remarks: An excellent picture, well adapted to children's needs.

CHARLES URBAN'S MOVIE CHATS
Reel 1: Educational Films, Educational Films Corp. Remarks: An excellent picture, well adapted to children's needs.

INTERNATIONAL NEWS
Reel 1: Exchange, Educational Films Corp. Remarks: An excellent picture, well adapted to children's needs.

A New Home for Bots
Reel 1: Educational Films, Educational Films Corp. Remarks: An excellent picture, well adapted to children's needs.

REMARKS:
Remarks: Excellent, well adapted to its subject matter.

FAMILY FILMS
(Recommended for young people and adults)
LAD'S CANDIDATE
Reel 1: Exchange, Educational Films Corp. Remarks: Excellent, well adapted to its subject matter.

Making the Dirt Fly
Reel 1: Exchange, Educational Films Corp. Remarks: Excellent, well adapted to its subject matter.

THE GREAT MYSTERY
Reel 1: Exchange, Educational Films Corp. Remarks: Excellent, well adapted to its subject matter.

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REMARKS:
Remarks: Excellent, well adapted to its subject matter.
INTERNATIONAL NEWS, Vol. 2, No. 1. Exchange, Universal, New York: The list of films being screened in New Republic; New York City, Sir Thomas Lipton, Hollywood: Picture to be shown on Cygnet Camera next week, Jellinek, New York, Mr. and Mrs. Hendricks, New York City, Maryland Special Leaving New York for part of the cast of Mr. and Mrs. Hendricks, picture of Mrs. Warren Harding wife of President, Republic, New York City, Mr. and Mrs. Hippy move to same quarters in Zion, Dublin, Ireland, trainees of the Irish Republican Army, Camden, N. J., board large ship, the part of "John Red West" Point, caddies being reviewed by Secretary Baker and Gen.

SAFETY STANDARD FILMS

The subjects listed below are available on special narrow-width slow burning Pathescope for use in Pathescope, Victor Safety Cinemas, and other projectors fitted for Pathescope. This film may be obtained from the Pathoscope Company, Aetna Hall, New York City, or from B. F. Williams & Company, 30 W. Mckown St., H. & D. Film Co., 60 W. Mohawk St., Buffalo, N. Y., for Pathoscope, Victor, Universal, and Universal, and web, or by the Pathoscope Company, Aetna Hall, New York City, or from B. F. Williams & Company, 30 W. Mothak St., Buffalo, N. Y., for Pathoscope, Victor, Universal, and Universal.

JUVENTILE FILMS

(Nominated for JUVENTILE FILMS)

THE RIDE OF PAUL REVERE, Reel 1, Exchange, New Era Films, Chicago, Non-theatrical department, Remarks: In the historic period of Paul Revere, taken on the actual route of Paul Revere. The children ride the exopters that are the lanes of可知来称或的emean.

HUNTING

The items below are available on a special narrow-width slow burning Pathescope for use in Pathescope, Victor Safety Cinemas, and other projectors fitted for Pathescope. This film may be obtained from the Pathoscope Company, Aetna Hall, New York City, or from B. F. Williams & Company, 30 W. McKown St., H. & D. Film Co., 60 W. Mohawk St., Buffalo, N. Y., for Pathoscope, Victor, Universal, and Universal.

JUVENTILE FILMS

(Nominated for JUNIORS under 12 years of age)

Johnny the Key Held To Me, Reels: Exchange, Fox. Remarks: Shirley Mason in various scenes. In part 4, cut sub-title "Blame sight.v


EDUCATIONAL FILMS

(THE ISLE OF DEPH, Reels: Educational Film Corp. of America, Reels: Educational Film Corp. of America, Remarks: Robert C. Bruce scenery.


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FiEiNTIFIC FISH FARMING IN PICTOGRAPH

the State Fish Hatchery at Hacketstown, N. J., millions of fish raised every year. There are rows upon rows of tanks that look so many trenches, into which there is a constant flow of fresh air, for this is as important to growing fish as fresh air is to grow-children.

The fish are seined, and only the finest specimens selected for stocking purposes. The eggs are carefully inspected, and all the infertile eggs are picked out with an instrument that resembles a pair of tweezers.

Here we are shown a perfect salmon egg, highly magnified, trout in the process of hatching, and the newly born fish (too large to put) equipped with a sac containing thirty days rations, and the nature is truly marvelous.

If Eastman Film was not as good as it is, Kodak Park, where it is manufactured, would not be as large as it is—and Kodak Park is the largest photographic manufacturing plant in the world.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
FLASHT ON THE WORLD'S SCREEN

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

HOW the public utilities and other large corporations of Illinois are escaping taxation on a large part of their properties because the children of the taxpayers are being taught by underpaid teachers, is one of the object lessons which the Chicago public utility management engines in their protestation were turned out. When Germany gives up fighting the world and decides to help educate and civilize it, there is hope for the future of the human race.

Cinematographic apparatus is now being manufactured at the great Krupp works in Essen, Germany, which can be used in the event the engines in that country were turned out. When Germany gives up fighting the world and decides to help educate and civilize it, there is hope for the future of the human race.

The new high school in Chattanooga, Tenn., takes out a motion picture projector through the efforts of the Chattanooga High School Parent-Teachers' Association. Photoplays especially suited to the students of high school age are being presented.

The Bureau of Animal Industry of the United States Department of Agriculture is producing a film on tuberculosis and the methods applied in eradication among live stock. The bureau is asking state inspectors and federal stockmen to submit facts, figures and pictures to help the project along.

The pupils of Central High School, St. Paul, Minn., gave an entertainment recently to raise funds for a motion picture projection machine to be installed in the school. Educational films for the teaching of high school subjects and pictures for general entertainment are to be used.

The Buffalo (N. Y.) Society of Natural Science has raised funds to carry on the work of the Buffalo public schools.

The glove manufacturers of Gloversville, N. Y., are using the screen as a medium for advertising their work and their products to a film which is being circulated through the Educational Commercial Economies, Washington, D. C.

A standard-width motion picture projector has been installed in Liberty Hall, Bel- lingham, Wash., for the use of social welfare organizations. The funds for the purchase of the machine were contributed at a luncheon called by the committee on boy's work of the Rotary Club, at which representatives of various civic bodies were present.

Movies during the noon hour at the Baker's Field (Cal.) high school is the interesting news from that city. Vice-Principal Paul E. Vander Zanden was charged with the showing of the show and stated recently that he had made arrangements for films with the Educational Films Corp., Pathe News, Universal, and the Independent Parade Railway. Clayton Max is the projectionist.

The use of motion pictures in the public schools of the Central States as a means of developing the minds of children, was endorsed at the recent convention of the Gen- eral Education Board. The charge given was to the states of Minnesota, Iowa. The speakers who advocated this action of the federation pointed out that the cinema visualizes the subject matter in a way impossible for printed books. A resolution insuring the Society for Visual Education is said to have been adopted by the convention.

FILM AS MESSENGER OF THE GOSPEL

(Continued from page 13)

A church story need not be a bible story, nor a story about a minister or a minister's wife, nor deal directly with the exterior makeup of the church. In fact, many of the best screen stories on the theatre market could be made into good church stories with- out much change in the plot or general construction.

THE BIBLE STORY QUESTION

But it is only natural that the producer of screen stories for the church should first turn to the Bible. The Bible is not only the source of all spiritual knowledge, but it is the greatest story of all. The good news, the Gospel is God's own great story, told in hundreds of smaller stories, each of them presenting human life as well as divine wisdom. The Bible has supplied the greatest subjects for painting and music; why not for the motion picture?

THE AVERAGE KIND OF BIBLE PICTURE

It is true, the life of Christ and other bible stories have been more or less a failure on the screen thus far. But why? Not because they were Bible stories, but because the producers went about their task with the mistaken idea that a Bible story must be subjected to a special kind of treatment, avoiding that detail of action otherwise supplied by the imagination of the producer and instead thereof cramming it with historical and archéological detail. The product was lifeless, stiff, startled version of tableaux, each perhaps beautiful and costly enough in itself, but without the one thing essential to any story: dramatic action.

Let us suppose, for an example, that the story of Cain and Abel would be shown as follows: Scene 1—Cain and Abel as infants, Adam and Eve fondling them. Scene 2—Cain tilling the soil. Scene 3—Abel watching the sheep. Scene 4—Cain brings his offering. Scene 5—Abel brings his offering. Here a special point must tell that God rejected the one and accepted the other. This fact should be shown in the picture, but how are you going to do it, since the Bible does not tell us how God viewed his sons and displeasure? Scene 6—Cain envies Abel. God warns him. Scene 7—Cain speaks to Abel. Scene 8 (some time later)—Cain kills Abel. Scene 9—God speaks to Cain, but in Cain's mind (not in subtitles). Cain registers the requited emotions and feelings. Scene 10—Cain as a fugitive.

The story, thus produced, adding a few extra titles, would take a little over 5 min- utes to show, and with all its truth of historical detail would be the flat and dead as a marble slab and as untrue as if the pro- ducer had shown Cain and Abel racing on motorized costumes of the Queen Eliza- beth era and with George Washington wigs on their heads.

THE RIGHT KIND

The only true method of picturing biblical stories is that followed by the Nation Pictures Academy in "After the Fall." It presents a great deal of actual human incidents, in themselves unimportant; it may or may not have happened, but the truth that is of real value is brought out in the telling of the story. It is immaterial whether Abel ever made a crude necklace for little sister, who may or may not have a-}isted at the time shown, or whether see necklace ever occasioned a quarrel in the family. Adam may not ever been sick, the Bible says nothing about the manner in which God answered Abel's offer, may be shown in a dozen different versions, and the fact that various stages of envy and hatred that led Cain to the murder during God's warning and Abel's rose up straight as that God appeared in human form in it smoke. We know what this is all very historically, but to give these pictures our children because this very product that we have imaginatively expressed the re truth that we are concerned about.

OTHER STORIES

So much for the Bible stories. As other stories. I need not dwell on the alliteration were, as many conceive it to be, "b., stuff," nothing but philosophy and eth- ics are not best fitted for the screen picture to do. But true religion is a living thing, full of human interest, emotion, thrill, thrill, action, concrete, practically and therefore distinctly presentable thing, form of expression. Summing up: the churches cannot depend upon the theaters to supply them with able stories. And the churches need not on them. It requires no prophet visionary to say that the demand grows will be supplied from within the churches.

A Big Market Waiting

There are said to be already close to 800,000,000 homes in the United States that make use of the motion picture. There are 30,000,000 within five or ten years, with also the most of the foreign countries. High, with proper organization and distribute the public will not have to pay more than the theaters. A guaranty fund of a million dollars will be raised by some man or woman of means in each state, who is interested in developing it. In fact, in no more than six months the church, will soon get organizers, writers, producers have and supply the demand at a small profit. A seven-man board of the church will select the right kind of film and they will appreciate and support it.
USE

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INCORPORATED

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AN AMERICAN soldier-of-fortune, who served under Admiral Kolchak in Siberia, has just delivered to Charles Urban the world's only cinematographic record of that ill-fated adventure.

Of incalculable value—these pictures, in due course, will be added as an historical record to the already great library from which is being fashioned the moving picture encyclopedia now in process of publication as the Urban Popular Classics.

Under this general classification will be included Charles Urban's Movie Chats, the Kineto Review and the Science Series.

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Write for list of film subjects and rental terms.

Victor Safety Film Corporation
A. F. Victor, President

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CHICAGO, ILLINOIS
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"Educational Films for the Pathéscope."
"Endorsements of Educational Efficiency, Etc."

The Pathéscope Co. of America, Inc.

WILLARD B. COOK, President
Dept. FM
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NEW YORK

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Visual Instruction in the University of Texas
By William R. Duffey

Motion Pictures in the Teaching of Chemistry
By Dr. Annie Louise Macleod

Booth Tarkington Reveals Childhood's Coming of Age
By Jerome Lachenbruch

The Film a True Guide to One's Life Work
By P. D. Hugon

Why The "Safety Standard"?
By Louis A. Damon
In a climate of intense heat, averaging 130 degrees, traveling in whale boats and through trackless forests, Martin Johnson, the noted explorer, carried the Universal Camera to which he refers in this letter.

With this camera he made 25,000 feet of perfect film, and it came through this endurance test as sound and perfect as the day it left our factory.

When you see Johnson’s wonderful pictures of the savage South Sea Islanders, you will have demonstrated to you the kind of film the Universal makes. This is the camera used exclusively by explorers, travelers, the United States Army and educational film makers.

Write for illustrated booklet on the Universal. It tells why the Universal will one day be your camera.
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Kansas City, Mo. 2024 Broadway
New York 729 7th Ave.
San Francisco 521 Market St.
Charlotte, N. C. 28 W. 4th St.
Minneapolis, Minn. 608 1st Ave. N.
Pittsburgh, Pa. 1018 Forbes St.
Philadelphia, Pa. 1219 Vine St.
Buffalo, N. Y. 145 Franklin St.
Albany, N. Y. 32 Orange St.

New Haven, Conn. 132 Meadow St.
Omaha, Nebr. 208 So. 13th St.
Detroit, Mich. 63 Elizabeth St.
Salt Lake City, Utah 132 E. 2nd So. St.
Oklahoma City, Okla. 128 W. 3rd St.
Washington, D. C. 421 10th St. N.W.
Atlanta, Ga. 51 Luckie St.
St. Louis, Mo. 3929 Olive St.
Los Angeles, Cal. 112 W. 9th St.
Seattle, Wash. 2037 Third Ave.
Cleveland, Ohio 811 Prospect Ave.
Dallas, Texas 1902 Commerce St.
Boston, Mass. 8 Shawmut St.
SEPTEMBER, 1920
No. 3

IN THIS ISSUE

EDITORIAL

Community Shows as Competitors—Rentals on a Business Basis

By William R. Duffey

INDEX TO ARTICLES

COMMUNITY SHOWS AS COMPETITORS—RENTALS ON A BUSINESS BASIS

By William R. Duffey

INDEX TO ARTICLES

CULTURAL FILMS IN INDIANAPOLIS

By Dolph Eastman

DELWARE'S TRAVELING TUBERCULOSIS EXHIBIT

By Gladys Bulman

SUGGESTED PROGRAMS

By Gladys Bulman

WINNIEPEG'S NEW SAFETY LAW

By Gladys Bulman

EXPERIENCE EXCHANGE

By Gladys Bulman

SLASHES ON THE WORLD'S SCREEN

By Gladys Bulman

CATALOG OF FILMS

By Gladys Bulman

INDUSTRIAL FILM NOTES

By Gladys Bulman

INDEX TO ADVERTISEMENTS

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This Dollar Will Bring You Hundreds of Dollars in Ideas
In again devoting its resources to the production, selection, editing, distribution, supervision and presentation of instructional motion picture courses, it is but fulfilling its primary purpose, following its war work, which is still continuing on a large scale. In the past two and one-half years, Community has presented practically all the motion picture service for the American army and navy, and the bulk of that for the Allied armies and navies.

This war service, including the comprehensive program of visual instruction for the Army Educational Commission, gives Community a greater power and skill in creating instructional and recreational courses which meet the needs of public and private elementary and secondary schools, colleges and civic organizations, for which Community service was organized in 1911.

The largest distributor and exhibitor of motion pictures in the world, Community Motion Picture Bureau is an educational institution, upon a business basis. It is not in any sense a theatrical enterprise nor an adjunct to one. Community always regards its task from the educational and community point of view.

The Educational Board of the Community Motion Picture Bureau is headed by Dr. Jeremiah W. Jenks, Chairman, Research Professor of Government and Public Administration, New York University, and Dr. Frank McMurry, Vice Chairman, Professor of Elementary Education, Teachers College, Columbia University. This Board is assisted by a large staff of professionally trained educators, editors and assistants.

Community builds motion picture courses upon the basis of the educational needs of each institution it serves. You are cordially invited to make inquiry as to how Community service will meet your needs.

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46 WEST TWENTY-FOURTH STREET NEW YORK CITY
COMMUNITY SHOWS AS COMPETITORS

Some theater exhibitors and exchange managers profess to be frightened at the recent growth in number and patronage of community motion picture shows in schools, churches, Y. M. C. A.'s, industrial plants, and other local institutions. They claim that many of these exhibitions take patronage away from the neighborhood picture theaters, an antagonistic attitude which has resulted in either a refusal to book films for some institutions or a booking at such a prohibitive rental that the manager of the community show was shut off securing the particular features he desired. The other hand, a few producers with an eye to business have instructed their exchange managers to book features and short subjects with schools, churches, and other local organizations on the same basis as they do with neighborhood theaters, charging the former practically the same prices: and if there is any element of competition here, the local exhibitors must fight it out among themselves.

When you come all down to facts, is there any reason why a community should not run its own shows in competition with local theaters? If community gives a better show for the same money or less money, why shouldn't the crowd flock to it? It seems to us that it is entirely up to the local theater manager to stir himself, and if the people of the community demand clean, wholesome, mas and comedies with more or less cultural value in them, he must present such programs: good business and showmanship demand it. Is it not probable that the astonishing progress being made by recreational movie shows in community buildings is due in large measure to the fact that many commercial exhibitors are not giving the public what it wants in the form of high class screen entertainment with the local, gun play, vulgarity, and cheap-sentimentalism eliminated?

The attention of our readers is directed to the announcement on page 11 of this issue telling of the acquisition by a magazine of Margaret I. MacDonald as associate editor. As MacDonald is one of the best known film journalists in America, and adds luster to our organization.
THE papers on my desk never pile so high that I am prevented from reading a small card-board sign just above my desk. It is a cheap affair, but the sentiment expressed might well be the working motto for any head of a visual instruction department: "If all the world thought alike there would be no horse trades," a rather clean-cut model to have staring you in the face when you are inclined to believe that your method is the only method. At least I start this article knowing full well that there are numbers of persons who will disagree with my policies: I suppose it is logical to state that I disagree entirely with their methods. What we are doing in Texas is the subject of this article, however, so I had better state my case at once.

The Division of Visual Instruction in the University of Texas did not begin as a separate division until September 1, 1919. It began in 1910 as a part of the Bureau of Public Welfare of the Department of Extension. Later, it was absorbed by the Division of Information. In the early years of its existence several lantern slide sets were purchased for the use of the extension lecturers. These sets were used to illustrate their talks on school buildings, grounds and equipment. In addition, visual instruction was used in a slight degree in the schools, but the main activity seems to have been concentrated about the fairs and like community gatherings in Texas. About the first of 1914 more material was purchased to meet the demands from community centers. Slides on travel, literature, art, and kindred subjects were purchased.

Beginning with 1917 more attention was paid to the demands of the schools of Texas, but the world war caused the division of information to supply not only educational material but war propaganda to the schools and community centers. This movement was the means of increasing the number of slide sets in the division, and really paved the way to a wide distribution of motion picture reels.

At the present time the division consists of necessary offices, rooms for shipping and filing, storage-rooms for slides, negatives and photographs. Our laboratory is completely equipped in every way, and, according to a representative of the Eastman Kodak Company, it is really a model one. We are extremely proud of it. Our projection room and workshop are now in full operation to test lanterns and motion-picture equipment. Nine persons make up the personnel of the division.

The Division of Visual Instruction aims to perform the four following classes of service:

1. It collects and purchases from reliable sources many photographs, negatives and lantern slides. It prepares and organizes these into suitable material for the use of schools and community centers.

2. It is the center of distribution of motion-picture films furnished by numerous industrial, theatrical, federal and state agencies.

3. It circulates slides (both individual slides and slides arranged in sets), films, photographs and art-prints throughout the state as temporary loans for educational purposes, and educational recreation.

4. It determines the educational value of the medium that can be employed in visual instruction and uses same when an opportunity is afforded. It receives, approves, and reports on all projection apparatus and other material necessary for visual instruction.

To prepare to carry out the above plans I was given the need of one thing when I came here—internal organization. Through the kindness of A. W. Abram Chief of Visual Instruction, University of the State of New York, I was initiated into a real system of organized Professor Spurgeon Bell, of the School of Business Administration of this university, assisted with an office system between the two aids distribution soon became a pleasant instead of a nightmare.

I will state some of the points of the organization: Each negative is numbered according to the Dewey classification. Cards are properly filled out, and all slides of negatives are classified. They are then placed in sets with corresponding lectures or filed away subject to the call of the patrons. To systematize distribution two cards were found necessary. One is called the personnel card. On is found information about the patron, the address, facts of distribution, and all shipping and breakage charges. The other is the material card containing the facts relating to the slide, slide set, film, or art-print. This card is also used for scheduling. Spaces are arranged for the number of exhibitions, attendance, and the names of the patrons to have used the set in question.

While it has been the policy in the past to purchase slides from commercial sources, the principle this year has been no slides without a negative. Fortunately, this division has been able to purchase photographs and negatives to full extent of the appropriation.

In the past lanterns were shipped here and there on the state. There were some reasons in the past for this procedure, but now lanterns are not loaned. The breakage has been excessive, and the schools will not purchase machines when they can receive a loan of one free charge.

Attempts have been made this year to follow the visual instruction methods of Mr. Abrams of the New York schools instead of distributing slide sets with lecture books. Schools now apply for individual slides to illustrate a text matter. It is surprising how many schools appreciate calling for these slides. I believe I know the arguments pro and con for the "canned lecture slide set," but I feel may well investigate the splendid results obtained by the Bureau of Visual Instruction of the University of the State of New York. We are working daily to put this system into actual operation in Texas.
PROBABLY every teacher of elementary chemistry will admit that this subject seems to offer a surprising degree of difficulty to the average student; or, from another point of view, that there is an enormous waste of time and energy somewhere in the process of assimilating and digesting what are, after all, very simple facts and arguments. In any case, the results are disappointing. During the last five years the average number of students passing the chemistry examination of the College Entrance Examination Board was only about 52 per cent of those taking this examination. This might be due to unreasonable requirements on the part of this examining body, or to too great severity on the part of the readers, but personal experience has convinced me that the fault is not with the Board. The questions asked are fully within the capacity of high school pupils, a large freedom of choice is allowed, and each bit of appropriate knowledge receives credit even when the answer as a whole is not satisfactory. Surely, if at the end of a year's study practically half of the students examined fail to gather together enough information to reach a pass-mark of 60 per cent, there is something wrong with our system of instruction. When we consider that for the most part only the better students in the schools attempt college entrance examinations our conviction of wrong grows. The trouble is not only in the schools, but in the colleges as well. The amount of chemistry which a college student learns in his first year of that subject appears small in proportion to the amount of time which he and his instructors spend upon it.

This is doubtless a matter of common experience in all departments of education, but it is perhaps unfortunate in chemistry because of the great importance of this subject in connection with the industrial development of the country. Manufacturers have realized since the war, as never before, the enormous value of chemical investigation in supplementing and improving our natural resources and the need for hosts of trained chemists in connection with practically every industry, a need which we can safely prophesy will increase rather than decrease as time goes on and competition grows keener. The great chemists of the future must be drawn from the schools and colleges of today. Unsatisfactory methods of imparting the fundamentals mean unnecessary delay and waste of time at the best, and may result in the complete discouragement of many who might otherwise have developed into creditable chemists. It would, therefore, seem worth while to devote some time and attention to an effort to discover the cause of the present situation and to finding some method of improving it.

The cause I believe to be inherent in the nature of the subject, the novelty of the line of argument, the necessity of dealing with many things foreign to the experience of the student, and the difficulty of combining manual dexterity,

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MANY of the chemical processes used in the manufacture of raw film stock and the coating or emulsion, upon which the negative image and positive print are made, have been filmed and constitute an instructive and valuable record. Other industries have filmed certain chemical actions and experiments in their producing laboratories.
accurate observation and abstract reasoning, as must be done in the laboratory. The panacea may be found, to my mind, in the extensive use of motion pictures to supplement, and to some extent to be substituted for, both lecture demonstration and laboratory work.

Aims of Elementary Chemistry Courses

Before discussing the advantages offered by motion pictures we must be clear as to the general aims of elementary chemistry courses, both in school and college. As summarized by Professor Alexander Smith¹ of Columbia University, these aims are:

a. To give training in observation, directing attention particularly to material objects and, therefore, differing from other studies and arousing a new sphere of activity.

b. To give training in comparison and induction, working from the original material; in other words, the development of the scientific spirit.

c. To exercise and control the imagination.

d. To teach self-elimination, the diminishing as far as possible of the personal equation in intellectual work.

e. To impart valuable information.

Besides these general aims, the teacher must keep in mind the fact that in all probability he has among his students several distinct groups: those who will wish to go on from this point to specialize, either for teaching or technical work; those who will wish to use this chemistry as a foundation for other studies in professional schools; and those who are not likely to have more than one year of chemistry all told and whose only ideas of its applications must be got from this one year's work. Moreover, in addition to this, the secondary school teacher must endeavor to meet the specific requirements of the College Entrance Examination Board and other examining bodies from whom his students may wish to obtain a certificate. It is obvious, therefore, that his task is no sinecure.

The usual method of teaching the subject is to combine lectures or text-book reading (descriptive and didactic material), accompanied by frequent quizzes to test the pupil's memory of what he has read or heard, and by lecture-experiments illustrating the principles involved, with what is even more important in the eyes of most teachers and certainly more difficult to use efficiently, the laboratory work. Theoretically it is in the laboratory and not in the lecture that the real mind-training, which is after all the most vital part of the work, is done. There the student learns to manipulate various unfamiliar tools, thus acquiring a dexterity that is unquestionably of value in other fields than chemistry; there, rather than in the lecture room, he learns to observe accurately; and there, as well as in the lecture room, he learns to correlate facts, to develop plausible hypotheses from these facts, and to test and sift his hypotheses until he has arrived at a logical and incontrovertible conclusion. That is, he is supposed to learn all these things, and the value of his course depends largely on the success with which these objects are attained. As a matter of fact, it is extremely doubtful whether the average laboratory course does much more than familiarize the student with such strange utensils as beakers and test tubes and with the habits and customs of a few acids and other unpleasant substances. There is no time in the crowded curricula of school and college to develop the scientific attitude of mind, and at the same time cover the ground of even the simplest course as ordinarily given. The attempt is often made, says J. H. Long,² to cram more chemistry into the high school

¹ Teaching of Chemistry in Secondary Schools.
² See 14 JES, 1902, 565.
³ Science, 58, 112.
chemistry to modern civilization." This sounds simple
and natural, but experience shows that the average beginner
in chemistry has peculiar difficulty in correlating theory and
practice. He puts the two things into separate compart-
ments in his mind, and loses the key of the communicating
presentation and discussion of properly worked out
laws of industrial processes should be a great help in this
section, especially as they might so easily be accompanied
by films of the corresponding laboratory processes for com-
parison. The suggestion that moving pictures should be
used to bring industrial processes home to the student and
us stimulate interest, as well as improve his understand-
ing of such processes, was made at the Buffalo meeting of
the American Chemical Society and received with the great-
test enthusiasm by the chemists present.
No course in chemistry which does not include laboratory
work can be at all adequate, inasmuch as the student can
quire only in the laboratory the dexterity and ingenuity
which are essential before proceeding to the higher branches
of the science. Otherwise, so far as the pedagogy is con-
cerned, the elementary laboratory accomplishes little which
a moving picture could not do as well or better. The
student sees things done and the results follow in the pic-
ure, makes his own observation, draws his own conclusion,
arms to sift the essential from the superficial, to eliminate
redundancy and preconceived ideas, and to reason logically
on the facts presented to him. It would seem as easy
do all this from a pictured experiment as from one which
performs for himself. Moreover, it seems to be a fact
that a moving picture tends to remain fixed in the memory
en longer than a piece of work which one has carried out
with one's own hands. This may be because the mind is not
affected from the main object by attention to mechanical
difficulties or by bodily fatigue. The freedom of mind
on all minor matters is also an advantage to the teacher,
so can thus give his undivided attention to the mental
processes of his class. To plunge a beginning student into
a laboratory where practically nothing he handles is fa-
familars to him and expect him to reason about the processes
which go through is not unlike asking a person in the early
eages of fugal exercises and scales to play and interpret
Bach fugue. The mechanical difficulties absorb his whole
attention and in the effort to get through note perfect he has
no time to think of expression. We put our beginners in
a laboratory too soon, with the result that they waste a
large proportion of their time there doing painfully and
certainly what might a little later be done pleasantly
and easily. There are those who profess to find a peda-
gical value in this very difficulty, but while effort is
idly stimulating, too great a tax is deadening. Since
we believe the mental training to be the most valuable
thing which the student gets, why not concentrate on this
the beginning and let the correlation between experi-
mentation and mental process come a little later. Pictures
in laboratory processes may be shown and studied care-
fully from the same point of view as a laboratory experi-
ment, until the student has become accustomed to that kind
of seeing and thinking. They may then be sent into the
laboratory to try to repeat for themselves some of the pro-
cesses which they have seen carried on in the picture. In
an attempt to imitate exactly what has been done they will
arm the necessity for accurate observation and attention to
tail, and will also naturally tend to take more interest
in the mechanical processes. Further, since the theoretical
scission has already directed their thoughts along the
oper line, the instructor may now be more critical than
uld otherwise be reasonable. Unquestionably this would
be an improvement over the blind following of printed
directions, which is all that can be accomplished in many
laboratories where time and teaching force are limited and
classes unlimited. Later on the pupil may be trusted to
use and not misuse printed directions, since by this time
his point of view will have matured.
While the motion picture can never entirely replace lab-
oratory teaching, it may take the place of part of it. One
instructor could handle larger sections in the laboratory
after the preliminary training. Time, apparatus and ma-
terials would be saved, no inconsiderable matter. There
is a growing feeling that the ratio of expenditure to profit
in elementary laboratory courses is too large, and any
way in which this ratio might be altered for the better
would be welcome. Columbia and New York Universities have
tried to adjust by careful standardization and application
of the efficiency methods of a modern factory to the labora-
ory work. Professor Blanchard of the Massachusetts Insti-
tute of Technology in criticizing this method raises the
objection that there is grave danger of all mental stimul-
us being sacrificed to the routine. He says in part:
It is more often the case than not that after a student has per-
formed a routine experiment in the routine manner he will retain
of it so vague a recollection that he is unable to relate his observa-
tions to the day in which he made them. The value of laboratory work
depends mostly on the extent to which the student feel the research
spirit—even if in but a very feeble way in elementary laboratories.
Acquiring manipulative skill and learning properties which are better
stated in the text books than performance, are for the most part
incidental to the more important purposes. There must be a
compromise in elementary laboratories handling large classes be-
tween efficiency of the supply service on the one hand and the
scientific inspiration of the individual student on the other. If
it becomes necessary on account of the expense so to standardize the
laboratory work that it loses nearly all its stimulus, were it not better
to omit laboratory from the program entirely, at least until
the point is reached where sustained experiments apply (i.e., the working
out of a simple problem, as in the unknown of qualitative analysis?)
Some students are at school or college for a general liberal educa-
tion—not to specialize in science. How shall they be treated if they
elect to study the elements of chemistry? Is the expense of even a
standardized and dematured laboratory course justified? When
chemistry is chosen mainly for the object of intellectual development,
does not the class room work without the laboratory serve the
purpose?
If I am not mistaken, the administrative problem might
be at least partly solved without compromising the scientific
inspiration.
With regard to the practical details of such a scheme
much needs to be worked out by chemist and moving pic-
ture expert in collaboration. The success with which the
ordinary standard experiments could be reproduced can
only be learned by actual tests. There might be difficulty
in arranging a laboratory to serve as a moving picture
studio; there would certainly be difficulty in arranging a
studio to serve as a laboratory. It would be advantageous
to be able to reproduce experiments in color, and it would,
of course, be necessary to plan a standard series of experi-
ments which would be used in a great many different
institutions. For schools such a series might be based on the
requirements of the College Entrance Examination Board.
There is perhaps a little more variation in the courses given
at the different colleges, but even so there are a large num-
er of experiments common to all elementary courses.
The idea of using motion pictures for educational pur-
poses is not new, and the idea of applying them for scien-
tific work seems to be in the air, but none of these ideas
so far have been sufficiently far-reaching. A series such as
I have in mind, if technically feasible, would cover the
whole field of elementary chemistry, with possibly some
extensions to later courses, as well, and would apply to
every institution where chemistry is taught.
9
WHY THE "SAFETY STANDARD?"

Sound and Sensible Reasons for the General Adoption by Law of the One Plan Which Insures Safety and Peace of Mind in Non-Theatrical Film Showings

BY LOUIS A. DAMON

The motion picture has today reached the position of being one of the major industries of this country. It is bound to grow in magnitude and importance. The film has already rendered a great recreational and educational service to mankind. Its possibilities for service should be in no way diminished. Rather, every encouragement should be given toward helping the film industry constantly, safely and profitably to fulfill its high office as a means toward greater and greater instruction and entertainment.

But useful and essential as the film is, it is, nevertheless, in its unregulated use, a grave and constant danger to society. Firearms, gunpowder, and dynamite have all been great factors in the onward march of civilization. Each has been and is an essential in furthering man's conquest of the savage and material world. Each, however, has maimed and killed its own great armies of unfortunate and innocent victims.

Today firearms, gunpowder and dynamite are distributed, sold and used under certain restrictions. These restrictions have grown out of man's experience in and knowledge of the destructive qualities inherent in these agents of civilization. Just as laws have been made to regulate them, just so must certain regulating standards be adopted for the safest and widest possible use of the film.

Restrictions on Nitro-Cellulose Film Necessary

Most films thus far produced have been for use by the theaters. They are for the most part made of nitro-cellulose, which is a celluloid stock explosive and dangerous to life and property if brought into contact with flame of any kind. For this reason inflammable films are transported in tight metal cases and when in use are kept in fire-proof enclosures.

Because of the dangers attendant upon their use inflammable films are not only shipped in tight metal cases and are run in fireproof booths, but in addition, are handled in theaters exclusively by experienced, licensed operators. Thus the public is safeguarded in the wide, general use of inflammable films as far as their general use in theaters is concerned.

But the theater is the only place in which films are desired. In industrial plants, schools, clubs and churches they are becoming more and more in demand. In these fields the film is used more for instruction than for entertainment. The use of film in these places is therefore more essential than when considered for the sake of entertainment in the theater.

The essential use of film for educational purposes in the places mentioned bids fair to reach greater proportions than the theatrical use thereof. In the majority of such places booths are not practicable and licensed operators are not available. What is more, neither should be required where the non-inflammable instead of the explosive and inflammable film is used.

How, therefore, in case the restrictions be removed upon the non-inflammable film, are you going to be sure that the explosive and inflammable variety will not be illegally and dangerously employed in schools, churches, clubs or industries? The answer to this question is the answer the question which heads this article—Why the "Safe Standard?"

Which Is Which?

The great majority of films produced for theatrical purposes are not adaptable and are not desired for education use in church, school, club and industry. Those few which are desired for educational use are being produced more and more upon the inflammable stock. But even though this be the case, one can never be sure "which is which" and the accustomed relaxation of vigilance, through the use of the non-inflammable stock, makes the mixed use of the two varieties extremely dangerous—to say nothing of the mischievous result of a consciousness of law breaking on the part of the user.

Films gradually wear out and must be replaced. If, at a given date, all films produced for general education use were printed upon the non-inflammable stock it would be only a short time until automatically all of the nitro-cellulose or inflammable variety would be worn out and removed from circulation. But it is impossible to bring about such a condition so long as the unregulated use for school, church, club or industry uses the same size film which is employed in the professional theatrical projector.

Two Standards the Solution

The secret of peace and safety in this matter is the recognition of two standard types of machines using different width of film, with the added legal requirement that all film of the narrower width must be produced on the non-inflammable variety only.

This would mean that all machines, regardless of who used, which employed the standard theater film, must, wit
MARGARET I. MacDONALD JOINS OUR STAFF

Becomes Associate Editor of Educational Film Magazine after Ten Years' Experience in Motion Picture Journalism

Beginning with the October issue of EDUCATIONAL FILM MAGAZINE a new name will be found at the editorial masthead of this publication, although the name of our new associate editor is well known in motion picture journalism in New York City and in many parts of the United States. Miss Margaret I. Macdonald enters upon what all of us hope will be the crowning epoch of her career, for she will then be directly engaged in the educational and non-theatrical motion picture field as one of the editors of this magazine—a field which she has made peculiarly her own.

Miss Macdonald expects to introduce into this publication some new departments and special features, relating especially to the use of films by women's clubs, in homes, and in theaters, where such use is for juvenile or community purposes rather than commercial. She will also continue her excellent work as a film reviewer and will contribute editorials, special articles, and interviews of value to all our readers.

Miss Macdonald came to New York City from Canada ten years ago. Previous to entering a journalistic career she gained the degree of A. T. C. M. at the Toronto College of Music, and for several years was professionally engaged in musical pursuits in Canada. In 1919 she entered the employ of the Motion Picture News, of which Dr. Alfred H. Saunders was then editor, where she served for a number of years in various capacities and general staff work. She introduced and edited one of the swiftest moving picture departments carried in either the daily or weekly newspapers of the time, the "Fox Star," known as "Wig-Wag" at the time. Miss Macdonald was connected for a time with the Morning Telegraph and the Dramatic Mirror. Previous to six years' connection with the Morning Picture World, where she was engaged on the review staff, as well as serving in the capacity of editor of the Educational Department of that journal, she served a period in continuity writing in the scenario department of the Famous Players Company.

