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In This Number

Visual Instruction Activities of the Milwaukee Public Museum.
By Roy S. Corwin

Propaganda and the Motion Picture
By J. E. McAfee

How to Make Lantern Slides by Hand.
By J. V. Ankeney

Special Editorials, Departments and Film Reviews
By The Staff

JANUARY ~ 1923
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The publications of The Educational Screen, Inc., are available to subscribers at one-third off the regular prices shown below. (Postage always prepaid.)

Comparative Effectiveness of Some Visual Aids in Seventh Grade Instruction, by Joseph J. Weber, of the University of Texas. (Ready.) A Doctor's thesis accepted by Columbia University. With diagrams and reference tables. 131 pages, cloth. $1.50.

Visual Instruction in the Berkeley Schools, by Committee from the Berkeley Schools. Anna V. Dorris, Chairman. (Ready in a few days.) An exceedingly practical manual for all visual workers. 70 pages, paper cover. $1.00.

Historical Charts of the Literatures (English, American, French, German), formerly published at Princeton, N. J., by Nelson Lewis Greene, A. M. These charts have been used steadily for the past 10 years by students and general readers. Revised and uniform editions of these charts are nearly ready. Single copies, English, French, German. 50 cents each: American, 40 cents. Discounts on quantities: 5 or more, 10%; 10 or more, 20%; 25 or more, 30%; 50 or more, 40%; 100 or more, 50%.

"1001 Films," an annual compilation of non-theatrical films, classified by subjects, with distributors indicated. Invaluable reference for all users of films. The last edition contains 5,774 films. This book is not for sale. It is given only to subscribers. (44 pages, paper cover.)

Other Publications in Preparation

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5 South Wabash Avenue
Chicago
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THE EDUCATIONAL SCREEN, INC.

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Nicholas Power Company,
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New York City.

Gentlemen:

The State Normal School of New Jersey has just purchased a Power's Projector with the G.E. Unit for Mazda lamps using the 50 volt 20 ampere incandescent bulb on my recommendation, and I have strongly advised the use of your projectors because we have had such good results with them in the schools of Newark, New Jersey. We have not spent one cent for repairs on the Power's Projectors purchased in 1919, and the twenty-five Power's we are now using are thoroughly satisfactory in every respect.

Power's Projectors are the only professional motion picture machines we have purchased for the past two years, and I shall continue to recommend using Power's.

While the portable machine is suitable for classroom work, I strongly advise the use of professional projectors for school auditoriums. This type of machine gives the kind of picture to which we are accustomed in theatres and the films shown are, therefore, far more interesting.

The professional motion picture machine, such as Power's, also eliminates eye strain, and as the additional cost is very moderate, the use of the professional projector in schools should receive the strong endorsement of those in charge of motion pictures for schools, colleges and churches.

Very truly yours,

William J. Alexander,
Chief Projectionist,
Board of Education,
Newark, New Jersey.

Nicholas Power Company
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Edward Earl, President
Ninety Gold St., New York, N.Y.

Please Say You Saw It in The Educational Screen
Announcement

The Educational Screen has taken over The Moving Picture Age, thus combining the only two magazines in the visual field which have been devoted exclusively to the educational cause and free from embarrassing connections with the commercial field. This is the first combined issue of the two magazines. The Educational Screen now has the largest paid circulation ever attained by any publication in this field.

The above announcement means that there is now but one serious and independent magazine in the visual field—one magazine, and only one, that can logically invite the support of the whole field, educational and commercial alike.

Readers can hereafter keep in touch with the whole movement by subscribing to a single publication at the original price of $1.00 a year.

Contributors can now speak to their maximum audience by a single article in this one organ.

Advertisers can reach the entire non-theatrical field by a single advertisement in the one impartial medium serving that field.

The New Responsibility

The Educational Screen realizes fully the increased responsibility now upon it, a responsibility strictly in proportion to the greatness of its opportunity. We can meet this successfully if we can have the genuine cooperation of all elements in the field who are actually interested in the success of such a magazine.

At the start we have had, and shall continue to have, the invaluable assistance of the publishers of The Moving Picture Age in the difficult task of combining successfully two publications. The present merger has been possible only through most generous concession and cooperation on the part of the personnel of that magazine—notably of Mr. Edward F. Hamm, president, Mr. Walter B. Patterson, manager, and Mr. Milton Ford Baldwin, editor. Only the idealism of these men, and their sincere desire to see their excellent achievement continued along similar lines rather than let it pass into unknown hands, made it possible for The Educational Screen to undertake to carry on their splendid work.

In the second place, we want the immediate support of the many friends and readers of Moving Picture Age and of The Educational Screen—in the
form of new subscriptions, of renewed subscriptions, and especially of communications, giving us frank suggestions and criticisms. Tell us how we can make Volume II, which begins with this number, more attractive, more interesting, more valuable than Volume I. The opinions of readers of the two magazines as to what features should be retained, what omitted, what extended, what new features should be introduced—these will be of immense assistance to us in shaping the policy and contents of the enlarged Educational Screen during the coming year.

In the third place, we want the cooperation of significant contributors throughout the country who have strong beliefs and sincere doubts about the new movement, whose achievements in research or in practice prove the genuineness of their interest in the visual cause, whose position and experience lend authority to their utterances. This will mean material for our pages both readable and worth the reading. The "scissors" play no part—we do not say the "blue pencil"—in the production program of The Educational Screen. We aim to present original and vital matter only, of which the source, form, and content will command attention and respect from thinking men and women everywhere.

Finally, we want the patronage of advertisers who can, who will, and who do render the service that they advertise. In return they can expect from us the fullest and most cordial efforts to promote their best advantage in this newly opened and greatly undeveloped field. We are making a magazine expressly calculated to serve their interests as perfectly as the interests of our readers. These interests are identical. It is definitely our business to foster mutual confidence between the commercial producer and the educational consumer, in a field where this confidence has often been rudely shaken. We intend to make a magazine that deserves and, therefore, has the complete confidence of a public which is exactly the public worthy advertisers need to reach. We want only worthy advertisers to reach it. Such a magazine, with such a public and with such advertisers, cannot fail to be an invaluable means toward the development of this great visual field to the maximum benefit of all concerned.

The Moving Picture Age

The Moving Picture Age was the oldest, and by far the most widely known publication that has ever appeared in the field. For five years—first under the name of "Reel and Slide," and since October, 1918, under its present name—that magazine steadily maintained high ideals of service to the non-theatrical cause.

During the last two years, especially under the editorship of Mr. Milton Ford Baldwin, The Moving Picture Age made enormous strides in the broadening of its contacts throughout the national field, in discovering and appraising new and varied needs of that field, in seeking to serve these needs in more and more efficient ways, and above all, in restoring and building up in the minds of the interested public a firm confidence in the ideals and purposes behind such a magazine—a confidence that has been badly
shaken in the past by certain other publications ostensibly serving the same cause. Such achievement as this should be perpetuated. The Educational Screen firmly intends that it shall be.

It is inevitable that the many who have read and enjoyed Moving Picture Age should feel a pang of regret at the discontinuance of that magazine as a separate and independent publication. There is inherent power in an old familiar name and form that seems utterly lost when these are changed.

We intend, however, that nothing but the externals shall be lost; that the material presented and the service rendered to the interested public shall not only be maintained at the same high level, but even improved and extended. Surely the accumulated experience of two magazines, devoted to the same cause and holding similar principles, should furnish a foundation for a finer structure than could have been reared by either magazine alone.

The Educational Screen, then, extends its most cordial greetings to the readers of the former magazine. We ask from you the same sturdy support you gave to Moving Picture Age. We offer in return our best and utmost efforts to give you the kind of magazine you and our common cause want and deserve. We earnestly invite your strongest cooperation from the start, both by subscription and by suggestion as to policy and procedure—and we want the one as much as the other.

Of the numerous services rendered to the cause of visual instruction by the Moving Picture Age, perhaps none is more notable than the compilation and publication of the booklet, "1001 Films."

It is not only unique, this catalog of non-theatrical films available from all sources; it is probably as accurate and as complete a work of reference in this line as is possible in the present state of the field. The first edition contained about 1,000 films; the recent second edition contains 5,774 films, classified as to subject matter, with number of reels indicated, and definite references to distributors and exchanges handling each particular film.

Because such data necessarily become obsolete very rapidly, Moving Picture Age planned a new edition of the book every year. This plan will be carried out by The Educational Screen. We shall endeavor not only to perpetuate this valuable service, but to make every succeeding edition better than the last, as the field becomes more and more stabilized and hence yields steadily more reliable information.

Another feature of the plan of the originators of the work will be continued by this magazine. "1001 Films" is not for sale at any price. It was designed solely as service to the subscribers and is given without charge with every subscription.

Educational Screen subscribers are now entitled to a copy of "1001 Films," and same is being mailed to each one with this January issue. We assume that all former subscribers to Moving Picture Age have already received their copy. If by chance any subscriber to either magazine has not yet received the book, it will be mailed immediately upon notice from that subscriber.
Special Editorials

By J. W. Shepherd, Chairman of the Editorial Advisory Board

THE Editorial Advisory Board takes this opportunity to congratulate all concerned—the readers, the advertisers and the editors—in the merger of the Moving Picture Age and the Educational Screen, which makes the new magazine the only serious independent spokesman for this new movement in education. This sort of wise economy of effort and expense promises a much better type of service.

As long as the present editorial board is connected with the magazine, readers and advertisers alike can be assured that the columns of this publication will be free from commercial influence of any kind. The editorial pages will have nothing to sell and no one to protect. Such a policy, endorsed so heartily by the editor, reflects the purely professional aims and ideals of education, whether proceeding from the schoolroom, the pulpit or the platform. It gives to the readers a consistent, sincere and safe leadership, to the advertiser an open-minded, unprejudiced and alert clientele, and to the editor and his associates a much larger and more representative and, we hope, more appreciative audience.

Has Will Hays failed in his mission and in his opportunity with the movies? This question has been coming to the surface from the radical reform elements for some months, only to be suppressed by the conservative elements of the United States who demanded that the man be given time and opportunity to meet, analyze, and solve the complex problems that confront the industry—particularly those that have to do with the moral issues involved. But the longer Will Hays works with his problem the less confidence the public develops both in the sincerity of the man himself, and in the sincerity of the interests that placed him in his present position.

Hay's recent decision in connection with "Fatty" Arbuckle has released the pent-up criticisms of even the most conservative elements, and from one end of the country to the other comes an expression of indignation that Will Hays, widely advertised as an active churchman, had so far forgotten the developing standards and ideals of conduct, particularly conduct relating to sex, in the millions of adolescent boys and girls of this country as to allow a man whose shame has been so freely admitted and so freely advertised to appear as a public entertainer.

Arbuckle's plea of innocence of the crime of murder is much beside the point. The frank admissions in connection with his private life were sufficient to condemn him as an unfit person to amuse children.

In the face of all the evidence, one can not take Mr. Hays' plea that the man should have a "chance" as having the ring of sincerity. One can not help feeling that the interests which Mr. Hays represents care not a rap about Arbuckle having a "chance." One has difficulty indeed in believing anything else than that these interests want Arbuckle restored temporarily at least until they have an opportunity to get back some of the millions tied up in the production of films just previous
to the unhappy affair that cost a young woman her life and took "Fatty" off the screen.

No doubt these interests believe that the morbid curiosity aroused by the free advertising of Fatty’s escapade through the news columns of the press will make this film with its insinuating grimaces and suggestive leers of the clumsy clown temporarily popular and that, by the time the public conscience has been sufficiently aroused to protect itself, the film interests will have cashed in, and then the public, and not the film interests will be holding the Arbuckle sack. Nor can one feel that Arbuckle’s "chance" will last one minute longer than the time it takes to achieve the purpose outlined above.

The whole thing looks like a cheap play on the instinctive tendencies of mankind to be generous to the "underdog," and it would seem that Will Hays had lent himself to the plan fully aware of its insidious possibilities.

EXTENSION workers connected with a number of universities in the Middle West, who have attempted to use motion picture films in reaching the audiences out in the State, have had one fact driven home in a most stubborn and persistent way, namely that in the villages, towns and small cities where there are motion picture theatres, it is practically impossible to toll, under any pretext, any of the better element of the community into the local show house.

This almost universal experience has deep significance in connection with the community life of these communities. It means in the first place that the motion picture theatre, and the motion picture industry for that matter, is fully discredited among the better element. In the second place, it means that the motion picture industry and the motion picture theatre have blindly built up a clientele and following of doubtful character and that the only way that they can now hope to remain in the community is to continue a service to the same following. No wonder then good pictures have no appeal and do not "pay." In the third place, it means that large numbers of the population of these communities are not being furnished the recreation and entertainment that the motion picture can furnish, perhaps more cheaply and more satisfactorily than any other agency.