FOUTE JOINS SAFETY STANDARD INTERESTS

Former Manager of Underwood & Underwood's Educational Department Becomes Eastern Manager for United Projector & Film Corp.

G. P. Foute, identified with the Underwood & Underwood for years as manager of their educational department, has resigned to become eastern manager for the United Projector & Film Corporation, of Buffalo, N. Y., with headquarters in New York City. This concern was recently incorporated under New York State laws with a capitalization of $1,000,000. L. E. Davidson is general manager.

For some time Mr. Foute has been keenly interested in the development of educational motion pictures in their broadest application to classroom needs, and actively associated with plans to produce pedagogical, religious, industrial and recreational films on safety stock, thus permitting the widest use possible of this tremendous educational force without any element of danger in the classroom, church, club or home. The fact that the United Company has under way plans for immediate expansion in the east and middle west, having opened branches in New York City and Albany as well as Toledo, in addition to its present exchanges in Buffalo, Pittsburgh and Harrisburg, Pa., will afford Mr. Foute an unusual opportunity to utilize his experience and apply his ability to the problem of placing safety standard projectors and films in schools, institutions and homes in the eastern territory.

Mr. Foute's wide acquaintance with schoolmen throughout the United States, gained while placing the Underwood System of Visual Instruction in thousands of schools, will doubtless prove to him in his new position. He will also be able in large measure to do for "safety standard" films what he was able to do for stereographs and stereopticon slides in his former field.

ELECT HARDING

presidency in November. Films produced by Mr. Darmour will cover all of the noteworthy political events in Mrsm and on the preprimary tour which the Republican candidate will make. These pictures will be distributed through all of the news weeklies.

COLUMBIA TEACHING DENTISTRY WITH FILMS

The progress made in the standardization of dental tech-
ture during the last year and the marked improvement in the standard of dental work demanded by patients are emphasized in a Columbia University announcement of advanced courses in dentistry. The use of motion picture films in its instruction and recent developments in the utilization of the radiograph are also important factors, according to Columbia's dental faculty.

Motion pictures have been called in to aid the fight for better teeth, and the screen has been adopted as a method of teaching.

"Motion picture films," says the announcement, "have proved their teaching value in dental technic, and operations enlarged upon the screen reveal clearly details otherwise impossible to show. Supplementing the clinical instruction, a number of these teaching films will be shown during the coming sessions. Lectures, illustrated with slides, and new diagrammatic charts will supplement other instruction.

"An ample operating infirmary, fully equipped with modern dental units and accessories, occupies the upper floor of the new dental building, as well as a demonstrating room fitted with every convenience for postgraduate teaching. On the second floor are the executive offices and the lecture hall, the latter being equipped with apparatus for th all motion reproduction on the screen."

MOVIES TO HELP

L. J. Darnour, camera man for the Commercial Publicity Film company, of New York, is in Marion, Ohio, making motion pictures for the Republican National Committee as part of its publicity campaign to try and elect Senator Warren G. Harding to the
LABOR IN THE MOVIES

A new motion picture corporation known as the La Film Service has been organized in New York City for the purpose of producing labor's viewpoint to the public through the screen. It is an enterprise definitely designed for the spreading of propaganda. But if the pictures honestly made, without prejudice or distortion of the truth, they should do much good, declares an editorial in the Stockton (Cal.) Independent.

The first pictures which it is planned to make will be stories of various trade union organizations, their origin and the benefits they have brought to their members. There will be news pictures, with views of homes and working conditions. If there are strikes, the news pictures will cover every phase of the strike from the homes of the strikers to the experiences on the picket line.

Then there will be pictures of labor conditions abroad, showing the working people of China, Japan, India and other lands of Asia and Europe in their homes and at work. Here, as in the pictures made in the United States, labor uprisings will be dealt with in an effort to show the public a side it is not always well informed on either for or during a labor dispute.

Still another feature of the Labor Film Service's work will be the screen presentation of certain great labor dramas such as Hauptman's "The Weavers," Zola's "Travail," and some of the plays of Shaw.

There is danger in this scheme, as in any such big propaganda attempt, of being one-sided in presentation of facts and of rousing bitter antagonisms or of alienating public interest. If the labor films can steer clear of such difficulties, however, they should certainly prove of genuine interest and instruction to the public.

NEED FARM HANDS? USE MOVIES

The farmers of North Dakota are so badly in need of workmen to harvest the wheat crop that they are advertising in the newspapers for help. Pictures are being shown in the roadside parks of the manner in which the work is done. The interested are requested to call on the manager of the United States Employment Bureau at 116 North Dearborn street where they will be given transportation. According to the latest report, 400 men are needed in Bismarck at $6 a day and board, and 1,000 in Fargo at $5 a day and board.

LIFE HISTORY OF THE PEARL—PICTOGRAPH 7017

Pearls? Most of us know two facts about them anyway—that they come from oysters and that they are to be found in jewelry stores. Perhaps there is nothing else that is so widely imitated as the proverbial "pearl" for its ability to purchase a string of "pearls" for ten cents (war tax) in Woodstock's, and in the picture is photographed a single "virgin" pearl, valued at $35,000 (this latter, a real pearl, of course).

But, here is a life history of the pearl. The pearl bearing oyster is a product principally of oriental waters, in shape resembling clam shell, and living in a pearlshell shell. It is this mother-of-pearl substance that builds around any irritating body lodged on the inside of the oyster. Small fish imprisoned by the oyster are gradually covered with layers of pearl, until they lose their identity of fish and enter the market as valuable jewels.

The Japanese have exploited this activity by inserting tiny cards, buttons and other forms inside the shells of living oysters, leaving them until they are covered with pearls.

Perhaps you may be fortunate enough to open an oyster that contains a pearl, and so that you may know how you would make it into a chain, the camera man has recorded for you the steps in the process of making a "pearl." He shows you the different grades of pearls according to color, size and quality. Here you will learn the meaning of the terms "button," "seed," "blister," "baroque" and "virgin" pearls.

You will also be permitted to feast your eyes for a few seconds upon three inches of pearls valued at a quarter of a million dollars, and upon a double string of pearls valued at a quarter of a million dollars, and upon a double string of pearls that we dare not tell you the value of, for fear that you may think it a "fish story."
In the dim past of the world's social history there was the WORD of parent-authority. With the development of a family into the clan, paternalism received its final incarnation as the parental principle in controlling the conduct of the members of the clan. And this worship of elders' authority, this wisdom, there developed an attitude toward children which we today think barbarous. Occasionally, we hear echoes of the sentiment that controlled these ancient mores: the remark of some tyrannical parent: "Children should be seen and not heard." But in other days children were not even seen.

With the intellectual emancipation of women came the breaking of chains from the buoyant spirit of children. We have learned that the child is a logical creature, with its facts uninhibited by the social taboos that exercise a smothering influence upon his elders. He is the youngster who sees Lady Godivas in all our customs, overlaid as they were with "don'ts" and false appearances. The tragedy of a repressed child is that he has been unable to free himself. Under social organizations he was taught to regard a male parent as a creature who could do no wrong who he regarded with awe as the fountain head of all wisdom, and who must be addressed in terms of august nomenclature.

The American Boy on the Screen

The modern American boy and his sister have been well presented by Booth Tarkington in his Penrod stories, "Seventeen," and other tales. But he has gone beyond the printed word and is now dividing his time in presenting the American boy to his parents, between the printed word and the motion picture. In a series of twelve screen comedies, built about a new Tarkington boy named Edgar Pomeroy, the author has shown that parents accept childhood's pranks at their face value. Parents know that their children are not wicked and are consequently able to share the spirit of their youngster's play. The child's pranks are accepted as pranks, not as indications of tendency to perverseness and the parent may enjoy them through his unrepressed sympathy. In books on the stage, and now on the screen, Booth Tarkington has portrayed this

Perhaps the most dramatic difference in this relationship is the conquering of fear in the child in expressing his native exuberance in whatever manner is at hand. His play is no longer circumscribed by fear of parental judgment: he is sure that his instinctive reaction to his environment, in his gestures of play, will not be scowled upon by his guardians nor punished by his parents.

All this has meant a remarkable simplification of the background on which educators have to work. They no longer need remove the crippling chains of fear before the child is free to express whatever capacities are peculiarly individual with him. The task of the educator has been tremendously clarified; if he but appreciate the malleability and the flexibility of the human material he has to work with, and not try to make it conform to a pedagogic formula.

This freedom of children from constant restraint does not mean that parents have abandoned the rod; nor that codes of conduct have been entirely swept aside. But it has resulted in children appreciating the fact that their parents understand their pranks, even though they themselves are punished for some juvenile attack on the customs of a well-ordered society.

New Comradeship of Parent and Child

Children, of course, have been the real gainers in this relationship between themselves and their parents. As the rise of the wife to the status of friend and sharer of the family joys and sorrows, the child has learned to respect the friend he has found in his father.
"AS WE FORGIVE"

First Two Reel Bible Picture of The Historical Film Corporation—Elaborate Plan—of the Company for Religious and Educational Productions

PRAYING to be forgiven, as we forgive others, is the habit of all Christendom, but actually forgiving others is perhaps not the practice of all Christians. In its purpose of making strong modern two reel dramas with a brilliant cut-back to some Biblical parallel, the Historical Film Corporation of America could have selected no lesson more urgent in its common need than Henry Christeen Warnack has found in St. Paul's remarkable Epistle of Paul to Philemon, which the company is releasing under the title "As We Forgive."

O NESIMUS, having been converted by Paul, returns to deliver Paul's letter to Philemon, his former master, whom he had plundered, and to ask forgiveness. Apollos, sister of Philemon, pleads with him to read the letter.

Probably no problem of society requires more study or delicate handling than that of the returned convict. What society did to him and what he did to society is a question which arises with the release of every man who has, in the eyes of the state, paid the price of a mistake. Whether crime is the result of sick-mindedness or ignorance, or whether it has to do with misguided impulse or desire for expansion at the expense of consistency, the fact remains that out of 100,000 arrests in this country 2,000 men are banished from society for a period of years. Many of these unfortunates return to face the problems of life under difficult conditions.

Mr. Warnack's photoplay "The Honor System" brought a convict to the prison gates on his way to freedom, but did not undertake his rehabilitation and regeneration. "As We Forgive" deals not only with the convict restored to freedom but with the thousands of wronged and well-meaning employers of labor.

A young man, released from prison after serving a short term for embezzlement, finds himself hounded from job to job by detectives who know his record. Discouraged, he drops into the "Come Back Club," which has been founded and is conducted by a minister who preaches to a kid-glove congregation on Sunday and who, during the week, tries to help a class of men who seem most to need such an example.

Dr. King, the pastor, welcomes the newcomer, solicits his story and then persuades him to go back to the man he wronged and to whose sister he had been engaged. The boy hesitates to go. Dr. King says he will go with him. King is sure of the right course because Henry Lee, the wronged employer, is a member of King's church. At first Lee is in arms against what he considers imposition on the part of his pastor, and it is then that King begins to talk to him. Before they try to face the situation, to allow him to ask forgiveness. Lee, who had wronged. King remarks to Lee that Philemon was as human as the rest of us and had been bitterly wronged just because he had been taught the Lord's Prayer, he forgave him was to be forgiven.

Lee forgives the young man and restores him to his former position, and the boy comes back, also, into the favor of his sweetheart Lee's sister.

Since it would be so difficult to stage the Bible story exactly as they may have been in the Bible days, the producers have struck upon a happy plan in offering stories of the here and now applying to them the golden love of Christ and of Israel under the dispensation of Mosiah.

Mr. Warnack's story of "The Prodigal Son," designed as a two-reeler for production as the first Bible picture of the corporation, was found to be worthy of a feature and has been laid aside until the first six two-reelers are complete. This company's plan of coupling with its Bible story modern prototypes has met with the approval of churchmen and it is believed that this is the solution of the Bible he problem, as it will make the Bible lesson part of mode everyday life.

The plan of the company to produce 100 two-reel pictures taken from incidents in American history at from the lives of the builders of the American nation, as part of the great national plan of Americanization, will be set aside until the Bible pictures are in full swing of production and until the company's educational pictures has been inaugurated.
PRODUCTION OF CHURCH FILM PROGRAMS

In its Sunday magazine section of July 11 last the Sun-
ed New York Herald published a half page illustrated
ory about the Rev. Paul Smith, president of the Interna-
tional Church Film Corporation, producing photographs-
T Dr. Smith and scenes from "The Good Samaritan" and
Miracle Money," two films produced by the company.

er telling of Dr. Smith's splendid reform work on the
acif Coast the writer outlines the motion picture plans
f the company, as follows:

"Today an interdenominational corporation, the International
Church Film Corporation, is making pictures solely for church use. The
large denominations of the Protestant Church are cooperating in the
movement. They are represented on an Interdenominational Board of
Review, that will keep the movement within the church for all time.
This board will pass on the film that is produced by the corporation.
It will pass on the scenarios before they are filmed.
It will see that the Church's viewpoint is always

A comprehensive plan has been drawn up and when it is com-
pletely carried out the churches will have a motion picture circuit
that will rival any theatrical chain in the country. Five thousand
screens will be represented in the circuit and will receive and show
each week a completely new motion picture program.

The weekly film releases will include a Biblical film which can
be shown at Sunday school and at the evening church service and to
a complete recreational program to be shown on a week day
ight or at a child's matinee. This program will embrace a mod-
ern drama, a comedy, a news reel and an industrial or educational

"One of the first policies adopted by the movement was that no
layers are to be starred or featured in the productions. The cast
not to be drawn across the film from any star company. The churches
are building their films around prominent names and selecting the stories in
which they appear. The players who appear in the church films will be entirely obscured by the message the motion picture carries.

"The entire purpose of the program will be uplift. The Biblical
films will carry a Gospel message with a direct Gospel application,
the dramatic and the industrial films will as surely carry a similar mes-
gage because they will be of the clean, wholesome, character build-
g type.

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FILM AND SLIDE PROGRAMS IN NEWARK, N. J.

Instructional Reactions of Pupils to Films, Through Definite
Teaching Plan, an Important Feature of the Visual Work

By A. G. BALCOM

Arch. Supv. of Schools, Newark, N. J.

The following are three film and slide programs which I
have been giving on the playgrounds of Newark, New Jersey,
the evenings. This has revealed to me a fruitful field
work. We are playing upon the emotions of people
who should not be reached in any other way.

The plan which follows the program in this article was
worked out by Dr. George D. Brinkerhoff, principal of the
BalcOM School, Newark. We not only show the pic-
ture, but try to have a proper reaction through a definite
fan of teaching.

PROGRAM I

Introductory Slide.
Film—"Making an American." Slide—Announcing the Dates of the Opening of Schools—Day
and Evening—Pictures of Newark Schools.
Film—Board of Education Officials Directing School Activities.
Slides—School buildings of Newark.
Film—"Knights of the Cross Roads," part 1, featuring the Safety
Patrol (older boys and girls of the schools) in the conserva-
tion of life and property.
Slides—School Auditoriums and Classrooms.
Film—"Knights of the Cross Roads," part 1.
Slides—Great Americans—Washington, Lincoln, Roosevelt, and
President Wilson, closing with the pledge of allegiance, flags
of the allied nations and the Star Spangled Banner.

PROGRAM II

Introductory Slide—Slides Announcing Dates of Opening of the
school—Day and Evening—Special Mention of Continuation
Schools.
Film—"The Golden Harvest," showing American made machin-
ers in the production of a staple food.
Slides—Beauitiful Land of America.
Film—"The Priceless Gift of Health."
THE FILM A TRUE GUIDE TO ONE'S LIFE WORK
How Round Pegs May Be Fitted into Round Holes and Square Pegs into Square Holes By Means of the Movies

By P. D. HUGON

I

The unfortunate consequence of human limitations that no sooner is a good name found for a new thing than its meaning gets popularized and, long after, entirely lost. Just as Education has almost come to mean nothing but bookishness, Vocational Education is fast becoming synonymous with a highly commercialized form of manual training intended to make employees for various industries.

Now there is no doubt that manual training is not only sound educationally but that it is a vital part of all education whatever. We do not need to praise "learning by doing." There is no other way of learning. Psychology teaches us, for instance, that whenever we read a word we unconsciously form not only a visual image corresponding to that word but an incipient motion of the muscles of the throat and tongue necessary to pronounce that word. We cannot help "doing," and the more we do the better we learn. Reading aloud makes us do more than reading to ourselves. It performs a more complete muscular action.

That is one of the reasons why manual training is so invaluable in general education, that it prevents our being content with an incipient action performed very largely in our minds and compels us to carry out that action to its final consequences.

And it is because manual training completes the action that it is valuable, for completion calls into existence the co-ordination of all the necessary kinds of effort to produce the result. The hand becomes the servant of the brain only by a series of motor coordinations which require a great deal of practice.

Nor can we distinguish between vocational training and manual training on the ground that the former necessitates the making of finished articles. If anyone calls an occasional hour in the carpenter's shop manual training he needs to revise all his ideas of education. Any training which does not aim at establishing the habit of thoroughness is hardly worthy of the name.

What is vocational training, then? Evidently nothing but discovering the particular bent of each particular individual and supplying him with the training that will utilize that bent to the utmost.

THE COLLEGE A VOCATIONAL SCHOOL

Inasmuch as the vocational school, so-called, gives the average boy or girl the choice of a number of occupations, it comes very near fulfilling that requisite. Inasmuch as the up-to-date college supplies to the "upper third" the training which will enable them to use their powers to the greatest advantage, the college itself, is also a vocational agency. It is no use blinding ourselves by the prejudice of an ignorant democratic creed.

Scientific experiments carried out over a number of years and involving several million people have definitely established the fact that people vary in intelligence as much as fifty per cent and more, that the degree of intelligence of an individual does not change perceptibly from the cradle to the grave, and that a good third of the population are incapable of more than the most elementary school education. The same investigation has established that very nearly one-third of the population is distinctly above the average in intelligence and, therefore, can never be satisfied with any occupation in which brain work is not the predominant factor.

Other investigations not carried on by laboratory methods, but nevertheless embracing many hundreds of thousands of people, have enabled us to classify people according to certain physical characteristics which give us their natural likes and dislikes. I know that some professors who are inclined to doubt everything that does not emanate from the orthodox crucible are apt to pooh-pooh the idea that the shape of a man's nose or the size of his forehead bears any relation to the contents of his brain. But it is perfectly easy to confound these professorial critics not only by the proof of the pudding, which, for instance, has enabled some salesmen to multiply their sales from ten to one hundred times, but by cold scientific facts which the good professors themselves are apt to overlook.

I want to give here one example because it happens to be within a field that I have investigated with particular care. Character analysts who work from faces and whom the college men are apt to look down upon as mere intuitive empiricists will tell you that if your eyes are wide apart you possess "motion-form," meaning the ability to detect variations in objects in motion. I have tested this rule on hundreds of cases and found it invariably correct. The theoretical explanation of it, which only occurred to me after verifying the practical side, leaves no question of a doubt that the rule is correct. On the distance between the eyes depends stereoscopic vision. The farther apart the eyes are the more stereoscope we have. During the war pictures were taken from aeroplanes at intervals of several hundred feet, placed side by side and viewed through a stereoscope, giving not only a stereoscopic picture but one in which the relief was so much exaggerated that a bucket lying on the ground looked like a five-story tower in pro-

M ANY trades and professions have been and can be filmed, so that a prospective apprentice or student may gain a rather comprehensive idea of the work and the earning possibilities. Through the film one may learn, more quickly than from any other source, how to avoid a round peg-square hole or square peg-round hole mistake.
signature to its width. Here is a plain scientific fact which
actually justifies the character of analyst.

SIGNIFICANCE OF PHYSICAL DETAILS

It ill behooves the men who can reconstruct the entire
ody of an ichthysaur from one bone to deny that every
one, every muscle, every hair has its evolutionary signif-
ance and that it may be possible to measure that signif-
ance in terms of likes and dislikes.

Be that as it may, we have a very simple test of a man's
occupation which is the degree of happiness that it afford-
im. Vocation means call. It is nature's call to us to do
so very thing for which nature has qualified us. If my
yes were not wide apart I would not be called by nature
do motion picture work because I would be unable to
istinguish between the import of one trivially small move-
ment and that of another. But there is not always a need
to analyze physical characteristics or even to measure in-
elligence in order to ascertain a man's vocation.

The motion picture here, as in so many other fields, gives
—a most complete and correct answer to the problem of
call to determine a man's vocation. How it does it is
imply by enabling us to determine what stimuli a person
responds to, and, by analyzing those stimuli, to group that
person's tastes in such a way that we eliminate his dislikes
and include all his likes in the vocation selected for him.

TESTING YOURSELF BY THE MOVIES

Without any special devices but seventeen cents in coin of
the realm you can test the theory for yourself in a rad-
imentary way. Go to a movie show, see the program right
rough and, on coming home, sit down and write honestly
without false pretenses or afterthought of any kind, every
ingle thing that struck you in the pictures that you saw.
Don't try to be highbrow about it. Don't try to remember
the plot. What was it that attracted your attention? You
robably saw scenes of city life, mountains, ocean, coun-
ty, palaces and quiet homes. It is a very poor feature that
does not include something of each of these. Which do you
remember most vividly? Or was there an automobile sce-
ne or some machinists? Or were you attracted by some detail
in the Weekly showing a new way of doing old things?
but it all down mercilessly as if you were taking the in-
ventory of a store. When you have it all down, including
those things that you don't like to write because, for some
reason you think they are sacred and probably they are—
sacred, but not to be ashamed of, you will have the list of
things that are susceptible of attracting your attention.

Now, go to see that picture again and make a note of all
that you missed the first time. That is difficult and it
quires an effort of attention, but when you have done it
you will know the things that you are not intersted in.
between the two lists you have your vocation. No need to
so any further.

There are only three kinds of vocations in the world.
you are made to deal with things, or with people, or with
words. If the automobile or the mechanical details made
him strongest impression on your mind, you are made to
deal with things. If the wording of the subtitles jarred on
you because it was bad English or contained misspellings,
if you remember the jokes and what he said or what she
said, you are made to deal with words. But if what you
noticed principally was the relationship, the way one per-
on handled another, the subtleties of thought and how
hey reacted on minds, then you are made to deal with
people.

The present day vocational school enables you almost
exclusively to deal with things. It is no exaggeration to
say that sixty per cent or more of the population fall within
dits scope. The college enables you almost entirely to deal
with words, and in certain of the modern branches, par-
ticularly psychology, to deal with people. But the real
vocational school for those who are so made that they can
only be happy when dealing with people, the salesmen, the
politicians, is the school of hard knocks, the school of the
store counter, of the front door canvas and of the "get
gether and talk it over" method of doing business.

WHERE SPECIAL FILMS WILL COME IN

This method is only a crude test. Before long the psy-
ologists who measure us for our life's work will not be
content with such haphazard material as the theatrical film
affords. They will make their own films embodying meas-
ured lengths of classified subjects each representing a well-
tested stimulus. They will ask you whether you remember
better Reel One or Reel Six. They will determine at once
the location where you ought to live, your most suitable
climate, your food, sleep and rest habits, and everything
that can enable you to achieve right away, through a well-
thought-out life plan, the happiness and efficiency which it
would otherwise take you twenty years to realize, if you
were lucky enough to do it in that time.

The proper use of the film in vocational work, there-
fore, is not to recruit employees for a particular industry
regardless of the fitness of those people for that work, but
to afford a new, quick and systematic method for detecting
the peculiarities of construction in the human make-up
which all other methods are too slow to detect.

CULTURAL FILMS IN INDIANAPOLIS

Films of travel, literature, physiology, sanitation and hy-
giene, history and commerce were shown to the children
of Indianapolis this summer and fall in the city schools,
parks and municipal playgrounds by the recreation depart-
ment under the supervision of Dwight S. Ritter, city pur-
chasing agent.

Films were furnished by the extension department of
Indiana University, the United States Department of Agri-
culture and the Economics Bureau, together with industrial
pictures showing work in the factories in an effort to edu-
cate the growing children along lines of instruction that
are not taught in the home, the schools or the ordinary mov-
ing picture theaters.

DELWARE'S TRAVELING TUBERCULOSIS EXHIBIT

A traveling exhibit, containing charts, models, placards
and motion pictures, designed by Dr. Albert Robin for the
use of the Delaware State Tuberculosis Commission, toured
the state, stopping at Newark, Middletown, Rehoboth,
Georgetown and Lewes. Returning, it was used at the State
Fair in Wilmington in September.

The exhibit is in a car about 15 feet long. One side
opens and permits the exposure of the entire paraphernalia.
N. H. Robin, son of Dr. Robin, and a medical student at
the University of Pennsylvania, traveled with the exhibit.
Dr. Robin will address the North Atlantic Conference of
the National Tuberculosis Association in Richmond, Va.,
on October 9, explaining the details of the exhibit.

CHURCH REPORTS THROUGH STEREOPTICON

At Oak Park, Ill., 350 people gathered for dinner recently
and heard the story of the year's work, collated from the annual report,
tabulated upon stereopticon slides, and sold by the pastor, with
pictures interpreted. So successful has been this method of pre-
senting the work that it has been widely copied by churches in the
vicinity.
WILLIAM HART—HERO

A recent delectable dissertation by Irvin Cobb, "A Plea for Old Cap Cotter," argues for the good points of the nickel library.

"In a five-cent story the villain was absolutely sure of receiving suitable and adequate punishment for his misdeeds. Right then and there, on the spot, he got his. And the heroine was always so perfectly pure. And the hero always was a hero to his finger tips, never doing anything unmanly or cowardly. He was always using the most respectful language in the presence of the opposite sex. There was never any sex problem in a nickel library. There were never any smutty words or questionable phrases. If a villain said "Curses!" he was going pretty far. In a nickel library there was logic and the thrill of swift action and the sharp spine of adventure. There, invariably, virtue was rewarded and villainy punished. But in the dime, invariably was the final triumph for law and justice and for the right; there, emblazoned in one thin paper volume, was all that Sandford and Merton lacked; all that the Rollo books never had. We might have told them that though the Leatherstock-in Tales and Robinson Crusoe and Two Years Before the Mast and Ivanhoe were all well enough in their way, the trouble with them was that they mainly were too long-winded. It took so much time to get to where the first punch was, whereas Ned Buntline or Col. Prentiss Ingraham would hand you an exciting jolt on the very first page, and sometimes in the very first paragraph."

We contemplate the motion picture field for the equivalent of something so long remembered and highly-to-be-recommended as the exploits of these Wild West heroes. Where is it to be found, if not in the achievements of William Hart? To be sure, Mr. Hart combines in himself engagingly the characters of villain and of hero. But as the villain he never fails to "get his;" as the hero he always triumphs in right-doing. And this combination of the two roles in one person presents the problem of civilized man as opposed to the problem of uncivilized man: the conquest of evil in self, as opposed to the conquest merely of evil in the material world. There are all the thrills of the old "nickel library" to capture the youthful imagination. But there are also the experiences of personal sorrow and sacrifice that go a step farther, and do "all that the Rollo books never did." that present the subjective struggle recognized by the constituted parental authority as necessary for the development of character.

The very titles breathe Romance—Hell's Hinges, Blue Blazes Rawdon, Wolves of the Trail, The Border Wireless, Wagon Tracks, The Toll Gate—to name only a few. They put one immediately in the mood for a sweeping drama of action and daring. The names assumed by the hero are also worthy of notice. Black Deering—Sir Walter Scott might have chosen it. One of Mr. Hart's finest pictures is The Toll Gate, recently released, equally potent as entertainment or as sermon.

The story is of a man who atones for his past life by the voluntary sacrifice of happiness. Black Deering is the most famous hold-up man of the state, and the leader of a notorious band. And the search for him, although it has not reached a cave where the band meets, is hot on his track. He proposes to quit. But through Johnson the band is induced to demand another raid, and in it Deering is captured. He discovers that Johnson is playing a false game, and is responsible for his capture. Deering despises Johnson and his captors share the feeling. Nevertheless, Deering is evading. He escapes from the freight car where he is held, and after a long trip he reaches a small town—not too small for three or four saloons, however. His effort to get work does not succeed. Desperate, he "shoots up" the saloon and makes off with some money. The hunt and cry is raised again, and after long pursuit, which leads toward the border, Deering is on the point of capture, just barely ahead of his pursuers. His horse collapses, and to put it out of its suffering, he discharges the shot which will reveal his whereabouts. He looks down at a little lakeside cabin, wondering if he can find refuge there and as he does so, he sees a little child fall in the lake. He makes a dangerous leap, saves it, and carries it home. Here he finds a deserted wife, and the child immediately wishes to claim him as "daddy." The method of escape is suggested, and when the pursuers come they find simply a commonplace family life going on. But they are still suspicious, and wait until morning, closely picketing the home. While Deering is sitting up through the night in his supposed wife's room, he discovers a picture in the Bible which shows that Johnson is the husband who deserted her. He finds a verse—"By their fruits ye shall know them." And he thinks over his life and his future.

The next morning Johnson appears at the head of a marauding band of adventurers. He exposes Deering, but Deering is not sorry for the opportunity to come face to face with his betrayer and the man who deserted an innocent woman. The military are trying to dispel of this marauding band also. And in helping them Black Deering kills Johnson in a fair fight, because of his misdeeds past an present.

But now the chief of his captors has come to see what sort of man this Black Deering is—"His name may be black but his heart isn't." And, since they are over the border, he lets him go. The gentle woman who has befriended him wishes to go too—but because of the boy, and because of her name, Black Deering refuses to let her marry him. With this final renunciation he goes away—an "By their fruits ye shall know them.""

The Toll Gate. Produced by William Hart. Distributed by Famous Players, 5 reels.

HOMER COMES HOME

Another Charles Ray drama of the familiar type is Home Comes Home. Homer, in his home town, has been dismissed from his work. Being of the right stuff he is not discouraged, but encouraged by this event. It gives him the opportunity to "tell the world" that he is a success. He goes to the great organization of Bailly and Kort—the Bailly and Kort. But at the end of two years, although he has saved $300, he is not progressing rapidly. He has a wonderful idea which needs "cash," but his superior refuses to cooperate until the "cash" is forthcoming. He path seems to be blocked.

But suddenly he gets a flash of the wisdom which is so much greater than common sense. With his $300 Homer goes home. He arrives on the express which stops only for important personages. The whole town turns out to see who the personage may be in this case, and is electrified to see Homer, in a new suit. He takes the best rooms in the local hotel. He hires the local taxi for two weeks. He spends money recklessly, even to the last dollar. He is invited to take part in a great ceremony of laying a cornerstone. He even secures the capital to carry out his big idea.

After this blaze of glory comes a cloud. A jealous rival of Homer's finds out that he is only a clerk, and spreads the news that he is dishonest. And when, after getting the money, he fails to appear at the office, it looks as if that were the case. But that is only because he has walked back to the city, rather than touch the money, which was all he had.

Then, of course, his little burst of daring bears fruit. His big idea comes to pass. He overcomes once and for all any distrust which anyone may have had of him, and inevitably—"he wins the girl."

The wise mingling of perseverance and daring which spell success is the message of this picture. It is as well directed and made as Ray's pictures usually are, and is suitable for almost any use.

Homer Comes Home. Produced and distributed by Famous Players, 5 reels.

18
"A CUMBERLAND ROMANCE"

A Cumberland Romance is an honest picture. The acting is honest, the setting realistic, and it is a sudden illumination of the truth which determines the ending. The characterization is excellent, and the atmosphere says those who now, genuinely like that of the Cumberland mountains.

The story is ordinary enough—up to the end: the northerner who was a misunderstanding with his sweetheart visiting the mountains; he finds a beautiful mountain girl living with her mother in the wilderness of her hard-drinking outlaw father who stays in hiding in the hills; he mountain lover who hates and distrusts the "furrie." In the story of Clayton, the northerner, however—a departure from the older type of story—seems a real human being who loves and trusts the real daughter, instead of one of those familiar agers who try by lies and subterfuges to break up the match. Neither does the mountain man act vacillating, laboriously and lovingly consulting the Bible when in doubt. Instead of becoming violent, and shooting the northerner, he becomes his friend, and protects him from the drunken insults of the girl's father.

The wedding day is bright with as much grace as they can. The mother and sister welcome the little girl. In her garret where she sits on the little wedding gown she has made herself from a fashion book she realizes the great gulf between herself and the northerner.

Then comes the test. The father, who has come down from his hiding place for the wedding, attempts to shoot Clayton. The mountain lover, who is about to perform the ceremony, throws himself in front of him. And the little heroine, her heart awake at last, rushes to protect the mountainman.

Aghast, the guests and the guilty father see that it is she who is shot. "I reckon there's only one thing you can do now, girl," says the old doctor to the faith feel, and the father does it. "I promise never to touch another drop of liquor as long as I live."

When the suspense is over, the marriage ceremony is performed out of the mountain town, the minister as the bridegroom, "I found out how I felt when that happened downstairs," whispers the little bride. In spite of all this, the picture does not sound as convincing as on the surface. But the characterizations and setting make evident the sweet reasonableness of the outcome. This outcome, although rather abrupt, leaves one with a far deeper satisfaction than the usual one in which the marriage is so obviously unfitting. The lamentation that romance and happiness do not always go together is one that brings the screen closer to life. The blind adoration of the unsophisticated little mountain girl for the man from the outside is a lovely but fragile thing, and like that perhaps it will not stand the wear and tear of life is to come nearer to truth, which is the purpose of art. It makes an ideal picture for young people. For church use, also, this picture is well suited. The evil of losing mastery of one's self is convincingly brought forth in the crime of the intoxicated father, which brought about his pledge, and in the passion of hatred of the young minister from which he was saved by a sudden remembrance of the commandment "Thou shalt not kill."

Altogether, this picture justifies the name its makers have assumed—Realart.

A Cumberland Romance. Produced and distributed by Realart. 5 reels.

"SHIPWRECKED AMONG CANNIBALS"" are an interesting series taken on route. These include sports on shipboard, views of live and extinct volcanos on the island of Java, an underwater river hugging to the surface, all sorts of pastimes, all manner of sea animals, the Ghost Rocks of Burin and pictures taken during a tiger hunt in Sum. During a shipwreck, the travelers reach the land of the Kia Kla head hunters, where they are met by a startling reception committee of savages, decorated in the height of native fashion. Many close-ups of the natives were made, picturing them in all manner of their own costume in the nature of sheer ornament. But others have been furnished at times by the travelers.

These camera flashes reveal the head hunters as a hard, cruel race, chiefly bent upon killing one another at a rate which it is said will exterminate them in a few years. They are constantly prospected for these practices, but persist in them when opportunity affords. Personal vanity and lust for power seem to be their outstanding passions. The final scene shows a number of the head hunters on trial before a military court.

Produced by Universal. 6 reels.
WINNIPEG'S NEW SAFETY LAW

Special Permits for Professional Standard Projectors Using Slow-Burning Film — Yearly Permits for Safety Standard Projectors

F. A. Cambridge, city electrician of Winnipeg, Canada, has favored this magazine with a copy of the ordinance recently passed by that city's corporation for the supervision of electrical equipment in the building department, governing the operation of motion picture machines in churches, schools and local institutions other than theaters. Mr. Cambridge is city electrician of that law, as follows:

The main object of this bylaw is to provide for the safety of the public, especially children assembled in church, day or Sunday schools, where moving pictures are exhibited.

In the case of picture machines when films are used composed of nitro-cellulose (a material similar to gun-cotton) — all the restrictions of the bylaw hereunder mentioned shall be observed. The so-called "slow-burning film," composed of cellulose acetate, is used.

As there is an ever-increasing supply of pictures printed in slow-burning film, it is advisable to endeavor to encourage the use of this product in every possible way.

Section 7 of the new law, covering the conditions under which professional or theater standard projectors will be permitted to operate, is without the restrictions imposed in Sections 5 and 6, reads as follows:

Notwithstanding any of the clauses of the next preceding sections, the city electrician may grant a special permit in writing for the use of the apparatus required for the operation of two exhibitions not more than twenty-four hours apart on the same premises not involving a change of location of the projector, provided it is shown that the film used for the exhibit is that of the slow-burning type and is identified with suitable "leaders" showing the same to have been examined and tested by Underwriters Laboratories in which case sections five (5) and six (6) shall not apply.

List of restrictions applying to the use of picture machines employing inflammable films (nitro-cellulose) all of which are waived when slow-burning film is used.

5. Fireproof Booth. If shows are held more frequently in the same building than twice in one calendar month, the fireproof room is required. A portable fireproof booth is not substituted.

6. Height of Auditorium Permits. The height of the auditorium shall be open only to persons of the age of twelve years and under.

7. Height of Audience Room Above Street. Picture machines using inflammable film not to be used in rooms higher than the second floor when audience room seats more than fifty persons.

8. (a) Frequency of Exhibitions. If it becomes desirable to have frequent exhibitions of pictures in any building, it is desirable that several exhibitions be permitted in one day or for one week at a time.

(b) Examinations of pictures for fire should be made by the city building inspector.

(c) Exhibitions of pictures to be allowed in local institutions other than churches, and in public schools, etc. as a means of instruction—portable appliances are excluded.

(d) Auditorium required to be used for exhibits shall be kept closed except when in use.

9. Separate Lighting Circuits for Exit Lighting. This is desired to afford greater safety to the public where frequent exhibitions are given. The object is to guard against exit lights being put out during the performance for the reason that they are being used for additional purposes.

10. Permits. Necessary provisions in order to give opportunity for inspection of machines and other features. In the past many shows were given without necessary permits.

11. Auditory Lighting. A limited amount of lighting required same as in moving picture theaters.

12. Smoking prohibited.

13. Permits for projectors to be granted as required in additional purposes only.

14. Inspections of pictures shall be made by the inspector at the request of the city electrician.

15. The exhibitor shall be responsible for proper ventilation, etc., as required by the city electrician.

16. Permits shall be granted to the exhibitor as required.

A few cases of recent accidents through the operation of moving picture machines in churches and school auditoriums have been heard of.

1. In May, 1918, a fire occurred in a church in New York City.

2. In June, 1918, a fire occurred in a church in Chicago, Illinois.

3. In September, 1918, a fire occurred in a church in Toronto, Canada.

4. In October, 1918, a fire occurred in a church in a small town in England.

5. In December, 1918, a fire occurred in a church in Boston, Mass.

6. In January, 1919, a fire occurred in a church in New York City.

7. In February, 1919, a fire occurred in a church in Chicago, Ill.


9. In April, 1919, a fire occurred in a church in a small town in Germany.

10. In May, 1919, a fire occurred in a church in a small town in France.

11. In June, 1919, a fire occurred in a church in Germany.


13. In August, 1919, a fire occurred in a church in a small town in France.


15. In October, 1919, a fire occurred in a church in a small town in France.


17. In December, 1919, a fire occurred in a church in a small town in France.

LENS MAKING IN NOTTINGHAM

By Leroy Weber

Nottingham, England

The manufacture of lenses specially designed for photography from the air was started in 1918 at the Royal Optical Works, a large firm of scientific instrument makers, employing about 300 workpeople, and located at Leicester, has recently enlarged its plant to meet the increasing demands for this article. Experiences have been carried out, and the results gained indicate that the lenses are superior to those hitherto made in Germany. The glass used in the making of these lenses is manufactured in the vicinity of the cities of Derby and Birmingham, England.

The most powerful photographic lens used during the world war was said to have been designed and produced in Birmingham. It was 0.5 inches in diameter and had a focal length of 36 inches. The power and clear definition of this lens were such that when used in an airplane it gave good visibility and detailed information of what was happening to the enemy below. It was said that the photographer could easily detect the presence of barbed wire from a height of 3 miles, and movements of troops that had been effected under cover of darkness were likewise traceable by the experts.

FAIR PLAY FOR PRODUCERS

EDITED, EDUCATIONAL FILM MAGAZINE, NEW YORK.

Sir:

I received a letter recently from the president of a college in the Middle West written as follows:

"Tenements: Please send us your film catalog, also your monthly. We are trying to make our business rentable (rate to the children) and are raising money for educational purposes only without private or institutional profit.

"As pointed out by Mr. Roach at the Cleveland Convention, the advocates seem to approach the subject of hiring films for either one of poverty or getting something for nothing. It seems to me that you might well make this the basis of some editorial comment that would be of benefit to educators throughout the country and show that they should really come to the point in a more or less business-like manner.

"When will the educators of the United States learn that they should not try to plead poverty but rather that they should endeavor first to secure the best pictures in the future education deal and thus child for child to help the child and build the nation? The desire to see the schools or to charge other than the reasonable rental price for the shows is not to the true American to help the schools and to get as far as possible both in the matter of time and money, and to give the child the educational picture "over the top". Recognizing also the fact that we cannot therefore, the need of being fair with the schools, it does not come with the use of the pictures individuals who have the film and the other hand the frequent request from educators to see the pictures used at no charge, that is, not for profit, has led, I believe, to the spectacle of the educator, who, without depriving the auditor of the very supply that he needs for the constant betterment of educational methods.

"Your kind cooperation in placing this before the teaching profession through the medium of this magazine, I believe, greatly help to rectify this present rather unfair attitude on the part of the educator.

"KINETO CO. OF AMERICA
"CARL H. PIERCE, Vice-President.

BERGEN, NORWAY: OPERATES MOVIE THEATERS

By George Nicholas Iff

The city of Bergen, Norway, on January 1, 1920, took over all the motion-picture theaters and is operating them as municipal enterprises. There are in the city 7 such amusement houses, with seating capacities ranging from 300 to 1,200. The standard price of admission is 1 crown (26.8 cents) for adults and 50 ore (13.4 cents) for children.

Bergen, with its suburbs, numbers about 100,000 people, and thus is larger in population than Buffalo, New York, and has an average of $6.50 for each man, women, and child in the city and its vicinity was spent at motion-picture houses, as compared with $4.96 in 1918 and $3.75 in 1917.

The first two known are of American origin, west wind, mining camp, logging camp, and Alaskan pictures predominating. The other tenth is made up of Scandinavian and Danish films, with an occasional German or Norwegian film.
COMMUNITY MOVIES IN STAMFORD.

STAMFORD, Conn., had its first exhibition of community motion pictures the night of July 20th. They were shown in Maple Avenue Social Hall, the parish house of St. Andrew's Episcopal Church, on the East Side, where an up-to-date professional motion picture equipment is housed. It is the only order of that section of the city may have the best sort of motion pictures once a week right near their own homes.

Community pictures differ from the commercial showings, in that they are usually shown only one night a week, that they are not put on primarily to make money, that they are always pictures clean and wholesome that the whole family may enjoy, and that they are usually shown in schools, community centers, and buildings connected with the social work of the churches. It is said that there are now 1200 centers in this country where community pictures are being shown.

The program does not include a long dramatic feature, although such will be shown in the future. The idea of the program is to get the public to make this first showing a diversified program, so that pictures of varied character may be shown on one program. A three-reel life of Thos. A. Edison, "The Benefactor;" a two-reel comedy by Mr. and Mrs. Robert Greig, "Rafferty and the Beatrice;" a beautiful Post nature picture, "Raindrops;" a Pathe Review with colored and slow-motion pictures; and "Topics of the Day" make up the program.

Although a fixed admission fee will prevail at later showings, at the first showing all those welcomed, a silver or gold colored token taken to help meet the expenses. Children were not admitted unless accompanied by older persons. There was one shown at 6:15, repeated at 8:30.

Future programs will include Louisa M. Alcott's "Little Women," Chas. Frederick Gould's "Ben Hur," Pathe's "Pathe's Chas. Newberry," as well as a "Diversified" program made up by Mr. coconut.

The admission fee will have a helpful message as well as enabling one to spend a pleasant evening. The favorites of the series, for example, "Sisterhood of the Simplex," will be shown with a helpful message which is released at the end of the picture. At the end of the program is a "Beautiful Post Nature Picture," "Raindrops;" the Pathe Review with colored and slow-motion pictures; and "Topics of the Day" which make up the program.

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FILMS APPROVED FOR NON-
THEATRICAL USE
BY NATIONAL MOTION PICTURE LEAGUE
301 Fourth Avenue, New York City
The following list of endorsed pictures is pub-
lished for the guidance of institutions stimulating a great
demand for pictures not only suitable for adults,
boys, and girls of all ages, but also for educational use.
A number of these public agencies may select a high class of
picture. It is hoped that the list may be valuable to
arranging wholesome programs, and that the managers may
choose the better class of pictures. It is
interpreted that the list contains all films that have been
selected by all the boards of education and agencies.
Suggestions for additional pictures should be
sent to the National Motion Picture League.

FAMILY FILMS
(Recommended for young people and adults)

THE TWO CONTRIVATIONAL MAIDIA GREENWOOD
Reel: 2; Producer, Mrs. Sidney Drew; Exchange; Pathé; Remarks: Comedy. Cut cartoon

THREE KEYHOLE
Reel: 1; Exchange, Universal. Remarks: Comedy.

A STORY
Reel: 1; Producer, Bray; Exchange, Goldwyn. Remarks: Comedy. Cut cartoon

THE MEUSE RIVER
Reel: 1; Exchange, Famous Players-Lasky Company. Remarks: Instructional Film.

INSTRUCTIONAL FILMS

STARTING LIFE
Reel: 1; Producer, Ford; Exchange, Goldwyn. Remarks: Kitten, puppies, dogs and cats,
laughing, ducking, turkey-chicks, robins, pugs, ponies, calves, deer, purple and red
Canadian Geese, kangaroo baby, etc.

PLAYING WITH ELECTRICITY
Reel: 1; Producer, Ford; Exchange, Goldwyn. Remarks: The making of the parts and the
assembling of an electric iron and electric razor.

THE LION HUNT
Reel: 1; Exchange, Major Allen: Exchange, Universal. Remarks: Traveling through the
desert on camels, now born camel, lion snarling
baby camel, is caught alive in net. Cut view of
dragging lion on sand.

THE VALLEY OF TEN THOUSAND SMOKE
Reel: 1; Producer, The National Geographic Society: Exchange, Educational Films Corp.
Remarks: Pictures from southwestern Africa, volcanos as far as the eye can see.

LIFE HISTORY OF A PEARL
Reel: 1; Exchange, Goldwyn. Remarks: Pictures of

NEW YORK CITY
Reel: 1; Exchange, Goldwyn. Remarks: Picture of the shipyard government ship

SICKINOCEPHALUS FISHING
Reel: 1; Exchange, Goldwyn. Remarks: Trout and other fish artificially bred. Do
dogs recommended by the "Weedless Stones of" smartest
dog in Ohio. Cut cartoon.

THE BOY'S NAVY
Reel: 1; Producer, Kineto Co. of America. New York City (write for exchange in your
state). Remarks: Pictures of Boy Scouts in America and England, military drill, ever in
the service of the country, first aid, fire drill, preparing men, making fires, serving food,
dish-washing, amusement, etc. Sir Robert S. Baden-Powell, K. C. B., Chief
Commissioner, British Boy Scouts.

CHILDHOOD
Reel: 1; Producer, Kineto Co. of America, New York City (write for exchange in your
state). Remarks: Childhood, its lack of woes and troubles, feeding swans in park, dancing
the "Shanty Song"; slim kiddies on outing; children of our fallen heroes, scouts, child ambitions.

THE VISITORS
Reel: 1; Producer, Hurton Holmes: Exchange, Famous Players Company. Remarks: Scenes taken in the interior of
Siam in the land of the smiles, differing in appearance, costumes, and customs from the
Dutch.

PATHE REVIEW, No. 29
Reel: 1; Exchange, Pathé. Remarks: Pathé
color: Bonfire,等, "The Wonderful Road of France"; children in industry, cleaning and drying fish, pulling
horses and net in the harbor; dancing: Tom; the sky pirates of Africa, lam-gamming;

PATHE REVIEW, No. 62
Reel: 1; Exchange, Pathé. Remarks: Pathé
color: Scene of theaters, New York, C. New-
exchange, balancing; retreating old tires; building a
tower of coal cars.

NEW SCREEN MAGAZINE, No. 24
Reel: 1; Exchange, Pathé. Remarks: A
chapel among the clouds, scenes from the Swiss; an expressive per
instructing textile mending; what happens when you carry

IN THE LAND OF RED SKINS AND ESKIMOS
Reel: 3; Exchange, Gaumont. Remarks: Fort
Francis in the Yukon, natives very curious, horses used for pack horses; native
Indian guides, wonderful view of placers; etc.

CHICAGO "THE CHATS", No. 8.
Reel: 1; Producer, Kineto Co. of America, New York City (write for exchange in your
state). Remarks: Scenes from the river C. Chicago, bridge over the
lodge; at Moffenfield during the country fair;
London North Western Railroad cultivate vil-
wops, making a scene; automobile; light transportation; the magent giant dragon

PATHE NEWS, No. 29
Reel: 1; Exchange, Universal. Remarks: An Alpino pastoral scenes from Switzerland;
how the entrance to a big forest, scientific experiments; a foot or two; Mickey

LITTLE JOURNEYS TO NATIONAL SHRINE
(BOSTON)
Reel: 1; Producer, International Church Film Corp.; Exchange, same. Remarks: New St.
State House, Shaw Memorial, feeding pigeons on Boston Commons, Faneuil Hall;
Sportsman's Club; Paul Revere Clock; Old North Church, New South Church (Protestant Episcopal Church, St.
Cambridge Bridge, Charlestown Bridge; Charles River; pigeon; Fenway, Museum of Art, statue of the Consumers
Harbor, Dinner; New England; Church; College; Memorial Hall, Beach House, Public
Man statue, Lexington, Old Meeting House Charm.

NEW SCREEN MAGAZINE No. 6.
Reel: 1; Exchange, Pathe. Remarks: The velocipede, "the safety" and the very
newest inventions; "Stas, Stas", Lucy's game in swimming
by A. D. Angell; microscopic views of the
carmonia mucosa. Cut cartoon "Laughing

ALL START BOOKING SERVICE
THE PACIFIC CANAL
In 3 reels, showing the complete history of the Canal, before, during operation and
after this film is one of the most interesting subjects ever filmed and not obtainable elsew
showing the interesting events and the history of the Canal to members of the league.
Write for details to Y. J. Fink, 520 Liberty
St., Philadelphia, Pa.

TOO CLOSE THE CONTINENT
In 3 reels, most valuable set of films showing interest in the Across the
Pacific Exhibition. Rental fees:
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SOUTH AMERICA
In 3 reels, a trip of thousands of miles into the wilds of South America, of great interest on South America. Most
valuable films ever filmed. Available free to the members of the league.
Write for details to Y. J. Fink.
"STORY OF ROPE AND TWINE."
A new industrial picture which illustrates a process invented by the Plymouth Cordage Company, of Plymouh, Mass. The title of the picture is "The Story of Rope and Twine." The opening scenes are set in Yucatan and the Philippine Islands, and the reels which follow tell the story of rope and twine from start to finish. The picture is in nine parts, as follows:

1. Growth and cultivation of manila fiber.
2. Production of sisal fiber.
3. Factory panorama; arrival of hemp and sisal fiber.
4. Opening the fiber; its preparation and drying; turning and putting up laharv.
5. How binder twine is made. Spinning, stringing, and filling for strength and uniformity; balling, tying, warehouse facilities for shipping.
7. General factory scenes; binding off coiling, splicing, etc.; end of the day.
8. Old-time method of hand spinning by rope maker ninety years young.
9. Modern production process. Arrangements have been made to show the film to the company's salesmen and distributors at sales conventions and gatherings by a projection machine which operates with a special non-inflammable film. Dealers handling Plymouth binder twine rope can make arrangements for the showing of this film to their communities at churches, clubs, or by special performances in motion picture theaters. In this way the local dealer can tie up his establishment with the showing of this picture.

BUICK FILM SHOWN IN THEATERS
A film made at the plant of the Buick Motor Company, Flint, Michigan, was shown recently at the Trent Theater, Trenton, N.J. This was said to be the first six pictures made for this company. The one two being exhibited in theaters pictures the manufacture of automobiles from the selection of the materials in to the final test by the Chief Engineer. The other five show the humble origins of the car and its relation to industry as a whole.

MUSIC FILMS IN DALLAS
Movies showing the value of music and its influence have been made under direction of the Dallas, Texas, Music Industries' Association and shown in Dallas theaters. The three films tell the history of music in regard to love, home and religion. The films average about 200 feet each, but various eras in music are shown. From the type of Pan to the modern drawing-room and grand piano, the film on love and music shows scenes typical of the influence of music and its effect on love, religion, and home. The other two are also directed by the director of the Dallas Symphony Orchestra.

FILM ADVERTISING IN DUTCH EAST INDIES
Goods made in the U.S.A. are being advertised in the Dutch East Indies by a roll-in cinematograph, a kind of motor-truck carrying a complete cinema theater. This trip has been organized by the Bureau of Commercial Economics.

The motor truck carries 50,000 feet of film showing the manufacture of different well-known American articles. To those industrial films the United States government has added others showing how hygienic measures are carried out in the States, besides pictures of the American army and fleet, all shown free. The Dutch East Indian government is also supporting this enterprise.

"THE STRIKE OF THE TIRES"
"Making Motion Picture Advertising Effective" was the theme at the Thursday noon luncheon of the Rochester Ad Club, Rochester, N.Y., recently, and as a demonstration on how to accomplish it there was displayed one of the cleverest commercial films yet produced. It was produced for one of the large tire companies and is said to drive home tire saving arguments in convincing manner. The film is called "The Strike of the Tires" and shows what happened when the tires, as the result of too much abuse at the hands of automobile drivers, decide to go on strike. The picture was obtained through the courtesy of Bowsworth, DeFrenes & Felton, of Wilkes-Barre, Pa., who created it, and the Eastman Kodak Company.

INDUSTRIAL FILM NOTES
Various points of the Willard Storage Battery were shown in motion pictures at a recent convention held at the Hotel Astor, New York City.

"Give a Thought to Music" was the title of the film used by the Standard Pneumatic Action Company, at a music show and festival held at the Grand Central Palace, New York City.

Through securing subscriptions to a publication students of the Pennville High School, Portland, Ind., have been enabled to purchase a motion picture machine. The school will therefore have a regular motion picture theater of its own next season.

MOTION PICTURES OF EVENTS, OCCASIONS, SPECIAL SUBJECTS
We make motion pictures of events, occasions, special subjects. We have a complete up-to-date film of all current events available at all times.

Write for our list of Educational Subjects.

C. B. PRICE CO., Inc.
1446 BROADWAY, NEW YORK CITY
VISUAL INSTRUCTION IN THE UNIVERSITY OF TEXAS

(Continued from page 6)

It might be inferred from what I have said that this division believes the slide to be the best means of visual instruction. No doubt the film will replace the slide in mass instruction and community entertainment; but, until the mass mediums educational, the slide will remain the only solution for the teacher in her visual instruction work. My opinion of the motion picture product of today is this: seventy-five per cent of all theatrical releases contain truth and the moral law. Fifteen per cent of all releases are recreational and are to be viewed with favor. Ten per cent are educational and should be used in the schools, but, even then, their real value lies in their adaptability for review work.

Now, I do not believe in sitting back and letting the twenty-five per cent dwindles to no per cent. I am firm in my opinion that you can overcome an evil only by substituting a good. I do not believe this good will come from abolishing a great large film library in Washington. I am willing to go on record as opposed to the idea that the war department should go into the film business. Of course, I must admit the necessity of some bureau of government in Washington to handle government films. This is a real need, and Texas recognizes this necessity. We are at present the state center for distribution of film releases through the Children’s Visual Instruction division, Mr. Enger, chief. In addition we are the center of distribution for the Bureau of Commercial Economics, Washington, D. C., a private film agency. The films we receive from these sources are in constant demand. For my part I should not object if we were to distribute government films any more than I should like to see the government bureau distribute private industrial films. I see the need of both bureaus, and am happy to distribute their material to the people.

History gives plenty of examples of attempted reform, but few reforms have succeeded when the reform became destructive. Many reforms have succeeded when the reform was not destructive, and I am convinced that the reform of motion pictures should start on the inside. This can be accomplished through the introduction of educational projects. Exchanges make their profits from theaters, schools and community centers. For the most part they give the people what they want, and that is the test of the criterion of what motion picture producers will stage. Now, with a visual instruction bureau as a center of information, the schools and community centers will soon bring pressure on the exchanges and, in turn, the exchanges will bring pressure on the producers. If these reforms are in real demand and are a proper proportion, the motion picture concerns will produce such releases as will meet the needs of both the students and the community centers. We demand these releases, and be content to let the theatrical films be shown in the theater. They, too, will improve when the people realize that sex is not the only thing that can be visualized. There are the Ford releases and many scenes, etc., quite sufficient for the number of releases actually in operation in our schools and community centers.

No doubt it is true that exchanges are now charging too much for censored releases, but it is true, also, that schools are not interested in uninteresting educational stuff prepared by free lance organizations, and that they expect to obtain Mary Pickford releases for five dollars a night. Soon competition in educational releases will cut down the present high-priced censored releases. Very soon, community centers will realize that an exchange is not a philanthropic agency. In a word, I believe in the law of supply and demand. As a principle it has been bumpt ood of late like a football, but it is like the proverbial cat, it comes to life when apparently dead.

I find my self at the desk motto: “If everybody thought alike there would be no horse trades.” On rereading my manuscript, I find that I have given my opinions, as I stated in the beginning of the article. Now I hope to hear some counter opinions on the questions at issue. I will close with statistics: Films now ready for service—126 subjects. These have been secured from the Bureau of Commercial Economics, Fitzpatrick and McElroy (Ford agents), Red Cross, Department of Interior, and some twenty films have been obtained from commercial concerns. Twenty-five slide sets obtained from the Red Cross, different governmental bureaus, and International Harvester Company are now in the service. One hundred and eighty slide sets, the property of the division, are available for mass instruction and community work. These sets cover travel, history, geography, health and kindred subjects. About 8,000 slides are now being classified for school use. In addition the division distributes photographs, stereopticons, and filmstrips, and has over 500 art prints. Applications for slide service, totaling 1,043, were received from March 1, 1919, to March 1, 1920. The total number of people in attendance at the showings of the division was 453,782. During the same period 512 applications for film service were received. Total number of persons attending exhibitions, 45,601. From March 1, 1920, to June 30, 1920, we filled 572 applications for slide service, the attendance totaling 182,615 persons; 286 applications for film service, with an attendance of 71,499 persons.

I trust that I am not building an antecum when I state that in one year the applications for service have nearly doubled. The number of applications for the previous year, and, beginning with September 1st, this division is looking forward to a busy year in the distribution of visual aids.

We will give you OCT. NOV. DEC. issues FREE and start your subscription with January, 1921, if you mail us $1.00 TODAY.

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Write for full particulars.

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Here is what you have been looking for. The TOURISCOPE FILM PLAN is a wonderful salesman and trainer of salesmen.

VISUALIZE YOUR PRODUCT
Have the story of your product put on a film, which your salesmen can carry and show in the finest screen pictures as conveniently as they can play a victrola record, or you can mail the film direct to dealers and agents.

VISUALIZE YOUR SELLING TALK
Supplied both for hand working and AUTOMATIC, for daylight or darkened room.

SALES MANAGERS
Here is what you have been looking for. The TOURISCOPE FILM PLAN is a wonderful salesman and trainer of salesmen.

VISUALIZE YOUR PRODUCT
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Supplied both for hand working and AUTOMATIC, for daylight or darkened room.
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TWO BEAUTIFUL STORIES IN ONE:

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both of intense human and dramatic interest, showing
the victory of God-given hope over hell-born despair,
the triumph of a child’s faith over the theories of man.

SOME COMMENTS

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Perhaps the immense success of the Edgar series lies in the fact that all of the boy and girl characters are just normal, human young folk, who play and plot and are angels or imps—exactly as they would be in real life.

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Buffalo, New York
200 Pearl Street

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Cincinnati, Ohio
216 E. 5th Street

Cleveland, Ohio
403 Stand. Theater Building

Dallas, Texas
1922 Main Street

Denver, Colorado
1440 Welton Street

Detroit, Michigan
Film Exchange Bldg.

Kansas City, Missouri
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IN THIS ISSUE

DITORIAL
Sugar Coated Education
By James E. Lough, Ph.D. — Illustrated

HE SCREEN THE BEST FRIEND OF AMERICANISM
By James A. Moyre — Illustrated

HE CINEMA AS AN EDUCATOR

ISUAL INSTRUCTION IN THE OLD BAY STATE
By Ed Benoit-Levy

ILMS AT LAST IN NEW YORK SCHOOLS
Illustrated

STRUCTURAL FILMS FOR ARMY SCHOOLS

EW VISUAL INSTRUCTION ORGANIZATION

ICROSCOPICAL VIEW OF THE BLOOD CIRCULATION
By Dolph Eastman — Illustrated

OMAN AND THE FILM
Edited by Margaret J. MacDonald — Illustrated

IEWS OF FILMS

HUMORESQUE
By Dolph Eastman — Illustrated

PUBLIZING THE EVENING SERVICE

OTES FROM THE COUNTRY'S CHURCHES

GESTED PROGRAMS
By Gladys Billow

ATALOG OF FILMS

Index to Advertisements
Burke & James, Inc. — Inside front cover
Roberts & Co. — Illustrated
United Projector & Film Co. — 1
Famous Players-Lasky — 4
Community M. P. Bureau — 5
C.B. Price Co., Inc. — 6
All Star Booking Service — 8
Peter H. White Company — 10
National Pictures Academy — 16
Eastman Kodak Co. — 18
Victor Animatograph Co. — 20
Porter E. Sargent — 22
Worcester Film Corporation — 23
Victor Safety Film Corp. — 23
Carter Cinema Co. — 24
Zenith Portable Projector — 25
Goldwyn Distributing Corp. — 25
Famous Co. of America — 26
Underwood & Underwood — 26
Burke & James, Inc. — Inside back cover
Victor Safety Film Corp. — Back cover
Pathoscope Co. of Am. — Back cover

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SUGAR COATED EDUCATION

A FEW nights since a gentleman and a woman companion sat directly behind the writer in a theater in which a feature film was being shown. The gentleman was perceptibly annoyed; his fair escort seemed bored or indifferent. Finally the man could restrain his feelings no longer and burst forth with the remark that "people come to the theater to be entertained, not to be educated," further elucidated by the statement that "I left my schooldays behind years ago, and want to enjoy myself."

Comment similar to this has been made by contributors in this magazine and other publications, and denial has been offered with equal force that the theater is aught but a place for merriment and a refuge of the much maligned "tired business man." There is something to be said on both sides of the question, but we think it is now generally recognized that there are several distinct types of theater in some of which plays and films of more or less educational character rightly belong and in others of which they do not. Perhaps the time has arrived to segregate and classify motion picture theaters in much the same way as theaters with stages are classified. There are doubtless many thousands of movie goers to whom the mere mention or thought of an educational film is anathema, but it is equally true that there are thousands of educational picture fans—perfectly human folks who prefer an exquisite nature study to the antics of a burlesque clown, and who would rather see Evangeline or Ivanhoe on the screen than some airy fairy played by a doll with tinsel reputation.

After all, the proper place for educational pictures—that is, pictures with a motive and a message of helpfulness to humanity—cultural pictures we are calling them now—is not on theatrical but on non-theatrical screens. For so many years the public has been fed on frivolous, sentimental and spectacular films and such a considerable part of the better class patronage has been driven away by the degeneracy and all-round stupidity of the average program picture that it is now next to impossible to "put over that educational stuff," to quote an exhibitor verbatim. The day may come when each good-sized community may boast of its local Capitol, Strand, Rivoli or Rialto showing films of an educational flavor regularly on its programs without running the risk of disgusting many of its patrons; but today, when a neighborhood house "fills in" with short subjects of this nature, they are camouflaged with comic captions or treat of the unusual, the bizarre, the spectacular, or the sensational. Any teacher knows that it is the ordinary thing, the ordinary creature and its habitat which should be the subject of serious study, and not the extraordinary. Common everyday life of man and beast, field and flower, such as is familiar to Burroughs and Muir and Burbank, is what we least know and what we most should know.

We may have to sugar coat educational films in the theater so that persons like the gentleman and his fair companion will not leave suddenly in a fit of boredom, but we shall never have to do this outside of the theater if the picture is properly made. We wonder how many "tired business men" and "tired home women" turned their backs on the remarkable heart and blood film recently shown for a week at the Rialto Theater, New York; yet this picture was not sugar coated. On the other hand, we have seen men and women rise in the middle of an industrial feature and walk boldly out of the theater. We repeat, the place to show pictures of an educational character is in educational institutions and not in theaters. For the theatrical world, in America at any rate, has destroyed in large measure the public taste and appetite for serious things on stage and screen.

NEW FEATURES

"Woman and the Film" appears in this issue. In the November number will be added "Home Movies," "Club Movies" and "Camera Shots," the latter department to be edited by Fred M. Delavan, a well known motion picture camera expert.

The magazine is now for sale on some new-stands. If you wish to buy it from your local new-dealer each month, ask him to order direct from the publisher.
THE SCREEN THE BEST FRIEND OF AMERICANISM

Why Not Pledge the Screen to Help the Working Man to Be a Real American? Why Not Use it as an Inspiration for Sound Reasoning—To Teach the Foreign Born the Advantages of Our Great Democracy?

BY JAMES E. LOUGH PH. D.
Professor of Experimental Psychology, New York University.

If we are to suppose that the American working man—especially the foreign born—is to imbibe the true meaning of that most significant word in the English language today, Americanism, we must keep before him a vision of contrasts. If we are to expect him to lend a deaf ear to the teachings of radicals, if he is to get the correct perspective of what life in America really means, we must aim to visualize for him facts which are overlooked, over-ridden as it were by the influence of the seething discontent which has scattered the seeds of its fermentation from across the seas. If he is to fight with the strong arm of reason the bomb throwing principles of a murderous rabble, the sane majority of the American republic must strive to place within easy reach a basis and an inspiration for sound reasoning. And for this purpose where can it find a more effective vehicle than the moving picture screen?

A great deal has been said and written about the Americanization film. A number of films have also been made with the intention of inspiring loyalty, democracy and patriotism, some of which have filled the bill to a degree, and some of which have failed us badly through the commercial ambitions of the producer. This, however, is another matter: so let us just talk about the things which should be and can be taught to the working man by means of the film—things which can be taught naturally without seeming to preach. No man wants to feel that he is being preached at, but at the same time the well meaning man—and after all this applies to the great majority of our American working men—are willing to be shown.

Teach Working Man Why America Is

In the first place we can and should visualize on the screen America's industrial, economic and social history, which is infinitely more valuable in backing present day conditions than the ordinary uninteresting history in all of the text books put together. Teach the working man the basic principles of why America is, the theories upon which the laws of America have been made, sketch for him the lives of the master minds which have guided America to her place at the very top of civilization, outline the principles of why America is, the theories upon which the laws of America have been made, sketch for him the lives of the master minds which have guided America to her place at the very top of civilization, outline the principles of freedom and right that have been the foundation of American prosperity, and above all point out the fallacy of the class idea by pointing out repeatedly the fact that America's great men have sprung from the people, and in fact in many cases have been men of low birth, and that they know the problem of the worker and seek to help him to better his conditions.

The next in importance is the contrasting of conditions at home and abroad. Pictures of actual working conditions in Ireland, Italy, Czechoslovakia, Bulgaria, Roumania, Russia, for instance, followed by pictures of the fine working conditions here. Dramatic stories interspersed with romance written around the home of the American working man can also be made to convey a splendid influence. The average so-called labor story is not the kind to place before our people, for the reason that it usually emphasizes too strongly the grievances of one party or the other.

Theaters Should Help Americanization

If the moving picture theaters all over the country would fall in line the Americanization of our foreign born would be a comparatively easy matter. Pictures should be shown to both children and adults of how the working man's family lives in different countries—how they dress, how they eat, how they bathe, how the children are brought up, showing the true condition at home and abroad. Pictures of working conditions in the great steel plants and mines at home and abroad. For instance the contrast in those surrounding the German coal miner and the miner of Virginia or Pennsylv.
sequence of disorganized government should also be effective in the cause of Americanization, and in bringing about finer views on both governmental and social questions, and inspiring a peaceful attitude.

"OWN A HOME" CAMPAIGN OF VITAL IMPORTANCE

Under present conditions it is of great importance that the stories pictured, or the scenes shown on the screen are of such a nature that the working man will approve of them. One of the most vital questions today is the housing problem. Why not start an "Own a Home" campaign bolstered by the moving picture screen? Educate contractors, builders, and philanthropists and help the working man to obtain a home. Or perhaps it might be well to first anticipate this by drawing attention to the justice and legal privileges enjoyed in this country as compared to those in other lands. Show justice in Pennsylvania, and justice in Bohemia, justice in Missouri—real honest to goodness justice—and justice in Italy. Follow this up with pictures showing how much better we handle such things than some of the countries referred to.

We need more ideal tenements, we need more model homes for the working man on Long Island, Staten Island and in other rural vicinities. The working man needs an environment that he cannot get in an antiquated tenement—his environment is usually the answer to his attitude toward life, toward his fellow man, toward his government and toward himself. Then why not pledge the screen to aid in inspiring the working man to buy his own home, to have his little garden? Show him how by the saving of a couple of dollars a week he can become the possessor of a real home, where in his spare time he can create comfort for himself and family, and stepping stones as it were of beauty and thrift for his little ones as they go forward on the path of life.

It would also be a good idea to build a photoplay around discontent, its causes, and the justice or injustice of such causes, in which some towering figure of success such as Charles M. Schwab can be shown as the type of alien who comes to this country and makes good through his own efforts, his patriotism and his loyalty to the principles of the place which he has chosen as the land of his adoption.

WHAT BECOMES OF THE EIGHT HOUR DAY?

Another important question which may be placed on the screen for the benefit of the working man is "What becomes of the eight hour day?" Show him exactly what becomes of his time from the moment he begins work in the morning, to the second when he lays down his tools at the first sound of the factory whistle. Show him that it is not so much what he gets in wages as what he gets out of the day. Draw comparison between what the Russian is doing under Bolshevism and what the American is doing under democracy. A thrust campaign for the American workman which would help to elucidate just such features of his problem could easily be camouflaged by a thrilling dramatic story.

Health matters are also of vast importance in the everyday life of the best citizen, and are easily put across on the screen. Public health nursing films could be used for this purpose, and other specially prepared pictures which would emphasize the necessity for sanitary precautions and also teach disease prevention as well as the proper methods of caring for children and adults. In conjunction with this, an animated drawing of a huge baby representing a hundred thousand children could be used, and the same sort of a figure representing a hundred thousand adults. Then show the birth and death rate per year per hundred thousand and the sanitary conditions which prevail.

SHOW DIVISION OF LABOR AND ELIMINATION OF WASTE

There are many other questions of importance which could be touched upon, or even elaborated on in the interests of Americanism. For instance, the derivation of certain articles of food and clothing. Show how many things evolve from small beginnings, in conjunction with which can also be taught the elimination of waste. Show scenes of cattle herding, followed by the various uses to which cattle are put. This would include the packing industry, where according to one authority, "we save everything about the pig except the squeal, and that we put on the phonograph record." Then the shoe industry can be worked in, showing the tanning of the hide, the cutting of the different parts of the shoe, the assembling and sewing of them together, the preparation for the market, the handling of the goods by the salesmen, the wholesaler, and the retailer until finally it gets back home to the consumer. And even after that we have the repair man to deal with. This shows how materially a little article can effect a great number of people.

Agriculture is a very important factor in the plan of Americanization. The State Department should send cameramen to film agricultural conditions and methods abroad which could be compared with the wonderful modern methods in use here. What could be more inspiring than views of the great wheat fields of the west with their tractor harvesting and threshing machines at work?

Above all things let us keep before the working man the fact that he is the backbone of the country, that in America he is expected to conduct himself as a thinking individual, that America does not countenance class distinctions except where right and wrong methods of living draw the line, that self-determination points to constructive, not destructive, methods, and that America's aim is to encourage self-determination to that end and that end alone.

The screen is the open door to knowledge. Then let us use it as a means to proper enlightenment: and in this country let us pledge it to the biggest and best of all present day ideas, the idea of Americanization.

ARGENTINA TEACHING FARMERS WITH FILMS

AMERICAN motion pictures are being used in aiding the introduction of American breeds of livestock into South America, particularly into the Argentine Republic. Carefully prepared films have been made by the United States Department of Agriculture showing American methods of breeding livestock and handling it from the farm to the home table.

The American government has shown special interest in the introduction of American methods of handling livestock, as it has of many other agricultural practices of this country, and the representatives in this country have purchased ten films on these subjects for educational use in Argentina. It also has had several of the agricultural department's bulletins translated into Spanish for distribution in Argentina.

ATLANTA SCHOOLS TO USE FILMS

The Board of Education of Atlanta, Ga., will take up at its next meeting the proposal to install portable motion picture machines in Atlanta public schools. At their monthly meeting in city council chamber September 21 school principals were given a private showing and indicated they were well pleased. The machines cost $250 each and may be operated and moved from one school to another. Fred E. Winburn, president of the board, wants to purchase ten machines, under condition that the schools will raise sufficient funds to pay for them.
THE CINEMA AS AN EDUCATOR

Founder of the French Society "Juvenia" Outlines His Aims and Offers Some Helpful Suggestions as to Film Teaching for Children

BY ED. BENOIT-LEY

Translated by L. W. Allison

SINCE I have been occupied with the creation of "Juvenia," aided by the powerful collaboration of my old friend Louis Forest, I have been pressed on all sides to hasten the execution of this project. Assuredly this impatience, which would have made me smile ten years ago when I stood almost alone in championing this method of instruction by means of the cinema, is readily understood.

Professors say: For countless years we have been forced to obtain results by means of words to give to our pupils an idea of things that they have never seen, that they will probably never see, that we ourselves have no knowledge of except hearsay. You introduce into our halls whose atmosphere is morose and petty, action, space—life. On our bare walls you render visible the flowery islands of Japan, the colorful civilization of India, the immense forges that produce locomotives and machines.

If our tasks were limited to this, we could not do otherwise than continue the current edition of films called "documentary." This would serve a useful purpose for we would substitute for the unknown, for mere words, reality itself. Professors would no longer be obliged to speak unceasingly, to appeal always to the memory of the child; they would question, and the pupil would face the animated image, to analyze the characteristics of each object, of each movement, to find the proper word, to compare, to judge.

This is already done in foreign countries by many teachers. It is the method applied in Paris with astonishing success, by all too few professors.