In the fourth place, it means that the policies of the motion picture industry and the theatres have been narrow, selfish and too limited with no thought of the communities’ welfare and with a complete absence of anything constructive in mind. In the fifth place, it means that the motion picture forces have looked upon the public as logical prey, and even in many cases demanding the right of protection from competition from other community agencies that seek to fill in the breach by giving an occasional moving picture show. This demand for a monopoly on the part of the local motion picture theatre has raised an important and far-reaching issue of "rights." Motion picture owners and managers have raised the cry of right to make a living on the one hand but denying on the other any right of the community to protect itself or to control its own destiny. In other words the theatre owners and managers demand for themselves full rights and privileges of protection and monopoly but deny any rights or privileges to the community. The economic fundamental, that only those persons in a com-
Communities have a right to a living in that community who can serve the community constructively, has no place in the motion picture man's philosophy.

There seems, therefore, to be but one solution. That solution comes from the growing sense of the community's privilege, right and responsibility to govern its own destiny which in the last analysis demands that the community through its own organization determine the character and quality of its activities, particularly its entertainment and recreation, very much as it looks after its education, its commercial activities, its religious institutions. No force should be allowed contact with community life which is destructive in its influences. The motion picture certainly should be no exception.

It happens that the community has an agency already organized that can take care of the whole problem satisfactorily, namely, the public school. The public school is directly in the hands of the people's representatives, the school Board. It is run by paid administrators, headed by the school Superintendent. The building and auditorium is provided and already available. The whole organization is particularly responsive to moral responsibility. The expenditure of a few hundred dollars on the part of the school board for the purchase of a projector and screen is all that it takes to transfer the motion picture from the destructive environment of the small theatre with its "bucket of blood" and sex appeal to the constructive atmosphere of the public school with its appeal of culture and personal uplift.

Where good judgment has prevailed and sound business methods used the enterprise has prospered and the small admission fee from one or two "shows" during the week has paid for well selected entertainment programs, frequently leaving a handsome balance for the rental of educational films to be used in the class room during the school hours or for library or play ground equipment.

Nor is this a chimerical or fanciful untried scheme of a dreamer. Already in hundreds of small communities progressive school men with a growing sense of personal leadership and with a growing sense of the school's responsibility and obligation to the community as a whole, have undertaken to give to the community under public school auspices a carefully selected motion picture service.

Hasten the day when the community's motion picture entertainments will be selected by those who are responsible for the conduct of our public schools.

J. W. Shepherd,
University of Oklahoma.

The February issue of The Educational Screen will be "The N. E. A. Convention Number."

The leading article will be by Dudley Grant Hays, entitled, "Visual Education, Its Scope, Meaning and Values."
Visual Instruction Activities of the Milwaukee Public Museum

ROY S. CORWIN
Supervisor of Extension
Milwaukee Public Museum

THE Milwaukee Public Museum renders to the general public visual instruction of the character usually provided by the large museums of the country by means of exhibits, guide trips and illustrated lectures. The visual service furnished by the Museum to the young people, particularly to school children of Milwaukee, is remarkable since it probably denotes a more intimate correlation of Museum and school activities than is found in other cities. This correlation is especially manifested by the graded Grammar School Lectures and loans to schools. These latter consist of specimens, lantern slides and motion picture films.

ILLUSTRATED LECTURES FOR SCHOOL CHILDREN

Pursuant to an agreement between the Public School and Museum Boards, the pupils in each grade of the Grammar Schools, from the fifth to the eighth, inclusive, visit the Museum twice each school year for a lecture and an hour of observing exhibits related to the subject of the lecture.

Each lecture is adapted to some part of the class work of the grade attending it. For example, the eighth grade, while studying the Industrial Geography of Wisconsin, receives a talk on “The Industrial History of Wisconsin.” The seventh grade, just beginning United States History, is given a lecture on “The Indians of North America.” The sixth grade, which in class is taking up the effects of environment on mankind, hears “How Races of Men Have Adapted Themselves to Conditions of Life.” And so on. Each lecture is illustrated with studiously selected lantern slides and sections of motion picture film.

VISUAL STUDY AFTERWARD

After the lecture, the pupils adjourn to the exhibition halls, where they observe those specimens, objects and groups that illustrate the subject of the lecture. To facilitate the pupils finding the exhibits, each one is provided with “Floor Notes” and is directed by assistants. The “Floor Notes” also constitute a brief summary of the lecture and are used by the pupils for reference upon their return to school.

The value of this sort of visual instruction is appreciated by pupils, teachers and the parents of the children—for substantial reasons. Not all of the city schools have a stereopticon, making possible the use of slides to illustrate the lessons; nor have many schools any considerable quantity of illustrative material, either pictures or specimens, to display when teaching; hence, the great difficulty in imparting certain ideas. Were the pupils of such schools unable to visit the Museum, they would be more likely to derive from their studies inaccurate, or at least, vague conceptions. The Public Museum’s collections and exhibits are thus available to each pupil twice during the school year to give him correct and definite knowledge of the actual appearance of that about which he is studying. Incidentally, it may be stated that certain of the Public Mus-
SCHOOL SERVICE IN SLIDES

The Slide Catalogue was prepared with school needs foremost in view. Teachers most frequently employ lantern slides to illustrate lessons in Geography; hence, to facilitate the selection of slides by teachers of the different grades, the Geographical sets are grouped in the catalogue according to the grades for which they are intended. The arrangement of slides in the sets and the order of the sets in the catalogue is based upon the Geography Study Outlines from the office of the Superintendent of Schools.

No effort on the part of the photographic studio or slide colorists of the Museum is spared to maintain a satisfactory working collection of attractive, representative and up-to-date slides for its school patrons. Teachers and others have been invited to loan the Museum photographs or negatives of suitable subjects for the purpose of making slides, thereby assisting in building up the collection. As rapidly as possible, the sets are being provided with explanatory literature or "texts."

During the school year 1921-1922, the Museum loaned 782 sets, totaling 34,489 slides, which were viewed by 68,122 pupils in the Milwaukee schools.

MOTION PICTURE FILMS

At present the Museum owns a small library of approximately fifty motion picture films on geographical and industrial subjects, which it is loaning to schools. It also rents educational films which it supplies to a circuit of grammar schools at the rate of from three to four each week. In the selection of these films and preparation of the schedule, the principals and teachers of the schools participating in the service are consulted, with the result that they are able to
show a particular film at the time they wish to screen it. Geography, History, Civics and Natural History are the subjects in which the films are most commonly used. The testimony of the instructors is generally greatly in favor of the films for teaching purposes, though, in some instances they have reported that lantern slides would have been more successful than the film in "getting across" the lesson.

"THE CHILDREN'S ROOM"

A form of visual instruction recently adopted at the Milwaukee Museum, and one which is already producing creditable results, is the work carried on in the Children's Room.

This part of the Museum is devoted entirely to the interests of the young people of the city, from primary to high school ages. The exhibits are of an elementary nature to attract the child's attention and awaken in him a desire to learn more of Natural History, Anthropology and History. Study collections and stereoscopic views are placed in his hands, giving him the incomparable opportunity to obtain knowledge which can be acquired only from examination of actual specimens and clear, illuminating pictures.

His introduction to the large collections is made attractive through the "Museum Games," in playing which he seeks and finds the answers to questions on cards, such questions relating to the Indian Groups, and to the Mammal, Bird, Insect, Plant and Mineral collections. Other educational contests are held and study clubs formed under the supervision of the Docent, who is in charge of the room and in whom the children find a willing and sympathetic adviser. Many school pupils come to the Children's Room for suggestions and materials in preparing Nature Study assignments.

Thus, it will appear that the Milwaukee Public Museum furnishes visual instruction not only to the adult residents of the city, who support it with their taxes, but also to their children. The Museum is at particular pains to extend its visual instruction to meet the needs of the pupils in the City Schools.

Propaganda and the Motion Picture

J. E. McAfee
University of Oklahoma

An up-to-the-minute advertising expert has asserted that any article put on the market with a hundred-thousand-dollars'-worth of advertising back of it will bring its promoters a hundred and fifty thousand dollars; after that it must sell on its merit.

One cannot withhold a suspicion that this expert exaggerates at one point. Experts do once in a while. Even Homer nods occasionally. Our expert appears to have nodded when he cherished and sought to propagate the delusion that his suppositious article might eventually be compelled to show merit to justify its dissemination. When one considers the numerous articles of hoary buncombe still imposed upon a gullible public through the shifty arts of the advertiser, the conservatism of our expert seems almost malignant. His promised hundred and fifty thousand must have been cashed in long ago.

But the portion of his formula which will be promptly accepted without question is that a hundred-thousand-dollars'-
worth of advertising buncombe will put anything across. Money, and the printer's ink and the red, yellow and green paint it will buy can sell anything, and keep on selling it. The main reason pink pills for pale people are not making good pink Americans pale in such multitudes as of yore is because the law has stepped in and defends the gullible against their own delusions. In regions where such laws do not intervene people are still growing pale under the pink ministrations.

This is not to suggest that all buncombe can be estopped by legislation, nor that it would be good for society for the legalists to have right of way in dispensing a full and complete salvation. Salvation won that way would not be worth having. The caldrons of hell are to be preferred to that kind of a heaven. The only weapon finally effective against buncombe is the real stuff. Propaganda must cure the evils of propaganda. Buncombe thrives in a vacuum. Only in intellectual vacuity can it breed. If you do not get there first with the truth in the vacant mind, you have a perfect devil's of a job grubbing out the stumps and roots of noxious growths which have preempted the soil.

The commercialized movie has discovered and broken through the shell of an enormous vacuum in the popular American mind. It has not made much difference, up to the present moment, what sort of stuff has been dumped in. The void was so vast, which our educational forces have not attempted to fill, and which many of them to this day do not believe it is possible to fill, or that it is worth while trying to fill, that all the movie promoters had to do was to back up the cart to the hole which they had torn into the cavern and dump any old rubbish into the vasty deeps.

Masses of the American people were not thinking at all when the movie came along. The movie has not degraded their tastes, nor corrupted their morals to anything like the extent which our somnolent and now partially awakened homiletic and educational alarmists believe they have. They have cultivated a kind of morality among formerly non-moral masses. They have developed a garish appreciation of color among multitudes to whom all red was red and all green green, without desire or capacity for discriminations of shade. If an enlightened educational policy had beaten them to it, the once neglected vacuum and now glutted plethora would not have imposed so nasty and tedious a job of cleaning out.

There are as many kinds of objectional propaganda in the field today as there are sinister and malign aims among promoters. The answer is not less propaganda but more. The void is still vast. There is precious little thinking done now, though there is more than there has ever been before. People are interested in what is interesting. Salacity and ferocious gun-play are not interesting, except to those who have nothing else to think about. The savage interest of the public in riotous love-making on the screen is simply the index of a belated, primitive condition of the public affections. The movie did not create current eroticism: It has simply helped to reveal it in a jungle, the fringes of which have been clipped and pruned to look like civilization. The worst that is to be said of our society is that it has not grown up. This is bad enough. Let us not gloze our sad estate. When gray-headed captains of industry and patrons of our so-called arts can find nothing more entertaining than erotic riot both on the
stage and in their palatial apartments, they demonstrate the inability of our economic order as now disposed to redeem us from primitive barbarism. There are here no conclusive signs of social degeneracy. We simply witness the spectacle of individual belatedness in the evolutionary process. The spectacle has social significance only as these individual cases are so numerous as to register a general stage of advancement from the primitive.

It is time to fill the remaining popular mental void with worth while stuff, and to develop the requisite patience and skill to dig out the rubbish which educational lethargy and muddling have permitted the reckless and conscienceless to dump into the hole. Health is everlastingly interesting. There is enormous need of education in health which the motion picture can meet, and it alone can meet quickly and surely. We need a vast propaganda in the interests of health and vital living through the use of motion pictures. The achievements of science, especially useful science, are enormously interesting. They will thrill the red-blooded man when eroticism will simply make him sick. The guesses of science, whether among the vast abysses of the stars or in the recesses of the cloven atom are immeasurably more entertaining than the swinish and bull-bellowed jests which pass for humor among the vacant-minded.

We have brought this all on ourselves. We should never forget that. To scold the multitudes who resort to the stuffy, trashy motion-picture theater because they do not go to our musty Sunday schools, shows that we lack both a sense of humor and a sense of human values. Our musty churches are somewhat more repellant than the theater man’s dirty floor and deoxidized air. He has the grace to darken his room so as to hide the trash on the floor; some of our churches are pretty dark, but many are not quite dark enough, nor does what goes on in them provide the human substance to fill an appreciable portion of the unoccupied cavern of the public mind.

And our schools have been wholly absorbed with infants and others of the undefended. We have had our way with them, or have taken it, without too nice regard for human considerations. The movie has effectually served notice upon us that adult education can no longer be neglected. Only stand and gaze out upon that vast deep, the uneducated, inactive adult mind! We have harbored the delusion that warping and twisting the youthful soul by arbitrary processes, under which he is forced to be docile, is the end and all of education. Only contemplate the methods and programs which we now have operating in the field of adult education in these United States of America!