ANALYTIC, NOT SYNTHETIC, FILMS NEEDED

But we do not wish to confine ourselves to the use of the "documentary" film: we wish to employ the film of "instruction." We do not wish to show only the photographic resemblance of things and events, but we wish to illustrate their origin, their causes; and that is much more difficult.

It is easy enough to show the waves of the sea breaking in foam against the rocks: it is much more complicated to unfold the phenomena that causes the tide. To catch the phenomena that causes the tide is no longer a question of making impression at random, on several yards of film. To catch the phenomena, so complex and delicate, requires in the majority of cases, ingenuity, patience, a practical operator. It is similar to the role in laboratories of the experimenter who waits when an experiment is attempted to see the phenomena unfold; it remains for the scholar to explain the profound causes which have been demonstrated. One realizes that it is no longer a question of illustrating objects of everyday life, but to bring by the aid of images a chain of proofs.

To this task the greatest personalities of science and art are applying themselves, to endow our course of instruction with a visual method that will unspst present methods, a process that has been adopted in prodigious rapidity in the development of intellectual faculties, yet only children and adolescents are in need of instruction.

For many of our fellow creatures life has been a hard road. Many have been obliged since childhood to earn their livelihood, to leave school for the workshop, the factory, the fields.

*From Le Film, Paris, France.

JOY IN MENTAL GROWTH

What joy they experience when seeing the revelation brought to them on the screen? To ignore this is proof of never having visited a plebian cinema theater either in Paris or one of our villages. We wish to give all these people, less fortunate than ourselves, the joy of learning of comprehending, that has been given to us. For one of the great satisfactions of the intellectual worker is to witness the mental growth of the spectator.

It is evident that the greatest possible interest exists in spreading instruction. If it is true that to understand art is to forgive all, what better mode could be than to teach tolerance, indulgence, and the respect for the sentiments of others? In place of discussion that too often inspire anger and resentment, we will substitute absolute truth based directly on the facts. It is futile to emphasize the services that the screen could render in subjects of agriculture, industries, how much it could contribute to material progress in spreading the principles of hygiene, in demonstrating for example how to make an inviting, comfortable domicile out of a dirty, sordid habitation.

But, above all, in point of morality the cinema would play an important role. If in instructing the masses it could combat the dangerous illusions that so often fill the brain, it would indicate to the people what they have already realized and what is necessary to incite in them to ameliorate the condition of the working masses.

WHAT THE SOCIETY "JUVENTIA" AIMS AT

But this is not all. Why is the cinema reproached and why has a censorship been established? It is accused of allowing children to see films not suitable to their age or mentality. It is not mentioned that this is the fault of their parents who ought not to send their children to the cinema any more than to the theater, without being assured that the program does not contain anything unsuitable for children. As there is negligence of parents in general, and as the mayors in French cities have the right to censor films, would it not be better to establish matinée days for children and select appropriate programs?

This is one part of the task that I promise "Juvenia."

This new society will slowly take its place among the indispensable wheels of our industry; and in utilizing films, which, until the present after being once shown, were neglected in the storehouses, they will carry to the producers and people concerned interesting supplementary revenues from this great movement; and although this is contradictory by some, the French cinema will achieve a certain renaissance.

I hope this work will hold a useful place, understood by all and protected by all. It is my most sincere wish that the coming year will witness the birth and the development of "Juvenia."

NEW TEXAS LIVE STOCK FILM

THE first livestock film picture of its kind ever taken in Texas is being exhibited in all the county seats. There are 2,900 feet in the film, divided into three reels. They show scenes from about thirty of the leading livestock farms in Collin county. The object is to show stockmen in one part of the state what stockmen are doing in another.
The motion picture in its time has played many parts: entertainer, preacher, politician, advertiser, reporter, propagandist and educator—it has had to be all things to all men. The last role, that of teacher of men, has taxed its varied resources to capacity, but this part has been played so successfully by the motion picture that it has received the stamp of approval from educators of every type and has found a recognized and a permanent place in the public school systems of many states.

In Massachusetts the Division of University Extension of the State Department of Education has recently recognized motion picture service as virtually free it may not in an effort to further visual instruction in this Commonwealth, has established such a service which is available to anyone desiring to borrow films in accordance with the regulations of the Division. A charge of one dollar per reel (to cover the cost of maintenance and repairs) plus the cost of transportation to and from Boston is the only expense incurred by the borrower. As this service is virtually free it may not be used under any circumstances for the financial profit of any individual or private organization, and no admission fee may be charged by borrowers except in special cases, and then only by definite arrangement with the Division. The borrower is expected to be strictly responsible for the safety of films while in his hands; the films are to be shown only by experienced licensed operators. Shipping instructions accompany each film and on its return the borrower is required to fill out the two information sheets that are sent to him.

Although this service is a new departure the Division has already assembled one hundred and thirty reels of film for distribution. Seventy-seven films have been loaned to some fifty schools, manufacturing plants, institutions and other organizations. The first film loan was made to a local post of the American Legion that desired to exhibit the picture "The Making of an American." Other loans soon followed: a school for feeble-minded children applied for a number of films: Americanization workers borrowed films to be shown the members of a Polish Club: a boys' military academy, a teachers' convention, Y. M. C. A.'s, high schools and factories have one by one taken the necessary steps to obtain films for their use. The greater number of the films handled by the Division of University Extension have so far dealt with patriotic, military, Americanization and popular medical subjects. As the Department of Hygiene of the State Department of Public Health is co-operating with the Division of University Extension in the matter of Motion Picture Service, the films owned by this Department, covering a wide range of subjects from accident prevention to the care of teeth, are also available to the public through the University Extension's Visual Instruction Department.

No Appropriation for Visual Instruction

No appropriation solely for carrying on the work of visual instruction has been yet made. The funds for such instruction have been secured so far from the annual budget of the Division. Next year there will probably be a stipulation for a designated sum of money to be used for this purpose. The Division has used its own service in connection with some of the evening classes it has given this year. The picture "Auto Starting and Lighting," for instance was exhibited to four hundred students of gasoline automobiles. This two-reel picture shows the working of an auto engine and the action of electricity in the starting and lighting system. The reaction from the exhibition of this one picture would have given sufficient proof of the value of visual instruction to anyone questioning the power of the film to teach, and teach thoroughly. With the growth of the motion picture service in the Division films will be used more and more in the University Extension classes. They are peculiarly adapted to the Americanization work that is being carried on in industrial centers. The film "The Making of an American" was recently shown to a citizenship class conducted by the Division that was composed of twenty different nationalities.

Through the language of the picture, direct, simple and universal, this class heard the story of how an Italian immigrant who came to this country seeking a livelihood became an "American."

Screen Teaches English to Foreigners

As an aid to the Americanization worker the film is invaluable. There is great opportunity for future development of motion pictures in the teaching of English. In this field there is much to be accomplished that will render teaching of English to foreigners effective and comparatively easy, and this seems to be one of the most significant features of the future development of the film. Not by itself, but with the help of carefully trained instructors will such films accomplish their end. And these instructors will need to utilize the recreational methods of teaching to make their work most successful. Music and singing, games and contests, amusements that make adults forget themselves and the fact that they are being taught used in conjunction with the motion picture will help the foreigner to learn the language of his adopted country in a shorter
Films at Last in New York Schools

Epoch Making Event Fits Moving Picture to School
Curriculum—Biology Lesson Supplemented by Film
Brings Realization of Dreams—Movement to Be a National One

One of the most thrilling events in the annals of the public schools of New York City has taken place. A dream of educators has been realized. The history of moving pictures used in conjunction with the school curriculum, not with the idea of supplanting the teacher, or the textbook or any of the visual aids already in use, but rather as an added instrument or instructional aid in the hands of the teacher, has begun.

The occupancy of the position of Director of Public Lectures and Visual Instruction of the New York Board of Education, of Ernest L. Crandall, brought about the application of the "stuff" that made the wheels go round. With the co-operation of an investigating committee composed of other people of vision headed by Rita Hochheimer who is now Mr. Crandall's assistant in the visual instruction department, the work of laying a sure foundation for the use of motion pictures in the New York schools, in a way in which they had not been used here or elsewhere, solely for purposes of instruction, was carried out. The painstaking search for material which would fittingly serve for demonstration purposes has resulted in the selection of 22,000 feet of available material in biology alone, which has been carefully assembled and titled, and is now ready for use in ten of the schools which are equipped with projection apparatus. And not only this, but the first moving picture lesson in biology was actually taught to the 500 biology students of P. S. No. 62 in New York's lower east side, on Friday morning, September 24, at precisely 11:15.

New and Wonderful Experience
Teaching with the aid of moving pictures was a new and wonderful experience for the teachers in charge. And as for the children—it was only necessary to be present to realize the thrill that passed through the hearts of the youthful optine as truly dramatic moments in the lives of insects were visualized. Or sometimes it was a ludicrously humorous situation in the tragedy of nature being enacted that called forth an audible titter from the youngsters. At the same time it was evident from the extreme silence which for the most part prevailed, that following the careful preparation which had been made by their teachers in a review of subtitles and material to be covered by the 1,600 feet of film to be shown, the children were drinking in a large part of the information which the films held for them.

Dramatic Presentation of Insect Life
The film used on this first memorable occasion was screened under the title "Interdependence of Living Things." It opened with a remarkable illustration visualizing the tragedy of insect life—the praying mantis glutting himself after the most cruel fashion on worms, lizards and toads, the spider attacking the mantis, and in a climax worthy a screen drama the chameleon after due deliberation suddenly darts forth its tongue and puts an end to the struggle by swallowing the persecutor together with its victims. Further illustration of the survival of the fittest, in which the tree snake gorges himself on the mountain snake, the king snake crushes life from the lizard, the octopus devours the crab, and the crab in turn eats small fish and worms, was followed by the protective phases of insect life, a microscopic study of a drop of water, and an illuminative study of enemies of the garden. In the latter considerable footage is given to the cut worm and the wire worm, and to methods of extermination including the toad, who gives an entertaining demonstration of his fleetness in capturing worms.

To instruct, not entertain
When the visual demonstration was finished by Miss Hochheimer stepped to the platform of the auditorium and spoke to the children of the necessity of keeping uppermost in their minds the fact that the pictures were not run for their entertainment but for their instruction. She explained to them that in order that they get the most benefit from these film lessons which are to be a weekly occurrence, they must view them with an entirely different mental attitude from that which they would hold in looking at a William S. Hart picture, for instance—in other words they must try to follow through the picture those points in the lesson which had previously been brought out by the teacher, and of which the film is intended to serve merely as an illustration.

Movement Nation Wide
That this particular incident was an epoch making event goes without saying. The persistent yet sane way in which this little group of pioneers has gone about its work, the

(Continued on page 13)
INSTRUCTIONAL FILMS FOR ARMY SCHOOLS

Automotive Film Course in 10 Reels—First of a Series to Be Used by United States War Department

NOW the United States War Department has fallen into line with some of the great manufacturing industries in realizing the tremendous importance of the moving picture for educational purposes. Scores of manufacturers are already using the screen for the purpose of recruiting employees, training them in their new trade, and teaching them lessons in stopping lost motion.

The army, which has recently gone into vocational training in a large way, has decided to equip some of its courses with sets of films by which soldiers taking occupational training can fill more readily absorb what is before them. There are 107 courses in the army now, ranging from astronomy to zoology, and 105,000 soldiers are receiving instruction either along vocational lines or in general education.

It is announced by Major-General P. C. Harris, adjutant-general of the army, that the Bray Pictures Corporation, of New York City, has received the contract from the war department to make these new films for the automotive department in the vocational schools. An order has been placed for making 35 complete sets, each set containing 10 reels, to be used for instruction. The films are valued at $800 a set.

When completed by the producer and approved and accepted by a representative of the War Plans Division, General Staff, and a representative from the Motor Transport Corps, the pictures will be taken over by the Education and Recreation Division, Storage Service, of the Quartermaster General's office. The reels then will be sent all over the country to all the military departments of the army, as well as to Panama, Hawaii, Germany and the Philippines, where they will be put to work in the various army schools which teach automotives.

The pictures are precisely like animated cartoons, with pen and ink, showing cross sections of gas engines, carburetors, and other automobile machinery in actual operation. There is nothing military about them—the reels are purely illustrative of mechanical operations and functions. What is most valuable in the films is that the motion picture can be made to show that which is invisible. Some of the commonest process of modern industry have never been seen except in the mind's eye, and this is particularly true of gas engines. Explosions take place in obscured confinement, and besides they are too quick to be caught by the human eye, even were the cylinder made of glass.

It may be interesting to note incidentally that this kind of film was first developed during the war for the instruction of machine gunners, to show them what to do when a gun jammed. It was highly successful.

Accordingly the same kind of films were made for deep bombs, steam-shovels, flame projectors, hand grenades and cannon in the act of firing. Explosions were slowed down so they could be viewed as a progression, seen through the open side of a gun. By this means raw recruits were turned into expert operators by the thousands, free from all limitations as to language, vision and perception. The Government now expects all equally gratifying results by using similar pictures in the Army's vocational schools.

NEW VISUAL INSTRUCTION ORGANIZATION

MEETING was held at the American Museum of Natural History, New York City, on Saturday morning, October 2, at 10:30 A. M., for the purpose of forming a local organization on visual instruction. Rita Hochheimer, in the absence of Ernest L. Crandall, Director of Lectures and Visual Instruction, acted as chairman, and Mrs. Woodallen Chapman acted as secretary. Miss Hochheimer explained in a clear and concise manner the object of the meeting, which in brief was called primarily to obtain the views of those present on the advisability of the formation of such an organization. The object for forming a local society of this sort, was to create a more widespread interest in the matter of visual instruction and a better understanding of the necessity for aids in the schools and the support required to make them possible.

There were present a number of persons well known in educational circles, and also persons from the educational end of the moving picture industry, including Carl Pierce of Kineto, Orrin G. Cocks of the National Board of Review, Mr. Bloch of the educational department of the Fox Film Company, Dr. Charles Herrn, T. Kimwood Peters, Jessie Robb of the Moving Picture World, Victor W. Sebastian of the Motion Picture Age, Margaret L. MacDonald of the Educational Film Magazine, Mrs. Woodallen Chapman of the Carter Cinema Company, Miss Hall from the Red Cross, Mr. Foote, United Producer and Film Company, Colonel Beard of the Boy Scouts of America, Ina Clements of the Municipal Reference Library, and representatives from Radiosoul, the Y. W. C. A., and other organizations.

After an interesting discussion of questions involved the formation for a permanent organization was laid, of which it was unanimously resolved to make Ernest L. Crandall president and Rita Hochheimer secretary, in recognition of the fact that it was fundamentally through their untiring efforts that visual aids in the shape of moving pictures had become a reality in the New York City schools. It was further resolved to leave to these two executives the choosing of a committee for the selection of a name and a committee on the constitution. The matter of non-flam film was discussed and handed over to the president and secretary for investigation. It was moved and seconded that they call in a technical man to confer with them. The question of the advisability of affiliating with the National Federation of Teachers' Associations and with the National Academy of Visual Instruction was also referred to Mr. Crandall and Miss Hochheimer for investigation. A committee on publicity to include moving pictures and speakers, will be appointed, and a committee will also be chosen from among outside interests, such as women's clubs, rotary clubs, civic clubs and other prominent institutions, to appear before the Board of Estimate of New York City.

A film entitled "Salvage" has been made by E. R. Rashame, managing director of Associated Film Exclusives, which is said to be an "artistic creation with a very high motive." It was designed primarily as an appeal on behalf of Dr. Barnard's Homes.

FILMS AT LAST IN NEW YORK SCHOOLS

(Continued from page 12)

in conventional school methods requires this preparation and some readjustment of system.

In the work of collecting the films for the biology course Mr. Peters has had the cooperation of Charles Urban, Educational Films Corporation, Worcester Film Corporation, Lummer Films, the Audubon Society and Charles F. Herrn. These films, as well as the courses in geography and English literature which are now in preparation, will be available to school boards in different parts of the country through the exchanges of the Argonaut Film Company in Boston, Mass., Chicago, Ill., New Orleans, La., San Francisco Cal., and Atlanta, Ga.
A MICROSCOPICAL VIEW OF THE BLOOD CIRCULATION

BY DOLPH EASTMAN

Nearly three hundred years ago William Harvey, the English physician, announced to a sceptical world which embraced the medical profession his epoch-making discovery of the double circulation of the blood. When his essay on the subject was published in London in 1628 it was received with grave shakings of the head in some quarters and sardonic laughter in other places. Blue blood meant more in those days than it means now, and the good red blood which in America signifies human qualities such as exist nowhere else in the world was unknown to racial students of the time. But what Harvey did was to show that the cycle of the blood stream in the human body and in all animal bodies was the same whether the owner wore purple and fine linen or begged in rags at the king's gate. Harvey democratized human blood, although himself unconscious of the fact. He brought nearer the day when all men might feel as brothers and in spirit, if not in act, like David and Jonathan of old, write upon one another's heart in warm living blood the pledge of brotherhood.

FROM HARVEY TO HERM

It is a far cry from Harvey's day to that of Charles F. Herm's microcinematographic laboratory at Harrison, New York, where this able scientist-photographer filmed under the most unbelievable difficulties this greatest of all motion picture studies of the human body, "A Microscopical View of the Blood Circulation." Within the compass of four reels, about four thousand feet of film of which several hundred feet are necessarily devoted to explanatory titles, Mr. Herm has told in moving, living, absolutely convincing form pretty much all there is to know about the heart, the blood, the arteries, the veins, the capillaries, the corpuscles, and the anatomical structure and functions of the entire circulatory system. The titles taken from the film, which are reproduced below in detail, show with what infinite care the producer has studied and photographed his subject and explained everything so that even elementary students in biology and physiology may not be confused by the wealth of illustrative material. These titles actually describe the pictures which follow them so that the mere printing of them here will give the reader a more comprehensive survey of the ground covered by the film than columns of narrative could.

There are some outstanding features of the film, however, which should be especially emphasized, to differentiate it in the reader's and viewer's mind from still and moving pictures attempting to treat the same or similar topics. The Herm picture is essentially scientific, because it is, first of all, accurate and based upon known phenomena of the heart and the blood; at the same time it is not so scientific that the popular mind cannot grasp the intricacy of structure and the marvelous mechanism of a duplex character which nature has provided throughout the circulatory organs and system. The captions, while simple, are sufficiently elaborate to carry forward the graduate student as well as the one just being initiated into the mysteries of Psychology "B.

Beating Hearts on the Screen

An actual beating heart, in this instance that of a turtle greatly enlarged by close-up on the screen; the pulsating heart of a chick embryo: the flow of blood through the walls of arteries, veins and minor blood vessels, shown both in motion photographs under the microscope and in animated drawings; close-ups of both right and left sides of the heart, showing auricles, ventricles, valves, heart walls, nerves, muscles and automatic regulation of the blood flow to and from the pulmonary artery and the great aorta; expansion and contraction of blood vessels regulated by nerves: a study of the blood and what it carries; of the red bone marrow which produces the red blood cells; pictures and diagrams showing the function of nutrition of the red blood cells and of defense against disease of the white blood cells; and a minute animated diagram of the course of the blood from and back to the heart; a quantitative and qualitative analysis in photograph and drawing of the constituents of human blood: hemoglobin, what it is and what it does—these are but a few of the valuable human, physiological and biological data and phenomena which the producer has recorded on this film. Ordinarily weeks or even months would be required to give an elementary student of the vascular system a fairly complete mental image of its structure, functions and significance; these four reels, studied separately, a few minutes at a time and repeated as required by the teacher, will unquestionably shorten such a course of study and at the same time the pupil will learn far more about the heart and the blood circulation and certain nerves and muscles than he possibly could from oral lectures or even prints or slides.

There are minor defects in the picture, which, however, in no way detract from the superlative value of the film material as a whole. A few of the titles and labels might be improved in verbiage and spelling and the sequence or arrangement of sub-topics might be bettered in places. The addition of color in some sections would be welcomed by students and by those of the general public unfamiliar with the general outlines of physiology. The picture as a whole, notwithstanding, is so magnificent in its conception and so capably and exhaustively carried out in its translation to film and screen that when such minor faults are remedied "A Microscopical View of the Blood Circulation" will stand for years as one of the supreme achievements of science in motion pictures.

The titles taken from the four reels in the order in which they appear as follows:

The Four Reels Described in Titles

The wonderful achievements attained by the motion picture in depicting human life in dramas has turned the attention of men of science to employing the same medium for the purpose of portraying microscopic life in action.

Scenes from nature and the life of animals visible to the naked eye were successfully reproduced; but there is a whole world of life that goes on in each human being and in every animal and plant that is not so visible, and a

(Continued on page 28)
1. A mammalian heart, revealing the great aorta and the pulmonary artery.
2. Right side of the heart showing the comparatively thin muscle walls of the right ventricle and the papillary muscles.
3. A view of the heart from below, showing right and left arteries and right and left ventricles; this view also clearly shows the heart valves.
4. A remarkable dissection of the left side of the heart, disclosing the thick wall of the left ventricle, the two large papillary muscles, and tendinous threads. Here is also seen the left atrium with its valve.
5. Another view of the heart's left side clearly defining the two large papillary muscles, the left ventricle and its extremely thick walls.
In introducing our new department "Woman and the Film," we want our readers to know that in doing so we intend to be of real service. We want women all over the world who may come in touch with the Educational Film Magazine to realize that this department is designed to serve them individually, and to represent their activities in so far as they relate to the motion picture field. It will be the especial concern of this department to keep its readers abreast of the times in the matter of films which can be used for the enlightenment of women, such as health films and other pictures on the vital problems of the feminine sex. We want also from time to time to keep you acquainted with the army of women who play an important part in the industrial and executive machinery of making picture production, and of their accomplishments and influence in the realm of the screen. The editor of this department will be glad to hear of the wants and problems of women as they concern the screen, and to give her personal attention to the letters and queries of the women subscribers to the Educational Film Magazine.

"THE WOMAN WHO WORKS"

New Three Reeler Made for Young Women's Christian Association Pleased for Woman's "Place in The Sun"

How many, I wonder, of the multitude of women workers ever stop to meditate on the history of their sex, of the days of woman's slavery when like a dog she cringed at the feet of a master? Down the long lane of the past, if we have vision to see, there appear before us the shades of those who first broke successfully into that world of mental and industrial opportunity sealed to man's domestic toy by the iron bolts of prejudice. But as the years progressed the tramp of feminine feet in the sacred halls forced open the doors of many opportunities; and in the temples of industry the flutter of calico gowns mingled with the more somber shades of masculine attire, and feminine fingers quick to grasp the broadening influence of business and industrial life moved nimbly to the tune of independent salaries.

It is not so many years ago that woman in business was looked upon as more or less of a curiosity. In truth she was considered rather masculine, despite the fact that in the more primitive days her back had borne greater burdens than her kitchen afforded—those good old days when her spouse drowsed peacefully over the dying embers while she did duty as a "beast of burden." But today slightly past the threshold of the new era, when woman takes her place beside man as his helpmate and mental equal, when she persists in being a self-determining individual not an imitator, we are facing a period of golden opportunity such as her sex has never known.

"FOOT FOLLY"

Much Needed Foot and Shoe Helps for Women Filmed for Y. W. C. A. in Three Reels by Carlyle Ellis

It is a foregone conclusion that fashion has played and still plays a large part in ruining the health of our women. They have been content to follow the line of a corset or the heel of a shoe to the last degree of foolish...
ness, to say nothing of the uncovered ankle in all sorts of weather, and the indiscriminate and even vulgar use of the decollete gown. Here and there, to be sure, there are groups of women who have learned to admire the lines and poise of the natural figure obtained through correct dressing of the feet and body facilitated by muscle-strengthening exercises; but unfortunately the great majority have clung closely to the goddess of fashion, with results which most of us know only too well.

The recent run on boys’ boots by young women in the west strikes a note of optimism, and reflects a revolution in methods of footwear for women that is bound to come with broader vision. Not so long ago the Y. W. C. A. in its campaign for the betterment of conditions among women conceived the idea of a three reel film treatise on the subject of women’s shoes, which was prepared for the screen and produced by Carlyle Ellis. This production, an excellent illustration of shoe conditions and their effects, is in three parts, divided as follows: “We’re Wrong about Shoes,” “How We Stand,” and “Foot Folly.”

The first reel draws attention to the fact that almost all of us start life with feet that are straight, strong, flexible and flawless. It suggests the use of soft moccasins and roomy socks for baby in place of stiff-soled shoes until he is at least two and a half years old, and emphasizes the health-giving qualities of going barefoot. It describes the straight lines and beautiful curves possessed by the perfect and unhampered foot and presents a number of examples of deformities caused by the use of wrong shoes. An illustration is also given of the foot in which barefooting produces the perfect foot.

The second reel deals with posture, weak feet, and correct methods of standing and walking amplified by the use of same footwear. It contrasts the feebly flat foot slouch with the power of walk of the strong well-shaped foot with spreading toes which grip the ground, and also features the “slump” sitting posture which is an easy road to ill health. The value of the bare foot in keeping or regaining elasticity and freedom of movement is illustrated in a Greek dance by the Elode Dafour dancers, shown in color on the front cover of this issue.

The third reel again emphasizes the causes of foot trouble and denotes a great deal of attention to its correction. It advocates foot exercises and properly-fitting shoes minus the high heel, in place of pads, plasters, and other drug store aids in dealing with the common ills of “foot folly.”

“THE WORLD THROUGH A WOMAN’S EYES”

A LITTLE WOMAN traveling alone, or we presume so, in the haunts of cannibals and bronze Apollos, in the land of Allah or under the shadow of medieval ruins lays claim to considerable admiration and inspires curiosity, especially when she is able to rise to the occasion of telling her story on the platform. Such a one is Renée Brown, whose lecture, “The World Through a Woman’s Eyes,” seems to be causing favorable comment. Her talk is illustrated by motion pictures and lantern slides, and covers both ancient lands and around the world, touching at points in the Solomon Islands, Hawaii, Italy, France, Africa, Arabia and other interesting places.

“A TRIP TO MARS”

“A TRIP to Mars,” produced by the Tower Film Corporation, is the newest film dealing with our planetary neighbor and its supposed inhabitants. The editorial staff of a popular science magazine recently saw the picture and the astronomy editor declared it was an interesting and plausible conception of our relations with the maritians.

VISUAL INSTRUCTION IN OLD BAY STATE

(Continued from page 11)

time, in a more agreeable manner than ever before. These films for teaching English to foreigners will require careful construction, for three salient facts must be taken into account in their preparation: the fact that the particular screen students for whom they are designed will invariably be adults; the fact that, due to lack of familiarity with American customs and institutions they are regarding a screen with a viewpoint entirely different from that of the American-born; the fact that they do not compose one homogeneous body, but represent many nationalities speaking many tongues that differ in sound, synonym, and syntax not only from the English language but also from the languages of their fellow foreigners. When producers have perfected the educational motion picture, not the least of their achievements will be the film so constructed that it can effectually teach men and women of foreign birth the “difficult” English language.

COMMONWEALTH FOR BETTER FILMS

ONE more prominent institution pledged itself for better films when the Commonwealth Cinema League, one of the activities of the National Commonwealth Center, proclaimed its intention of establishing Friday afternoon children’s programs at the Lexington Theater, New York City, of which moving pictures will be the chief feature. These programs will be constructed especially for the benefit of the children who will be admitted at popular prices. The pictures chosen for these exhibitions will be selected with the cooperation of the National Board of Review and other organizations and individuals in touch with the better film movement.

The National Commonwealth Center is an established center of public spirited activities and permanent exhibits, and occupies the Lexington Theater building, affording a floor space of 30,000 square feet on which to conduct its different activities. One of its organizers was Wing Tabor Wetmore, founder of the Minute Men of America, and its executive committee consists of Sara Cleveland Clapp, executive director, Mrs. Paul Foerster, associate director, Katherine Wick Kelly, dramatic director, Virginia Potter, chairman organizing committee and Harris A. Dunn, Columbia Trust Company, treasurer.

MOVIES TO EDUCATE FILIPINO FARMERS

In a further endeavor to arouse in the farmers of the Philippine Islands a true appreciation of the possibilities of agricultural machinery, the Philippine Department of Agriculture and Natural Resources plans to utilize moving pictures to demonstrate the most approved methods of cultivation, preparation of seed, use of farm machinery, harvesting and storing crops and methods of packing.

ENGLAND TO HAVE FILM MUSEUMS

At last we are on the way to the establishment of local film museums, in which will be shown film records of history-making events. Already Leeds has formed the nucleus of such a museum, and according to report on hand, Halli intends to follow that city’s example. The idea is by no means new one, for it has been advocated in these columns for years past. Is it too much to expect London to follow the example set by the two up-to-date cities that I have named? I should certainly be interested in hearing that some of the Trade’s friends on the London County Council had again decided to raise this matter when that body re-assembles after its summer vacation.

“HUNTING THE DRAGON IN FLORIDA”

As a part of the specially compiled news weekly at the Capitol Paul Rivoli theaters, New York, recently was a strip released by Fox showing the capture of an alligator in the Everglades, Florida. “Hunting the Dragon in Florida” is the title. The first part has considerable scenic value, being a trip over one of the winding everglades rivers in a “diagon” canoe. Then comes an educational bit of interest in the gathering of alligator eggs and a pond full of little “gators.”

The finish covering perhaps a hundred feet offers a thrill. An alligator weighing a couple of hundred pounds is sighted on the water. A young chap, Henry Cupping, dives overboard from his boat and for several minutes wrestles with the water before the alligator is subdued. Man and beast plunge about in the water, sometimes under the surface and at others coming to the top in a swirl of spray and with much splashing, all the time the hunter keeping his death-like grip on the alligator’s jaws. A title states that to lose his hold would be death to the man, which is easily believable.
"UNCLE SAM OF FREEDOM RIDGE"

By MARGARET I. MACDONALD

"Democracy" is interesting also from other angles than merely that of "the message." It has a varied characterization, well defined by capable players. It is more or less symbolic, and consists of a combination of allegory and realism. Moments of inconsistency which appear in the course of the picture can no doubt be attributed to the fact that realism and symbolism have been very closely blended. To offset any technical errors which the supercritical might discern, there is a beauty of thought evident in the conception of the story of the picture, which commends it highly to the non-theatrical field.

The picture uses as its central character the personality of an old man, an autocrat, whose life has been devoted to the accumulation of power and wealth. He has built for himself a palace from whose windows he can gaze on the humble homes of those from whom he has stolen his wealth. In the years that have passed he has turned from his doors a daughter who married a workingman, and now in his old age he seeks his two grandchildren, to whom he tells his dreams of further power, in the hope that they will follow in his footsteps, and perpetuate the monument to autocracy which he has begun.

One of the grandchildren, a chip of the old block, responds to his grandfather's teachings. The other, displaying the true spirit of democracy, leaves the palace to work in the interests of right living. Passing the garden of the palace he sees a blind girl of unusual grace and charm, with whom he falls in love and secretly marries. His brother, also in love with the afflicted girl, takes her to the palace to be treated by a specialist employed by his grandfather who is losing his eyesight. As time passes the girl regains her sight, and the old man becomes totally blind and dependent on her for consolation. On the other hand, the grandson who had been an apt pupil of his methods makes use of a power of attorney given him by the old man in divesting him of his entire fortune.

In the meantime the democrat has returned from France where he had gone to fight for his country and is made leader of the labor party because of his convincing arguments against the policy of violation declared by a former leader. He also visits a dinner at which his newly rich brother is being acclaimed by capitalists, decries him, and has the credit of convincing him of the shame of his misdeeds and the narrowness of vision. While the ultimate outcome of the story may seem topian, it must be admitted that the authors have tried the way to lasting peace, based on the perpetuation and practice of right ideas.

Uncle Sam of Freedom Ridge. 6 reels. Produced by Harry Levey Productions, Inc. Distributed through state rights exchanges.

"CHUMMING WITH CHIPMUNKS"

T he first of a series of nature studies made by Irene and William L. Finley of the Association of Audubon Societies for the Protection of Wild Animals and Birds for release through Bray Pictograph is "Chumming with Chipmunks." This is the first of the Goldwyn-Bray pictographs in which the entire reel, with the exception of a cartoon comedy, is given over to one subject, and is therefore more entertaining and useful in its appeal. "Chumming with Chipmunks" is one of the most attractive nature studies that has been filmed. Anyone who knows anything of outdoor life will realize the difficulty of becoming familiar with this sprightly little animal. The Finleys, however, have beaten all records in animal taming, by actually gaining the confidence of the chipmunk. This they have done by appealing to his appetite for nuts, after discovering him one evening exploiting the larder of their Mount Ranier camp. Noticing that he betrayed a preference for peanut butter, they baited him with a real nut, on the end of a string, and it is most amusing to watch the little fellow's attempts to reach the nut, which is hung just beyond easy reach from the ground. He strains himself to the last effort.

(Continued on page 21)
"HUMORESQUE" — A HUMAN PHOTOCARD
By Dolph Eastman

It is like life, crying to hide its laughing and laughing to hide its crying." That is what Fannie Hurst, author of the story and the photoplay, "Humoresque," says about Dvorak's popular musical classic which got under the skin of the public some years ago. And the same simile might be applied to the picture. For it is human, intensely human; and when you see it with the sympathetic eyes of a fellow creature you really do not know when to begin laughing or when to stop crying. Yes, dear reader, that is the kind of picture it is.

A simple little homily of Jewish life on New York's teeming East Side, with tugs at the heart-strings here and there and a rising lump in the throat for the hero's sacrifice and love of country and for the sweetheart's and the mother's bravery. But the real heroine of the film is the mother Mama Kantor, marvelously interpreted by Vera Gordon, a veritable masterpiece of screen acting. In truth, her playing so far outshines that of every other member of the cast that she might be starred in "Humoresque" were starring to add a jot to her artistic stature, which it would not. Yet one can recognize art readily enough, and Miss Gordon brings to the picture a spiritual understanding of the character and of the author's motif which is rare and which, in my judgment, makes the film one of the outstanding products of the studio. An ordinary actress might have made "Humoresque," despite the capable work of the other players, quite an ordinary picture. As it is, it is extraordinary.

While mother love is the dominant theme, love of country too, plays a vital part in the romance; and now when there is talk in the press of Jewish radicals and bolshevists, it is good to see a strong photoplay featuring the patriotism of a Jewish youth in whose grasp was fame and fortune but who deliberately gave up all to fight for his Uncle Sam. There is no note of insincerity or sentimental chauvinism about this, and as Leon Kantor, the gifted violinist, Gaston Glass is manly, straightforward and properly reserved. His fiancee Gina, played by Alma Rubens, is drawn better as his child sweetheart than when grown up, and Miss Ruben's acting might have somewhat strengthened the part but did not.

The story revolves about Mama Kantor, her love for Leon, and her dreams for his future. As a typical Ghetto mother she scolds and cherishes each of her children, even the helpless imbecile who must be tickled with a feather to make him smile and who lives on from day to day in his invalid chair in the midst of a meaningless world. She watches her son rise from obscurity to the pinnacle of fame, her prayers fulfilled and Leon playing before royalty. Then comes the call of country, and with overflowing eyes and breaking heart Mama Kantor sees her boy march away with the others to face the Great War. He comes back at

(Continued on page 21)
THE use of the film in the church for entertainment purposes and in illustration of the text or salient point in the sermon is now an old story. Its value in gathering in the flock has been recognized by ministers of all denominations. The "punch" which its realism injects into the oral or written lesson is undeniable. So think some of the best authorities on the subject.

Louisville Pastor Man of Vision

According to R. Ernest Akin, minister of the First Unitarian Church, Louisville, Ky., the sugar coated pill idea of putting across the gospel of right living, of brotherly love, of fraternal cooperation and the various truths included in religious teaching is invaluable in attracting people to the Sunday evening service.

This man's personality is the embodiment of optimism and a broad vision. He is of the type that might be referred to as "a modern man of God." He is one of the many who have learned to read men's minds and minister to them after a fashion demanded by twentieth century progress. Persons who attended the first convention of the Academy of Visual Instruction at Madison, Wis., the second week of July, 1920, will have no doubt recalled on a certain morning when the film for church uses was under discussion a man attired in the unconventional dress of the male citizen of today, stepped to the platform, and with a voice that rang with enthusiasm and thrill of personal contact with the souls of men, told the story of his experience with the screen.

Finds Sermon Inadequate to Fight Other Attractions

This was R. Ernest Akin. He had risen as scheduled in the program to discuss the views of the preceding speaker on the merits of the moving picture as a supplement to the sermon. The story that he had to tell was not a long one, but it was intensely interesting. "When I first became the pastor of the First Unitarian church," said he, "the evening service was poorly attended. People would come out to the morning service in fairly good numbers, but when the evening came there were other attractions more fascinating than the minister's sermon to take their attention, and there were only a few faithful ones who dropped around to worship.

Suppliants Evening Sermon with Picture

"As time went on and things didn't seem to improve I began to look around for a reason, and I decided that if I was going to cope successfully with these other Sunday night attractions I would have to popularize my Sunday evening service. I realized part that the moving picture had come to play a vital part in the lives and recreation of our people. I realized that the appeal to the eye had in a large measure supplanted the appeal to the ear, that the masses had become used to having life and it's great problems visualized for them. I realized that the screen had become a strong medium for good as well as for evil. and I said to myself, 'why cannot I make use of the same instrument that the exhibitor uses to lure the coin to the box office, to further the good work that the church seeks to do?' Why cannot I use the screen to popularize my Sunday evening service?" In place of feeling nettled because my sermons alone had no longer the power to attract crowds to my church, I decided that there must be something wrong in my methods, and so I came to have a projection machine and screen installed in the church.

Astonishing Reaction Follows Use of Film

"I have no doubt," continued Mr. Akin, "that many of my brothers would not agree exactly with my method of procedure. In the first place I made no attempt to fit a picture to a text. I did not even know what I was going to say before the picture was exhibited. I merely picked out a good feature production, advertised it in an attractive manner, and after the picture had been run I spoke for about five minutes, not any longer, on whatever happened to strike me as the most valuable lesson presented in the picture. I then requested those present not to leave until we had joined in a word of prayer, and I may say that there were very few who failed to be respectful enough to respond to the request, and I am glad to be able to tell you that the reaction which I found following this use of the film in the church was astonishing. Crowds began to flock to my Sunday evening service, which I opened not in the old stereotyped fashion, but with the singing of some popular air or patriotic song with which the people were familiar. I left the hymn singing and the prayer until later in the evening.

"The result of this method of putting across my Sunday evening service was thrilling. I found many of the same people returning Sunday after Sunday, and I feel sure that at least some of these people carried away with them a thought worth while. It was but one more proof of the truth of the old adage, 'If the mountain won't come to Mahomet, Mahomet must go to the mountain'."

Notes from the Country's Churches

The membership of the Fernwood Church, Duluth, Minn., of which Dr. F. F. Farmilo is pastor, has been substantially increased owing to the use of moving picture lectures. This church has enjoyed astonishing prosperity during the past year.

First reels of a film version of the Bible were presented recently at a special vesper service in Olivet Institute Church, Chicago, Ill. The opening feature, "Paradise Lost," depicted the expulsion of Adam and Eve from the Garden of Eden. Rev. Norman B. Barr announced that the moving pictures will be presented weekly until the entire Bible has been dramatized.

"How Life Begins" was shown at the First Baptist Church, Niles, Mich., recently, accompanied by a lecture. The exhibition was marked by great appreciation of this splendidly made picture.

Pennsylvania churches are to be given an opportunity to join in the "within the church" movement for the adoption of the motion picture as a means of giving a more universal appeal to the church message. The movement is endorsed by the heads of the leading Protestant denomina-
tions. It will include a Biblical film which may be used in the Sunday School or church service on Sunday, and a complete program for a recreational or community entertainment during the week. Dramas, comedies, travelogues and educational films will be included. The films will be made by churchmen from the church's point of view.

The second floor of the new Methodist Episcopal Community building at Frankfurt, Ind., is one of the distinctive features of the edifice. It consists of a beautiful hall with art glass windows and galleries on three sides. The room lends itself to four purposes—banquet hall, with six hundred sitting, gymnasium, Sunday School work, and also affords a splendid place for public lectures. The room is to be fitted out with a complete moving picture equipment at a cost of $500.

The Church at Corydon, Iowa, has just made arrangements to install moving picture equipment of the best type for the social and recreational life of its members. This Church has already taken advantage of the recent legislation of the General Conference and appointed a director of social and recreational life.

One thousand Zion school children and nearly as many of their elders saw their first moving picture September 22. They packed the Zion Tabernacle when Overseer Wilbur Glenn Voliva lifted the church ban on the movies to permit exhibition of local pictures taken with equipment purchased by the church.

CHURCH PICTORIAL MOVEMENT IN ENGLAND

The two letters on the church pictorial movement in our correspondence columns deserve the careful attention of churchepeople who have any realization of the enormous part the cinema is playing in educating the new generation and fixing its ideals, says the London Guardian. From the early days of this great new force which has so completely captured the world we have insisted upon its educative and religious value, and have pointed out that it be hooved both the parson and the schoolmaster to make full use of it. Both of them have been slow to move, but at last they are under way; the film has reached the schools, and the Church is beginning to take practical steps towards employing this unexampled means of providing rational amusement for her people, especially in secluded villages into which amusement and variety enter but seldom.

In the two dioceses of Bath and Wells and Bristol what is called the "Church Pictorial" is already at work. Films and apparatus are taken around circuits of villages by motor-lorry and shows are given which, without being in the least "goody" or "churchy," are free from the lurid suggestion or the silly "knock-about business" of too many of those with which the towns are familiar. Healthy entertainment and a definite break in the deadly monotony of rural life are the objects of the promoters of the enterprise.

The opportunity is so great as to be almost unexampled, and we shall be supine indeed if we fail to make the most of it. The scheme is in its infancy, but its possibilities are vast, and by no means necessarily confined to the villages, though they offer the most obvious and the most promising field. Since it was the Church which, in far-off ages, first provided amusement for the people when there was no other organization capable of finding it, it is in the obvious fitness of things that the Church should still have her share in one of the most important works to which she can set her hand. With energy and determination there is nothing to prevent her from creating a great cinema department which should ramify into the whole of the national life and go far to encourage high ideals of recreation and to make it possible to educate by the eye in a manner which has hitherto been little attempted.

The film may educate and elevate, or it may vulgarize and debase. Already it has done too much of the latter; it has had little chance of showing what it can do in the nobler direction. There is little, for good or ill, that it cannot teach. and, to put it plainly, the Church has no more right to neglect this means of teaching, direct or indirect, than it has to neglect the more immediately obvious methods which it employs in its service. The Church is the greatest of teachers and propagandists or it is nothing, and here is a method of propaganda at once effective and alluring.

“CHUMMING WITH CHIPMUNKS”

(Continued from page 18)

when the nut refuses to become disengaged. The height of his joy is reached when a Christmas tree, with small bags of nuts, is prepared for him by his newly-acquired friends. Hereafter he decides that it is quite safe to perch on Mr. Finley’s shoulder, and even eat from his hand.

Children will be delighted with this picture, which as aforesaid, is as instructive as it is entertaining.

“HUMORESQUE”—A HUMAN PHOTOPLAY

(Continued from page 19)

last, nerve-shattered, shell-shocked, unable to use his violin arm; and then come days of suspense, of anxiety, when his mother and father and sweetheart could only pray and trust in God. A counter shock when Gina falls in a faint restores the use of Leon’s arm. Mother faith and mother love seem to work the miracle; Leon picks up his violin and plays again, plays with all of the old force and the old spirit, and happiness comes once more to the Kantors and to Gina.

Dore Davidson, as Abraham Kantor, gives a characterization as vivid and as true as Barney Bernard’s famous impersonation of Abe Potash. He is shrewd and wary of the dollar as those must be who live in poverty. But there is no malice in his interpretation of the role. “What, four dollars for a feedle?” he demands, indignantly, when Leon has asked for his birthday present. “This, my son, is better moosie,” as he clicks a sixty-five cent cash register. But Mama Kantor can always cajole him into doing what she pleases. And as you watch him, you get the suspicion that he enjoys being cajoled into extravagance by Mama Kantor.

Bobby Connelly, one of the best known screen youngsters, plays Leon in childhood, while Miriam Battista, who is one of the features in the revival of “Floradora,” plays his girl, Gina Ginsberg. A better combination would be difficult to imagine. Bobby is the typical East Side youngster, thoroughly the boy for all his love of Gina and his violin. And Miriam, of the flashing black eyes, who picks up a poor little dead cat and tries to plant it as she has seen violets planted—Miriam, too, is of the very dainty fabric of which Dvorak made “Humoresque.”

More than a picture of Jewish life, “Humoresque” is a picture of human life—a picture made to an eternal harmony to which the world beats time.
BOOKS YOU WILL LIKE TO KNOW ABOUT

The New York Institute of Photography has published a new and interesting treatise on cinematography entitled "A Condensed Course in Motion Picture Photography." It is edited by Carl Louis Gregory, F. R. P. S., formerly chief instructor in cinematography at the Signal Corps School of Photography, Columbia University, and has special chapters by Charles Wilbur Hoffman, formerly cinematographer for Thanhouser, Edison, Pathé, World Film Companies and the United States government, and research specialists of the Research Laboratories of the Eastman Kodak Company.

This book is thoroughly up-to-date both in illustrative and written matter, and treats of the following subjects relative to cinematography: The nature of light; the motion picture camera; cinematographic lenses; focusing the camera: preparation for the day's work; how to prepare photographic solutions; development of the negative; making motion picture positives; tinting and toning motion picture films; cutting and editing; exterior and interior lighting; educational and industrial picture making; animated cartoons; trick work and double exposure; composition by J. C. Warburg: airplane photography; how submarine movies are taken; making up for motion pictures; relationship of the cameraman to other workers; applying for a position: bibliography.

Among the illustrations are to be seen elaborate sets under construction, a corner in a printing room, various views of cameras explanatory of their mechanism, transferring film from developing rack to drying form, a negative inspection room, a made-to-order storm, submarine views, application of lip rouge. James J. Corbett preparing for the day's work, shooting fire. Cecil B. De Mille dissecting a scene with four Pathé professional cameras and a Bell and Howell trained in the set. Douglas Fairbanks on horseback ready for a dash before the camera, and many other equally interesting and splendidly photographed scenes.

The U. S. Department of Agriculture has issued a list of films available through the department, and a glance over this collection of films reveals the fact that those in authority have not been slow in grasping the idea of the value of the screen in promoting efficiency. The little booklet in which the list appears suggests uses for the films, and explains how they are distributed. It touches on the desirability of film circuits, and gives information as to how to purchase films from the Department. In addition to this it offers hints on the choice of a projector, it emphasizes the necessity for the use of a good screen, and tells how to handle films with safety. The care of films is also touched upon, and appended is a list of terms which the user of motion pictures should know. In a final summing up we would say that this booklet is well worth the having for those who are in a position to use the Department films.

A survey of motion pictures from a civic standpoint has been prepared by Miss Ina Clement, entitled "Visualizing Citizenship." This is the fourth of a series of studies on municipal problems issued by the Municipal Reference Library of New York City, the first of which was "Teaching via the Movies," published in 1918. The study comprises a survey of motion pictures from a civic standpoint, with a resume of each film, the source from which it can be obtained and the cost of rental.
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A MICROSCOPICAL VIEW OF THE BLOOD CIRCULATION

(Continued from page 14)

The other circulation carries the oxygenated blood back to the lungs to pass through the windpipe, blood vessels, and organs and tissues of the body. The heart, therefore, pumps it to all the body's cells, and finally returns the pure blood from the lungs and sends it through the left side of the heart. It is driven out again into the body via the aorta, the body's main artery, and flows through the different vessels to the tissues and the organs.

To understand the course of blood through the heart, let us examine an opened heart. Notice how the blood-filled auricles and ventricles permit the blood to flow into the heart's chambers. From the right side of the heart the blood passes into the lungs. Blood vessels connect the heart with the lungs, which are like a companion organ, where it gets oxygen and releases carbon dioxide. The blood then goes back into the heart through the lungs and enters the left auricle. The blood is then pumped again, this time out of the left ventricle, so that it goes to nourish every part.

The blood stays in the aura until it reaches the subdivisions of the body through which it passes in order to nourish the various organs and tissues. The blood vessels then join up again, passing into the lungs, and the cycle is repeated. This is the way it continues, driving the blood throughout the body, and it is through the heart, the critical point, that the blood is pumped back into the heart.

Since these days physiologists have been studying blood circulation, the heart has been the subject of much research. It has been observed that the heart pumps nearly a million gallons of blood into circulation each day, and it is estimated that the heart beats about 100 times per minute.

The heart is the pump of the body, and its function is to circulate blood throughout the body. It consists of four chambers, two atria and two ventricles, and it is divided by a septum. The heart is made up of muscle and is subject to the same laws of contraction as other muscles, but it is not subject to fatigue.

The blood is carried to the various parts of the body by arteries, which are large and thick-walled vessels. The veins, on the other hand, are thin-walled and carry the blood back to the heart.

The circulation of the blood is the most important function of the heart, and it is essential to the proper functioning of the body. The heart is a muscle that contracts rhythmically, and it is responsible for the movement of the blood throughout the body. Without the heart, blood would not be able to circulate in the body, and the body would not be able to function properly.
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COMMUNITY MOTION PICTURE BUREAU

In again devoting its resources to the production, selection, editing, distribution supervision and presentation of instructional motion picture courses, it is but fulfilling its primary purpose, following its war work, which is still continuing on a large scale. In the past two and one-half years, Community has presented practically all the motion picture service for the American army and navy, and the bulk of that for the Allied armies and navies.

This war service, including the comprehensive program of visual instruction for the Army Educational Commission, gives Community a greater power and skill in creating instructional and recreational courses which meet the needs of public and private elementary and secondary schools, colleges and civic organizations, for which Community service was organized in 1911.

The largest distributor and exhibitor of motion pictures in the world, Community Motion Picture Bureau is an educational institution, upon a business basis. It is not in any sense a theatrical enterprise nor an adjunct to one. Community always regards its task from the educational and community point of view.

The Educational Board of the Community Motion Picture Bureau is headed by Dr. Jeremiah W. Jenks, Chairman, Research Professor of Government and Public Administration, New York University, and Dr. Frank McMurry, Vice Chairman, Professor of Elementary Education, Teachers College, Columbia University. This Board is assisted by a large staff of professionally trained educators, editors and assistants.

Community builds motion picture courses upon the basis of the educational needs of each institution it serves. You are cordially invited to make inquiry as to how Community service will meet your needs.

Our distributing system encircles the world

COMMUNITY MOTION PICTURE BUREAU

Write Us Regarding Our Part Time Payment Plan for Semi-portable projector and service

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WHY THE CHURCH MUST SHOW MOVIES

WITHIN late years, even before the war changed so many things, and proved the need of change in many others, the church had largely ceased to function as a community influence. Here and there, in isolated cases, the church was still not without some value to the individual ethical and spiritual life; but in the wider community sense it had few contacts and carried little social or civic weight.

Then came the great convulsion which, in a day, as it were, proved how essential were the ethical, spiritual, social, and civic forces represented by the progressive church. Men's minds, reacting from the savagery of war, turned almost instinctively to the institution symbolizing the soft soothing ways of peace. The church, symbolic of Christianity at its highest and best, was as a mother upon whose bosom a tired child falls asleep.

Now the church faces the greatest opportunity as well as the severest test it has ever been called upon to meet. Will it take advantage of this opportunity and pass through this test emerging therefrom stronger, bigger, nobler, more humanized than ever in its long history? Or will it fail, gradually yielding its rightful place as a community center, as the mothering heart, to the commercial picture theater, the vaudeville stage, the cabaret-restaurant, the lunch or pool room, the dance hall, the saloon-substitute, whatever that may turn out to be? In short, is the church big enough to grasp this opportunity, to survive this test? If it is not it deserves to perish. If it is, it deserves all the support—moral, material, financial—which the community has within its power to give.

With prohibition and the passing of the saloon the vital needs of the church as a community or neighborhood gathering-place loom larger in the view of those who are studying the problems. To them the thought has come with a sense of profound relief that the simplest and most effective solution is to capitalize the popularity of the movies for church purposes. If 14,000 theaters can attract daily optiomes of 10,000,000 or more, to sit and see for two hours or more, and pay millions daily for the privilege, it seems natural and logical that 230,000 churches, with motion picture programs as good as or even better than those offered in theaters, can attract a fair portion of the 42,000,000 communicants in the United States, to sit and see for an hour or more, and pay for the privilege only a fraction of what is paid at the theater box office. The idea is appealing with such strength to church authorities of different denominations that it is more than likely we shall hear of some big moves in this direction within the very near future.

Two other forces are at work driving the church to a decision. One is social and labor unrest with its concomitant motive, the rising costs of life's necessities; the other is the admittedly bad influence on the child's mind of certain types of pictures shown in the theaters. We are unalterably opposed to censorship, but we do believe in regulation which, though some cannot recognize the fact, is a totally distinct thing. If the theaters or the producers who supply the theaters will not regulate matters, the church has the power to do so on its own screen. There are certain films which obviously should not and must not be shown before mixed groups of spectators; there are others which are suitable for adults or children only; there are others adapted almost exclusively for church or school or community use; there are others which had better never have been made at all.

As to the social unrest which lies dangerously near the surface of our city streets, homes, and meeting places, the church must grasp it in its lair and deal
with it in a militant but just spirit. The church cannot afford now, in this transitional and critical time, to lie passive and quiescent. The church must act.

With a sincere desire to raise American manhood and womanhood to a high level of attainment we must advocate the installation of motion picture projector equipment in every church building in the United States. There is a nucleus of two thousand already equipped around which to grow. We regard the motion picture screen in the church as essential as an organ or even a pulpit. In our opinion the day has passed when a pulpit speaker can hold a congregation by the spell of oratory alone; when music can charm communicants into permanent support of a church; when Sunday school teachers can interest children with verbal tales and parties, while in their hearts the lure of pictures lovingly lingers; when song and prayer meetings and mid-week entertainments can attract more than a handful of devotees. The church must for its own good and for that of its adherents capitalize the pull and the popularity of the movies. If it does not, movies under other auspices will gradually tend to make the church a dying and eventually a dead limb of the community tree.

Heretofore the church has been a passive, almost a negative or reactionary element in the community. Henceforth it must be positive and aggressively active, or other active forces at work in the community will slowly but surely engulf it and ultimately take its place in the daily lives of its citizenry. No half-way measures are possible. The motion picture points the way. Show movies, survive and flourish, ignore movies, decay and perish.

CANADA IN MOVING PICTURES

Government Department Has Produced 200,000 Feet of Valuable Propaganda Film, and Will Produce More

CANADA is one of the first countries to recognize the value of the movies in educational and publicity propaganda. It is now nearly two years ago since Sir George Foster, Minister of the Trade and Commerce Department of Canada, decided to use films. Canada had received an advertisement that time will never efface in the gallant work done by Canadian lads on Flanders Fields. War was nearing an end and the days of the “line-up” of the commercial legions of the earth was approaching.

More than two years ago Sir George made a detailed survey of the best possible means of placing Canada's wealth of opportunity before the peoples of the earth who already were talking Canada as a result of the Dominion's effort overseas in the great war, and at length decided to put the movies to work for Canada both at home and abroad. There was established then in the Department of Trade and Commercial Exhibits and Publicity Bureau, and a “live-wire” was placed in charge of this bureau, a civil engineer, B. E. Norrish. Soon under his direction the first people’s owned film laboratory on this continent came into existence. Scenarios as complete and perfect in detail as the plans for a new aqueduct or water-power plant were built up. Canada as it actually is scenically and industrially passed in splendid review in them as they were first submitted to the minister.

Then famous film photographers were employed, and sent out to get the romance, the aspiration, the achievement of these scenarios on the film. Thus came into existence one of the most powerful agents that Canada has working for her at the present time in the great commercial struggle of today in which the cohorts and legions of the commercial nations of the earth are struggling for line-up.

FILMS AS “LIVE-WIRE” WORKERS

During the first year more than 100,000 feet of feature Canadian film were produced. These were sent immediately to the twenty-two trade agents and commissioners whom Canada has located in as many foreign countries to be exhibited by special lecturers and to be run through the film exchanges of such countries. Last season another 100,000 feet of film was produced, and these too have been sent abroad as quickly as possible to be “live-wire” workers for Canada.

That Canadians may know their country better, these films have also been exhibited from coast to coast, and bi-monthly a feature release is made which runs through the motion picture theaters of Canada. Every man should know his own country and by means of the educational films thus produced, hundreds of thousands of Canadians during the past twelve months have told the truth with regard to the myriad resources of Canada, scenically and industrially.

OKLAHOMA DISCUSSES VISUAL AIDS

On November 5 a visual instruction conference was held at the University of Oklahoma, Norman, Okla. It was attended by superintendents, principals and teachers interested in the use of motion pictures, lantern slides and other visual aids in education. The following subjects received attention: Sources of Supply: Discussion on practical methods and values of visual instruction with a review of the latest findings in research; Demonstration of the best types of educational pictures; Equipment. The conference was held as a part of the Oklahoma High School Conference which convened at Norman, November 4, 5 and 6.

CHURCH TO RIVAL BROADWAY THEATERS

Just 99 steps from Broadway, on 48th Street, New York City, a church has set out to rival the moving picture programs shown in the big theaters. Every Friday night it is putting on a program of music and motion pictures to which the public will be admitted free of charge—or as many as have the foresight to apply in advance for reserved seats. The seats can be reserved in groups by family parties, and the performance starts at eight o'clock sharp. The pastor of the church which is known as Union Church, is Dr. John G. Benson. The moving picture programs are presented under the supervision of LeRoy Schnell, social director.

CHARLES F. HERM BUYS OUT ASSOCIATES

CHARLES F. HERM, formerly assistant curator at the American Museum of Natural History, and part owner of the Scientific Film Corporation, has purchased the interest of his associates in that company, and is now the sole owner of the business. He will continue to produce biological, micro-industrial and other scientific film subjects of the same high order as "A Microscopical View of the Circulation of the Blood." For the present Mr. Herm's office will he at his studio at Harrison, N.Y.
OKLAHOMA'S FILM VENTURE
J. W. Scroggs Helps Oklahoma University to Make Practical Use of Motion Pictures. Thousands of Films and Slides Distributed Free. Phenomenal Success in Teaching English Composition on the Screen.

WE have not yet made adequate educational use of the fact that about eight-five per cent of all we learn is through the eye," says J. W. Scroggs, director of Public Information and Welfare, Extension Division of the University of Oklahoma. And who will deny that he is right? The visual instruction work through the extension division of the university began in 1916, and was a big success until political stupidity incorporated in the person of a state governor put a stop to the good work. He would not allow state money to be "squandered" on "pictures." Since that time, however, a new executive, a man of wider vision has taken over the affairs of the state, and an actual appropriation for visual instruction has been allowed, insufficient though it be, of $1,500 a year. This small sum must cover everything connected with visual instruction independent of salaries. The salaries and expenses, by the way, amount to about $4,000.

ENGLISH COMPOSITION TAUGHT BY FILM.

This service is free to the state except that a charge of $2.00 a year for slides, and $10.00 a year for films and for incidental expenses is made. The extension has on hand a stock of over four thousand slides and one hundred and eighty-six thousand feet of film, with authority to purchase more.

One of the most practical problems at present, according to Mr. Scroggs, is to keep the educational use of films from becoming merely entertaining. The first essential is to provide for the getting of a correct reaction to every film and picture. Films have been used at the university in connection with the study of English composition, and the success of the experiment has been phenomenal. It has been found that pupils have been able to find abundant material to write about by close concentration on the pictures. "This feature alone," says Mr. Scroggs, "more than justifies the cost of the films; and next year we shall conduct continuous experiments in visual education, and at least one course on the subject will be given in the University School of Education."

Among the subjects which we have illustrated with complete sets of slides are the United States, America, Europe, Asia, Africa, the war, science, sociology and health.

CAMERA TO FILM PACIFIC FLEET.

The Bureau of Navigation have sent cameramen to San Diego to take still and motion pictures of the naval activities in that vicinity. Carl A. Stahl and Henry L. Otto, the photographers chosen to do the work, were employed in the photographic department of the navy during the war; and when the fleet leaves for Panama these men will accompany it to produce a feature naval motion picture which will deal with the battleship, destroyer, submarine and air forces of the Pacific fleet.

ARDOWN THE WORLD IN EIGHTY REELS.

Homer Croy Says So, and It Must Be True. Series of Films Include China, Arctic Regions, Peru and Persia.

SAYS Homer Croy in a characteristic letter to the editor of this magazine, "How would you like to have this for your Organ? If so, feel free to cut, mistreat, maltreat and castigate to your heart's content. The more you cut and prime and pare away, the better we will like it, if there is nothing left but a blue streak and a period we will be tickled to the core. Yours as long as the film runs."

But we didn't have the heart to take him at his word, not even to the obliteration of a comma. We enjoy his "stuff," and even his publicity is worth a show, so here goes: Jules Verne's fantasy has come true. But instead of taking eighty days to encompass the world it may now be done in eighty reels. The Community Motion Picture Bureau has just completed bringing together a travel series suitable for distribution among churches, clubs and schools showing the points of greatest interest on a trip around the world. The series includes the Arctic exploration pictures of Donald McMillan, the work of Dean Worcester in the Philippines and a trip with Roy Chapman Andrews into the heart of China, finally reaching the borderland of Thibet.

The series starts at Washington, D. C., and makes a complete circuit of the world. In the series scenes are shown that are denied the original character in the famous story. One of the interesting scenes is that showing the crowning ceremonies of the Shah of Persia. In the same reel intimate pictures of Teheran are shown. The land of the ancient Incas is visited and many out of the way places denied the average traveler are shown in this interesting series. It is the most ambitious travel series yet undertaken.

HISTORY OF MICHIGAN FILMED.

A PROJECT which has just been launched for the filming of the history of Michigan has been endorsed by the Michigan Historical Society, financed by leading Michigan business men and scenes will be laid in various parts of the state.

The story has been written by Mrs. Flaherty and has been adapted for the screen by James A. Bliss, of Boston, one of the best scenario writers of the day.

It is one of romance and adventure and depicts the early history of Michigan in the days when the French controlled that section of the country known as New France and through conspiracies the British forced their way into the territory, the two Old World powers meeting, disastrous results at the hands of the savage Indian hordes under the leadership of Pontiac.

A company of representative and leading business men are being organized and in conjunction with the Stovar Pictures Corporation will finance and produce the picture.

OUR NEW FEATURES.

HOME Movies" and "Club Movies" appear in this issue. "Camera Shots" will be initiated in a later issue. The magazine is now on sale at some newstands. If you wish to buy it from your local newsdealer each month ask him to order direct from the publisher.
NORTHWEST VAST FIELD FOR FILM SERVICE

State College of Washington Aims to Fill Needs of Rural Communities—Supplies Not Equal to Demand—Americanization and Social Wastewatness Problems Combatted

Through Screen

By Dr. Frank F. Nalder
Director of General College Extension, State College of Washington

Some eight months ago, in October, 1919, visual instruction was organized at the State College of Washington. At that time the institution established a new division of general college extension and the writer came to take charge. Aftyer some years' experience with the extension division of the University of California. While the circulation of educational moving picture films and stereopticon slides constitutes only one-fourth of the work of this college extension, and the obstacles to its growth have been numerous and peculiar, largely through the efforts of this department the instructional film has rapidly come into wide recognition as a factor in public instruction and gives promises of practically unlimited development in this interesting part of the United States.

Popular response to the efforts thus made in visual education has been prompt and gratifying. In order fully to appreciate this, it is necessary to visualize the enormous area over which we operate. The State College of Washington has been designated by the U. S. Federal Bureau of Education as the distributing centers for films throughout the Northwest. Our territory includes Washington, Idaho, Montana, Northern Oregon and Alaska, which have a total area of nearly a million square miles, and a total population of about three million people. In rough figures it is a thousand miles to Alaska and between 100 and 300 miles to the points reached in Montana. While the bulk of our patronage is in Washington and this state is big enough—films are constantly on the road to some distant point in this vast domain. Already we have acquired an interesting and promising clientele. It includes a wide variety of centers: forty-five schools, twenty-seven churches, twelve institutions of higher learning, five rural clubs, five Y. M. C. A.s, six community centers, five parent-teacher associations, one working men's club maintained by the Knights of Columbus, two Indian Agencies, one State Reformatory, and eight miscellaneous groups. There are one hundred and seventeen centers in all.

Need Campus of Public Education

We need not waste time to emphasize the difficulties; they may be summed up under three heads: Vast districts to be covered, lack of public understanding, and lack of projection facilities. The first of these has been characterized in a preceding paragraph. It will readily be seen that to send a film to a remote point hundreds of miles away causes much unavoidable delay and loss of time on the road. This condition also makes the organization of circuits difficult. In some places there are no express offices; to them films must be sent by parcel post. To some of the remote districts in the northwestern corner of Washington, and to rural communities in other out-of-the-way places, films have to be sent by rather circuitous routes. Films sent to Alaska go first to the office of Hon. Lester D. Henderson, Federal Commissioner of Education, who circulates them among the schools in the wide area under his jurisdiction. In the long winter months they are transported by dog-sleds to the far northern frontier posts of civilization.

In the second place, the public has not been taught to think of the movie except as a means of entertainment, and that often of a rather undesirable type. To convince school boards, managers of rural community centers, trustees of rural churches and others of similar environment and experience that important facts can be taught effectively by the moving picture is a job that will require a campaign of public education. Despite indifference and some opposition from such sources, the educational film is making its way. Several interesting illustrations might be cited, in which the showing of a powerful film has given conservatism and ignorance a sharp jolt, and has imparted new points of view to local authorities. During the past month a number of the ministers of the Northwest gathered in a two-weeks' conference at the College. Educational films were shown frequently to the visiting clergy, resulting in a marked increase in the circulation of our films among the churches during the summer weeks.

In the third place, facilities are frequently lacking in places where there are good opportunities to do real educational work. Some small communities do not have electricity. In many others there are no motion picture machines, and frequently not a single person who understands the operation of a projector. To many communities of the latter type salesmen of portable moving picture machines become missionaries of progressive things in educational effort.

Use Films for Systematic Instruction

During the year thus far this division has used and circulated about one hundred and twenty-five motion picture films. Some of these were inherited from the U. S. Bureau of Education as a result of war activities. Others have been obtained from the Bureau of Commercial Economics and some from advertising sources. We pick up films from every source that our means permit. As all our films are shown free of charge, the user paying only the cost of transportation, this service yields no income. The extent to
which people in some of our remote communities appreciate any kind of a film—"just so that it shows pictures that move," as one patron remarked—is almost pathetic.

Of the films used about one-fourth deal with war work, and about one-fourth with industrial processes; the other half is made up of films showing travel scenes, social welfare efforts, health propaganda and scientific processes. Thus far but little has been done in the way of making and circulating stereopticon slides. The division owns and circulates a few sets and these are much appreciated. There is a fine field in this part of the country for the development of that kind of work, since in many places there are stereopticons but no motion picture machines, and the communities are made up of people who are very glad to see subjects well illustrated by the stereopticon method.

One of our best means of stimulating public interest in the educational film consists of displaying films incidental to special occasions and gatherings. By this means the films have suggested to many groups and communities their possibilities for systematic instruction. Sometimes they assist in demonstrating to gatherings of Northwest farmers some method of improved agriculture, or of more profitably marketing products. Again at a May Day Festival, where the members of a community are gathered for the mere purpose of having a good time, the film shows a solid subject in an interesting way and raises the question—Why can not films be more generally used for such a purpose? In several instances Boy Scout programs and Camp Fire Girls' gatherings have been enriched by movies that taught wholly constructive lessons.

A well known film which treats with peculiar skill and delicacy the trying problem of social diseases has done a great deal of good service, especially in baccwoods communities where the evil effects of such scourges are often felt but rarely understood. In certain corrective institutions, particularly in a Catholic home for wayward girls and in a state institution for the correction of delinquent boys, the minds and emotions of the inmates have been appealed to by films in a concrete and easily comprehensible manner. Wherever and whenever people assemble, and electric current is available, we are trying to enforce the lesson that the moving picture film may be used to give graphic demonstration to pertinent facts.

**Promoting Americanization in the Northwest**

In this part of the country we have our peculiar problems of Americanization. While there are few of those large and heterogeneous deposits of alien stock that make the fusing of all members of large eastern city communities into Americanized groups very difficult, in our scattered colonies of alien rural folk we have some peculiar difficulties. One wide awake young Methodist preacher toiling in a rural village in a scattered agricultural area wrote us saying, "We need some films which will set forth what Americanism is to a rural community that is seventy-five per cent Russian."

We supplied him with a number of films, some of which bore directly and others indirectly on education to the American viewpoint, and assisted materially in his efforts.

In another instance we co-operated with an organization developed here in the Northwest to instill patriotic viewpoints into the minds of laborers in the lumber district, known as the Loyal Legion of Loggers and Lumber Men. This organization had a particularly hard job. The lumber camps are populated with Swedes, Finns, Russians, Poles, and Greeks—a motley aggregation, the majority of whom are exceedingly ignorant. In their isolated camps, often far removed from the influences which prevail in more metropolitan communities, these ignorant working men rapidly become the prey of unscrupulous and unAmerican agitators. They dream of soviets, revolution and proletarian supremacy. The problems of persuading them to save their money, to increase their individual prosperity, and to build up for themselves homes and fortunes in this country are often discouraging. In its work among them the Loyal Legion appealed to us to supply moving picture films. We did so to the best of our ability. After a protracted campaign through the winter months among the great forests of eastern Washington and northern Idaho the secretary wrote us, "We wish to express to you our appreciation for the use of these films. They are exactly what we wanted. They have done a world of good wherever they were shown."

**Enthusiastic Comment of Exhibitors**

Similar approval from various quarters could be obtained from our records and correspondence. "A fine move on the part of educational leaders to show these films," wrote one struggling promoter of a community center in a backwoods town. Another young school master, putting his shoulder to a heavy wheel in a rural town, observed concerning certain industrial welfare films that "they are good for educational purposes. They illustrate modern efforts to improve conditions in industry and give our
VISUAL education is coming into its own at last. Teachers' conventions are discussing it; writers of note in educational journals are advocating it; the foremost educators favor it. Among the various forms of visual education, the motion picture is taking the most prominent place. It is safe, we believe, to prophecy that in a generation the majority of schools will be utilizing this valuable form of instruction.

Film Expensive Method of Teaching.

But the motion picture is an expensive method of teaching. The cost of the original negative, the cost of the comparatively short-lived positive, the expensive projecting apparatus, the wages of the machine operator: all unite to make the actual pictures on the screen a costly form of instruction. Since this is the case it is well for producers of educational films to weigh thoroughly the subject matter which they are planning to include in their pictures, and weed out material which can be taught better or as satisfactorily by means of class discussion, slides, photographs or other pictures.

It seems reasonable, therefore, that in considering the best way to teach some given subject matter, the question should not be, "Can this be shown by motion pictures?" but "Is this material of such a nature that the mental grasp of the subject in the minds of the pupils will be incomplete or greatly retarded if motion pictures are not used?" When motion picture producers take this attitude there will be no further strife between them and the slide, model or stereograph enthusiasts.

Certain general principles can be laid down in the light of the above statements with reference to the types of subject matter in each of the studies in the school curriculum which need the motion picture. It is the purpose of this article to point out those types for science only.

The diagram as a medium for explaining intricate processes is as old as any teaching device. Its value is self-evident: if you doubt it try to explain to a person ignorant of the principles of the internal combustion engine how an automobile engine works. Automatically your fingers search for a pencil and paper to diagram a dynamic rather than a static object, either on paper or on a blackboard, immediately you are face to face with difficulties. How will you show motion—a change in position of the parts of the mechanism? If you draw new lines, you get a confusing multiplicity of them; if you rub out the old and put new ones in, you have merely shown a new static position of the mechanism; you have not shown motion. If you explain what happened to bring this line from here to here, how can you be sure that the correct mental image will be formed in the mind of your pupil?

Usefulness of Animated Diagram

Motion pictures step in at this point with the animated diagram. Recently a film has been produced to show the mechanism of the eye. The function of accommodation is shown by the animated diagram; and especially interesting is the explanation of what near-sightedness is and how it may be corrected. In a diagram two parallel rays of light are shown entering a normal eye through the crystalline lens. The lens focuses them on the retina. Then we are told that in the nearsighted eye the retina is abnormally far from the crystalline. The diagram of the eyeball appears again, and the retina moves back, leaving the focal point of the rays of light at a short distance from the retina. A spectacle glass is then interposed and the rays again focus themselves on the retina. Such an explanation by animated diagrams once seen, is never forgotten.

Perpetuates Scientific Experiments

Another important function in science teaching which is legitimate motion picture material is that of making a permanent record of models or experiments which are particularly difficult to reproduce in the average classroom or laboratory. Motion pictures of simple models and experiments have been made and much time and money have been wasted in that way; for not only can this work be done in any classroom by an enterprising teacher, but it ought to be so managed. The teacher who is thus demonstrating principles of science is vitally interested in what he is doing; his personality enters correspondingly into the explanation; he can stop at any time and stimulate and guide class discussion; and the impression on his class is immensely more satisfactory than if motion pictures are used. But the expensive model or difficult experiment presents another problem. Recently motion pictures have been made of models of the whole solar system; of the cause of the seasons; of the phases of the moon; of the causes of winds and rain. The apparatus used in the production of these pictures cost hundreds of dollars and required months of work by expert geographers and mechanics. But the result of this work is that teachers now have available a beautiful and vivid record of these experiments which are valuable tools for teaching use.

Film Necessary to Illustrate Plant Life

A third function of the motion picture in science teaching is that of showing processes like the germination of seeds or the growth of plants which require hours or days, in a few minutes. The writer has been much impressed by a picture of the germination of a lima bean seed. The seed was laid upon a piece of cotton in water. In the course of a few minutes the seed swelled, burst open, sent up its stalk and projected its rootlets into the water.

Possibly some teachers will object to such pictures as being calculated to produce wrong impressions in the minds of children. This would be a just criticism if the films were carelessly used. But suppose the child has planted in the school room ten different beans, and then dug one up each day, studying the growth of both the plant and the roots, he will then be in position to see the film described without misapprehension, and will receive a conception of the pro-
cess of growth as a whole which he could not get otherwise.