In the howling demand for an adequate system of education, wherein the public mind expands and clarifies in a continuous, unbroken process from the cradle to the grave, how completely lost are the tinklings and thrumming of the meager propaganda, evil or good, wholesome or malign, which we now awaken from our snooze to “view with alarm”! Our problem does not lie in the malignity of efforts to fill the vast vacancy of the American mind, but rather in their meagerness. Our alarm should not be so much for the flood of salacity and ferocity pouring from the motion-picture theater, but for the insignificant trickle which the whole cinema enterprise amounts to in the demand for filling for a cavity so vast.
How to Make Lantern Slides by Hand

J. V. Ankeney
University of Missouri

It is oftimes advisable to make lantern slides by hand in order to present quickly tables, diagrams, cartoons, announcements, songs, etc. The following are some methods which have been employed by the writer and have been useful.

Ink on Glass
1. Clean a glass slide and with a crow quill pen write, print, or draw on the glass with India Ink. The ink will take more readily if the dry finger is first rubbed over the spot on which the lettering is to be done.
2. Special inks in a variety of colors known as lantern slide inks may be purchased. These may be used with clean pen on the slide.
3. One may write directly on ground glass or mica with either pen or pencil. Mica slides withstand the heat.

Ink or Pencil on Prepared Glass
1. An ordinary unexposed lantern slide plate may be fixed in the usual way, washed and allowed to dry, after which it may be written on with either pencil or pen. This, of course, is rather costly.
2. A 10 per cent solution of gelatin in hot water may be made and flowed over the glass slide, allowed to dry and be written on as above.
3. A solution of Canada balsam in either turpentine or xylol (xylol dries quickest) flowed over a glass slide is more satisfactory than the gelatin solution.
4. A ground glass substitute made as follows: Sandarac, 90 gr.; Mastic, 20 gr.; Ether, 2 oz.; Benzole, \(\frac{1}{2}\) to \(\frac{3}{2}\) oz. The proportion of the benzole added determines the grain of the matt obtained; this may be flowed over the glass slide. This dries in a few minutes (2 or 3), leaves a matt surface which softens the projected light and takes ink and pencil well.

On Gelatin Sheets
1. Sheet gelatin may be purchased in a variety of colors, also clear and matt. This will take ink, pencil (on matt) and typewriter. For best results on a typewriter place two pieces of new carbon paper so that their faces touch the gelatin sheet. Type in the usual way and place between cover glasses with matt and bind.
2. In order to make the above idea more easily carried out several companies now make a combination gelatin sheet, carbon paper and matt ready to go into the typewriter. The gelatin sheet is mounted in the usual way.

Miscellaneous
The simplest slide to make is that made by smoking a glass slide over a candle or kerosene lamp and scratching the letters or drawing with a pin or other sharp instrument.
A glass pencil or china marker’s pencil may be procured from any laboratory supply house or from most stationers. This may be used for writing on glass direct.
The value of the above suggestions will depend upon the ingenuity of the user and the care exercised in executing them.
School Department
Conducted by
MARIE GOODENOUGH

(We wish to call particular attention to the kind of film reviews offered here. They are entirely impartial, and critical in the finest sense of the word. They are written from the educational standpoint by the department editor, who is not only a trained reviewer but a teacher of wide experience. No film appears in this department that has not been viewed by Miss Goodenough personally and the review written by herself expressly for the educated and educational public.

So far as we know, it is the first time that such service has been rendered by any publication in the field of non-theatrical films.—Editor.)

Another Doctor’s Thesis in Visual Education
A Review by
A. P. HOLLIS

It is significant of the growing recognition being given to the subject of visual education by men of scholarship, that following close on the heels of Dr. Weber's thesis on Comparative Effectiveness of Some Visual Aids, is another by Roy L. Davis of Chicago. Indeed, it's actual completion antedates that of Dr. Weber's, as it bears the date of June, 1921. It's title is, THE APPLICATION OF MOTION PICTURES TO EDUCATION, and it was accepted for the doctor's thesis by New York University.

There are twenty-five chapters in the volume, distributed among four main parts or sections. An enumeration of these will give an idea of its scope. Part I is introductory, pointing out the growing importance of visual education, the need for experimental data, and the limit of the present inquiry to the educational motion picture. Part II traces the historical development of visual aids, through Comenius and Pestalozzi to the modern motion picture. Part III gives statistical data of the extent of the use of films in the industrial and educational fields, and the types of films and projection apparatus used. Part IV describes the real contribution which the thesis makes to the subject of visual education. The experiments were conducted with a 200-foot colored film entitled The Dancing Lesson, shown to public school pupils in New York City, from the second to the ninth grades, inclusive.

The fundamental difference in these experiments from those of Dr. Weber's is that paired groups are not employed—and film instructed groups are not put in competition with word instructed groups. Instead, all children who saw the films were given a series of six tests to determine sex and age differences in visual preceptions, with reference to degree of suggestibility; reactions to number relations in the picture; persons; position; color; action; clothes; things; time; distance, and titles.

One of the interesting topics in visual perception, related to the suggestibility of the film; but, the picture items listed under suggestibility were strikingly different in suggestive values—and it was difficult here to follow the author's conception of the term. The reviewer was also left somewhat in doubt under Perceptions of Time—where the inferences from observations of phenomena due to seasonal changes, seemed to be confused with perceptions of time intervals. That is, the question—"What time of year do you think it was?" relates to an altogether different mental process and result from the question, "How long did the dance last?"

As the thesis is not yet published, it would be premature to give its findings. Suffice it to say, that the experiment utilizes accepted scientific controls. A full exhibit of charts and tables accompany the experiments. The elaborate methods of mathematical computation used, extending to coefficients of correlation, one feels, are luxuries to be enjoyed peculiarly by writers of doctor's theses. Everywhere in the tables the mean deviations are computed and listed.

An interesting feature throughout the perception experiments is the selection of the written reaction of the "Median Pupil" throughout the grades—as a concrete picture of the class performance.

An extended bibliography shows wide reading, and its size and variety will be a surprise to those unacquainted with the literature of visual instruction.

The thesis is not yet published, but when it appears students of child psychology will find here interesting, if not conclusive, data on the reaction of the child mind to visual stimuli.
REAL step forward has been taken in the formation of the Visual Education Association of Illinois on December 27, 1922 at Springfield, Illinois. The organization took place immediately following the superintendent's conference at the State Teachers Meeting, and represents the culmination of Illinois' rapidly growing interest in visual instruction.

Officers were elected as follows: President F. Dean McCluskey, Dean of the College of Education at the University of Illinois; Secretary and Treasurer, C. F. Miller, Superintendent of Schools at Galesburg, Ill.; Executive Committee, consisting of five of the leading School Superintendents of the State, namely T. M. Allen of Springfield, H. A. Perrin of Joliet, William Harris of Urbana, W. W. Potts of East St. Louis, and W. J. Hamilton of Oak Park.

The Visual Education Association of Illinois embraces school men only and aims to serve purely educational ends. It plans a program of action rather than of words. For example: Three specific things it is going after from the start are these: (1) A state-wide questionnaire will be circulated to get definite data on the visual situation in all schools; (2) the problem of correlating visual materials with the curriculum will be attacked; (3) Measures will be taken to establish a distributing center for visual materials.

There should be an organization of this kind in every State in the Union. More activity of this sort among educators will dissipate the fog in which visual instruction has been wallowing for years and disclose the big values awaiting American education when once visual aids are adopted—not merely recognized.

READER writes us about 125 children in an orphan asylum in Pennsylvania, who have no movie privileges and are emphatically dissatisfied therefor. The children "hear other children talking of the movies and this causes them to be discontented; this is why the trustees are looking into the matter." And the result is that the trustees have decided that they can find the means to install a projector.

An interesting and suggestive incident. A new sort of pressure in favor of the visual idea is being exerted from below—by the children themselves. Twenty million school children will represent a considerable pressure when once they begin to exert it. More and more the youthful personnel of one school will demand the advantages enjoyed by "the other school."

**Film Reviews**

**LITERATURE**

**When Knighthood Was in Flower.** (Famous Players-Lasky.) "Once upon a time there was a cruel stubborn king, who tried to force the princess, his little sister, into a marriage with a dissolute old monarch. But the princess was in love with a brave and handsome Captain of the Guard, who stole her away from the King, her brother . . . ." The something in all of us which thrills to that sort of tale delights in the action of this most worthy presentation of the romantic story of the time of Henry VIII. And there is enough of true historical background and accurate characterization of the outstanding figures of the period to give real literary and historical value to this story of Charles Major. Here is England during one of her most colorful periods of history—the lax court of Henry, the London of narrow streets and frequent robberies and duelings therein, the undisciplined and careless manners of the period, as displayed alike in the princess and the group of tavern loafers.

Marion Davies furnishes what is beyond doubt her best role on the screen in the person of the tempestuous, charming little princess. Not entirely without a tendency to meet the story's situations with set gestures and expressions, she nevertheless responds to its big scenes with sincerity and genuineness. Much of the charm of the film to the careful observer lies in the backgrounds which have been most painstakingly reproduced.

An admirable subject for non-theatrical use, and deserving to rank among the best productions of the year just past.

**The Headless Horseman.** 7 reels. (Hodkinson.) There is a spell about the dreamy tranquility of Sleepy Hollow—a spell of "haunted spots and twilight superstitions"—which it is difficult to translate into celluloid. The scenario-maker also faced the task of filling the original legend with enough incident and plot to carry the film version through seven reels, the conventional length for a "feature." As a result, rather serious digressions from the original are introduced.
Ichabod is accused of being a witch-doctor (it is a question as to whether any added knowledge of the supernatural would not rather have endeared him to the credulous inhabitants of Sleepy Hollow), he is plotted against by Brom Bones, his resignation as schoolmaster is demanded, and preparations made (and dangerously near carried out) for tarring and feathering him, and riding him out of town on a board. A public apology on the part of Brom restores Ichabod to his school and the story to its original course.

The film, although slow-moving as to plot, is rich in skillful settings which do the maximum in furnishing delightful background and atmosphere. The old stage on which Ichabod rides when he makes his first appearance, the schoolroom with its rough wooden benches and the high desk of the master, as well as the interior of the old meeting house—all are fine touches. The quaint Dutch houses, their spinning wheels, ancient clocks and rows of pewter dishes, are faithful reproductions of the originals—except that in the case of the Van Tassel home, the furnishings and finish seem a bit too modern.

Much of the charm of the reels lies in the richness of incident which is permitted to follow closely Irving’s descriptions: Ichabod’s instruction of the class in Psalmody; the old quilting bee at the home of the Van Tassels, and the dance at which Ichabod so excelled. Nothing which photography could do was left undone in the case of the night ride of Ichabod and the Headless Horseman—although after the manner of the movies, the Horseman must throw off his dark robe and show us that he is in reality only Brom Bones. Contrast that with the delicacy of suggestion in Irving.

The acting leaves nothing to be desired. Lois Meredith makes a Katrina as vivacious and piquant as the original, the old Dutch characters are delightfully portrayed, and Will Rogers does a careful Ichabod—even to the finer touches. There may be a question as to whether Roger’s Ichabod is grotesque enough. Certainly he does not cut as ridiculous a figure as a cavalier mounted on the steed Gunpowder, as he might have, had he taken Irving’s description literally.

His language—as the film makes him speak words—falls flat. It must be admitted there is no obvious cue to follow—scarcely is there a set of quotation marks in the whole of the Legend—but fancy the uncouth Ichabod as saying to Katrina who stands on the shore of a little lake, “From a distance I thought you were a lovely swan that had forsaken the water.”

Even the explanatory titles might have been more successful had they all been allowed to follow the wording of the Legend itself. Those that do, stand out in refreshing contrast with those that do not.

**Nathaniel Hawthorne.** (Hodkinson.) Another of the American Author Series, produced by the Kineto Company of America—this one deserving to rank as one of the most successful attempts to bring something of the spirit of an author to the screen. It follows the usual plan of the series, first showing Hawthorne’s birthplace, in Salem, and then the Salem Customs House where the discovery of some old records inspired Hawthorne to write “The Scarlet Letter.” Among other landmarks of Salem is its pride, the House of Seven Gables—the original of Hawthorne’s best known work. And here, in a most skillfully managed transition, with the words, “Even in this day it is not difficult to imagine Phoebe Pyncheon . . . ,” we see re-created the characters of the story, moving among familiar surroundings. There are Aunt Hepzibah who opened her little shop in the House of Seven Gables, and the half-demented Clifford, and Jaffrey Pyncheon, the wicked judge. Quite as naturally as though it were the outcome to be expected from the judge’s morning call at the shop, there follows the “big scene” of the story—after which poor Clifford, standing over the limp body of the judge, exclaims: “Let him be quiet. What can he do better? As for us, Hepzibah, we can dance now! We can sing, laugh, play, do what we will—the weight is gone, Hepzibah!”