IS VALUABLE IN MICROSCOPIC RESEARCH

Finally, microscopic studies present a legitimate field for motion picture endeavor. Of course, if every student in every school could be furnished a microscope and given easy access to a laboratory equipped with a wide assortment of interesting subjects, the motion picture might not be necessary. But such is not the case. In most schools, pupils in a class must take turns at the microscope, receiving but a fleeting moment's study and then only at the hour when the class meets. The pupil and the teacher cannot both look into the microscope at the same time, and pointing out particular features of a specimen by the teacher is obviously impossible. Moreover many rare studies are not obtainable alive in most school laboratories. Even if they were, certain interesting metamorphoses might occur when class was not in session, and the result would be that the pupils would completely miss them.

Motion pictures are the answer to these problems. They may be made by experts in a laboratory unusually well equipped; the photographs can be made whenever the expert desires; and the teacher can be sure that the pupil sees exactly what he ought to see. Of course we do not advocate that motion pictures supplant the use of microscopes in the school room. The student of motion pictures in education comes back again and again to the function of motion pictures. They are not the perfect teacher, so valuable and complete that all that the pupil needs to do is to look and learn automatically. We must remember that, as Professor John Dewey puts it, "thinking is the method of intelligent learning:" and the motion picture must not be allowed to smother thought. On the contrary, only when the motion picture is used as a teaching tool, to supply the data for intelligent thinking does it become educationally valuable.

SURGICAL FILMS SHOWN ON CLINIC DAY
Dr. Fred A. Kelley Shows Hernia and Gastro-Intestinal Operations on Screen at New York Homeopathic Medical College

The celebration of National Homeopathic Clinic Day, Oct. 19, at the New York Homeopathic Medical College was a matter of unusual interest especially when viewed from the outside. Dr. Randolph F. Rahe, dean of the college, headed his program with several thousand feet of motion pictures demonstrating a certain technic in gastro-intestinal surgery. The pictures were made by Dr. Fred A. Kelley of Detroit and lectured upon by Dr. Kelley himself. There were also shown about a thousand feet of film illustrating an operation for hernia under local anesthesia, and later in the afternoon Dr. Kelley performed this operation on a subject.

Dr. Kelley is noted in his profession for certain refinements in gastro-intestinal surgery, and some four years ago he began to work out his ideas in film. Starting with a few hundred feet on the operation for hernia, he has developed his library into several reels, with which he has illustrated his lectures before numerous clinics in different parts of the country. He has had practically to work out his own methods with the aid of a local photographer, but in spite of drawbacks the results obtained are remarkable for detail and definition, and show the most minute features of the technic.

In reciting his experiences Dr. Kelley tells an interesting tale of the photographer’s efforts to assemble the film correctly. A reverse joining caused the wound to heal at the passage of the knife, and the surgeon apparently worked to unstitch the wound instead of to sew it up. These and other annoying and not less amusing handicaps entered into the pioneer work on the Kelley surgical films.

It is interesting to note that at first he tried to work with Cooper-Hewitt lights alone but found the color values to be deceiving, since the blood closely resembled bile; but by adding a few high power Tungsten lights to the tubes he obtained a light which permits him to work freely and yet keep the camera remarkably close to the subject. In one of the reels the camera is so close to the incision that the surgeon’s hand nearly fills the screen at times.

Dr. Kelley, who is not a hobby-riding enthusiast, hopes to see the day when every medical school will boast a library of surgical films, where any surgeon may go and review an operation on the screen, refreshing his memory as to the precise technic which should be adopted.

These films are in great contrast to the first French surgical films brought to this country some twenty years ago, which showed not only the patient but a fair section of the operating theater. The Kelley films are so close that in one operation the photographer panorams the camera upward to prove that the patient is still alive.

The films were followed by a demonstration of the electrocardiograph for the accurate determination of diseases of the heart, which were lectured on by Dr. George F. Laidlaw and Dr. Milton J. Raisbeck.

TRAVEL

A TRIP UP THE AMAZON RIVER

The Amazon river and its jungle-rimmed banks is one of the few travel subjects that has not been overdone in film. There are parts of the earth which have been visited by almost every traveling cameraman, such as places in Europe with which some of us have become familiar solely through the moving picture. Not so the collection of scenes which the Eureka Pictures Corporation has about to place on the market, taken along the great South American river, that give a very good idea of the life, scenery, architecture and things in general on the Amazon.

Two reels of these films which were given a private showing recently at the American Museum of Natural History, New York City, reveal the fact that Eureka Pictures Corporation has brought to the educational field some not unwarranted value in the teaching of South American geography. School children will doubtless be glad to learn of these films and to avail themselves of an opportunity to visualize for the pupils the mysteries of the geography of this part of the world.

On the way to the mouth of the Amazon the boat on which the cameraman is located stops for a brief rest at San Juan, Porto Rico, and finally after plunging through the sea for several days the approach to the river is reached where the water is shallowed with siltings of soil from the South American republics, and we move on up the river a distance almost as great as from New York to Chicago. Velop at Para and again at Marajo allows of interesting sights among the natives, and leaves with the spectator the impression that there is a vast area of South America which we know comparatively little, in that vast continent below the equator. One of the features of the 100 feet of film exhibited was snake catching by natives. Many of these snakes we are told, are sold to the Sao Paulo laboratories where the poison is extracted from the fangs of the reptiles, and used for various medicinal purposes. On this trip the boat’s crew did not venture a landing in the dense jungles which line the banks of the river.

COLUMBIA UNIVERSITY TEACHING STEREOTOMY WITH SLIDES

At the School of Architecture, Columbia University, New York City, there is an entirely new method of teaching stereotomy, also known as architectural stone-joining.

A drawing is made of a typical joint and then a slide is made from the drawing on the blackboard. This is projected in front of the classroom, as shown above. The instructor and pupils fill in the various sections with chalk, just as if the drawing were actually made on the blackboard.
THE answer to the call of the churches for a motion picture after their own ideals finally has come—a company that actually is producing and distributing films conceived and made from the viewpoint of the church.

With all of the many obstacles it has encountered and finally surmounted, the international Church Film Corporation at last has started its service—a weekly program of Biblical stories, dramas, comedies, news, and educational films and special pictures for extraordinary occasions.

**Supply and Distribution Problem Solved**

Production is going full tilt at the corporation's studio, distribution has started through the medium of subsidiaries established throughout the country, and the greatest problem faced by the church which sought to use a powerful instrument, the motion picture—that of obtaining an adequate supply of films fit for church use—has been solved.

The International came into incorporated being more than a year ago, the inspiration which prompted its origin being that of the Rev. Paul Smith, a Methodist minister who had found the film effective in his campaign against commercialized vice on the Pacific coast. It faced huge and discouraging obstacles in regard to production and distribution, for it had to keep in mind always the scant pocketbook of the average church. The time that has elapsed since the incorporation has been devoted to attacking these problems, and one by one they have been overcome.

The production arrangements have been made through the organization of the Church and School Film Corporation. It has established its studio and the direction of the pictures has been placed in the hands of Henry J. Vernot, an experienced motion picture director.

**Hope to Serve 5,000 Churches in Year**

The distribution question was more difficult to answer. It is the plan of the founders of the corporation to build up a chain of 5,000 churches for their service within a year. This extensive circuit calls for a great distributing organization.

District subsidiaries finally were decided upon as the means by which the problem could be handled. The United States was divided into twenty-two districts. Work was immediately started on the organization of a separate and distinct subsidiary corporation in each district to rent the films from the parent International and distribute them to churches in the district.

Fourteen of these subsidiaries have been financed, organized, and incorporated and the success of the plan is assured. Distribution already has started in a majority of these districts.

**Biblical Features toCome First**

At the start the corporation has concentrated on its Biblical pictures. These were the first offered for release.

(Continued on page 14)
METHODIST EDUCATORS SEE POSSIBILITIES OF FILM

Serious Consideration Given to the Use of Motion Pictures for Instructional Purposes

--Biology, Physiography, Physics, Geology, and Chemistry

Among Subjects to be Visualized

BY DWIGHT R. FURNESS

THH uses to which motion pictures are being put by a number of American colleges and universities are shown by the results of a survey recently completed by the Board of Education of the Methodist Episcopal Church of the forty-four institutions of higher learning under its auspices.

That educators are giving motion pictures serious consideration is apparent in many of the answers received. Many are using films in the class room. Almost all of the colleges have had motion pictures taken of their activities, mainly for use at alumni gatherings, but also for the screen news weeklies.

The full scope of the field of visual education has not been realized by many of the faculties. In some cases the use of motion pictures means a projector, screen, films, etc., not merely the use of films as a test of a new medium of instruction. It is as if physics were considered not as the science of physical things but as dependent on the accumulation of lecture table "props" for its presentation.

MANY COLLEGES CONSIDER USE OF FILM

At the School of Secretarial Science of Boston University, motion pictures have come into their own. At this institution freshman work in economics consists largely of a lecture and motion picture course concerning the industrial history of the United States. One hour a week is devoted to lectures and two hours a week to motion pictures showing the rise and growth of the various industries of the country.

Eventually Dean T. Lawrence Davis hopes to have the entire economics course laid out in the form of motion pictures, accompanied by printed lectures to be studied before and after the films are shown.

The department of fine arts in religion at the same University has announced a course in "Visualization Through Static Slide and Motion Picture."

Central Wesleyan College is installing equipment this fall in order to use motion pictures for instruction in biology, physics, and physiography. Pictures will also be shown in the gymnasium auditorium in connection with the work of the W. M. C. A. and W. Y. C. A.

Cornell College at Mount Vernon, la., has a projection machine installed in its chapel. Motion pictures have been used at irregular intervals for instruction purposes.

At Dickinson College the projection machine is located in the physical lecture room of the scientific Building. Films are used for instruction in physics, geology, and biology. Use is also made of the equipment by the college Y. M. C. A.

The department of chemistry of Illinois Woman's College makes use of films but has experienced difficulty in securing proper subjects for its purposes.

At Nebraska Wesleyan University films are used in connection with instruction in geography and physics.

MOVIES TO HELP $25,000,000 CAMPAIGN

Northwestern University, while making no use of motion pictures for instruction other than in connection with the Reserve Officers Training Camp during the war period, plans to make use of motion pictures in connection with its $25,000,000 Greater Northwestern Campaign. Director William J. Farquharson of the department of financial promotion plans to circulate films of the University's activities among the alumni associations of the country for use at gatherings and banquets.

Ohio Wesleyan and Wesleyan University are already making use of films for this purpose. Pictures have been secured of commencement activities, athletic events, military maneuvers, May Day celebrations, and freshman-sophomore imbroglios. A portable projector is available at Ohio Wesleyan for alumni organizations making use of these films.

The New York State College of Forestry at Syracuse University makes use of films for showing the operations of mills and other industries related to the forest and its products. The University itself makes use of motion pictures to record activities of all sorts. Some of these films are sent out to alumni associations in all parts of the country.

West Virginia Wesleyan College is using motion pictures in the normal Department. Plans are made for extending their use to the science courses.

The agriculture, biology, chemistry, and physics departments of Missouri Wesleyan University have found films a decided aid for instruction purposes. A projector is located in a large lecture room where it is available to the various departments when needed.

UNIVERSITY'S UNIQUE FINANCING

An ingenious bit of undergraduate financing made it possible for De Pauw University to secure a projection outfit last year. The Y. M. C. A. and the Y. W. C. A. joined in the issuing of stock which was sold and the capital invested in motion picture equipment. Two shows a week were given to which admission was charged. At the close of the school year enough money had been cleared to pay for the equipment and also to pay dividends to the stock holders. The entertainment provided in this manner made it unnecessary for the students to patronize the theatres in the town which were very poorly ventilated.

Kansas Wesleyan University is contemplating the use of motion picture instruction in the department of education. Some films of student activities of an historical nature have been secured.

Morningside College, Mount Union College, the University of Southern California, and Beaver College all have plans for the use of motion pictures. Simpson College runs an educational and travel film program in its chapel auditorium.

Work on the production of Americanization films has begun. Pathé will shortly release a one-reel subject, "The Land of Lafayette," to be followed soon by another film, the title of which has not yet been selected.

The first of the six Americanization subjects to be made at the Eastern Metro studios will be under way shortly. It will be called "Strangers, Beware."

13
The establishment of our "Club Movie" department can be made a matter of mutual benefit between us and our readers if the latter will individually help to make it interesting. This can be done by sending us news notes of the movie happenings in any of the clubs in which you are personally interested or connected. These items on club matters can also be made to function in inspiring other communities and clubs to make use of motion pictures for entertainment and even educational purposes.

At the present time the non-theatrical field is rapidly shaping itself into a thing worth while. It begins to loom forth as an important unit in the eyes of commerce, and much material that is really worth while is becoming available for such uses as the films may be put to by the myriad clubs of various degrees of importance that dot every town and city in the country.

There may be many connected with the recreational or social side of club life who are not perfectly certain how to make the motion picture serve their purposes. Perhaps you feel that you have no facilities for the screening of pictures in the particular room or hall in which your club meets. This, however, has now become a simple matter since the portable machine is not only adequate to the occasion, but is comparatively inexpensive, costing somewhere in the neighborhood of $250—some makes costing more and some less—and is easy to operate. And the screen is the very easiest thing in the world to manage. If you cannot afford to have a mirroroid screen, for instance, you can use an ordinary white sheet, or a bare white wall. We cannot say that you will get the best results in this way, but it will answer the purpose. And then why not set aside one evening or several evenings' entertainments to gather funds for the purchase of the proper projection equipment? Once you are provided with a good outfit the matter of getting the right sort of pictures will, with the on-coming and more adequate methods of non-theatrical distribution, be a comparatively easy matter.

If you will keep in touch with our catalog department you will find good productions listed from which to choose. You will also find that in our review department we strive to cover outstanding features. Industrial films are always within your reach, and the market provides a wealth of material both informative and strictly entertaining.

May we count on your cooperation to make this department really worth while and helpful to all?

Reading Iron Plants Screened at Rotary

Not so long ago the Rotary Club of Utica, N.Y., staged an interesting stunt at one of their weekly luncheons.

J. Dyer, a former charter member of the club, entertained the members with an educational talk illustrated with motion pictures of the manufacturing plant of the Reading Iron Company. According to reports from Utica, the motion picture program was the most interesting feature of the occasion. Mr. Dyer explained the various machines as the film unreeled, showing also the melting of the ore and the hundred and one processes through which it passes until it eventually comes out in the form of pipe.

New M. P. Chairman for Women's Clubs

Choice of Mrs. Woodallen Chapman as Chairman of Motion Pictures for National Federation of Women's Clubs a Significant Appointment

The choice of Mrs. Woodallen Chapman as Chairman of Motion Pictures for the National Federation of Women's Clubs is a significant appointment, inasmuch as Mrs. Chapman's association with the motion picture industry as well as her fine understanding of the non-theatrical field places her in a position to act wisely and enables her to be a real benefit to the cause of the film from every angle.

Mrs. Chapman has been closely associated in her work with Mrs. Katherine F. Carter one of the first to espouse the cause of the educational film. She has written a number of scenarios of an educational nature, as well as works on advanced theories of life, and is also a lecturer of note. She is a woman of vision well able to be a leader in the motion picture activities of the two million women involved; and it is to be expected that through her influence a unanimity of opinion among these women will be concentrated in an effort to stimulate the production as well as the exhibition of the best kind of pictures.

The good old motto "In union there is strength" applies to this body of women as well as to the country in general; and there is every reason to believe that with the right kind of guidance, two million women behind the better film movement will indeed be a power.

Church Film Service Now a Reality

(Continued from page 12)

Dramas and comedies of an uplift nature also are being turned out at the studio at a rapid production rate and the corporation has established a news and educational weekly release which it calls "Real Facts."

Prominent business men, clergy, and educators are identified with the new corporation, the parent organization as well as the subsidiaries.

That it has a place in the fifth industry of America is shown by the consistent appeals of churches throughout the country for its output, a clamour which started long before production and distribution was started.

The Educational Motion Picture Bureau of Boston has just completed a two-reel picture called "Birds of Kentilworth." for the Massachusetts Audubon Society. It was suggested by the poem by Henry Wadsworth Longfellow, and was shown at the Franklin Institute, Boston.
REVIEWS OF FILMS

By MARGARET I. MacDONALD

"MADAME X."—A STORY OF INTOLERANCE.

(See front cover illustration)

In the somber line of destructive emotions intolerance stands next to hatred. It feeds on the same prejudices as poison and transmits its withering venom to the life-blood of its victim. It stabs to the heart with words or deeds that have no kin to the "milk of human kindness." It bruises the soul, it numbs the sensibilities, it closes the door in the face of God.

A picturized version of Alexandre Bisson's powerful drama, "Madame X.," which has been made recently and exhibited in many theaters throughout the country, throws into sharp relief the searing influence of that mental condition or emotion which has to its credit the wrecking of more human lives, hopes and ambitions, than any other. "Madame X." has been filmed with a perfection of artistry and technique which forestalls the domination of the sor did influences of the stage, and places in the light of understanding the problem of the woman's downfall. It teaches an unforgettable lesson of the ravages of intolerance, of deceit, of petty jealousy, of the necessity for faith in each other's fidelity between husband and wife, and of filial love and faith in human nature as emphasized in the character of the son of the fallen woman.

Pauline Frederick in the role of Madame X. has done the best film work of her career. She has allowed herself to become absorbed in the unhappy atmosphere of the play to such an extent that persons looking at the production have been moved to tears. The play as enacted on the screen is a powerful, all-absorbing tragedy. The technique of director and players, cameraman and all concerned is so well harmonized that it is as if one looked on the actual enactment of the tragedy.

For church use it might be advisable to cut parts of scenes in which the actual drinking of "dope" is shown, and also the scene of the murder. This could be done without interfering with the intention of the play. The last subtitle of the picture, "He who is without sin among you, let him be the first to cast a stone," represents the basic theme of the picture.

"MADAME X." is the wife of a wealthy man who, while she was in the very flower of womanhood and motherhood, accused her falsely of infidelity. Moved by a jealous vision, he fancied her untrue to him, while in reality she struggled to free herself from the forced embraces of an unwelcome lover. Driven from home, she returns to beg one last look at her sick child, and is again insulted and thrust out into the street broken-hearted and without means of sustenance. In her sorrow and desperation she chooses the path of least resistance, and later she is discovered by Bermo Ayres, whose in her desire to shield her loved ones from any stain which her identification with them might bring, she withholds her name, and is known only as Madame X. Her boy, now grown to manhood, and one of the cleverest lawyers in France, has been reared in the belief that his mother is dead. She returns to France, and because the man with whom she has been associated, and who has been supplying her with "dope," threatens to disclose to her husband and boy that she is still alive, she shoots and kills him. At the trial of the woman for the murder of the man, her son is chosen as the lawyer for the defense; and not until he has won his case does he learn that the woman he has been defending is his mother. The few moments precious to the death of the woman are filled with the outpouring of filial love by the son and the remorse of the husband which comes too late to be of avail to the numbed sensibilities of the victim.

"THE SPIRIT OF SERVICE."

"The American Red Cross is having another drive which extends from the 11th to the 23rd of November. For this purpose, which, by the way, is to raise funds for the carrying on of their splendid work of helpfulness all over the world, a one-reel film has been made under the direction of Teft Johnson, called "The Spirit of Service." The scenario for the film was written by Hamish McLaurin, and is adequate to the occasion as presented in the production.

This is one of the most artistic and most effective film efforts yet made by the Red Cross. The spirit of service is embodied in the form of a woman who is waited on by her handmaidens Faith, Hope and Love. War, Famine and Pestilence are the evil forces which have brought about the harrowing conditions for the alleviation of which money is sought, and are pictured in the film in all their horrible reality. Scenes from the battlefield, and from the Red Cross headquarters in Europe showing emancipated human beings made thus through the ravages of starvation as a consequence of war, cannot fail to arouse pity and interest.

The film is well subtitled, and puts its message across with force, making clear the two-fold necessity which now exists, for help with which to carry on the work of mercy.

"A NURSE AMONG THE TEPEES."

"The Arapahoe Indians of the Wind River reservation in Wisconsin are the central figures in a 960-foot film made by Carlyle Ellis. It shows the heroic efforts of health nurse to rescue the remains of a fast disappearing race from the ravages of disease. This picture was photographed when the ground was covered with snow, and in a temperature considerably below zero. Apart from the scenes dealing with the work of the health nurse, the film is interesting for the splendid photographic work, snow scenes and intimate studies of Arapahoe Indian life. The health station in the vicinity of the reservation is looked upon as a haven of consolation by the Indian mothers who have learned to have faith in the healing science of a white nurse rather than in the superstitions customs which their ancestors have followed for generations.

"PUEBLOS AND PICANINNIES.

A REEL of film, 960 feet, to be correct, made by Carlyle Ellis, divides its attention between the Hopis of New Mexico and the colored folks of the south. These pictures are very interesting embracing as they do the habits and customs of the Hopi Indians, and the amusing characteristics of the negro child in the Bayou Teche country in southern Louisiana. It includes the ancient dwellings of the Hopis, and also the modern homes of the more up-to-date members of the tribe. Splendid types have posed for the camera, and these people have been generous in demonstrating their customs ancient and modern in a way that gives the spectator a lucid idea of life among them.

The picaninnies are shown at play and at work, which means school. These children are no different from other children—they play just as our children play, and through the efforts of philanthropists they are gaining the proper attention with regard to education and health.
HOME MOVIES

FUTURE PLANS AND THE FILM IN THE HOME

In view of the fact that moving pictures in the home are likely to become common luxuries in a future that is not so far distant, the Educational Film Magazine has decided to devote space each month to acquainting its readers with "home movie" news. We want to be able to tell you something of the projection machines already installed in homes, something of their uses, and of those people fortunate enough to have been able to afford the luxury. We also want to help to stimulate an interest in the use of the moving picture in the home. For, while it might not effect largely the problem of the child and the movie, facilities for the showing of moving pictures in the parlor, the library or an especially equipped projection room are of value in presenting cultural advantages akin to those of the phonograph, the player piano and other inventions for home recreation that have come into common use within a comparatively short period.

WILL IT MAKE NEW DEMANDS ON PRODUCER?

With a more general adoption of the moving picture to the home there is a possibility of a new kind of screen product. Who knows what demands the home projection room may make on the producer? What about the ladies of the steam bath, for instance, or the courageous patrons of Muldoon's health farm, if the home screen can supply regularly the necessary demonstrations and advice? Or what a saving of energy and trouble if the manikins and gowns at the modiste's shop can be transferred to the home screen for the convenience of milady as she sips her morning coffee.

Perhaps a Henry Ford

But to be serious, what a wonderful thing it would be if the home equipment could be within the reach of all. There is every indication that before many years go by the Henry Ford of the moving picture industry will be born, when the moving picture will be a possibility in the majority of homes in the country, when every nursery will be equipped with this delightful means of recreation and instruction.

Already there is a little disc machine in preparation for manufacture in large quantities. When it is ready for the market all that you will have to do when you want to give your children a show in the nursery is to set it up with the proper kind of batteries, and adjust a small film disc the same in shape and almost the same in size as the phonograph record, set the machine going and there you have your picture.

PROGRAMS

By Gladys Bollman

MUSICAL PROGRAM FOR CLUB OR SOCIETY

MAKING OF HARP, PIANO AND PIPE ORGAN

1 reel

(AMERICAN STEEL AND WIRE CO., NEW YORK CITY.)

EVOLUTION OF THE DANCE—PICTOGRAPH 6050—FAMOUS BRAY

1 reel

(With the growth of this allied art, the development of music advanced, and the understanding of one will help in the study of the other.)

CHURCH PROGRAM

DANCE OF THE VASE (GREEK)—PATHOS REVUE, NO. 49

1 reel

(A theme which many composers have interpreted in music.)

CHEATER—METRO

5 reels

(From Henry Arthur Jones' play Judah is woven this photodrama of a girl who tried to cheat, and whose attempt was unsuccessful because of the redeeming power of love and truth.)

AMERICANIZATION PROGRAM

THE THIRD GENERATION—ROBERTSON CALE

5 reels

(A lesson for old and new Americans—the responsibility of a good name, and how a man struggled to keep it clean and honored.)

PROGRAM FOR MEN'S CLUB

SAND—FAMOUS PLAYERS

5 reels

(William Hart as a man who has plenty of it—and who uses it to a good use.)

COMMUNITY CENTER

THE SOUL OF YOUTH—RENTCRAFT

5 reels

(One of the rare pictures which make for a deeper understanding of human relationships, for a real community of spirit between young and old, and for a kindliness of feeling which will solve many problems.)

PROGRAM FOR WOMEN'S CLUBS

PRUNELLA—FAMOUS PLAYERS

5 reels

(For an afternoon or evening of exquisite artistic entertainment. Prunella is ideally suited. The fanciful play beautifully arranged for the screen.)

RAILROAD Y. M. C. A.

NEWS WEEKLY

1 reel

SAFETY FIRST IN RAILROADING—Y. M. C. A., 347 MADISON AVENUE, NEW YORK CITY

SAFE AND UNSAFE PRACTICES ON INTERURBAN RAILWAYS

Y. M. C. A.

1 reel

(With many rules which are repeated in the railroad man sees every day.)

MUTT AND JEFF CARTOON

1 reel

THANKSGIVING PROGRAM

THE STORY OF PLYMOUTH ROCK—NEW ERA FILMS

1 reel

(The celebration of the first Thanksgiving in this country.)

JUBLIO—GODFREY

5 reels

(An honest, cheerful tale of a unique character, called Jubilo, and impersonated by Will Rogers, whose belief in "the good time coming" helped to bring it to pass.)

CLASSROOM PROGRAM FOR SCHOOLS

NATURE STUDY

THE BEAVER PREPARES FOR WINTER—EDUCATIONAL FILMS CORP.

1 reel

AMERICAN DEER

(Here we see how animals are able to exist in winter, and also how nature protects them by their appearance and their individual characteristics.)

A CORRECTION

In our September number we inadvertently referred to Mr. G. P. Fout as the former manager of Underwood & Underwood's Educational Department, and as having resigned that position to take the eastern management of the United Projection & Film Corporation. We regret that we were in error in stating that he was manager of the Educational Department of Underwood & Underwood, which office has been filled for many years by Mr. Elton R. Ross, to whom Mr. Fout was a valued assistant. The position vacated by Mr. Fout as assistant manager, has been filled by the appointment of Mr. H. F. Patton, the Underwood & Underwood sales representative for Ohio. Mr. Patton a few years ago gave up a high school principalship to engage directly in furthering visual education, and has been instrumental in placing the Underwood visual instruction slides and stereographs in hundreds of schools throughout northern Ohio. Mr. M. E. Roberts, for several years field supervisor of the Underwood's educational selling force, has been appointed as manager of the Educational Department, and Mr. Ross, who is also secretary of the—
SINCE the beginning the drama has aimed at solving the problems of woman, laying bare the tragedy of life — reflecting life in a many-sided mirror. The motion picture, intended in the first place to simplify scientific research, is today doing the same thing which the spoken drama has done for centuries, only more intensely, more prolifically. And so we see the woman question treated time after time, from different angles, in different ways, artistically and otherwise, normally and abnormally. Once in a while a film drama stands out like a beacon light, flashing the word of truth before us more forcefully perhaps than any voice can speak it, because the visualization rings true, because the director as well as the author has understood the psychology of the thing that he has set about to present, and also the true psychology of the masses. After all the public responds most genuinely to a play that has a robust vitality, one in which truth conquers evil with a strength and virility that sets the blood tingling.

OLD MELODRAMA RECEIVES NEW TREATMENT

While it is not the purpose at this writing to review any of the pictures which may be mentioned, we do want you to take note of one or two good productions which may serve you at some time as illustrations of unhappy situations which are every day faced by women — situations which confront especially the younger women. Such for instance as is found in "Way Down East," an old melodrama, in which D. W. Griffith recognized a situation of truly dramatic possibilities, a situation of unutterable pathos. If you want to use this picture when the time comes a few months hence, when it will be available to the non-theatrical field, you will find that in place of the cheap, old-fashioned melodrama which maybe you remember in the stage play, the famous director has plucked from the heart of the play its very soul. He has sustained the character of the girl uncontaminated through the harassing experience of a mock marriage and its consequences. He has brought her safely through the fires of gossip and the rabid persecution of the man who injured her, to her place in the sun by the side of another who saw clearly through the mists the white beauty of the chastened soul.

MOTHER, WIFE, ORPHAN FAVORED IN FILM

"Over the Hill" presents another phase of womanhood. It treats of the faithful mother, who after years of service finds herself without a home through the selfishness of the children she had nurtured to womanhood and manhood. This is also one of the newer pictures, and may not be available immediately in the non-theatrical field. It is one of the strongest pleas for the recognition of the devotion due a good mother.

"Madame X," reviewed in this issue, presents a form of intolerance which creeps frequently into domestic issues. "Broken Blossoms," apart from idealizing the love instinct of the yellow man, suggests the loneliness of the orphan girl, and drives home to those who can see, the need of the universal mother, the woman whose vision carries her beyond her own little flock to care for the unprotected children of her dead sisters.

There are many other productions also that commend themselves to the "woman" program, which are not perhaps as outstanding as those already mentioned, such as "Life's Twist" and "The Woman Who Understands," and last but not least, "Humor-ously," than which no stronger echo of true motherhood has ever been screened. On every hand we find them, dramas which choose for their heroines women from every walk of life, sometimes truthfully presented, and sometimes presented in an exaggerated, unconvincing manner; but in many of the best productions there is discernible a desire to pay homage to "the hand that rocks the cradle."

DO FILMS HURT CHILDREN?

Dr. Adolph Meyer, chief of the Phipps psychiatric clinic of the Johns Hopkins hospital, describes dangers, especially to children, in moving pictures in their present stage of development, as follows:

An encouragement to morbid curiosity and fancy and a distorted view of the sensational aspects of life.

An appeal to the morbid through sensational overstimulation not likely to be corrected by experience.

He points to "the flood of red light district episodes, shooting scenes and high life intrigues" exhibited, and questions whether the more instructive and informing movies form an adequate compensation.
INDUSTRIAL RICH FILM FIELD

"BULLETIN" No. 79

EVERY year thousands of men lose their lives through carelessness, and every day theorems are broken, homes are made fatherless and happiness is snatched from the hearthstone through the failure of men to abandon fool-hardy methods. The irresponsibility of individuals and their disregard of safety demands the happiness and sustenance of others is appalling as indicated in the latest "safety first" film made by the New York Central Railway.

This film in three reels, and which was exhibited recently in an exhibition car at the central terminal, is emphatic in its teaching of carelessness. Starting figures in its subtleties tell of the number of accidents due to carelessness along certain lines, such as coupling freight cars, low bridges, allowing articles to protrude from the sides of cars, the failure of the yard master to fill in dangerous holes near the tracks, carelessness in getting on and off trains, neglect to see that no protrusions occur on the tops of cars or that the running boards are in perfect condition. These and numerous other ways in which accidents on the railroads are covered by means of realistic scenes of tragedy aided by animated diagrams. There is also a view of an actual train collision and an explosion of a car of dynamite. Homes which sorrow has shorn of the brightness of life are skillfully contrasted with homes in which smiles and happiness are the result of a realization of responsibilities on the part of the head of the household. The following is the adoption of careful methods of labor.

This film, made by Bray Studios, Inc., and in the making of which a number of professional actors and actresses are employed as well as railroad employees, was given its first public showing at the ninth annual safety congress in Milwaukee.

MAKING BUBBLES

Jest how soap—both the dainty perfumed toilet soap and the homely soap used in manufacturing wholesale lots with immense machines handling all the operations so that a singer is almost entirely eliminated, is shown in the Ford Educational Weekly No. 183, "Bubbles."

It is an interesting process watching the big soap-making kettles in which the oils are melted, then the oil and water are poured into the kettle, and in the bubbles appear little comedy drawings of the use of soap.

The Troubles of a Merchant and How To Get Along With Them" is the title of a film which was presented for the first time in Salt Lake City before a body of business men.

The picture which is in three reels was shown through the courtesy of the National Cash Register Company of the National Cash Register Company's school for repairmen.

MOVIES AT CHEMICAL EXPOSITION

The growing importance of the motion picture as a feature of industrial education and commercial advancement is well illustrated in a double sense at the Exposition of Chemical Industries held recently in New York.

That they are a valuable program feature at convention work has been recognized for years, the jewelry industry having been among the first to use them with the showing of a film by the Cigar Makers' Union about six years ago.

At New York the motion picture occupied a prominent position in the Exposition, being shown to the chief of the six evenings of the week and covering from 50 to 60 productions of each hour of the two of twenty-one, ranging from the making of lather to the mining of gold and silver.

FLASHERS ON THE WORLD'S SCREEN

The "Nelson" picture, one of the finest of British film production, was shown recently to big crowds at Massey Hall, Toronto, Canada. This historic work in film should be brought to the United States for the benefit of history students.

The picture showing the military activities of General Allenby in Palestine filed from Covent Garden to overflowing for more than ten weeks. Prof. Lowell Thomas, formerly of Princeton University, was the lecturer.

A recapitulation of the work of the Y. M. C. A. the past two months shows that upwards of 35.000 persons composed of 30 nationalities and all races and creeds, attended outdoor moving picture shows of the industrial commission of the Y. M. C. A.

The Starzium Museum of Fine Arts recently conducted a drive to interest the school children of the city in American art through a series of lectures illustrated by lantern slides. The Starzium Museum pictures were among those used.

The Y. M. C. A., of Parkersburg, W. Va., has equipped a fine auditorium with an Edison-Kinetoscope machine. The plan is to have two programs each week, one on Sundays and another on Saturdays. The Sunday program will be for boys between the ages of ten and eighteen years, and will be a part of a religious program. The mid-week show will be of a purely entertaining and instructive nature.

It is an interesting fact that in Czechoslovakia there are 120 Y. M. C. A. theaters in operation. It is also interesting to note that American films are almost universally acknowledged by the Czechs that Czechoslovakia manufactures some of the projection machines used in the republic. The remainder are of German make.

Dr. G. E. Bailey, professor of geology at the University of California, is working on a series of educational subjects, to be made into a series of motion pictures to be shown at schools and colleges.

"Know Georgia," a film made to advertise Georgia's progress, has been used by Governor Hugh M. Dorsey on a tour through the state, in which he advertised Georgia to her own people in thirteen cities and towns.

Soon movie programs will be given for students of the Lincoln high school building, Hibbing, Minn., who do not go home for noon lunch. The motion picture machine recently purchased by the board of education has been installed and prepared and films have already arrived. Programs given by the high school will be dealt with Americanization topics, travel and industry.

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

18
The Greatest Thing in the World for Teachers and Pupils

**Ford Educational Library**

*University Professors* are directing at Ford Motion Picture Laboratories, Detroit, the production of the most remarkable educational motion pictures ever conceived. These educators are writing and—regardless of costs—cinema experts are filming what is unquestionably the greatest thing in the world for Teachers and Pupils.

**Authors**—Every professor engaged in this work is distinguished in his own particular subject. They come from the University of Wisconsin; University of Minnesota; School of Education of Cleveland Public Schools; and Iowa College of Agriculture and Mechanical Arts. Other Universities, Schools and Colleges are from time to time to be drawn on.

**First Four Subjects**—The first four subjects cover—Geography, both "Regional" and "Industrial"; History; Agriculture; and Civics. Choice of these films may be made to fit a Teacher's subjects and schedules; and a film may be kept an entire week. A Synopsis goes with each film, fully explaining its use. When a Teacher has run a couple of films she has become an expert in visual education.

**To Teachers**—How often does a history Teacher long to take her class over the route of Paul Revere's ride from Cambridge to Concord and Lexington? Iris the ride of a lifetime today. "Ford Library" lets you and your pupils take that ride with its thrills! No one who has thus taken it can ever forget the sights and the history which startle one as he visually rides on that road!

In the same way "Ford Library" lets you teach Geography and Civics and Agriculture. All subjects thus become living realities to your pupils because you personally take them on these happy, exciting and thrilling visual journeys. Dull hours in the classroom for you and your pupils are ended! You, in their eyes, are an *author*! They thereafter accept all you say with tenfold authority. Practical results!—the wonder of wonders!—pupils are eager to learn!

*Ford Educational Library*—"Ford Educational Library" has been chosen as the name for these films. Henry Ford’s program and plans for this work are far-reaching. It is, however, even now easy to see that "Ford Library" will furnish the Teacher the maximum of interest and instruction which brains and skill can produce and money can buy. The subscription price, however, is to be kept incredibly low. Every Superintendent, Principal and Teacher in America owes it to himself and his profession to address us for full information on the coupon below. Every school should on learning the facts promptly become a subscriber to "Ford Library," which, may we say, is produced without thought of profit.

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CATALOG OF FILMS

FILMS APPROVED FOR NON-THEATRICAL USE

By National Motion Picture League

The following list of endorsed pictures is published for the purpose of stimulating a greater interest in films suitable for use by school systems and wholesome for children of all ages. By the adoption of this list, the general public may select a high-class show, local film exchanges may arrange suitable programs, and theater managers may stock interesting titles. Some of the films are very necessary for the operator to make all the movies in his collection worthwhile. All the films may be wholesome for children and young people. The special remarks which follow are intended to save otherwise splendid, picturesque pictures from rejection. Pictures not suitable for this list have been so noted.

INSTRUCTIONAL FILMS

PATTERNS IN INDUSTRY

Reel 1; Exchange, Pathé, Remarks: Pathé color, scenes from France; "Suds for Sunday," making toilet soap; fishing scenes from Yokohama, Japan; Hy Mayer's drawings, dogs.