**James Fenimore Cooper.** (Hodkinson.) American Author Series. In comparison—or contrast—with the reel on Hawthorne, very little can be said to laud this effect at visualizing Cooper’s settings. No attempt is made to dramatize, and the film confines itself to one scene after another of the Leatherstocking country around Otsego Lake near Cooperstown, N. Y. Present-day views of the spot where Deerslayer killed his first Indian, or the place where Judith bade farewell to her beloved Deerslayer—such scenes looking thoroughly up-to-date, with even a motor launch skipping over the water—fail to be convincing. Still less reminiscent of the time of Leatherstocking are the vacation ceremonies of some imported “pale-face maidens,” dressed in Indian costume, who frolic in “Pathfinder Lodge.”
—where once stood the wigwam of the red
man. No closer than that is the connection
of much of the film with the real charm of
scene and action which is Cooper's. It is to
be hoped that the unsuspecting student, lack-
ing a first-hand knowledge of this author, will
not conclude that if this be Cooper, he will
have none of him.

The only convincing scene—to a reviewer
who remembers the breathless moments of
following Leatherstocking through his adven-
tures—is the scene of Natty Bumppo's Cave—
which except for some carved initials, looks
as it might have, then.
The reel is overtitled—evidently in an effort
to pad out insufficient material to a respectable
length.

TRAVEL AND SCENIC

I Know a Garden. (Prizma.) Photographed
at Duke's Farms, Somerville, N. J., the reel
is a delightful succession of garden scenes,
paths and flowers—some of the blossoms in
remarkable closeup, beautifully reproduced in
color—summer houses, a stream and a bridge,
a little lake and snowy swans, a waterfall, a
fountain, and everywhere flowers. A beautiful
subject for a film program in which a little
sheer photographic beauty can find a place.

Old Spain, the Home of Romance. (Fox.)
Another of the more recent Fox Educationals,
filmed for the most part in Granada, the city
of the Moors. The reel contains some of the
best possible views of the Alhambra, the fa-
mous Court of Lions, and close views of the
walls and towers, with their designs made up
of incredibly intricate geometric patterns.

An effort is made to depict the customs of
the people of Old Spain who are untouched by
modern ways. Street scenes show the ever-
present donkey, the traveling candy-vender,
types of Spanish children, women doing the
family washing at the bank of a stream, goats
being milked in the street at the consumer's
door, and a glimpse is given of the pomp and
grandeur of royalty in this old-world country.

Had the reel stopped there, all would have
been well. But something Spanish could not
be allowed to rest without a dash of the na-
tional sport, and some display of present-day
types of Spanish beauty as embodied in some
carefully costumed girls posed as in a fashion
show. Fox finds it extremely hard to avoid
injecting a bit of theatrical "spice" into a
supposedly educational subject.

Heap Busy Indians. (Producer, Lee Brad-
ford Corporation.) There is no point in re-
viewing this film, except to warn against the
disappointment which would follow its book-
ing "sight unseen." It was photographed in
western Canada, where the redskin, ordinarily
a peaceful agriculturist, makes a business at
times of being an Indian, for tourist consump-
tion. The producer missed a chance which
was his, to show the present-day Canadian
Indian as he really is—the last remnant of
his race, adapted to modern conditions, but
still retaining his allegiance to the customs
and ceremonies of his race. Instead of that
legitimate purpose, we have what amounts to
a burlesque on an educational subject. To cap
the climax, the titles are made with no thought
except to "get a laugh."

HISTORY

Old Glory. (Prizma.) With the perfect
artistry which we have learned to associate
with Prizma, this reel tells "the story of the
starry banner of the United States." It is
filmed in part from pastel paintings by Pale-
logue—a device much more successful with
such a subject than could be any attempt at
acting out such scenes with costumed figures.
It goes back to the time of Cabot, who brought
to America the first flag—the Red Cross em-
b lem of England. The Pilgrims carried to
these shores the Flag of King James; and in
1707 the flag of Cromwell was adopted by
England as well for her colonies as for the
Mother Country. During the early colonial
period, the various colonies also used emblems
of their own, such as the famous Pine Tree
Flag, and the Rattlesnake Flag of the Southern
States.

On January 1, 1776, Washington unfurled
the first striped flag, made of thirteen stripes,
but carrying the Union Jack in the corner. In
May of the same year, he enlisted the aid of Betsy Ross in designing a new flag.

There follow views of the home of Betsy
Ross, called the "birthplace of Old Glory," and
Independence Hall, Philadelphia, where
JULIUS CAESAR

His Life from 80 B. C. to 44 B. C.
Posed and Executed in and about Rome, Italy

A Photo-Masterpiece in Six Reels from the George Kleine Cycle of Film Classics

ENDORSEMENTS

EDWARD MAYER, UNIVERSITY OF CALIFORNIA, Department of Visual Instruction

"'Julius Caesar', your six reel photomasterpiece, has proved to be one of our greatest films from the point of view of a distributor. The writer has viewed the film about ten times, and I dare say he will view it many more, but at no time has his interest waned".

HUGH W. NORMAN, INDIANA UNIVERSITY, Bureau of Visual Instruction

"We have distributed the film 'Julius Caesar' during the past year to a number of Schools and organizations in Indiana. I wish there were more pictures of this type that we could offer to Schools and other community organizations".

WELLINGTON PATRICK, UNIVERSITY OF KENTUCKY, Department of University Extension

"The film 'Julius Caesar' has been in use in Kentucky for the past eight months and has been distributed very widely. The demand became so great that we had to ask for another print and there has been continual interest in the film by Clubs, Schools, and other organizations throughout the State".

R. F. EGNER, UNIVERSITY OF UTAH, Bureau of Visual Instruction

"Through the Bureau of Visual Instruction of the University of Utah, 'Julius Caesar' has been circulated very successfully among educational institutions, civic, social and religious organizations. The following quotations from our patrons indicate the satisfaction with which the film was received: 'Exceptional film, Every High School student ought to see it'. "...A great picture. Public well pleased"....'Very good. One of the best we have run'. 'Excellent. More films like this will make our work worth while'. "Wonderful picture. Was very enthusiastically received by entire group".

F. F. NALDER, STATE COLLEGE OF WASHINGTON, General College Extension

"I want to tell you of my admiration for the film 'Julius Caesar'. During the past few years we have rented a number of fine films. I do not think that I have ever seen anything more impressive in its pageantry or more striking in numerous details than this remarkable picture. As a means of enforcing some of the profoundest lessons of history it is splendid".

WM. H. DUDLEY, UNIVERSITY OF WISCONSIN, Bureau of Visual Instruction

"In a collection of educational motion picture films now aggregating over four thousand reels, 'Julius Caesar' ranks above all the others in educational value and demand".

VICTOR D. HILL, OHIO UNIVERSITY, Department of Classical Languages

"The Photoplay 'Julius Caesar' is a production of unusually high quality. Besides being of great educational value it appeals to general audiences wherever shown. Since the beginning of its distribution to the Schools of Ohio under the auspices of Ohio University it has in every instance brought expressions of hearty approval and satisfaction, whether shown by the Schools themselves or as a public exhibition in local theatres cooperating with the Schools".

CARRIE MACLAY, UNIVERSITY OF MONTANA, State University Film Exchange

"'Julius Caesar', as a film suitable for distribution among Schools and non-theatrical exhibitors in general, has established its own reputation. When it makes a figure such as that of Caesar so living that children impersonate him in their play, it must be of vast importance from an educational point of view. We do not hesitate to recommend this picture to exhibitors who are looking for a splendid type of film".

Copies of the film have been deposited for distribution during the current School season with Twenty-two Institutional Exchanges, which supply exhibitors in their respective States at moderate rental prices.

Communicate with the GEORGE KLEINE OFFICES for the Exchange nearest you.

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the flag was formally adopted. In 1778 it was first recognized by a foreign nation, when France saluted the flagship of John Paul Jones.

In 1784 the number of stars and stripes is shown to have been increased to fifteen—the flag under which Perry fought.

The remainder of the reel is devoted to scenes of Fort McHenry, the defence of which inspired the writing of our National Anthem; the statue of Francis Key Scott; and the only attempt at dramatization in the reel; a scene showing Scott as he witnessed the bombardment of the Fort from a British battleship in the harbor, watching through the night for a glimpse of the “star-spangled banner.”

A most dignified and beautiful visualization of the story—such a valuable contribution that it must needs find a place on every school and community program.

Abraham Lincoln. (Vitagraph.) Another of the American Statesman Series—but one it were better to have left undone. It is hardly short of sacrilege to dismiss the subject of America’s Emancipator with the scrappy treatment of this reel—and certainly if nothing more charitable could have been said about Lincoln’s early home life, it were far better to have left the subject strictly alone. Except for the few scenes of the boy Lincoln and his mother, there is nothing to justify the footage expended. The scenes descend to the level of slapstick comedy when the father and sister are introduced. The elder Lincoln is made to appear hardly more than a lazy, drunken tramp, who tears up the boy’s copybook, and is in turn beaten over the head by Lincoln’s sister who evidently rules the household. The whole thing degenerated into a cheap family squabble.

After such an introduction to Lincoln’s great career, we jump immediately to his election to the presidency in 1861; and again a leap takes us to a view of the present day Lincoln Memorial, just completed on the banks of the Potomac. An old print (reproduced in film form) shows us Lincoln delivering the Gettysburg address, the lines of which furnish the titles, “cut in” with panoramas of the battlefield and cemetery of Gettysburg.

The reel closes with a picture of a Lincoln monument—one of the poorer ones.

A distinct disappointment, as an effort to picture the career of Lincoln. Not to be shown under any circumstances, if the reverence with which we usually regard Lincoln’s memory is to be passed on as a heritage to present-day youth.

**SCIENCE**

**The Mystery Box.** (Hodkinson.) A most timely exposition of the transmission of sound by radio, produced by the Bray studios. The name Bray associated with the production is assurance enough of the cleverness in animation which the reel displays.

At the start, a little animated figure, the “Radio Bug,” in a display window is shown attacking passersby. He stings a small boy severely, the doctor examines the patient and leaves directions which the family discover prescribe a radio outfit. Once it is set up, it becomes the center of the family entertainment. The remainder of the reel takes us to the broadcasting station (Westinghouse, N. J.) where we are shown the antennae from which are sent out waves. Sounds at the sending station cause modulations of the radio waves. These in turn are detected by the radio receiver, and translated by a “detector,” which reproduces waves exactly like those of the sending station.

A most entertaining subject, and one sure to interest and instruct the thousands who have marveled at this modern “mystery box.”

**Bird Life.** (Fox.) A short reel containing some really remarkable views of birds in their natural surroundings. Good scenes show collectors securing eggs for breeding from perilous situations on the face of the cliff. Only one egg is taken from a nest, and the young birds are never molested. A splendid closeup shows a wood thrush building her nest, the eggs in the nest, and later the young birds being fed. The fishhawk and her young are shown, as well as splendid views of sea gulls, the bird of paradise and finally the regal white peacock of India. Some excellent material, but seriously marred for any strictly educational use with children by the exceedingly bad titles. If William Fox is at all concerned

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Choice of them all

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about coming into the educational field, he needs a new title artist who can bring something to his task besides a knowledge of the movies.

INDUSTRIAL

Felling Forest Giants. (Pathe.) One of the series on How the World Is Fed, Clothed and Sheltered. A general sort of resume of lumbering, with some of the scenes attractively done in color. The first part of the reel was filmed in the Carolinas—where we see a typical lumber camp, the United States Government inspector helping to pick the right trees for cutting, and actual cutting and felling operations. Mules and oxen are used for skidding and hauling logs. Incidentally, there are some good views showing how oxen are shod—the huge animals swung clear of the ground and their feet tied to a low stump.

The logs are swung by means of derricks to trains which carry them to the mill, or to a stream down which they can float. In this connection, it is a pleasure to note that the title-writer has actually been a help to the picture. He says at this point, "It is easy to see why permanent mills usually locate on rivers."

The latter part of the reel takes us to the giant forests of the Northwest. There a "spar tree" is trimmed to a great height for a derrick. Excellent scenes show felling, and getting logs to the river and down to the mill.

A little comedy closes the film—a scene in which several log-roller athletes keep their balance on a log spinning under their feet.

Camphor. (Fox.) Another of the Fox Educational subjects—the first of which were reviewed in a previous issue. This reel is much more valuable from a classroom standpoint than were the earlier releases. The scene is laid on the island of Formosa from which 80 per cent of the world's supply of camphor comes. A globe in rotation shows the location of Formosa, and titles enumerate some of the many uses for the drug. It is obtained from an evergreen laurel tree which is shown in closeup. Roots, trunk and branches are chopped finely, and bags of the chips are taken to the distillery. The vaporized camphor passes through pipes cooled by running water, and the camphor is crystallized. It is then analyzed, and the product transported on the backs of coolies 500 miles to the nearest railroad. The scenes showing the lines of loaded figures are among the most interesting in the reel.

Views suggesting the importance of camphor in hospital treatment and its use in making explosives conclude the film.

Pekin Ducks. (Fox.) There is not a great deal to be said for this brief reel, except that it contains some splendid views of great numbers of ducks, and shows how their food is chopped and taken on little cars along elevated tracks to the feed pens. Duck eggs are displayed, and a title informs us that nine weeks later the bird reaches five pounds in weight. Aside from that, slang titles seriously lessen the usefulness of the reel for instructional purposes.

MISCELLANEOUS

Into this grouping must go two of the best films of the month—not because of any lack of distinct character on their part, but because they could be valuable from so many angles that it seems unwise to pigeonhole them decisively by any other classification. The first is distinctly suitable for classes in civics studying city problems, or for students in geography interested in the question of how cities secure a water supply.

Spending Six Hundred Million a Day. (Vitagraph.) A splendid reel—one of the most finished numbers in the Urban Popular Classics—devoted to the subject of New York's water supply, its sources and its uses. The greatest city of the country uses 615,000,000 gallons a day—a daily average of 100 gallons per person. The film first shows views of the Catskills 125 miles from the city, and of the Croton watershed, both of which contribute to the supply. Kensico Reservoir, in which the water is collected, is in the midst of an area which has been carefully tended and beautified. Before the water is allowed to make its way down toward the city 30 miles distant, it is aerated in hundreds of fountains which together resemble acres of artificial geysers. The valves which guard the flow are housed in little stone structures which are always under guard.
Splendid views show the Croton dam from several different viewpoints, and the routes of the water between the dam and the city is followed across fields—the tubes easily traceable by the accompanying electric transmission wires. Central Park Reservoir receives a part of the flow, which is drawn upon as needed for various city uses.

One cannot fail to be impressed at the importance of a sufficient supply of pure water for so large a city. The reel summarizes the various uses to which the water is put: for park beautification, for fountains, drinking troughs for animals, household uses, street sprinkling, fire fighting, ice-manufacturing, and lastly, as a fundamental necessity for human life.

**Time.** (Prizma.) Or, to be exact, a history of man’s effort to measure time. Here again we have all the art of which Prizma is capable, working with materials from the collection in the Metropolitan Museum of Art, and with reproductions by Paleologue. The result is a color masterpiece.

Man’s first attempt to measure time used to be the principle of the sundial—a shifting shadow of some stationary object. Later, it was observed that the moon made periodic changes of shape, in definite order, and with the same number of days between. (History tells us that the Chaldeans of Mesopotamia studied the stars, and the Bible speaks of the first recorded sundial.) The first pocket timepiece resembles a sundial in miniature, and the first mechanical timepiece is said to have been the water clock, a contemporary of the familiar hour-glass.

The film shows table clocks of this early period, from which evolved the first form of watch. The jeweled timepieces of early days are photographed, as well as the famous watches of Napoleon and Marie Antoinette. So it comes down to the grandfather’s clock of Colonial days, and our modern clocks and watches of today.

A subject beautifully done, and deserving a place on any program.

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From Hollywood

Conducted by
MARGARET ORNDORFF

Motion Pictures as an Expression of—What?

MOST of us who talk glibly about the enormous possibilities of the screen, haven’t really much idea of what those possibilities may be. Even those important persons who are closest to the movies’ innermost workings, and have one or more fingers in the very latest movie pies, can’t when they are pinned down tell exactly what they mean by “possibilities.” Or else they won’t. They will tell you that this development or that development is “bound to come,” but they can’t say just what steps will be taken to bring it about.

I wonder if it is because the screen has never really come into its own place; for that, I think, is what ails the movies today, and has, all along. From the beginning, the movies have been just a big mechanical toy, and we were all so delighted with it that we never noticed any fundamental shortcomings.

But it has one mighty big one. Motion picture people are discovering the fact for themselves. Many of them are hugely dissatisfied with the things they are producing now—they feel that they are blundering about in the dark, but as yet they have only the first glimmerings of the light, and so they are just waiting—and blundering.

The reason—at least one reason—is not far to seek. The movies began at the wrong end, that’s all! Here we have a wonderfully devised and marvelously developed means of expression, and up to date we haven’t discovered the thing which this remarkable instrument is peculiarly adapted to express!

Technically and commercially the screen in America tops the world, but as an expression of art—oh, my! This in effect is the combined opinion of those people here and abroad who are inclined to take the screen seriously. Of course it is commercialized in this country to such an extent the box office appeal is practically the only standard the producer recognizes, and “what the public wants” has been dinned into our ears so regularly that we are hypnotized by it. What the public wants and what the producer thinks it wants are of course two different things—but that’s a digression.

To come back to the heart of the trouble, here it is: the screen has no material of its own with which to work. So far it has been subsisting on borrowed material because that was all it could get; but stage plays, novels and short stories are not what the screen needs, and who should know it better than the very ones who offer them for our approval? That they do know it betrays itself in one little word that invariably appears on the credit sheet—“adapted.”

Of course these stories and plays have to be “adapted.” The screen is no place for a sermon; that is distinctly the novel’s business. The very thing the stage is fitted to express through the tones of the voice is the one thing lost when the stage play is “adapted” for the screen. Thus we find illusion falling flat; the motion picture becomes just what we have suspected it was—merely a mechanical contrivance; the machinery cranks. (And what a lot of it there is to creak!)

There is no denying that the screen has come close to the real thing it was meant for in some of the recent pictures that have been produced, but we can go to see the best the screen has to offer and still come away disappointed. And it isn’t a thing we can help. About all we can do is wait until somebody discovers how to put into some tangible form the thing the screen can best express.

C. B. DeMille comes close to the mark in a newspaper article with which he is credited. “The stage of the motion picture,” he says, “is set for the entrance of the Shakespeare of the screen. In its literature, as in every other department, the motion picture has made amazing strides in the past decade. It is often and truly said that the motion picture has progressed as far in a few short years as the stage drama progressed in several hundred years. But the screen has yet to develop a literature of its own. To date we have been dependent upon novels and stage plays for a great part of our story material. However, this is changing in favor of the original story.”

The newspaper comment on this statement ran in part as follows: “He believes very strongly
in the rapid development of a screen literature that will compare favorably with the literature of the spoken drama. And he believes that one or more truly great writers of original screen plays will emerge in the near future.

Mary Pickford strengthens the case. In future, she thinks, screen stories will be much simpler and more direct in their appeal and in their presentation. They are too complicated now, she tells me. There must be more action and less talking about it. The plot must work out before the eyes of the spectators—there must be no delving back into history via the subtitle for the situation upon which the action hinges.

Paul Bern has this to say: "The motion picture will portray more and more mental situations rather than merely physical action. The things a man thinks in a tense situation are greater than his actions.

"A woman may say to her lover, 'Get away from me. I don't want to see you again!' She may turn away. But she is thinking of other things—of a time when he made a sacrifice for her, or of a garden where he made tender love to her. That is what the motion picture must express."

Production Notes

Rumors are about that Rodolph Valentino will play in Goldwyn's production of "Ben-Hur." On the other hand, I learned from what I consider an authoritative source that Joseph Schildkraut will play the title role, for of course that is the part in question. In the meantime the Goldwyn publicity department invites the public to make its own selection of an ideal cast for the story and send it to Robert McIntyre, casting director.

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This department resists the temptation to pick a cast, but expresses the hope that Mr. McIntyre will remember that Ben-Hur was only seventeen years old at the opening of the story, and cast the part accordingly.

Since the award of Photoplay's medal to Joseph Hergesheimer's "Tol'able David," his stories are in great demand. His "Java Head" is now in production at the Paramount studios, with Leatrice Joy as the Chinese woman, George Melford directing. "The Bright Shawl" goes to Richard Barthesme who will be directed by John S. Robertson, fresh from Mary Pickford's "Tess." His "Wild Oranges" will be filmed by Goldwyn, and "The Three Black Pennys" will certainly turn up before long.

Other Goldwyn announcements of interest include the appointment of June Mathis as Editor Director of their Culver City studios, and the addition of that clever title writer, Katharine Hilliker to their staff of writers, as well as the acquisition of the famous Eric Von Stroheim,
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whose first picture will be Frank Norris' "McTeague."

Mary Pickford announces that Ernest Lubitsch will direct her in "Dorothy Vernon of Haddon Hall." Edward Knobloch is writing the continuity.

According to an announcement by Richard A. Rowland, general manager of Associated First National Pictures, that organization is to add picture production to its other activities. Up to now, First National has been a distributing organization for the benefit of independent producers. Maurice Tourneur has been engaged to direct two pictures, the first of which is Crittenden Marriot's "The Isle of Dead Ships." Also Allen Holubar will direct "The White Frontier."

Douglas Fairbanks has postponed the production of "Monsieur Beaucaire" because he wants to do a pirate story. We can envisage the famous smile behind the mustachios of Captain Kidd!

Frances Hodgson Burnett's "A Lady of Quality" has been purchased by Universal for Priscilla Dean.

Monte Blue, the Danton of "Orphans of the Storm," will appear as Doctor Kennicott in Warner Brothers' production of "Main Street."

Vitagraph will release twenty-four special pictures during 1923, and will enlarge its distributing department to accept a larger number of independent productions than formerly.

Florence Vidor plays the name part in Booth Tarkington's "Alice Adams," which is directed by Rowland V. Lee.

Eugene Walter's stage play, "The Easiest Way," once filmed with Clara Kimball Young, is to be revived, it is said, for the re-entrance of Theda Bara into the pictures. Ferdinand Pinney Earle will direct.

William DeMille's next picture will be "Grumpy," the stage version of which was played by Cyril Maud. Theodore Roberts and May MacAvoy head the cast.

The Film Guild will offer four pictures, starring Glenn Hunter, now playing in the dramatic version of "Merton of the Movies." They are: "Second Fiddle," by Frank Tuttle, "The Lap of Luxury," by Townsend Martin and Frank Tuttle, Percy MacKaye's romance of Salem witchcraft (mentioned previously in this department) and one other, the title of which is not announced.

Joseph Schildkrut is to make a film of Oscar Wilde's "The Picture of Dorian Grey" some time this winter. The story will be told entirely without titles.

(Concluded on page 42)
Official Department of
The National Academy of Visual Instruction

OFFICERS
President—Dudley Grant Hays, Assistant Superintendent of Schools, Chicago.
Vice-President—Mrs. Claire S. Thomas, State Department of Education, Raleigh, N. C.
Secretary—J. V. Ankeney, University of Missouri, Columbia.

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A. G. Balcom, Assistant Superintendent of Schools, Newark.
J. W. Shepherd, University of Oklahoma, Norman.
Carlos Cummings, Society of Natural Sciences, Buffalo.
A. W. Abrams, University of State of New York, Albany.

A department conducted by the Secretary of the Academy for the dissemination of Academy news and thought. All material appearing here is wholly on the authority and responsibility of the Academy.

A Teachers' Institute on Visual Education
By One Who Was There

(We are particularly glad to be able to offer this account, written by one of the important participants in this most significant experiment. The success of the Bloomington institute sets an example worth following in other counties and in other states. No better means can be found for hastening progress in this new field.—Editor's note.)

"A REAL live institute," one teacher exclaimed at the close of the Saturday afternoon program of the McLean County Mid-Winter Institute, held December 7, 8 and 9 in the high school auditorium at Bloomington, Ill.
"Yes," a second teacher added. "It has been another of Superintendent Moore's good institutes, only better than any before."
"Why, there is more to this 'Visual Education' than I had ever dreamed of before," said a third teacher. "I am going to see our superintendent at once and find out why we don't have some of these materials in our schools."

County Superintendent Moore had wondered whether his selection of Visual Education for the topic of his institute would prove to be a wise choice, but the interest and enthusiasm displayed by his teachers in the three-day session dispelled any doubt which he had harbored in his mind.

The mid-winter McLean County institute was pronounced his best, which was saying a great deal, because the mid-winter meeting has always been of the highest standard. Each year the institute has discussed one live topic, no expense being spared to secure the service of experts to lead the discussion.

Superintendent Moore secured the service of F. Dean McClusky of the University of Illinois to help organize this institute. Together they worked out a program of lectures and exhibits which would develop the topic in a concrete and simple manner. Each lecture was consciously placed so that the whole program would represent a unit of thought on visual education, giving the audience a clear understanding of the value of the movement. Hence, each lecture and exhibit was like a chapter in a book which the reader could not
afford to miss if he was to understand the entire volume.

The first speaker on the program, Dr. McClusky, outlined the present status of visual education, contrasting the effects of propaganda versus research in the development of the movement.