FOR THE FUTURE

Reel 1; Producer, Ford; Exchange, Goldwyn, Remarks: Pathé color, interior scenes, including supporting in industrial school in Michigan, printing, cabinet-making, making their own shoes and uniforms, bread-making, etc., by their own hand, Sabbath Day.

THE BIRTH OF A BIRD

Reel 1, Exchange, Beseler Educational Film Corp., Remarks: "The Bower Birds," interior scenes of a bird eating food in a small, business-like way, the cyrpus is seen to burst at its base, and gradually the bottle-shaped egg appears. A cap-shaped shell with a hole in its top is opened to their full expansion-ready for flight; various species of birds are shown, sailing over a pond. The same pond in its mature form, the laver generally enlarged, laver transformed to a nymph, the nymph to become a butterfly; butterflies may start from shell, the day flies emerge, leaving its shell, concludes, closes.

THE FLY FEST

Reel 1, Exchange, Beseler Educational Film Co., Remarks: Flies lay their eggs in garbage; in a few hours eggs hatch into maggots, maggots become house flies, pupae, adult flies, and fly from pupal case one day later, the fly merging wingless from the earth, eleventh day, the fly full grown, fly taking syrup from needle point, a fly's tongue, foot of a fly, how flies carry contamination, show the fly spread tube-cells, etc.

NON-THEATRICAL FILMS

(Available for Use in Churches, Schools and other Non-Theatrical Institutions)

KNIGHTS OF COLUMBUS

Reel 1; Beseler Educational Film Co., Remarks: "Knights of Columbus," interior scenes of the Knights Templar conclave, parade, the Rosary-Kiwanis baseball farce, the building of the five Sons' log cabin by members of the Kiwanis clubs, miscellaneous pictures of the city's industries, among them The News-Courier, shown recently in the city theaters.

Newspaper and magazine pictures of local interest are popular in the middle west, "A Romance of Green Bay," made in Green Bay, Wisconsin, was shown in the Little Theater, in that city the latter part of July. "A Mound of Mammites," produced in another Wisconsin town, was directed by Walter Steiner, of the Hudson Film Company, and was under the auspices of the Herald-News of that city. Even little Red Wing, Minn., didn't lag behind in the film procession as the Pathé and Hearst news camera shot "sixty" same paddlers in the race from St Paul and Minneapolis to Red Wing, Appleby class, Albert and Y. M. C. A.'s participated in the event.

MOVIES of the last high-school ever held in the United States, by the Marist College pictures, is a faithful portrayal of France: Navagrat shot motion photography, a party for one,иг, ultimate busting green peas for the winter, harvesting, and one, machine that shaps the peas, first washing, cagexnage, after washing, placing the tops, sealing the cans, etc. The movie was produced by the Marist College, Pictures, and the University of Wisconsin, were taken last spring at Cedarville, in Marquette county, they show actual farm-ers, actual pictures. The film was taken by the best practice of land clearing.

A moving picture called "What's Your Hurry," made by the Minneapolis Tribune, was exhibited in that city during "No Accident Week." The film shows accidents and near accidents in the streets of Minneapolis.

NORTHWEST LAST FIELD FOR FILM SERVICE

(Continued from page 9)
people an insight into both sides of the indu-strial problem, where boys and girls don't get any other way." And in a letter just received a preacher expresses a widely-held opinion by saying: "Films first-class. Just pictures. Viewers just exceedingly. They are a great help in our church and Sunday school work in England.

An industrial secretary of a Y. M. C. A. in a Lumber town reports most enthusiastically on the value of a film which he used for the entertainment of boys, and to show to the mill hands during a noon hour. The principal of a rural community high school commented on a very simple educational film: "This film is just what I needed for it. Every boy and girl in the county should have an opportunity to see these pictures."

Such comment is not means restricted to the ranks of the uniformed or to those who live in remote communities. We supplied some films dealing with forestry and forest products to the president of the for-estry club at the State University. In return the films he commented that they were "very instructive and supplemented be-cause the film is shown in the church room on utilization of wood. It is regretted that more such films cannot be obtained to be used in conjunc-tion with other programs.

This extension division began its work without any special appropriation. It was allowed a small contingent fund from the college and a very small allowance from almost parsimonious economy of funds neces-sary, also it has prevented the division from obtaining many desirable films. However, we are have had the opportunity to see and be generally are so grateful for the service ren-dered that we are inclined to forget our problems and take counsel of our opportuni-ties. The northwest offers a splendid field. The people are characteristically wide awake and eager to learn. The blast and sophisticated attitude of more developed communities is generally lacking, and the way is open to make the animated picture fully perform its most useful function, that of enlightening the mind.

FLIMING MODES OF TRADE

The Cole Motor Car Company have con-nected with representatives of a national corporation to make an industrial film on the evolution of trade. The picture will be called "The Yellow Lamp," and will be shown widely throughout the country for advertising purposes. It will illustrate the mechanism of many modes of trade; and by means of a new novelties known as the mechanism it is possible to show on the screen exactly "how the wheels go round." The various modes of trade including the canals, the horse, the llama, the dog, the es-tatic and primitive vehicles, leading up to the present modern methods, will be com-passed in the film.

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"Make Me a Boy Again — Just for Tonight"

No matter how sophisticated your patrons may be, no matter how seriously they may pretend to take themselves, Edgar and his pals will make them boys and girls once more.

Those who have seen "Edgar Camps Out" call it the best of Tarkington Series thus far released. If you have followed the meteoric rise of the Edgar Stories, you'll know that this is just another way of saying that "Edgar Camps Out" is the most joyous two-reel feature ever produced.

BOOTH TARKINGTONS
The Adventures and Emotions of Edgar Pomeroy
EDGAR CAMPS OUT
Directed by
E. MASON HOPPER
Produced by Goldwyn Studios
## Goldwyn Exchanges

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Classics

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To do both and instruct is better.

Edited from the finest film library in
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and these are being added to constantly.

Of permanent value, reaching into
every field of instruction and popular
interest, they will eventually comprise
the 1000 reel motion picture encyclo-
pedia to be called “The Living Book of
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Obtainable in four groups as follows:

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2. Kineto Review
   In one reel devoted to one subject of
   history, geography, the arts of all countries
   and many other international subjects.

3. Science Series
   Averaging 300 foot lengths of many
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   reel.

4. World Travel
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IN THIS ISSUE

THE VICAR OF WAKEFIELD FILMED
By Hilda D. Jackson—Illustrated

SUGGESTED PROGRAMS

REVIEWS OF FILMS
By Gladys Bellman—Illustrated

HOW WOMEN MAY USE MOVIES TO SERVE EDUCATION
By Mrs. Woodlawn Chapman, Chairman of Motion Pictures, General Federation of Women's Clubs

FILMING THE LAND OF PERPETUAL YOUTH
By S. H. Lifshy—Illustrated

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Ford Educational Library—"Ford Educational Library" has been chosen as the name for these films. Henry Ford’s program and plans for this work are far-reaching. It is, however, even now easy to see that "Ford Library" will furnish the Teacher the maximum of interest and instruction which brains and skill can produce and money can buy. The subscription price, however, is to be kept incredibly low. Every Superintendent, Principal and Teacher in America owes it to himself and his profession to address us for full information on the coupon below. Every school should on learning the facts promptly become a subscriber to "Ford Library," which, may we say, is produced without thought of profit.

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OF late there has been no little discussion of the serious problems of retardation, with the possible elimination of the public schools of the United States and of the nation itself. In the valuable new book by Dr. Leonard P. Ayres, professor of school supervision at Columbia University, entitled "Child Life and the Curriculum," the author engages in a consideration of these subjects and refers frequently from that earlier authoritative work "Laggards in Our Schools" by Dr. Leonard P. Ayres, Dr. Meriam is one of those later progressive school men who, perceiving that our public school system as a formal method of education is pedagogically, economically, and socially unsound, now offers as a result of experience, study, and child knowledge certain concrete and specific programs for school work and play as new, natural, and more resultful curricula for the elementary grades. He points out that "people are looking more and more for a greater practical outcome of school work" and that "this is the social goal. On the other hand, people see in the traditional Three-R subjects the only content for school work. But the social goal is not in terms of the Three-R subjects. Only when the school curriculum becomes formulated in terms of the social goal as found in real life will this conflict disappear."

After showing in some detail the defects of the present traditional curriculum in the public schools Dr. Meriam outlines the curriculum which has been in daily use for several years in the University Elementary School at Columbia, Missouri (whose experiments, experiences, and results form the basis of the book), with the following forecastment of purpose and principles:

The purpose throughout this curriculum is: To help boys and girls do better in all the wholesome activities in which they normally engage.

The curriculum should provide for meeting the immediate needs of the pupils primarily; only secondarily should it provide for the preparation of pupils for later work. In the traditional curriculum terms of the three R's are used to teach pupils and that a larger part of the time is devoted to functions of the natural sciences. The curriculum should provide for a practical content as related to nature, life, and the world. All sciences are broadly covered and each grade makes the work fit to its level in the world. Life's work is taught.

Four "subjects" are used: (1) Observation; (2) Exercise; (3) Animal life, plants, soil, etc.; (4) Grades I and IV, local industries and crafts. In Grades V, VI, world-wide industries and crafts. In Grades VII and VIII, crafts and industrial subjects.

(1) Play: In Grades I, II, and III, small ball games. In Grades IV, V, VI, VII, and VIII, play with nature, electricity, machinery, water, etc. All grades: Physical exercises, folk dancing, and free play.

(2) Stories: Reading, telling dramaticizing, and songs; studying pictures and drawings; assembly exercises; foreign languages.

(3) Handwork: A great variety of useful and ornamental articles are made. Only a very few projects are suggested in these outlines. Materials: Paper, cord, yarn, textiles, reed, raffia, wood, metal.

In the illuminating chapter on "Educational Measurements" the author gives a number of tables of statistics and percentages, comparing the scholastic standing of graduates of the University Elementary School and graduates of the city schools in their high school work. In nearly every instance cited, whether by grade or subject of study, the pupils who had received the benefits of the new curriculum in the university school were far in advance of those trained under the traditional curriculum of the public school. Explaining the elements of efficiency underlying this success, Dr. Meriam writes: "First, the graduates of the University Elementary School acquire the habit of regarding the various school studies as personal problems. Second, these pupils develop the spirit of initiative. Third, the feeling of the problem as personal and the development of the spirit of initiative contribute much to the pupil's method of study. Fourth, persistency is acquired through the character of the problems studied and the methods of study used. Fifth, the work which these pupils do is unlimited."
“The success . . . is not due to the mere neglect of the traditional formal subjects, but rather to the acquirement of those elements of efficiency which come through normal contact with the problems of real life and which the normal Three R’s cannot provide. Success is acquired through so neglecting the traditional work that time is available for more effective studies. . . .”

At this point the reader may well ask: What has all this to do with visual education? How do motion pictures fit into this new educational scheme which has revolutionized the traditional time-worn curriculum and has enabled certain groups of boys and girls in the high school to outstrip their fellow students in practically every branch of learning? Will the Missouri system ultimately be adopted as the universal method in American public and private schools, will it reduce retardation and elimination to its reducible minimum, and what part will the film play in bringing about this closer relationship of the school, the child, the home, and the social and industrial life of the nation?

Dr. Meriam in his latest contribution to the study of education as a science mentions the movies merely as an adjunct. “Aid in education,” he says, “has been found recently in motion pictures. This innovation unquestionably contributes much to objectifying instruction and to interesting young people. But the very fact that these pictures are, in the main, representations of activities tends strongly to present to pupils industrial phases of life. . . . This new invention makes possible a more effective method of teaching, but of more significance is the response to the demand for instruction relating to the industrial occupations of men.”

It is obvious from this dismissal in a few words of the educational possibilities of the film and the author’s frequent emphasis upon first hand observation and experience on the part of the pupil that he regards the motion picture as well as the still picture of rather small importance by comparison with the contact-with-life and contact-with-nature plan. He has quite overlooked stating the serious limitations of such a plan unsupported by movies as well as slides in practically every phase of his model curriculum from Grade I up through Grade VIII, and through high school and college. His failure to mention the part which the motion picture is playing at the experimental school in Columbia, Missouri, if any, leads one to infer that it did not enter seriously, if at all, into the work and standing of the students either there or in the high school; and if such be the case, one can only express surprise at the comparatively high grading of these pupils. This merely goes to prove that the revolutionary teaching system being carefully worked out at the University of Missouri is incomplete and cannot reach its utmost state of efficiency in pupil or in teacher until the film becomes as much a part of the curriculum as the flower in the field or the lathe in the factory. If the Missouri plan is sound (and the results reported by Prof. Meriam seem to demonstrate that it is) and the theory of visual education is sound, why not link one to the other and present to the country an educational system which will not only mean greater efficiency and greater economy from the viewpoint of the public but which will vastly stimulate all children in all grades to attain standards of learning, social conduct, and economic success of which today they or their parents scarcely dream?

With the startling figures as presented some years ago in Dr. Ayres’ notable book our readers are probably familiar. We shall mention only a few in order that our point may be the more vividly impressed upon the reader. Of 9,489 New York City school children some were found who had been in school ten and eleven years without reaching the eighth grade. Forty-five per cent were “repeaters,” five per cent of whom were going through grades for the third and fourth time. For the country at large it was found that about 33 per cent of public school children were retarded. In 55 cities enrolling 1,906,836 pupils there were 312,457 “repeaters.” The cost of these laggards was $13,719,381 out of a total cost of school operation of $88,966,717. The Russell Sage Foundation estimated in 1909 that the annual cost to the cities alone, exclusive of the rural districts, for these laggards was approximately $27,000,000. That this financial burden is much greater today, eleven years later, with the larger enrollment and larger proportion of laggards must be obvious. If as is now estimated, there are 20,000,000 children enrolled in our public schools and the former percentage of laggards of about one-third still holds, more than 6,000,000 pupils are retarded, many of whom will gradually be eliminated before attaining the seventh and eighth grades of the elementary schools. As for the high school, Ayres shows that the highest percentage of pupils retained through the fourth year was 38, in Newton, Mass., and the lowest 3, in New York, Philadelphia, Newark, and Wheeling. Commenting upon this sad state of affairs, Prof. Meriam writes:

“. . . the value of school work to those communities is probably proportional to the retention of pupils. Retardation as an assigned cause is probably largely due to the failure of school officials to provide that kind of schoolroom occupation which is suited to certain types of boys and girls. Those pupils desig-
nated as retarded do rank low when tested by the particular types of intellectual work called for in the traditional school. 'Some mental tests of another nature might compel us to question if the retarded pupils might not be the slow-burning ones in a curriculum made to fit their needs.'

A number of causes have been assigned for the large proportion of laggards in the public schools, but the chief cause admitted by educators generally is indifference brought about by lack of success in study as required by the present curriculum and mental inability of at least one-third of the whole body of students to keep up with the other two-thirds. Aside from the financial loss involved (for every retarded and eliminated child means just that, mounting up into many millions of dollars), we are doing a grave injustice to the younger generation and to posterity by maintaining through the burden of huge taxes an educational system which is only 67 per cent efficient, if it is that much. For the latest available figures in the 1916 report of the United States Commissioner of Education show that of all students enrolled in the schools but 8.59 per cent were in institutions above the eighth grade.

Will the motion picture help to solve this problem of the laggard and the increased efficiency and greater economy of our public school system? Undoubtedly. While it is true that we have but meager data upon which to base our declaration that the film and the slide, but the film especially, are the most valuable teaching auxiliaries open to the schools, it will not be long before comprehensive surveys and accurate tests and measurements will offer to educators definite proof of the pedagogical value of both the still and the motion picture. As Alfred W. Abrams, chief of New York State's visual instruction division, has pointed out, however, we must bear in mind that to evaluate the still picture we should have still studies in correlation with subjects involving such study, and to evaluate the motion picture we must necessarily have motion studies. In short, nothing is to be gained by running off film on architecture or geology when slides will serve the purpose admirably and better; nor is anything gained—indeed, there is a loss—when slides attempt to show methods or processes which essentially involve motion or action.

When educational innovators and leaders like Dr. Meriam seriously apply the film and the slide to their interesting experiments, we shall be getting somewhere; we shall indeed be in a fair way to abolish the traditional curriculum, save years of mental toil to the child, strengthen our social and industrial fabric, and add vast economic wealth to the community, state and nation.

**FRENCH ACADEMY OF MEDICINE USES CINEMA**

The ever increasing part that the cinema is playing in the scientific world is well demonstrated by the recent decision of the French Academy of Medicine to install a complete cinema outfit in their lecture room for the purpose of illustrating their conferences and instructing their members. In future when a surgeon desires to demonstrate an operation or when a biologist wishes to explain the nature of micro-organisms, his explanations and remarks will be accompanied by pictures taken of the actual subject under discussion.

**PASSENGER STEAMSHIP Installs MOVIES**

The Martha Washington of the Munson Line which left New York recently bound for Buenos Aires, Montevideo and other South American ports is showing motion pictures as part of the entertainment afforded her passengers. Other ships are expected soon to follow in the wake of the Martha Washington, and eventually, it is thought, the use of motion pictures for the entertainment of passengers at sea will be considered no more of a novelty than on Broadway. Showing films on board ship has been made possible by the use of a slow-burning film. Motion pictures on passenger ships have heretofore been barred because of the fire risk.

It is planned to work up a program in co-operation with the heads of organizations, such as New York Community Service, American Legion, Knights of Columbus and the League of Foreign Born Citizens, for the utilization of the mercantile film service in the interest of Americanization.

**THE JUNIOR CINEMA CLUB**

The Junior Cinema Club, at 489 Fifth Avenue, New York City, is the newest development in the widespread movement to place before American children wholesome and uplifting motion picture entertainment which is at the same time instructive. The club has rented the Broadhurst Theater, in West Forty-fourth Street, Manhattan, and will give there a series of six consecutive Friday afternoon and Saturday morning performances beginning December 3rd. Additional subscription seasons may be arranged for in New York and other cities. The cost of season membership is $12, which includes two tickets for each performance, making the cost of admission $1. A chaperon will be in attendance during each exhibition. According to the announcement "only such pictures will be shown as have been personally passed upon by the directors of the club with the cooperation of the Parents' League."

The directors of the club are: Mrs. Christopher Wyatt, Mrs. Langdon Geer, W. Herbert Adams and Lewis Hopper. The patronesses are: Mrs. John W. Alexander, Mrs. Edward Livingston Coster, Mrs. Tracy Dows, Mrs. J. Magee Ells- mith, Mrs. John Hays Hammond, Mrs. John Henry Hammond, Mrs. A. Barton Hepburn, Mrs. Gustavus T. Kirby, Mrs. John Henry Livingston, Mrs. Lewis Gouverneur Morris, Mrs. Roland Redmond, Mrs. Franklin D. Roosevelt, Mrs. Hilborne L. Roosevelt, Mrs. David Runsey, Mrs. Willard Straight, Mrs. John King Van Rensselaer, Mrs. Schuyler Neilson Warren.
STIMULATIVE VISUAL WORK AT INDIANA UNIVERSITY

Aims to Foster Interest in Visual Education and Lessen Expense of Local School Exhibitions—Current Event Films to Form Important Part of Future History Lessons—Financial Help and Encouragement Big Factor in Use of Film for Visual Instructional Purposes

By HUGH W. NORMAN.

In Charge of the Bureau of Visual Instruction, Extension Division, Indiana University

A

The educational film must come eventually through a process of experience and elimination. We do not know just what is really non-essential in an educational film. Experience must decide this question. Schoolmen should not sit back and say: "We will wait until the truly educational film comes along before expending money for motion picture machines and booths. We do not wish to use the present crude, so-called educational film. We want films that are correlated with the text books."

USE AVAILABLE FILM AND STIMULATE PRODUCTION

Even though not satisfied with the film service, schools should make thorough use of the motion pictures of educational value that are now available. Their experience and progress in dealing with the present type of educational film must determine future policies in educational film production. Government films. Red Cross films, industrial pictures, travelogs, Ford Educational Weeklies, and animated drawings are a step toward the better thing. By giving the pioneers in visual instruction approval and encouragement: by using freely the present material but at the same time demanding something better, and stating what that something is, schoolmen will hasten the progress towards genuine educational pictures.

This bureau is endeavoring to get the Indiana schools and civic organizations to back up this first step in educational films by installing machines and using the material now available. A problem which we have faced, as have most university distributing centers, is that of securing additional material of the suitable type. The university has recently installed facilities for making its own films. It is not unlikely that before long the university will produce some educational films through its various departments. Carrying the resources and energies of the university to the people of the state is a duty of extension work, and no little amount of this may be done some day by university educational films.

Several hundred reels of motion pictures having educational value are now available for distribution by the extension division. The film library contains material on history, health and sanitation, agriculture, domestic science, geology, industrial methods, and includes motion pictures on community welfare and juvenile subjects. Several films pertain to the state university, and many pictures are of scenic wonders in America, and of events and undertakings

Hugh W. Norman, in charge of the Bureau of Visual Instruction, Extension Division, Indiana University.
in Europe during the World War. This material is acceptable for school use and has educational value. However, it was not produced so as to follow a text book. The films might be designated as "Miscellaneous," and they must be fitted in with class work in the best possible manner.

**GETTING THE MOST OUT OF THE FILM**

A travelog dealing with the Rocky Mountains can be used in a geography class studying the western states. Films taken in mountains generally show examples of erosion, glacial drift, young streams, forests, rock formations and the like. With the teacher pointing out the important points, a film of this type provides an impressive means of instruction. This is an example of the application of the present form of educational film. It has to be pressed into use, but when judiciously used it may be made to meet some of the needs of teachers.

Industrial films can be made very instructive, we have found, when they tell a true, uncolored story of daily life, modern machinery, and methods, but they grate and are neither instructive nor interesting when filled with "signboard" advertising and lengthy sales talks. The modest announcement of the company producing the films followed by a true story of the industry furnishes facts of importance, stimulates study and serves other instructional purposes.

**CURRENT EVENT FILMS VALUABLE IN FUTURE**

Films have already been made that within a few years will be extremely worth while for school and community instruction. In days to come, authentic pictures of events in the World War will tell its story as a written word can do. At first thought one does not place as much value on war films as one does on films of another nature. However, the government official war films are now available and they will increase in value as time goes on. How much better in class work could events in American history be vitalized if we could flash on the screen Lee's surrender to General Grant, or Abraham Lincoln delivering the Gettysburg address? If the motion picture camera had been with Washington's army during the Revolution, the armies during the Civil War, and even with the soldiers and sailors of the Spanish American War, our American history today would seem less mythical to students. The government films show all phases of the late war from the outbreak to the celebration of peace, and they are bound to be valuable within a very few years in teaching the younger generation the history of the World War.

Other promising motion pictures, aside from war films, have already been produced, and are now being produced. Within a few years they will be valuable and instructive material. The inaugurations of our more recent presidents have been recorded. There are film impressions of practically every eminent man of our time. Numerous important events of late years that will go down in history are now recorded in motion pictures to be vividly visualized to future generations. We cannot see Robert Fulton and his steamship, Benjamin Franklin at his printing press, or witness the laying of the Atlantic cable, but generations to come can re-live the past fifteen or twenty years on the screen through motion pictures that will teach with truth and clarity.

**HELPING THE BUDGET ALONG.**

As to rules and regulations governing the university film and slide service, we have found it necessary to install a system of nominal service fees beginning with this year. Previous to September, 1920, slides and films from this bureau were loaned free except for transportation charges. The system of inspection fees which are now in effect is as follows: Annual service, $3.00; Individual shipments of four reels or less, $1.00; Individual shipments of over four reels and not exceeding eight reels, $2.00; a similar scale of fees has also been adopted for the slide service.

By meeting some of the operating expenses in this way our bureau can release substantial amounts from its budget for the purchase of new material and for the general betterment of the service. Indications are that this plan will not be met by disapproval from schoolmen. They are beginning to realize that this state film and slide library is a part of their own laboratory equipment to be made use of whenever possible, to be made the most of for classroom purposes and for community welfare projects. The nominal fee that they pay is used to enlarge and better the collection of visual material from which they draw.

Last year in Indiana 120,000 school children and older people viewed films sent from this bureau; 35,000 school children made use of the lantern slides, and 40,000 children viewed the art exhibits which were circulated throughout the state.

It is estimated from questionnaires which we have sent out that one hundred and sixty schools in Indiana now own their own motion picture projectors, and nearly four hundred stereopticons have been installed.

The number of school-owned motion picture machines is increasing at a very satisfactory rate. However, the installation of projectors is hampered by lack of state funds to provide such equipment. Financial aid must come from the state before visual instruction can be used by all the schools. Many schools are using various methods in order to procure motion picture projection apparatus. Some charge small amounts for their film showings to apply on their purchase. Others seek aid from clubs such as women's clubs, rotary clubs, chambers of commerce, parent-teachers' associations, and the like.

**ENCOURAGE PURCHASE OF EQUIPMENT**

Three essential points must be uppermost in the minds of those who are actively engaged in the work of visual instruction. (1) More machines must be installed in schools, and the purchase of apparatus of the best quality must be encouraged in order to insure satisfactory projection. (2) The film library must be continually enlarging to meet the increasing demand for motion pictures. (3) The method for using visual material must be made more strictly educational. Class-room study should be developed.

While the extension division has always encouraged schools to install projectors, we are now contemplating a campaign which we hope will result in many new picture

(Continued on page 24)
TOURISTS traveling to Europe under the usual conditions, visiting with the help of guides-storied places along the beaten paths, discover nothing out of the ordinary about the everyday life of Europe's people, especially about life among the peasant classes. It might surprise them to learn, for instance, that the most that many of these people know about a modern bathroom is what they happen to see in American photo-plays; or that a slapstick comedy in which the plumbing fixtures spring a leak causes open-mouthed wonder among the peasant population in the suggestion that it often gives of the fact that bathrooms are realities in the homes of the workingmen in America. Is it any wonder that a small boy, whose mother contradicted him when he said everyone ought to have a bathroom, stoutly declared in a French rural theater that then he would go to America?

According to Mrs. Josiah C. Merriman, formerly Mrs. Myra Kingman Miller, Motion Picture Chairman of the National Council of Women, the motion picture situation in Europe is rather chaotic. Educational films in particular have as yet no special place there such as they are gaining in America. The theaters are unwilling to book them, in the belief that their patrons do not want them; and the rural sections which are especially in need of visual education have no facilities for film exhibitions beyond the wagonette service that is available in some parts of France and Italy. With the exception of the larger theaters in the cities ventilation seems to be a thing unknown.

The common people of Europe are poor and their environment is not conducive to progress. They reckon their amusements as well as the necessities of life in centimes, lire, and pesos—a condition not encouraging to commercial enterprise.

WONDERFUL REACTION TO AMERICAN FILMS

Yet the necessity for a campaign of visual education throughout Europe, which will no doubt be opened as soon as economic conditions permit, is a forerunner of big business in the future for films of an educational nature. Mrs. Merriman, whose mission to Europe was in the interest of the better film and one meet and confer with the different committees in charge of the work in connection with the international movement, took with her several pictures showing healthful sanitary conditions, modern...
housing, industrial conditions and modern methods of manufacture. These were shown in the different places visited, and she states that the reaction was wonderful. In Italy, Germany and France the committees which had the work under way had been able to accomplish a little. In other countries, however, it seemed difficult to know which way to move. The Community Motion Picture Bureau, which has branch offices in some parts of Europe, including France and Italy, has accomplished more perhaps than any other concern in the way of promoting the use of good films and in supplying them. In Germany she found the film occupying a place of high esteem, and the pictures that were shown were of good quality. An industrial film was made sometime ago at the great Krupp Works at Essen.

In none of the countries visited, however, with the exception of Germany has the motion picture come into its own outside the theater. It has not been considered seriously for other than entertainment purposes, and the educational film exhibited in the theater usually consists of a beautiful scenic, colored when possible.

“The people of Europe,” says Mrs. Merriman, “are lovers of the beautiful, and even the peasants are better acquainted with Rubens or Michael Angelo than many of us are.”

SCREEN TO HELP REJUVENATE EUROPE

In the four months which Mrs. Merriman spent in making a survey of film conditions in Europe she visited almost every country except Russia and Ireland, prying into the more remote portions of these lands for the purpose of gaining an accurate idea of existing facilities for the supply and exhibition of films, and of the conditions which could be met and alleviated through the educative influence of the screen.

“The one thing that impressed me more than anything else,” said Mrs. Merriman, “the one thing that I realized as I had never done before, was the utility of the motion picture. It is one of the most useful articles in the modern market. In the vital requirement of Europe today for the dissemination of modern ideas, the motion picture is the very best vehicle for conveying the necessary knowledge.”

The large and important outcome of the international conference of women at Christiania, Norway, was the formation of an International Federation for Better Films. Mrs. Merriman is one of its active workers.

* * *

“BIRDS OF KENILWORTH” IN FILM

THE Educational Motion Picture Bureau of Boston has just completed a two-reel picture called “Birds of Kenilworth,” for the Massachusetts Audubon Society. It was suggested by the poem by Henry Wadsworth Longfellow, and was shown at the Franklin Institute, Boston, before the directors of that institution, William L. Finley, the well-known bird and game expert, assisted in the making of the picture. The Franklin Institute has excellent up-to-date Simplex equipment which is seldom used.

* * *

“Foot Folly,” an excellent film made by Carlyle Ellis for the Y. W. C. A., was shown recently in the first Methodist Church, Yakima, Wash., to illustrate a lecture on the importance of proper footwear for health, by Dr. Frances Scott.

BALCOM ON “THE FILM IN EDUCATION”

“Knights of the Cross Road,” Safety Movie Shown to Women’s Club of Jersey City

THE Film in Education” was discussed before the Women’s Club of Jersey City on Thursday, November 11th, by A. G. Balcom, who is in charge of visual instruction in the Newark schools. In addition to the attendance of club members, there were present some Jersey City educators, among them being Dr. Henry Snyder, superintendent of schools, and James J. Hopkins, principal of Dickinson High School.

Mr. Balcom spoke of the difficulties which must be overcome to make possible film showings in the schools, and emphasized the importance of the selection of first-class projection equipment in order that the child would see the picture as clearly presented as at the average movie. He also mentioned the importance of training school people to operate machines and spoke in considerable detail of how films—those that are now available—may be handled so that their showing may be linked up to the subject matter of the course of study.

An interesting part of the program was the showing of the film “Knights of the Cross Road,” projected by W. J. Alexander, projection operator for the Newark Board of Education. Mr. Balcom spoke of the necessity of using older boys and girls in the schools in carrying out rules and regulations, also safeguarding the lives of the children on their way to and from school. This training gives them a vision of their responsibilities in the school and will fit them for the large responsibilities of citizenship.

MARYLAND STATE COLLEGE FILM SERVICE

ACCORDING to a report submitted by C. S. Richard-son of the Department of Educational Extension of the Maryland State College, the good work of visual instruction is well in hand under the supervision of competent persons selected for this special branch of the extension service. Mr. Richardson’s report is as follows:

At the Maryland State College the university extension work known as educational extension is an integral part of the general work of the college. The personnel of the department has been recently added; and while it has a good start, not enough time has passed as yet to allow of the different lines of activity to be developed.

The visual instruction department was made a distributing center of the Bureau of Commercial Economics of Washington, and has been handling some fifty or more of that bureau’s films. It is our expectation during the coming year to have a number of good pictures of our own.

During the past year our pictures, which we have furnished without cost except the return charges on the reels, have been shown in upward of twenty-five different centers, and before several thousand of people. So far we do not own any slides except those of a technical character which are used in the lectures of our experts.

There are in the rural districts of Maryland very few motion picture machines, and therefore the demand for pictures is limited. We are, however, to know that through our encouragement a number of different centers have already purchased or are making arrangements to purchase machines of their own; and we believe that the visual instruction work will greatly increase in volume during the coming year.

* * *

LIGHTNING IN PICTOGRAPH 7556

TYPES and causes of lightning are shown in this piktograph subject, which was produced in conjunction with the U. S. Weather Bureau at Washington, D.C., and the Dominion Astronomical Observatory at Ottawa, Canada. Although the lightning effects are produced by animated drawings, the artist has so cleverly handled the photography that you can actually to view marvellous exhibitions of atmospheric electricity during terrible storms. The picture vividly presents photographs of forked, sheet and globular lightning with corresponding explanatory titles. It is exceedingly instructive.

11
WHAT THE FILM MEANS TO MATHEMATICS

Animation Creates Interest in Dry Subjects—Definitions in Plane Geometry Become Interesting through Use of Film—Motion Picture the Good Missionary that Brings Joy to Study

By CHARLES H. SAMPSON

Huntington School, Boston, Mass.

FOR several years I have been teaching mathematics. I have worked to make my teaching effective and interesting, and while I have found that it was possible to produce effectiveness by means of hard work, I have also found that it is not always possible to interest by the same means.

In the effort to produce interest, I have resorted to many methods, some of which have been successful, and many of which have failed in their purpose. But at last there has been thrust into our hands an instrument which is bound to create interest at least ninety per cent of the time. The solution of my problem and that of many other educators is the motion picture film.

Among the many mathematical subjects with which we have to deal let us choose by way of illustration plane geometry, using that department of the subject known as "definitional." Go back if you will to your own experiences in the plane geometry class. Will you agree with me that you devoted little attention to the all-important truths of the subject which may properly be called "definitions?" Did you learn them? If you did was not the learning of them a disagreeable task? I am quite sure that the definitions were rather dry reading for you as well as for me. The teacher had rather a hard time of it forcing this particular part of the lesson upon us, did he not? Because of these unpopular features most of us extracted very little enjoyment out of plane geometry.

The educational motion picture can and will change all this. In fact, while we are discussing the matter the change is actually taking place. It has brought to the lesson that wonderful quality of animation, without which plane geometry at least could never enter the class of so-called interesting subjects—so far as the ordinary student is concerned. For instance, a circle thrown on the screen with a verbal or written explanation of how it is drawn could not possibly create the same interest as a picture showing the actual drawing of the circle. The adding of life or animation to the plane geometry lesson immediately inspires interest.

As an illustration of what I mean, suppose the teacher wishes to drive home the meaning of a segment or the sector of a circle, how much more effective it is to have these sections lifted out of the circle and held up to be admired and enjoyed. How much more interesting to see the pencil in a human hand describing the circle or parts of the circle, or tracing out the chord and the arc, than to have presented to us a still picture of a flat surface with the expectation that we are going to work up any degree of enthusiasm. What a wonderful improvement the new method is on the old-fashioned one! The days of taking the joy out of a subject which really could be made joyful will soon be gone forever, I hope. And the good missionary will be the motion picture.

In closing I wish to say that I do not claim that plane geometry can be taught entirely by means of pictures. Far from it. I merely wish to point out the use of the motion picture in conjunction with the text book is the surest way to create an interest in an otherwise dry subject. Let the good work go on!

* * *

MOUNT TABOR CHAUTAUQUA MOVIES

Mrs. W. C. Cudlipp and her committee have conducted a most interesting and enlightening series of motion picture entertainments at Mount Tabor, New Jersey's chautauqua center. According to the November Bulletin of the Affiliated Committee for Better Films the summer receipts were about $2,000 and the total disbursements about $1,600. This was for twenty-seven shows—two evenings a week. The disbursements included the expenditure of some $800 for a playground. The higher cost of film rentals make it necessary to increase the price of admission for adults from 15c to 20c. The prices for films ran from 90c, including war tax, to $20.00 for feature pictures. The average was about $20.00 per show. The cost of single reels of nature, animal and news pictures ran about $2.50 to $3.50. This was exclusive ofexpressage and advertising photographs. This made the total cost of each show from $81.50 to $110.00. The admissions to the indoor tabernacle were from $3.00 to $5.00. These audiences were gathered from the people in about 250 cottages with a summer population of about 1,000. The best drawing programs were made up of Dumas animal pictures, Braypektographs, Bray cartoons and Chaplin comedies. For the interest of those who desire stars and names this fine list is attached:


ium Cooper in "Evangeline," Mary Pickford in "Captain Kid, Jr.," Win. S. Hart in "Wagon Tracks," Christie comedies,
Chester Butling, Gaumont News, Briggs comedies, Bray pictographs, etc.
THE EDUCATIONAL FILM IN GERMANY

General Use of Motion Pictures in Germany's Public Schools
A Probability in the Near Future—Careful Organization
for Production and Distribution of Educational Films
Under Way—Picture Bureau to Edit Films in
Process of Production

By Paul P. Foster
European Editorial Representative of the Community Motion Picture
Bureau

U p to the present time educational motion pictures have not had a very wide circulation in Germany. The war and its aftermath prevented their production during the last six years and the comparatively few pictures that were already in existence have little value. Very few schools are as yet provided with suitable projection apparatus and the prevalent poverty in Germany makes it difficult for progressive school authorities to raise the money for their purchase.

But there are signs on every hand that within a very short time the use of motion pictures in German schools will be general. The motion picture trade periodicals are filled with discussions of ways and means to promote the production and use of educational pictures; teachers, school superintendents and the leading film producers are combining forces, and tangible results are in evidence. The problem is being attacked with characteristic German thoroughness and a systematic program is gradually evolving which seems certain to succeed at no distant date.

Educational Pictures Part of Concerted Plan

All the large German producing firms, and many of the smaller ones, have begun the production of educational pictures, not in haphazard fashion, but as part of a concerted plan to supply the schools with pictures that are suitable and needed in every branch of instruction. The producing companies are careful to avoid duplication, and if one firm plans a series of natural history subjects, for example, its competitors avoid that particular field and select another.

Much of the credit for the widespread interest in educational pictures and the increasing demand for good new subjects should be given to a semi-official governmental bureau called the "Bildstelle" of the Zentral Institut für Erziehung und Unterricht, or Picture Bureau of the Central Institute for Education and Instruction. This bureau furnishes advice and suggestions regarding suitable educational pictures, not only to teachers and other would-be users of such pictures, but also to an intending producer. The picture bureau endeavors first of all to find out what educational films are required and to learn what school and juvenile institutions, community and welfare organizations, clubs and societies, wish to buy or hire educational subjects and the sort of subjects which they need most. This information it passes on to the firms that are making a serious effort to produce educational subjects.

Next, it collects data and material that may be useful in the production of educational subjects, and enlists the cooperation of experts in science, art, and pedagogy in their production. Thus the bureau not only discovers and lists many new clients for the film industry, but it also suggests new subjects and finds experts who are in a position to help producers in their efforts to supply the increasing demand for educational subjects.

When desired, this semi-official bureau undertakes to edit and pass judgment on educational subjects while in process of production. Most of the leading producers gladly avail themselves of this help, realizing that the sanction and approval of the picture bureau give prestige to their educational subjects and carry great weight with the school authorities throughout Germany. Furthermore, such editorial advice and suggestions ensure the production of subjects that will meet a growing demand from schools and colleges.

The picture bureau also issues lists of subjects that it considers suitable for educational purposes. This accredited list is a great benefit to the producer, for the films listed in it are accepted as suitable without question by all school authorities. It is also welcomed by the teacher and school superintendent as an official and unbiased guide in the perplexing choice of suitable subjects for their special needs.

In March of the present year the Prussian minister of education directed the attention of all school authorities in Prussia to the importance of the motion picture for educational purposes and recommended the installation of motion picture projectors in every large school building or school center as rapidly as circumstances may permit. As a means of defraying the cost of such installations, the minister of education suggested the possibility of giving public motion picture programs in the school buildings on one or two evenings during the week in the expectation that the money obtained from admission fees would eventually pay for the initial cost and maintenance of the service. In the same official notice school superintendents and teachers were directed to apply for advice regarding suitable educational films to the Picture Bureau of the Central Institute for Education and Instruction, thus giving this new bureau the official recognition and sanction it had hitherto lacked.

Films and Equipment for Schools

Southern Germany, too, has followed the example of Prussia. The minister of education of the former kingdom of Bavaria not only advises the use of motion picture films in the Bavarian schools but has appropriated money for the establishment of centers for the issue and rental of approved subjects, with facilities for their exchange among many of the large school centers throughout Bavaria. A very active organization for the promotion of the use of motion pictures in education has its headquarters in the city of Munich and the decision of the Bavarian educational authorities is undoubtedly due to the missionary work of this society, which numbers among its members many university professors, normal school teachers, and other educational enthusiasts. The society has its own official organ, "Das Bild-Archi", and a very definite program, part of which, the official recognition of the film for school use and the establishment of exchange and rental centers, is already an accomplished fact.

(To be concluded in January issue.)
AN INTERESTING THEATER SURVEY

Philadelphia Motion Picture Theaters Invaded by Social Purity Committee—Need Reform in Program Building

A recent report of the Social Purity Committee of the Inter-Church Federation presents the results of a survey made of the 109 motion picture theaters of Philadelphia, Pa. This survey made within a week covered 190 performances. Out of these, 36 bills were passed as wholesome; 21 were noted as carrying desirable films, but underly sensational serials; and 70 were classed as of questionable character, by reason of an underlying unwholesomeness of theme or a false standard of conduct or because of an undue proportion of melodrama, gun play or escapades suggestive of improper conduct. Twenty-two were classed as radically bad and undesirable.

The policy of producers in giving their films sensational titles, thus creating the impression that the picture is improper when in reality it may be entirely proper, was another item deplored in this report.

The committee visited theaters of all kinds, attending both afternoon and evening performances. They found the houses well filled at all hours. The afternoon average was about 60 per cent under eighteen years of age. At one theater a sign was noticed: "Children under two years not admitted after 8 p.m." In the early evening about half the audience was under eighteen, and 40 per cent between 12 and 18.

One of the conclusions drawn by the committee as a result of the investigation is that "there should be an organized and continuous effort made to bring home to parents the responsibility in ascertaining the character and quality of the pictures they permit their impressionable children to see."

MAN O' WAR VS. SIR BARTON RACE FILMED

The historic race between the two great thoroughbreds, Man o' War and Sir Barton, in which the former won, has been preserved in movies by the Educational Films Corporation under the title of "The Race of the Age." It is a combination of the work of standard movie cameras, panoramas and slow motion photography and is said to mark a milestone in the history of the cinema. Strangely enough, it was a horse race which formed the first subject of a motion picture by Edward Muybridge more than forty years ago. It will be recalled that this pioneer used a battery of twenty-four still cameras to record motion. Fourteen movie cameras were used to record the famous race at Windsor, Ontario.

A unique showing of "The Race of the Age" was that in the offices of the Louisville, Kentucky, Herald and Courier-Journal. Special screens were installed and the full staffs of both newspapers saw the event run off for their special benefit.

PORTABLE PROJECTOR AIDS HEALTH WORK

A portable motion picture projector of the latest type received by the University of Iowa extension division is being used as an aid in public health work over the state. Two films, "Princing H. Home," relating to infant welfare, and "The Priceless Gift of Health," are ready for circulation. These are in addition to the three-reel film "Come Clean," devoted to oral hygiene and care of the teeth.

These pictures will be sent to any locality in the state free of charge for use in connection with public health work or the extension division will send the portable machine, films, and a lecturer to any community in the state on request without charge to give lectures on public health.

EDUCATIONAL FILMS AT HARVARD CLUB

More than 200 members of the Harvard Club of Boston listened on Thursday, November 4, to a talk on "The Movies in Business and School" by Rowland Rogers, vice-president of the Picture Service Corporation of New York.

The audience was surprised to learn of the advancement made in recent months in applying motion pictures to the problems of industry and education. Mr. Rogers, who was chairman of the Producers' Committee which secured motion pictures for the New York public schools, spoke briefly of this achievement. The talk illustrated the principles of visual appeal with a series of unusual motion pictures. These included slow motion photography, motion pictures of the invisible, microscopic and telescopic pictures, and natural color work. Mr. Rogers referred to the tests made with his assistance at the University of Wisconsin, proving the great value of motion pictures as a help for the teacher for purposes of explanation and of conveying ideas.

The talk and demonstration closed with examples of motion pictures used for promoting sales, for publicity and advertising, and for solving problems of industrial relations.

BURTON HOLMES "GET THERE MAPS"

Burton Holmes is inaugurating a system of illustrated maps, in motion, which he has christened "Get There Maps." These will be used immediately after the main title in all the Paramount-Burton Holmes Travel Pictures, which relate to far-off lands or more or less unfamiliar places. These maps will be humorous in character, while still maintaining their educational and informative value. A little Brownie will make the journey to each new territory and will form the subject of the picture, thus showing its geographical location and the usual route of travel. Sometimes his mode of conveyance will be a bus, sometimes a bird, sometimes an airplane.

VISUAL INSTRUCTION AT ALABAMA UNIVERSITY

By James S. Thomas

The Extension Division of the University of Alabama is a mere infant. It has been organized about one year. During that time the director has given about half of his time to the duties of extension. Plans are underway for an enlargement of the work of the division.

Very little work has been attempted in the visual instruction field as yet. About 100 reels of film have been sent out to some 28 counties—all of them practically high schools, and these have gone without charge of any kind other than actual transportation charges. We are going to enlarge this service by another session.

LABORATORY AID, U. S. MOTION PICTURE LABORATORY

The United States Civil Service Commission announces an open competitive examination for laboratory aid, motion picture laboratory, on December 15, 1920. A vacancy in the Division of Publications, Department of Agriculture, Washington, D. C., at $800 a year; a vacancy in the Relocation Service, Washington, D. C., at $8,200 a year, and vacancies in positions requiring similar qualifications, at these or higher or lower salaries, will be filled from this examination, unless it is found in the interest of the service to fill any vacancy by reinstatement, transfer, or promotion.

Duties. The duties of appointees will consist in the assembling, splicing, and repairing of motion-picture films, and may involve the staining of positives, the printing of positive film, and the operation of projecting machines.

Experience. Applicants must have had at least six months' experience in producing motion-picture laboratory in the assembling, splicing, and repairing of motion-picture films or in the printing of positive film.

Age. Applicants must have reached their twenty-third but not their forty-fifth birthday on the date of the examination.

Limits. Applicants must not be persons entitled to preference because of military or naval service.

Application Applicants should at once apply for Form 304, stating the title of the examination desired, to the Civil Service Commission, Washington, D. C., or to the Secretary of the local United States Civil Service Board.
LITERATURE FILMS

"THE VICAR OF WAKEFIELD" FILMED

Oliver Goldsmith's Beloved Classic Faithfully Translated to the Screen—Dickens' "Dombey and Son" Next English Masterpiece to be Brought to the United States

BY HILDA D. JACKSON

It will not be long before the fiction "people" this generation has grown to know and love—David Copperfield, Becky Sharpe, Jean Valjean, Ivanhoe, Jane Eyre and scores of others from the best authors of every period, will come to life on the silver screen. The works of great writers, which for some reason or other, have not heretofore received much consideration as film material, are coming into their own at last. Wild west desperadoes, ogling vampires, sex plays, lurid melodramas have had their day. Today, motion picture directors are dipping into the classics for their finest productions.

The fiction of the Victorian period seems to have been selected for this new development. Dickens, Thackeray and their contemporaries are helping to create a new standard of motion picture charm and possibility.

One of the best and most successful efforts to transfer the delightful atmosphere of Victorian fiction to the screen is illustrated in the recent production of the "Vicar of Wakefield" that world beloved story from the pen of Oliver Goldsmith. Probably no more absorbing novel than this has ever been written. And in the hands of capable, cultured directors, it has become a picture of equal interest, a classic of the film.

The picture itself is an English production, filmed on the very spot on which Goldsmith built the story of tears and laughter. No expense was spared and the very finest English actors have lent their hearts and brains to make this initial venture into the field of literature, worthy of further effort. The picture is at present in America. It is owned by the International Church Film Corporation, an organization of churchmen who are producing and acquiring pictures of real literary merit, for distribution throughout churches of the country.

The whole story of the "Vicar of Wakefield" from its inception to this final triumph, is purest romance. At the age of 33, Oliver Goldsmith found himself in debt to his landlady who gave him the choice of three courses, to pay his bill, go to prison or marry her. Goldsmith applied to Dr. Johnson to extricate him from this predicament and put in his hand a bundle of manuscript. The doctor took the manuscript, sold it to a bookseller and handed the money to Goldsmith. That is how the novel came to be published.

Not so long ago, a noted English motion picture director, J. Hopkins Hadley, decided to film a classic. It was to be an experiment based on his belief that the public was satiated with films that are banal, insipid, suggestive, purposeless. After examining a number of classics Mr.
Hadley selected the "Vicar of Wakefield" for his first effort. The lovable old Vicar, his interesting family, the two beautiful daughters, the family’s sudden fall from riches to poverty, romance, tragedy—all the ingredients of a fine masterpiece are present in this novel. With such a foundation upon which to build, with the original settings adding all the charm of the old English atmosphere to the picture, and with a cast of eminent English actors including the distinguished Sir John Hare as the Vicar, the result is a screen version of the beloved book that would please Goldsmith himself, could he see it.

The entire production has been carried out on a tremendous scale. Hundreds of people, scores of horses were required in the county fair alone, while the scenes in the debtor's prison besides being historically correct and handled with careful attention to detail, are as elaborate as anything along this line ever before presented upon the screen.

In England, the picture has justified its producer's exertion into an untried field, "The Vicar of Wakefield" has been acclaimed a screen triumph. Its success is the first step in popularizing the classics. The creations of the greatest minds of all times, which today gather dust upon unused bookshelves, or are enjoyed by the comparative few to whom literature is familiar ground, will soon be as much a part of every movie fan's background as slap stick comedy and "vampire stuff" is today.

Another English production which the International Church Film Corporation has purchased outright is "Dombey and Son," a picture founded on the book of that name by Charles Dickens. It has not been possible to go into great detail in developing this picture, but by keeping closely to the salient thought of the story, its producers have really managed to capture a bit of true Dickens' atmosphere.

These two pictures represent the type which the International Church Film Corporation is now collecting to test the attitude of the American people.

* * *

100,000 SEE COMMUNITY MOVIES

Nearly one hundred thousand people saw the free motion pictures that were exhibited nightly at six conveniently located centers in various parts of the city during the last eleven weeks, under the auspices of the Moline Community Service Council, Moline, III.

The pictures were not run in competition with the established movie theaters for the pictures exhibited by the council were not only for entertainment but were to educate the people in a delightful way, along patriotic, industrial and travel lines.

"The Man Without a Country" was perhaps the greatest of all the special pictures shown. This was the screen version of the famous story by Edward Everett Hale. "Carol 1\(^{st}\) King" was one of the special educational pictures. Other pictures were of travel, covering practically all the interesting places from Alaska to South America, and many countries of Europe. The "Mutt and Jeff" series of animated cartoons were a feature of the comedy pictures while "The Landing of Columbus" was one of the best of a series of historical ones. There were a number of industrial films exhibited showing various nationally known plants in operation.

PROGRAMS

**CHILDREN'S PROGRAM**

<table>
<thead>
<tr>
<th>Film Title</th>
<th>Corporation/Company</th>
<th>Reel</th>
</tr>
</thead>
<tbody>
<tr>
<td>LITTLE RED RIDING HOOD—Wholesome Films Corporation</td>
<td>(Little Red Riding Hood and even Santa Claus himself attend a Christmas party)</td>
<td>4 reels</td>
</tr>
<tr>
<td>TOY MAKING—Goldwyn (Card No. 203)</td>
<td></td>
<td>1 reel</td>
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<tr>
<td>CHRISTMAS CAROL—Dolby (Fairy tale of Christmas)</td>
<td></td>
<td>1 reel</td>
</tr>
<tr>
<td>MOTTO COMEDY—Educational Films Corporation</td>
<td>(Dolls act a story amusing to children)</td>
<td>1/2 reel</td>
</tr>
<tr>
<td>ANIMALS IN WINTER—Educational Films Corporation</td>
<td>1 reel</td>
<td></td>
</tr>
<tr>
<td>DREAM DOLL—International Church Film Corp.</td>
<td>3 reels</td>
<td></td>
</tr>
<tr>
<td>BOBBY BUMP'S CARTOON—Famous Players</td>
<td>1 reel</td>
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**ENTERTAINMENT PROGRAM**

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<tr>
<th>Film Title</th>
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<tr>
<td>THE LOVE NET—Republic</td>
<td>(At the season which draws young and old together, this story of a little girl and her grandfather who came into a fortune of love and happiness will be particularly appealing)</td>
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**HUMORESQUE—Famous Players** | 7 reels |

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<thead>
<tr>
<th>Film Title</th>
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<tbody>
<tr>
<td>(A poignant bit of life transferred to the screen—a young artist's rise to success and the part his mother played in it)</td>
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**RELIGIOUS PROGRAM**

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<tbody>
<tr>
<td>THE SIGN OF THE CROSS—Famous Players</td>
<td>5 reels</td>
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<tr>
<td>(What Christianity meant in its earliest days and what it means today)</td>
<td></td>
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**THE GOOD SAMARITAN—International Church Film Corp.** | 1 reel |

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<thead>
<tr>
<th>Film Title</th>
<th>Corporation/Company</th>
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<tbody>
<tr>
<td>(Bible story with modern application)</td>
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**CHRISTMAS AND NEW YEAR FILMS**

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<tr>
<th>Film Title</th>
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<tbody>
<tr>
<td>CHRISTMAS CAROLS—Hycraft</td>
<td>1 reel</td>
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<tr>
<td>THE CHIMES—World Film</td>
<td>5 reels</td>
</tr>
<tr>
<td>CRICKET ON THE HEARTS—American Mutual</td>
<td>2 reels</td>
</tr>
<tr>
<td>A CHRISTMAS CAROL—Cosmofotofilm</td>
<td>1 reel</td>
</tr>
<tr>
<td>MR. SANTA CLAUS—Teligraph</td>
<td>2 reels</td>
</tr>
<tr>
<td>TWO COLUMBINES—Cosmofotofilm</td>
<td>2 reels</td>
</tr>
<tr>
<td>SWEENEY CHRISTMAS BIRD—Teligraph</td>
<td>1 reel</td>
</tr>
<tr>
<td>CHRISTMAS CAROL—(Dickens), Cosmofotofilm</td>
<td>1 reel</td>
</tr>
<tr>
<td>(Story of Scrooge)</td>
<td></td>
</tr>
<tr>
<td>A CHRISTMAS ACCIDENT—Educational Films Corp.</td>
<td></td>
</tr>
<tr>
<td>SANTA CLAUS AND THE CLUBMAN—Educational Films Corp.</td>
<td></td>
</tr>
<tr>
<td>BUDDY'S CHRISTMAS—Mutual</td>
<td>2 reels</td>
</tr>
<tr>
<td>IT'S GREAT TO BE MARRIED—Universal (Domestic comedy)</td>
<td>1 reel</td>
</tr>
<tr>
<td>FIGHTING JOE—Universal</td>
<td>2 reels</td>
</tr>
<tr>
<td>(Western story)</td>
<td></td>
</tr>
<tr>
<td>THE RIGHT TO BE HAPPY—Universal</td>
<td>5 reels</td>
</tr>
<tr>
<td>(Adapted from Dickens' Christmas Carol)</td>
<td></td>
</tr>
<tr>
<td>BELOVED JIM—Universal</td>
<td>6 reels</td>
</tr>
<tr>
<td>(Christmas story)</td>
<td></td>
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<tr>
<td>MY LITTLE RY—Universal</td>
<td>5 reels</td>
</tr>
<tr>
<td>THE SEVEN SWANS—Famous Players-Lasky (Fairy tale)</td>
<td>5 reels</td>
</tr>
<tr>
<td>THE CINDERELLA MAN—Goldwyn (Mac Marsh)</td>
<td>5 reels</td>
</tr>
<tr>
<td>(Christmas love story)</td>
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**MINNEAPOLIS WOMEN FOR BETTER FILMS**

The Women's Co-operative Alliance, under the direction of Mrs. Robbins Gilman, has inaugurated a movement for the support of better films in the local motion picture houses which promises to be thoroughly successful. A mass meeting to consider the plan was held on October 23th in the mayor's reception room. The movement includes a board of review whose slogan is "Selection—Not Censorship." They are to co-operate with the Minneapolis exchanges and with the exhibitors throughout the city. They expect, with wise publicity and the finest kind of entertainment, to fill neighborhood motion picture houses with groups of families and young people on various days of the week.
"THE COURTSHIP OF MILES STANDISH"

More enduring than the many monuments erected by devoted pride are the half legendary stories of the early days of the Plymouth colony of 1620. "Miles Standish," a new film, presents both. The film is based upon Longfellow's poem, "The Courtship of Miles Standish," and is particularly successful in utilizing the subtitles the words of the poem.

The first reel introduces us to the old Plymouth Rock, Old Leyden acre, Burial Hill, William Bradford's grave, the site of the Standish house at Duxbury, the Standish monument, the John Alden house, and other memorials. Representatives of the Mayflower families in the persons of a Bradford and an Alden also appear.

Then, when we indeed seem to breathe the air of that lonely colony on a new continent, we meet the doughty Miles drilling his handful of men in a clearing; the gentle John Alden, conning his book and penning a letter to Priscilla; and, in the wind-blest wild grass by the graves of her family, Priscilla herself.

The story progresses as in the poem, through well-selected scenes, notably the council table of the Pilgrim fathers, the departure of the Mayflower, and the wedding of John and Priscilla. Margaret Shaw, who portrays Priscilla, is admirably suited to the part. She has exactly the proper proportion of demureness, coquetry, maidenly winsomeness to be expected of the maid who would say, "Why don't you speak for yourself, John?" The story owes much to her personality.

The atmosphere of early New England penetrates the action—the desolation of the new country, the braver and daring faith which bind the courage and soul it was, in spite of the longing for the sods of England. Artistically the production is throughout consummated and strikes a new responsive phrase in the world of films. Tourist—both a note of appreciation and comment. With the whole background of the film.

The film was made with a view toward a certain object and, for that it is ideal. The mess is made of John Alden, his tomahawk, the timeliness of colonists in terms of companionship. It is a series of small incidents and the plight of colonial New England brought in for use in libraries.

**BIRD LIFE IN PICTOGRAPHY**

This is the story of America, its birds, its wild landscape, and the blending of this setting with man in the early days of the nation. The foundation is the tremendous range of birds with the molding of the principal scenes by the lives of early explorers. In the relief of the poem, "The Courtship of Miles Standish," the picture, blithely, together with the words, is brought to life. The film, released by The United States影片公司, is a new and unusual picture of the present time.
"BLIND BARTIMAEUS"

This excel lent picture differs from "The Good Samaritan" and "As We Forgive" in that these two are Biblical stories with a message linked up with modern parallels, whereas "Blind Bartimaeus" is a mere episode in pictorial narration based upon familiar scriptural text. Although it lacks such interest as modern treatment lends to Biblical tales, on the whole the film is so capably planned and presented that no church program can afford to omit this subject. The acting leaves nothing to be desired and the characterizations are really admirable. The figure of Christ does not appear but is referred to by others, and one of the apostles is shown in close-up. There is an air of reverence about the entire production which is suited for Sunday school use and in conjunction with the Sunday sermon. This tale of the blind old beggar cured by the touch of the Master is too well known for comment.

Blind Bartimaeus. Distributed through branches of International Church Film Corp. The reel.

"THE DREAM DOLL"

That the International Church Film Corporation is attempting and achieving something new in the non-theatrical motion picture field was proved at the private showing of its new dramatic-comedy production "The Dream Doll," made in three reels and designed to cover both drama and comedy on one of its unit programs. There are two heroes and two heroines in this unique photoplay, one set consisting of a young man and his sweetheart and the other two dolls, lifelike in appearance and action, who act out the vivid dream of the human heroine. The story is as light as gossamer, to be sure, and its main appeal will be to little folk who will be amazed and delighted at the adventures and love affairs of the two little dolls.

The marvel of this picture is that the director is able to hold the interest of even grown-ups for nearly three-quarters of an hour with the movements of two manikins, and that through his technical skill and infinite patience the story moves forward with many of the elements of suspense, surprise and heart interest, as well as comedy elements, which are absent in numerous screen plays enacted wholly by human beings. In the impressionable minds of children verisimilitude is given to the dolls by presenting their life-like romance as the result of a mysterious fluid discovered by an old chemist working in his laboratory. The boy doll, quite boylike of course, secretly obtains possession of this fluid, pours it on the head of the live heroine, and forthwith she becomes his doll companion on their tiny adventurous careers in the big cruel world. In the end it turns out to be a dream and the little hero merely a doll after all, and the flesh-and-blood heroine is very happy to wed her flesh-and-blood sweetheart.

* * *

LIFE CYCLE OF THE AILANTHUS MOTH

The most recent release of the Bray Pictograph presents an excellent study of the life cycle of the ailanthus moth. The story, as told by the motion picture camera, begins with the hatching of the moth worm from the egg and continues through the various stages of the spinning of the cocoon in which the worm conceals itself. In making the cocoon, the worm first spins silken threads about the juncture of a leaf with its stem and then gradually spins the soft covering. When the cocoon is almost completed, a neighbor comes creeping along and seals the cocoon.

Within this house, the transformation of the worm into the moth takes place; and when the ailanthus is ready to emerge, it gnaws its way through the chrysalis and clings with flabby, moist wings to the leaf. Here, the sun soon dries the wings until they are hard and strong. Then the moth slowly spreads them to test their strength, lifts its beautiful body into the air, and sails away on quests all its own.

* * *

A PLACE FOR HELPFUL SERVICE

Please give a thought to the forgotten folks in our institutions. They number about 1,000,000. They are the poor, the orphans, the feeble-minded, the aged, the sick, the unfortunate, the deaf, the dumb, the blind, and those called depraved.

In New York City each week a friend of the folks in the institutions carries a portable projector and a series of pictures to the Polychrome, Flower and Crippled Hospitals, as well as to Randall's Island and some of the settlement play centers. These are loaned him freely by some of the kind-hearted exchange men and are welcomed by the bed-ridden, the convalescent, the crippled and the poor. He is constantly on the peak of a wave of happiness and delight as he moves from ward to ward and from institution to institution.

TWO scenes from "Blind Bartimaeus," one of the new Biblical one-reel productions of the International Church Film Corporation. The picture at the left is part of the cut-back showing Bartimaeus as a younger man losing his sight; the one at the right shows him as an aged beggar, cared for by the daughter of a neighbor.
WOMAN AND THE FILM

IMPORTANT ANNOUNCEMENT

This space in Educational Film Magazine has been opened to the Chairman of Motion Pictures of the General Federation of Women's Clubs and will be filled each month with articles full of practical suggestions for those interested in definitely using motion pictures to worthy ends, whether in the educational or entertainment field. We want to know what women have been doing, all over our land, that their example may be made an inspiration to others. We want to know the problems that women are meeting, that we may attempt to help in their solution. Questions will be answered through the columns of the magazine and also personally.

Each month a short article will be presented suitable for reading and discussion in club meetings. Next month the subject under consideration will be entertainment films for young people.

Meanwhile, let all who are interested in the question of what women can do to increase the effectiveness of motion pictures for the welfare of our nation write in their suggestions, that this department may receive the benefit of the thought of the greatest possible number.

HOW WOMEN MAY USE MOVIES TO SERVE EDUCATION

Why Not Make Motion Pictures a Blessing Rather Than a Curse? Magnificent Educational Opportunities Await the Leadership of American Women

By Mrs. Woodward Chapman
Chairman of Motion Pictures, General Federation of Women's Clubs

The growth of motion pictures has been so startling that we have been able to do little more than marvel at the rapid development of this new product of man's inventiveness. Yesterday, as it were, we saw the first crude outgrowth of a child's simple toy, suitable for the amusement of undeveloped minds but apparently worthy of no serious consideration. Today we find it the third largest industry of our country, holding under its sway the minds and imaginations of men and women of all ages and conditions of life, with an especially strong effect upon the immature.

Everything which affects the life of the young is of vital importance to the women of the nation. Hence it is that the subject of motion pictures has come to be one of absorbing interest to the women of today.

They see the children on every hand repeat in their play or in their lives that which they have looked upon in the motion picture theater. The gun-play of the highwayman, the rough practical jokes of the comedy favorite—these are the things which naturally appeal most strongly to the undeveloped mind of the child, and hence it is these undesirable things which are too often reproduced by childish imitators.

It is not strange, therefore, that the women have at times looked upon this new industry as a terrible influence warping the lives of their children, a menace to be battled against as the enemy of all which they hold most dear.

Such an attitude of fear is the outgrowth of a negative attitude of mind. As long as we are apparently but the passive recipients of the effects of this new force we naturally feel apprehensive. If we become actively interested in using motion pictures as a means to a definite end, it is impossible for us longer to fear them.

Let us grant that harm has been done by motion pictures in the past, is even being done in the present. The fault lies, not in motion pictures themselves but in the use to which they have been put.

Make Movies a Blessing, Not a Curse

What we must do is to discover how motion pictures may be used so that they may be a blessing rather than a curse. The qualities which have made motion pictures so much to be dreaded are the very qualities which will make them the strongest possible ally of good.

The government proved during the war what could be done with motion pictures used to a definite end. But motion pictures as they are produced today are made with but one end in view—to put the largest possible amount of profits in the pockets of the producers.

Motion pictures must be made to pay. That is realized by every one who considers the subject seriously. The problem is to find out how they can be made to pay, and at the same time be made a constructive force in the nation's life.

Up to the present time, motion pictures have been used almost entirely for the purpose of entertainment. To be sure, many films have been produced which were not strictly dramatic in form and hence have been labelled "educational." But even these have been made solely from the standpoint of entertainment. Whatever instructive value they possessed was, in the minds of those who made them, a purely secondary consideration.

Yet it is in the field of education that motion pictures have the greatest service to perform. Never was there such a marvelous adjunct to education as may be found today in the motion picture. But, in order to be truly successful, the educational motion picture must be made primarily for the purpose of education.

Here, then, is a field in which we may make use of the most valuable qualities of the motion picture.

What is it that educators are striving to do in the education of the child? Give to it definite mental images; familiarize it with the various aspects of the world in which
it lives in order that it may better adapt itself to its environment; explain life in its various forms. In this tremendous task words at best form an unsatisfactory medium. Words must be interpreted by the hearer in the terms of his own experience, however limited that may be. The mental images formed from word-pictures are dependent very largely upon the mental activity of the hearer for their clearness of outline. The slightness of impress too frequently made by words is indicated by the common saying, "In one ear and out of the other."

But when an image is made directly upon the eye of the beholder, it is immediately registered in all its details upon the sensitive plate of the brain. Moreover, a picture painted, drawn or photographed must be clear and definite. You cannot cover up lack of knowledge by indistinctness in a painting or a motion picture, as is too often done by a multiplicity of words. In addition to this, the effect of the natural inertia of brain cells is reduced to a minimum when a clear, definite picture is presented to the eye, and when, to the image thus imprinted, is added an emotional stimulus, we have the best possible condition for making a lasting impression.

We see, therefore, that in the motion picture, which arouses the interest, holds the attention, and fastens the mental image by stirring the emotions, we have an ideal instrument for the work of education.

**How Women Can Utilize the Film's Power**

Here is a cause worthy of our highest endeavor. What can we women do to hasten the day when every school shall use the motion picture as a practical aid to its educational work?

In order to answer that we must first answer this important question: What is the greatest need today in the field of educational motion pictures? To this there is but one answer: *Motion pictures that are truly educational.*

The pictures which are worthy of the name "educational" may still, in this country, be counted on the fingers of one hand.

It does not make a picture educational to call it so, nor is it enough for the producer to have had the intention of making an educational motion picture.

For the production of a truly educational motion picture several important elements are needed.

In the first place, the producer must have the requisite knowledge of the subject,—clear, definite, scientific. He must know how to simplify that knowledge to meet the needs of the undeveloped mind. He must have an educational ideal and must be working for the definite purpose of teaching. Finally, he must have a practical knowledge of the child's mind, of the laws which govern it and the methods that must be used to arouse interest and lead on step by step to an understanding of the subject presented.

Producers with such qualifications are rare. But the limited number of those fitted to produce truly educational motion pictures has not been the greatest obstacle. Such men exist and could be brought into active work in this field if there was a demand of such a character as to promise adequate compensation for their efforts.

**Put Educational Films on Paying Basis**

The first need, therefore, at the present time is to create a demand for educational motion pictures, and a willingness on the part of educational authorities to pay for them at such a rate as to make possible their continued production.

Like everything else, the production of educational motion pictures must be made a paying business or no one will be willing to enter into it. This has apparently been lost sight of by many who seem to think that these pictures should be practically donated because they are to be used for the education of the children.

Schools pay enough for text books to allow publishers to continue publishing books, enough to enable them to pay authors a living wage for writing them. Why should not schools do the same for educational motion pictures?

Superintendents and principals of schools, in many cases, see the advantages of this new form of education and would willingly pay a reasonable price, but are limited by the short-sightedness of the School Board, who look upon motion pictures as simply one of the "fads and frills" which it is their sacred duty to oppose.

Here is where we women can be of practical assistance. Women can create a public opinion which will demand the use of motion pictures in the schoolroom and thus bring about a willingness on the part of the Board to make the necessary appropriation.

**What One Woman Did**

A very good example of how this may be done was given the other day at Mount Vernon, New York. The woman member of the School Board, Mrs. W. H. Purdy, herself thoroughly convinced of the efficacy of educational motion pictures, secured the backing of the Westchester Woman's Club and then put on a little campaign of her own.

First she visited the superintendent of schools and found that he was in full accord with her plan, and would see to it that the boys and girls of the seventh and eighth grades and first year High School, with their teachers, would attend the exhibition of educational motion pictures and that he would give to it the added weight of his own personal presence.

Next she secured the cooperation of the manager of a local motion picture theatre, who donated the use of his theatre, his operator and his organist.

A personal invitation to the other members of the School Board and to some of the most influential members of the community insured their presence to watch the effect of the pictures upon the children.

Realizing the importance of having a truly educational motion picture for this test, she secured the picture which is looked upon as having set the standard for that type of film, the biological motion picture, "How Life Begins."

The spontaneous comments of the children indicated the success of the experiment. Members of the School Board who were present were deeply impressed and came to offer their active cooperation in the movement to have motion pictures used in conjunction with the school curriculum.

This is an example which may be followed by women everywhere. Superintendents and principals who are awake to the need of visual instruction in the public schools will welcome the offer of the club women to cooperate with them in that endeavor.

20
FILMING THE LAND OF PERPETUAL YOUTH

How Time May Be Induced to Pause in Flight and Lead Us Back to Childhood's Joyful Past by Means of Motion Picture Photographs

By S. H. Lifshey

If our departed ancestors of a century ago could visit us today and behold the wonders hurled upon an astonished world by modern wizards of invention, what do you believe among all of the things that you can think of would most delight them? Would it be the automobile bowling under its own power over pavements that rival in smoothness the course of the billiard ball or the aeroplane humming in the overhead blue; or would it be music flowing in invisible streams through the cabinet doors of the Victrola, that would represent to great grandpapa or great grandmama the delirium of dreams come true?

If I were to tell you what I think, I would say that the home movie, the reality of the animated portrait, the possibility of seeing perpetuated in film the child lives of their children's grand children, now grown to manhood and womanhood, would provide more joy than all the other inventions put together.

It is now six years since I decided to turn my attention from the still photograph to the photograph in motion. I knew that it was only a matter of time when my patrons would demand the life-like picture in place of the lifeless picture, which, after rigidity of outline has robbed it of its naturalness, becomes more or less unsatisfactory. Then again the still picture contains only one pose, whereas the motion picture is a succession of movements which present the child or adults, whichever the case may be, as he or she really moved and existed at the time when the picture was taken.

Has Motion Photographs of the Nation's Best

During the time that I have devoted to the portrait in motion I have been fortunate in gaining the patronage of some of the best families of the land; and on the tin containers in my vault, in which negatives are stored away, are names that date back almost to the birth of the great metropolis. For the reason that the splendid patronage I have secured is built on a plan of the strictest confidence, and unbroken promises to keep from public view the family portraits that have been entrusted to my care, I am unable to divulge the names of persons of prominence whose children I have photographed since babyhood, at periods of six months. The grandfather of one of the kiddies, when he viewed for the first time a series of moving photographs of his favorite grandchild, was so overjoyed that he walked up and down, rubbing his hands together, exclaiming: "This is wonderful, wonderful! It is the first time in my life that I have ever enjoyed motion pictures."

My first experience of making a motion picture series of a baby was very delightful. The reaction of the pictures on the mother of the child, when shown to her several months after the first picture was taken, caused her to become almost hysterical. The sight of the child at a stage of his life which was so dear to the mother,—and which had departed forever,—aroused emotions that can be understood only by a mother.

The photographing of children by means of the motion picture camera is a great pleasure to me. The little ones differ in traits and dispositions just as older persons do. My plan is to catch them at play whether indoors or out of doors. Sometimes I take them in the parks, or in the gardens of their own homes, and often in their nurseries. Others come to my studio; but whichever way it is done, it is a matter of getting the children to forget that they are being photographed and attend strictly to their play, unless of course it happens to be a very young baby. We
play with them in fact, anything to get natural action. Sometimes they ride horseback, or play with their pets. Again it is the manipulation of a new toy. When the picture is made we assemble it in simple story form, if possible, and insert appropriate subtitles.

A LIVING RECORD DEATH CANNOT TAKE AWAY

The animated photograph is not such an expensive luxury. And in fact it should not be thought of as a luxury. It costs a dollar a foot to photograph, but when it is done you have something that you could not substitute in any other way: you have an animated picture of the life of your child. In after years you can in fancy still for a moment the pendulum of Time, and you can even command it to step backward in its flight, for you can darken your parlour or whatever room you use as a projection room, place your cabinet portable projector in place, attach the reel of film, turn on the current, and on the screen in front of you you can be brought face to face with other days, when the prattle of children's voices was sweet music to your ears. And should death, sparrows of no man's child, ever enter the portals of your home and strike down a son or daughter, there will remain a living record of the beloved past, whether in or not you choose to look upon it.

With the making of the animated photograph the customer has also to consider the purchase of a projection machine. In some instances this seems on first thought rather an expensive undertaking. But when you consider the immeasurable value of the article which you are to get, and consider also that the projection apparatus is not a thing of immediate necessity, the undertaking will not seem so cumbersome.

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We built several hundred Cosmograph machines during the World War, for use in camps, etc. These machines are 1916 Models and lacking many of the IMPROVED AND MODERN APPLIANCES WE ARE NOW USING: several of these machines are being thrown on the market, giving the impression that they are late model machines at Bargain Prices.

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