Dudley Grant Hays, Director of Visual Instruction in the Chicago schools, followed with a sketch of the growth of visual education in the Chicago schools and its present standing. Prof. Hays pointed out problems which he faced, problems the smaller cities will also have to solve. This lecture was interrupted from time to time by questions from the audience, showing how quickly the teachers entered into the spirit of the conference.

Mr. McClusky's second lecture opened the Friday meetings with an illustrated account of some experiments which had been carried out by Prof. Freeman, himself and others on the efficiency of presenting subject matter through different mediums of visual instruction.

Then Prof. F. N. Freeman of the University of Chicago carried forward the concepts raised in the first talks by a careful exposition of the psychology of concrete experience and an analysis of the types of visual experience. This material he covered in two lectures.

Up to this point the teachers attending the institute had not only attended the lectures but had been directed from the platform by the lecturers, both from their discussions and through announcements, to the exhibits of all types of visual education's materials.

The teachers had seen slides and stereographs and films demonstrated. Museum exhibits of different types, models, charts and wall pictures were examined. All types of apparatus for visual education were explained.

It was at this point of the program that Prof. Hays lectured on how to administer and care for visual materials in a school system, a discussion which was pointed to answer some of the administrative and practical problems which the novice in visual education must face.

The institute was closed by Mr. McClusky's summary of the work of the institute and some concrete suggestions on how to solve some of the teaching problems the visual educator confronts in terms of the technique of testing visual imagery.

As we stated above, the lectures were only a part of the program. In order to make the institute an example of what it was discussing, samples of all types of visual aids had been placed on exhibition. No samples were included which had not proved their worth in actual classroom use. Commercial concerns not only exhibited their equipment, but staged actual demonstrations of how to use visual aids in the class-room. The Bloomington schools exhibited types of visual aids they were using, ranging from materials used for Latin classes in high school down to the kindergarten sand pans.

The entire second floor corridor and four classrooms of the Bloomington high school were filled with exhibits to which the teachers were directed in such a way that each and every display, commercial or otherwise, played a definite part in the program.

The average attendance at the institute was over five hundred. Although by Friday it was evident that the institute was a success, the real test came Saturday when the afternoon attendance showed four times the number anticipated. Superintendents from neighboring counties, and students from Illinois Normal University and Illinois Wesleyan University arrived to get a glimpse of the institute on visual education. The lecturers and exhibitors were all enthusiastic over the keen interest in their efforts displayed by the teachers.

Certainly this institute, the first of its kind in the Middle West, has demonstrated that visual education is here to function in our schools and that teachers and school men want to know more and more about this new movement to vitalize our curriculum.

Exhibits were displayed from the Cleveland Educational Museum, the Field Museum of Chicago, The Philadelphia Commercial Museum, The Educational Screen, the International Harvester Company, the Elson Art Company, the Bloomington public schools, the Jewel Models, the Spencer Lens Co., the Keystone View Co., the De Vry Corporation, the Victor Animatograph Co., the Bausch & Lomb Co., the Society for Visual Education and the Acme Projector Co.

CORNELL UNIVERSITY will offer two courses in Visual Education during the coming summer term. Alfred W. Abrams, Chief of the Visual Instruction Division, State Department of Education, New York, will be in charge. J. V. Ankeney of the University of Missouri will give two courses in Visual Education at the University of California summer session which is held at Los Angeles this year.
THE following tentative program for the session of the National Academy of Visual Instruction, to be held in connection with N. E. A. meeting at Cleveland, has been arranged by the Committee of which W. H. Gregory is chairman. The meetings will be held at the Cleveland School of Education, Room 216.

TUESDAY, FEBRUARY 27, 1923

9 A. M.
1. Visual Education; its scope, meaning and value. 
   Dudley Grant Hays,
   President of National Academy of Visual Instruction and Director of Visual Education, Chicago Public Schools.
2. Practical Visual Instruction.
   Supt. H. G. Jones,
   Cleveland Public Schools.
   Supt. H. B. Wilson,
   Berkeley, California.
   Lunch........School of Education Cafeteria. 1 P. M.

1. Visual Education in the United States. (Statistical Summary.)
   A. P. Hollis,
   Of the Committee on Research under the Commonwealth Fund.
2. Testing a Film—"Iron and Steel." (A Class Room test to show the Details of a simple test.)
   Dr. F. Dean McClusky,
   Dept. of Education, University of Illinois, Urbana, Illinois.
3. Testing the Moving Picture.
   Dr. Frank N. Freeman,
   School of Education, University of Chicago, Chicago, Illinois.

WEDNESDAY

9 A. M.
1. Demonstration Lesson with Lantern Slides.
   Mr. Sherman Howe,
   Supt. of Schools, Corning, N. Y.
2. Using Lantern Slides in Visual Education.
   A. W. Abrams,
   Chief of Bureau of Visual Education, Albany, N. Y.
3. Building a Lantern Slide Collection for a City System—(Method, Cost, etc.)
   Rupert Peters,
   Director of Visual Instruction, Kansas City, Mo.
   Lunch........School of Education Cafeteria 1 P. M.

1. Teaching of Geography by Pictures.
   Edith Parker,
   University of Chicago.
   Dr. C. E. Cummings,
   Director of Visual Education, Buffalo, N. Y.
4. The Lantern Slides and the Film in Education.
   McClusky—Abrams.
   6 P. M.
   Banquet
   (School of Education Dining Room) $1.50 per plate
   (To insure reservation send check for $1.50 to W. H. Gregory, School of Education, Cleveland, Ohio.)
1. "The Educational Film."
   Dr. May A. Burgess,
   Education Film Expert
2. Motion Picture Producers and Distributors of America.
   Report of Committee.
   THURSDAY

9 A. M.
1. Material for Film Instruction in City Classes.
   E. H. Reeder,
   Director of Visual Instruction,
2. A Program for State Wide Film Instruction.
   Charles Roach,
   Ames, Iowa.
3. Cooperation in the Foreign Film Loans, Plans for Practical Operation.
   Charles Toothaker
   Curator, Philadelphia Commercial Museum.
4. Technique of Chart Construction.
   Professor J. V. Ankeney,
   University of Missouri, Columbia, Mo.
   Prof. J. W. Shepherd,
   University of Oklahoma, Norman, Okla.
   Report of the Committee.
   Special Note
   Demonstration Lessons
1. Films.
   In the Observation School of the Cleveland School of Education, there will be four film lessons each day
2. Slides.
3. Pictures.
4. Stereographs.
5. Exhibit Material.

THE following names have been added to our membership roll during December:

Active

Elizabeth Randolph, Teacher, Webster School, 11th and Clinton, St. Louis, Missouri.
F. S. Moffett, Visual Education and Mathematics, 808 Greene St., Piqua, Ohio.
W. T. Heilman, Principal Columbus Normal School, 49 Euclid Ave., Columbus, Ohio.

J. C. Muerman, Bureau of Education, Washington, D. C.

Associates

Peter A. C. Petersen, Teacher, Logan High School, 440 W. 1st South Street, Logan, Utah.
H. L. Reed, Instructor, Dixie Normal College, Saint George, Utah.
C. P. Rockwood, Principal, Kimball School, Salt Lake City, Utah.
The Academy has not abandoned its intention to institute a film review service. Certain details have to be worked out before the committees can begin to function. The personnel of the committee is as follows:

**Eastern States**

A. C. Balcom, Chairman, Asst. Supt. of Schools, Newark, N. J.
John A. Hollinger, Pittsburgh Public Schools, Pittsburgh, Pennsylvania.
F. W. Perkins, Motion Picture Laboratory, U. S. D. A., Washington, D. C.

**Central States**

Edwin H. Reeder, Chairman Board of Education, Detroit, Michigan.
F. Dean McCluskey, Dean Instructor in Education, University of Illinois, Urbana, Ill.
Mrs. Claire S. Thomas, Raleigh, North Carolina.

**Western States**

J. M. Shepherd, Chairman, Director Department of Visual Education, University of Okla., Norman, Okla.
R. F. Egner, Bureau of Visual Instruction, University of Utah, Salt Lake City.
C. W. Salzer, State Normal School, Emporia, Kansas.
A. Loretta Clark, Supervisor of Visual Education, Los Angeles, California.

P. HOLLIS, formerly of the North Dakota Visual Instruction Service is doing research work toward his doctor's degree at the University of Chicago this year. Much of his work is in connection with the Committee of Research on Visual Instruction under the Commonwealth Fund.

The secretary has received a communication petitioning the Executive Committee for permission to amend the Constitution (see constitution Article VII) in the following particulars:

**MEMORANDUM TO THE EXECUTIVE COMMITTEE**

In accord with Article VI of the Constitution of the Academy, we hereby petition the Executive Committee that the following Proposals for amending the Constitution be submitted to the Academy as its next Annual Meeting.

**Proposal A**
That Article III, Section II B, be amended by striking out "and are not engaged in the manufacture or sale of or not financially interested in the manufacture or sale of Visual Instruction material."

**Proposal B**
That Article III, Section II B, be further amended by changing the fee from $1.00 to $2.00.

**Proposal C**
That Article III, Section II, be amended by adding "G. State and local Professional Visual Education organizations may affiliate with the Academy by paying a fee of $5.00, thereby becoming a local affiliated or state affiliated organization. Such organization is then entitled to a charter commemorating this affiliation."

(Signed.)

J. V. ANKENEY.
C. E. BROWNING.

*Kindly indicate your O. K. or rejection after each Proposal.
Unanimous consent of the Executive Committee is required for a vote on a proposal. Otherwise it will be held over to the next regular meeting (see constitution).

The final program of the National Academy's session in connection with the N. E. A. Convention will be printed in this department in the February issue.
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OFFICERS

President—Ernest L. Crandall, Director of Lectures and Visual Instruction in the New York Schools, New York City.

Vice-President—A. G. Balcom, Assistant Superintendent of Schools, Newark, New Jersey.

Recording Secretary—Don Carlos Ellis, formerly Director of Motion Picture Division of United States Department of Agriculture.

Treasurer—Charles H. Mills, Director of Publicity of the Boy Scouts of America.

Corresponding Secretary—Rowland Rogers, Instructor in Motion Picture Production at Columbia University.

This department is conducted by the Association to present items of interest on visual education to members of the Association and the public. The Educational Screen assumes no responsibility for the views herein expressed.

What the Association Proposes to Do

By Don Carlos Ellis, Recording Secretary.

In order to accomplish its purposes of serving as a clearing house for ideas and information regarding visual aids to instruction, of bringing together producers, distributors and users of such visual aids, in order to promote, and in general to further the cause of visual instruction by every possible means through common understanding and community of effort, the Visual Instruction Association of America has laid down for itself certain very definite means to these ends.

It proposes—

(A) To classify, list, evaluate and disseminate information concerning material of visual instruction valuable for school use. It will begin with motion pictures and has called upon producers and distributors of instructional films to supply classified lists of their product for the association’s catalogue. As rapidly as possible, all accessible educational films will be screened and evaluated by the association’s reviewing committee and such as are found valuable placed upon the approved list. Films, slides, charts, etc., thus approved will be cross indexed under topics, so that information concerning aids on a given subject can be readily forthcoming. This service is to include the products not only of producers, manufacturers and distributors who are members of the Association, but of all other educational companies who will submit their product for review in listing. From time to time classified lists of approved films will be published in the Educational Screen and through other appropriate channels. A similar procedure will later be followed with other visual aids, such as stereopticon slides and stereographs.

To personal inquirers regarding visual aids which are received by the Association, direct replies will be sent when the information desired is available to the Association, and, unless requested otherwise, inquiries for materials will then be referred to the company or corporation handling such material.

(B) To conduct similar investigations regarding accessories and equipment, such as projection apparatus and screens, and make known the results. The mechanics of visual education are changing and improving almost as rapidly as the material itself, and the teacher who is not kept abreast of the new developments is at a
serious disadvantage.
(C) To maintain a classified list of visual instruction material, which is not available but is in demand, as a guide to producers.
(D) To investigate which are the best pedagogical methods of utilizing material of visual instruction in school work and make known to teachers and others interested the results of these investigations. Therefore, the association will keep in touch with those who are using visual aids for instruction and will conduct independent tests for the purpose of ascertaining and demonstrating the best methods.
(E) To notify schools and school systems of the service the Association is rendering, in order that they may take advantage of it and that the service may be put to the widest possible use.
(F) To maintain the policy of bringing together the various factors working for the development of visual instruction so that producers, distributors, users and those who are only generally interested may better cooperate among themselves and with one another. The Association will therefore constantly work to bring these various elements together directly and by serving as a channel for the interchange of ideas between different members of each group and between groups, and by proposing the subject matter and form of such cooperation generally and in specific matters. It will for these purposes cooperate not only with individual members of these groups, but also with associations or other bodies interested in the advancement of any form of visual instruction.
(G) To work for uniform and favorable legislation regarding the use of film and projectors in schools. Laws are desirable, permitting the use, under safe regulations of any kind of film in the classroom, in portable projectors approved by the boards of education.
(H) To aid in the establishment of state, local and municipal Visual Instruction. Associations which will be affiliated with the parent organization and will undertake to accomplish locally what the national body has undertaken on the wider scale.

In general, the task undertaken is an aggressive and constructive campaign to unite and put to work all forces having to do with visual education in school work to the end that their common cause may best be for the advancement of our national ideals.

Many problems must yet be solved, many details of procedure worked out, as we proceed, but the goal for which we strive can be attained if all the elements which we are bringing together will lend to the plan their whole-hearted cooperation.

A Suggestion for
Local Visual Instruction Associations

By Ernest R. Crandall, President

Is there a local visual instruction association in your community? If there is not, there ought to be. Numbers do not count. A half dozen earnest persons can start a movement. Also organized contacts and the interchange of experience will generate more practical wisdom than can be absorbed from books or periodicals.

It is the earnest hope of the Visual Instruction Association of America that every community which manifests any interest whatever in visual instruction will evolve a local association for affiliation with the national body.

The following account indicates one of the types of activity that any local association can engage in to promote interest in and understanding of visual instruction.

MEETING PRESIDENT HARDING’S SUGGESTION

During “National Education Week,” the Visual Instruction Association of New York, through circular letters and through the press, called attention to certain schools that are doing particularly effective work in visual instruction, suggesting that other principals and teachers visit these schools. Incidentally the schools chosen had no warning, as our desire was to have shown only what is regularly going on there.

In addition the Association arranged special demonstrations of various types of visual materials in a centrally located auditorium on four afternoons during the week. Some of these materials, such as circulating natural history collections, textbooks notable for effectiveness of illustration, stereoscopes and stereographs, some approved types of projection apparatus, and a new kind of colored slide produced by an economical process of color photography, were merely on show. In every other instant, however, the correct use and application of the materials shown were carefully discussed by someone familiar with approved methods in visual instruction, so far as these have been evolved. The following condensed summary of the ground covered will give some
idea of the range and suggestiveness of these programs.

**TOPICS TREATED AND HOW ILLUSTRATED**

**United States Geography**—American Industries; the making of pottery, the cotton industry, agriculture, irrigation. (Stereopticon slides and motion pictures.)

**South American Geography**—Topography, harbors, the Coffee Industry. (Stereopticon slides.)

**United States History**—Revolutionary period—A remarkable film entitled “The Cradle of the Washingtons and Home of the Franklin,” made in England by the historian, Mr. Arthur Branscomb, and sent to this country with the endorsement of the Sulgrave Institution, was shown by Mr. Branscomb himself. This beautiful film depicts Sulgrave Manor, the ancestral home of the Washingtons and the surrounding Northamptonshire country, whence not only the Washington family, but the forebears of Benjamin Franklin and John Adams migrated to America. Stereopticon views of the life and times of George Washington were also shown.

**Hygiene and Physical Training**—Posture, cleanliness, care of the teeth, value of exercise and form in running, vaulting, diving and swimming. (Colored posters, stereopticon slides and “retarded” motion pictures.) These slow motion films are a remarkable contribution to visualization, wherever an analysis of movements or operations is desired.

**Biology**—Habits and life history of the ant. (Stereopticon slides and motion pictures.)

**Physics! Geography**—The hemispheres and, the meaning of latitude and longitude; cause, behavior and effects of volcanoes. (Motion pictures.)

**Art**—Appreciation of the best in architecture and sculpture; art for the child; appreciation of nature. (Stereopticon slides, including a set of beautifully colored natural views synchronized with music.)

**Civics**—Activities of the United States Post Office; functions of the Federal Reserve Bank. (Motion pictures.)

**Ethics**—Various aspects of character building illustrated by colored posters. The value of the poster or placard is often overlooked even by visual instructionists.

**General Science**—Radio; habitat and habits of the gray squirrel. (Stereopticon slides and motion pictures, including a film demonstrating the most economical method of constructing an amateur radio set.)

**Domestic Art**—Costume design, from the practical and vocational as well as the aesthetic standpoint. (Motion pictures.)

**English**—American literature. Introduction to Longfellow’s “Miles Standish.” (Stereopticon views and motion pictures.)

It should be noted that the stereopticon views shown were from various sources, including not only publicly owned collections but the work of recognized makers. Similarly the films employed embraced not only those specifically produced for educational purposes, but some industrial films modified to meet educational needs. Examples were given also both of the standard and of the narrow gauge film still required in this state for showing without a booth and licensed operator. More specific details as to any particular item in the program will be furnished gladly by the Corresponding Secretary of the Visual Instruction Association of America. The entire demonstration was effected without one penny of expense, through the friendly and harmonious cooperation not alone of school people and public officials, but of our commercial members, natural competitors in some instances, cheerfully handling one another’s exhibits.

**GO AND DO LIKewise**

These meetings were open not only to teachers, but to parents and citizens. Our aim is to “sell” the idea of visual instruction, both to educators and to the public, as a vitally needed reform in the educational process. If it is anything less than that, it is not entitled to all the fuss and feathers with which its advocates invest it. If it is a genuine reform then it must be put across, as all reforms have been, by intelligent and persistent propaganda.

There is no community so small or so backward that something could not be done by some determined group or individual to call attention to the efficacy of the visual appeal in education. In this instance we merely seized upon President Harding’s proclamation as a pretext for staging these demonstrations. Hereafter we shall make them an annual or even a semi-annual feature in addition to our other activities. Wherever you are and whatever your resources, it is possible for you to start some sort of regularly recurrent demonstration. We are speaking now to any visual instruction enthusiast under whose eye this may fall. If you do not do it, no one else will. Until some one does it, the cause will lag for lack of recognition.
Among the Producers

(This department belongs to the commercial companies whose activi-
ties have a real and important bearing on progress in the visual field.
Within our space limitations we shall reprint each month, from data
supplied by these companies, such material as seems to offer most infor-
mational and news value to our readers.
We invite all serious producers in this field to send us their literature
regularly.—Editor.)

Radio on the Screen—A Review of the Scientific American Film

Some time ago we announced in our columns our entrance into the motion picture
field. We told of an arrangement between the Educational Films Corporation and the Scientific
American for the purpose of producing scientific motion pictures which would be as
instructive and authentic as they would be entertaining to the usual theater audience. The
result of this fortunate combination is the film "Via Radio"—a single reel film which tells, in
fifteen short minutes what every person should know regarding present-day radio communi-
cation.

"Via Radio" rapidly unfolds the principles of communication, whether by means of light
waves, sound waves, electric waves or radio waves. It shows how all these methods call
for the production of vibrations at the transmitting end, and the interception of these same
vibrations at the receiving end. The manner in which the human voice molds or modulates
an electric current is clearly depicted, and the path of such a current across the United States,
from the Atlantic to the Pacific via the transcontinental telephone line, is shown step by
step.

So much for guided communication by means of electric waves. The film soon takes
us into radio and we soon learn, as the film story unfolds, that there is nothing formidable
about radio, after all. It is simply a matter of generating electromagnetic waves by means of
powerful high-frequency alternators, or by means of vacuum tubes, which are little more
than large electric lamps with a few additional elements inside the glass bulb, thrown in for
good measure.

"Via Radio" devotes quite some footage to the radio broadcasting station, where the
artists play and the singers sing, while the sounds are gathered in by an inconspicuous
round metal affair with screened windows not much larger than a soup plate and standing
upright on a table, which is known as the microphone. The microphone impresses the
sounds on an electric current; that current impresses its variations on a more powerful cur-
rent which in turn impresses the variations on the radio waves which are propagated in all
directions from the station. At distant points the listeners intercept these waves, pass them
through a little device known as the detector, which translates the electric variations back
into sound waves.

Some of the lesser known features of radio have been woven into the film, "Via Radio," in
a most interesting fashion. Thus the radio compass is explained in detail. We learn how
a ship, calling up a radio compass station, is located by means of two loops of wire, and
the direction of both loops serves to determine the exact location of the ship on a chart. Tele-
phoning from shore to ship is also shown in detail.

The film has been produced at the Coronet studio in Providence, R. I., with the full co-
operation of the Scientific American editorial staff from the planning and writing of the
scenario, to the cutting and editing of the finished film.

Amateur Motion Picture Outfit

Developed by Eastman Kodak Company

Home movies, among other things, will act as feeders to motion picture theatres accord-
ing to the Eastman Kodak Company who have just announced the successful development of
an amateur movie outfit. Just as the phonograph for example has helped so wonderfully
in popularizing opera and the better things in music, so will home motion pictures be in a
position to educate popular taste in screen offerings. This, at least, is the belief of the
Eastman industry whose stake in the movie theatre world is considerable.

The amateur outfit developed by the Kodak Company consists of a taking camera and a
projector. The taking camera which weighs
Among the Producers

The Educational Screen

only seven pounds, is daylight loading and so simplified mechanically as to enable the amateur to take motion pictures with the same facility as he has recorded snapshots. The projector, equipped with a two inch lens for ordinary home use, will fill a screen 30 x 40 at a distance of 18 feet and a 40 x 54 screen at 21 feet. This projector to be known as the Kodascope is motor driven, entirely automatic in operation and once threaded requires no further attention until the reel is exhausted.

The film on which the motion picture Kodak system is based is of special size being 11/16 inches in width as against the standard width of 15/8 inches with pictures 1 c. x 3 3/4 as compared with standard pictures of 1 inch x 3 1/4 inches. This is coated with a special emulsion which, by a reverse process, yields a direct positive. These prints can be duplicated in a special printer and can also be enlarged to standard size for theatre use. This special film, is of the non-inflammable type made from cellulose acetate. Five pictures on the small film, it will be seen, will occupy the same length as two on the standard so that 100 feet of Cine Kodak film will be equivalent to 250 feet of standard and 400 foot reel equal to a thousand foot standard reel.

The diminutive taking camera, to be known as the Cine Kodak, is on the whole of standard type. It is fitted with a Kodak anastigmat lens, working at 5.3.5, permitting pictures to be made under poor light conditions. The finder is just above the lens and by an ingenious attachment changes the position of its image as the lens is focused. In this way the image is shown through the center of the field at all times. The lens has a focusing lever carried through to the back and can be focused for any distance from infinity to four feet. The diaphragm control is in the left hand corner where it can be regulated easily. In the center of the back is a footage indicator. The crank turns normally twice a second, taking pictures at the standard rate of 16 per second. After exposure the film is removed in its magazine and sent to the Company for development just as in the early days of roll-film.

Two factors that have heretofore hampered extension of motion picture photography to the amateur—the burden of the equipment and the cost—have consequently been overcome in the new outfit. The ease and facility of operation were clearly demonstrated before the American Chemical Society at Rochester, by Dr. C. E. Kenneth Mees, Director of Eastman Research Laboratory, when a picture of some of the notables present taken at the opening of the meeting was shown on the screen at the close.

DeVry Activities in South America

Mr. J. E. A. Retzlaff, for years in the export business throughout the world, and until recently, connected with a large exporting firm in New York, has just reached South America, for the purpose of bringing to these governments, the most approved methods of Visual Instruction.

He is travelling in the interests of the DeVry Corporation, and is making a tour of South America, which will include every country. The richness and fertility of this field, and the efficiency of the equipment which Mr. Retzlaff is introducing, should lead to the complete standardization of the whole of South America within a few months.

This covering South America is another step forward in the universal promotion of the DeVry projector. The DeVry is now used extensively throughout Europe and Asia, as well as Mexico, Central America and Canada. There are even DeVry's in Alaska and the farthest reaches of Africa. With South America completely covered, the promotion of the DeVry projector will be complete. As far as foreign fields are concerned, the world will then be covered by DeVry agents and distributors.

A Notable Scenic

One of the most valuable series of scenic films yet produced is known as "Wilderness Tales," by Robert C. Bruce and distributed by Educational Film Exchanges, Inc., 370 Seventh Avenue, New York City.

James W. Dean, editor of the "Daily Movie Service" of the Newspaper Enterprise Association, whose reviews and comments are published in hundreds of newspapers throughout the United States and Canada. In his list of "twelve best short subjects of 1922," includes four Educational pictures, "And Women Must Weep," first of the Wilderness Tales by Robert C. Bruce, heads the list.

"In 'And Women Must Weep,'" comments Mr. Dean, "Robert Bruce made the greatest
single contribution of 1922 to the advance of the art of the cinema. He blended the drama of humans with the drama of nature. He dwarfed his actors with the majesty and power of natural surroundings. He showed the sea and sky as articulate things capable of the expressions that man often attributes to them. He gave the screen a new art."

National Committee for Better Films Takes Action Against Arbuckle Pictures

The National Committee for Better Films, which is affiliated with the National Board of Review, at the regular monthly meeting of its executive board, held January 11, formally ratified the following statement prepared by a special committee to define the position of the National Committee with reference to the Arbuckle films. The policy of the National Committee is therefore as expressed in this statement:

"The character of the private life of the motion picture actor is not usually taken into consideration by our reviewing committees, since naturally in most cases they can have little authentic information about it. When, however, offensive incidents in the life of a screen star have been so widely published that an unsavory odor has been attached in the public mind to the actor's very personality, then such incidents become an element in the moral influence of a film and can no longer be overlooked. The wave of public resentment which has greeted the suggestion that Roscoe Arbuckle be allowed to resume his occupation as a motion picture actor is evidence that this is a case in point. The National Committee for Better Films therefore will not recommend or place on its selected lists, issued to committees, exhibitors, and others, for entertainment purposes, any films with which Mr. Arbuckle is publicly identified. Although it has in the past listed many of this actor's films as being amusing and free from objectionable features, any films which have been so listed but which have not yet been publicly exhibited, will be removed from our lists. The lists containing the older Arbuckle pictures already exhibited, of course, cannot be recalled."

Moscow Art Theatre in the Movies

Films made in Russia soon to show in New York

Close on the heels of the world famous Mos-
Mode,” is a camera interview with Bonnie McLeary, sculptress, who models as she talks. The absorbing Aquarium studies continue with “The Bluffers,” showing the absurd apparent pretentions of Puffer fish. The Pathecolor feature consists of close-ups of Athens and its citizens of today.

National Headquarters of the Boy Scouts of America has sent a letter to Pathe reporting that its film, “The Boy Scouts of America,” was shown at the Blue Ridge Conference before several hundred executives “and met with overwhelming approval.” The letter added: “It is just as good now as when it was brought out.” This letter inclosed the following from R. O. Liebich, Scout Executive at Woster, Ohio:

“The Lyric Theatre is this week screening the Pathe film, ‘The Boy Scouts of America’ to packed houses. Extremely favorable comments have been received at the local office from persons who, previously, seemingly were not particularly interested in Scouting. Of course, a hearty endorsement of this film has been received from our officials who are better versed in Scout training.

“We sincerely hope that the Educational Department will endorse, and if necessary, screen more films of this nature whereby the public may be again and again confronted with this professional attitude and view of so great a movement.”

Another Producer of Educational Films

A NEW firm to produce motion pictures has just been organized in Baltimore. The men who are conducting this new enterprise are Milton Stark, formerly sales-manager for the Lewy Studios, and Nelson Edwards, formerly head-cameraman for Fox News. The firm, which is located at 201 Park Avenue, will specialize in industrial, educational and scientific films.

Something New for the Theatre

The Selwyn Theatre, New York, is equipping the house with a device for showing the new stereoscopic films known as “televizor.” It will cost about $35,000 to equip the house with these adjustable peeping devices. Every seat will have one of the televizors for the viewing of the films, which cannot be seen without the aid of the device. Christmas week will see the first of the televizor shows. The corporation backing the televizor intends equipping one theatre in each city with this device for seeing televizor films.


George Barr McCutcheon’s popular “Castle Craneycrow” is to be filmed with Herbert Rawlinson as the star.

“The Last Days of Pompeii” is the latest film spectacle to be promised. Irving Cummings will produce it.

Goldwyn announces that June Mathis is preparing “Ben Hur” for the screen. Miss Mathis wrote the continuity for the famous “Four Horsemen.”

It is reported that Buster Keaton has burlesqued “Hamlet” in his newest comedy.

Guy Bates Post’s next picture will be Du Maurier’s “Trilby” in which he will play Svengali.

At the Thomas H. Ince studios, Frank Borzage is directing a production of Fannie Hurst’s “The Nth Commandment” for Cosmopolitan. Colleen Moore and James Morrison are featured.
Theatrical Film Critique

Conducted by
MARION LANPHIER

BROKEN CHAINS (Goldwyn)
To the theatre comes, quick on the heels of the Daily News contest, the production adapted from the prize story winning the proffered $10,000. The judges must have held action as the main requisite for their choice, for beyond that attribute “Broken Chains” is little but the trite old tale of the mollycoddle richman’s son, sent by his fiancee to the rough adventure of a lumber camp, there to become the hero in a mountain feud and the liberator of the inevitable “diamond in the rough,” a simple lass played efficiently by the pretty Colleen Moore. Not a bad picture as such pictures go, but certainly too stale in thought and plot to warrant the universal attention it is receiving as the purse-winner of a country-wide contest. (Some community use.)

THE FLIRT (Universal-Jewel)
Hobart Henley has performed a creditable bit of direction in Tarkington’s “The Flirt.” The film moves smoothly through its pathetic tragedy of a family’s slavery to one member, to the ultimate suffering of the older members, particularly Pa Madison, and the ruination of “his pet” Eileen Percy, as the selfish and spoiled snob, dandling men and her father like puppets, thinking only of escape in the crisis she herself has brought upon her father, is one of the notable characterizations of the year. Yet Miss Percy is excelled by George Madison in his simple, honest Pa Madison. Then one recalls immediately the quiet support of Lydia Knott as Ma Madison, the fierce rebellion played in devastating strokes by Helen Jerome Eddy as the older sister who literally drags her “kid sister” to the execution of the only good deed Miss Percy has a chance to do.

The proverbial ray of humor comes from the plump “Buddy” Messenger and his “Oh slu-u-ush—lovely sl-u-ush!” elaborated by popping orbs rolled to meet each other over his nose. A distinguished cast in a beautiful picture. (Church, community and school use.)

BACK HOME AND BROKE (Paramount)
A reviewer becomes desperate for superlatives in the case of Thomas Meighan, with but a rare exception and this time it is due, not to Mr. Meighan but to a poor vehicle. To accredit “Back Home and Broke” justly, one must list all the nth degree adjectives in the language. George Ade’s comedy farce of the young adventurer who departed with dire prophecy behind him on the lips of the village lights and who returned in the role they expected him to play sparkles every minute of the reels. Meighan’s steady whimsical twinkle, the alarmed pain in Miss Lee’s brown eyes, the vulturish gleam in “Aggie’s” mouth as she wheels away on her bicycle with some fresh morsel of gossip,—the work of the entire cast demands tribute. A highminded, thoroughly human and funny two hours for any family. (School, church and community use.)

TRIFLING WOMEN (Metro)
Each picture Mr. Ingram makes is an added testimony to the gain any production has with a trained intelligence at the megaphone. “Trifling Women” is a typically Ingram film,—a Latin lover, La Guerre, the faithlessness of a beautiful woman, the benign wisdom of an old gentleman, the triumph of honest love. In the frantic and tragic moments of the story (and there are many) there is the splendid restraint marking all Ingram features. In the warmth of the love scenes Ramon Navarro betrays the same fierce, nervous stride, the same humid passion that marked Valention under Ingram’s direction. The whole cast are actors, no one character weak because the producer chose to spend most of his money on two stars to leave the remaining roles to weak players.

“Trifling Women” is not a great picture because its story has an individualized rather than a socialized appeal, but it is an Ingram film, flawless technically, marked with that painstaking precision that insures artistic effort against all those detrimental lacks most productions bear. (Theatrical only.)

LORNA DOONE (Maurice Tourneur)
It has been said, and safely so, that Blackmore’s “Lorna Doone” will live as long as human beings read romance. The thrilling drama of love in the settings and trappings of an older century, imperiled by that particular brand of highwaymen seeking brutal pleasure in the Doone stronghold, and saved by the single-handed courage of the low-born John Ridd, shadows itself on the screen with the same lasting merit of the book.

John Bowers, as John Ridd, is neither aggres-
sively initiative nor distressingly boorish. He plays with force and conviction his difficult role of a simple gentleman. The film world has never seen a lovelier heroine that Madge Bellamy as Lorna. The exquisite daintiness of her person, the charming sincerity of her acting are a complete and reassuring affirmation of the Lorna Doone two centuries have loved.

But, above all, let it be said in bold type that for the first time in picture history we have a film involving desperate fighting that rings true to life. None of the usual prolonged footage and absurd flashes to re-emphasize the fact that the fight is serious on both sides; but, a beautifully balanced presentation of the struggle as it would occur off the screen.

Along with productions like “Little Lord Fauntleroy” and “The Four Horsemen of the Apocalypse,” “Lorna Doone” stands as an epic. (Church, school and community use.)

TESS OF THE STORM COUNTRY (United Artists)

There is no greater achievement than this act of Mary Pickford’s! Long years ago she won her beginning laurels as the passionate Tess and she revives those memories and their laurels in her new production of the story. Stars live and die with varying resistance in the living. Without exception Miss Pickford stands as the only woman who has never lost a count in the devoted admiration of film lovers and who has never been forced to any of a number of possible methods for holding the public’s vote. Easily, sincerely, she has done her best with every vehicle. Today, playing Tess for the second time, she continues in her high place, light as thistle down, certain as the coming of night. “Some day,” an editor once remarked, “Mary Pickford must grow up,” and so we agreed. Yet let him watch the brittle youth and vigor of this newly revived Tess! But let him and others notice, too, that there are in her quieter moments, that new and wistful Mary that we caught in Fauntleroy’s mother. And so, Miss Pickford not only measures up to her first Tess, but she has grown beyond it, to a greater Tess. (Theatrical only.)

CLARENCE (Paramount)

Not at all the famous stage play but a delightful version of Tarkington’s Clarence. Despite certain elements about the role that did fit Wallace Reid, there were other considerations that made his success somewhat of a hazard. Yet, Mr. Reid meets them convincingly. There are times when his grin is too reassuringly the real Wallie to be the affected Clarence, but for the most part he plays delightfully his humorous character. (Community use.)

THE IMPOSSIBLE MRS. BELLEW (Paramount)

Film fans expect Gloria Swanson to dress and beyond that they are apt to care little about the lady. There is no doubt that Miss Swanson carries her clothes with a royal grace and there likewise is little hope that she will ever become a great actress. And yet, in this production as in one or two others, she startling the reviewer with moments so real that he is left wondering about latent powers. “The Impossible Mrs. Bellew” is a bizarre tale, yet a story with purpose and sincerity in its fulfillment. In that minute when the mother knows that she must part with her son (played by Pat Moore) Miss Swanson shadows emotion with a power not unlike Miss Ferguson’s or Madame Petrova’s. It may be that she will grow into more than a beautifully groomed actress who delights the eye with golden finery. (Theatrical only.)

MAKING A MAN (Paramount)

A stirring Peter Kyne story of a selfish snob, stranded in the cold disregard of Gotham. There are loose spots in the continuity that try one’s sense of the logical but Mr. Holt carries himself quietly and amusingly through the evolution of snob to manhood. (Theatrical and some community use.)

SHADOWS (Preferred Pictures)

A much heralded film that deserves its advance advertisement. A delicate idea of the loyalty of the East, the imperturbable wisdom of Yen Sin, the storm outcast of a Main Street village. Lon Chaney has given the screen more than one tremendous character, but we doubt that he has ever surpassed his wistful, gentle Ching-ching Chinaman of the laundry scow. There is no kindlier race on earth than the Chinese, none more faithful unto its ideals and friends. Mr. Chaney measures to the rules with an accuracy equalled only by Barthelmess in his unforgettable Chinaman of “Broken Blossoms.” Harrison Ford and Margaret De La Mott in company with chubby “Buddy” Messenger support the star beautifully. It is too bad that his role was made illogical by the occidental conception of conversion. Yen Sin, going back “plenty quick to his China-land” would never have deserted those kindly wise gods of his ancestors. The Buddha crashing to the floor was the West in its commercial minded stupidity,
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But we forgive the indiscretion for the average westerner has not yet learned that all gods are one. "Shadows" comes with a delicate idea exquisitely fulfilled in the shadow medium.

ENTER MADAME (Metro)

We shall never forget the depth and tenderness of Gilda Varesi in her "dream come true," 'Enter-Madame." It was among the rare moments for legitimate stage enthusiasts. So distinctly a part of Miss Varesi is "Enter Madame" that the film version was reviewed with prejudice, but we lost! As the capricious and lovely diva, Clara Kimball Young does the best character work of her screen record. Elliot Dexter is heavier at moments and more ardent at others than the husband of the legitimate play but he does not spoil the perfection of the film. The scenario man has followed closely the stage play but we do not have, of course, those brilliant lines, nor yet those achingly beautiful lines that made the last act a memory. (Theatrical only.)

RICH MEN'S WIVES (Gasnier Production)

A much vaunted film that falls miserably, ridiculously flat. It is an orgy of all the old ideas surrounding the innocent victim of misleading circumstances hurled from her home, to return each night, sobbing "My Baby" at the iron grating of the aggressively closed gate. Even the "dying child" theme is represented finally bringing together the estranged parents. House Peters is wasted. Claire Windsor is pathetic. Rosemary Theby is typical as the vamp. Myrtle Stedman, Gaston Glass, Charles Clary and Mildred June do what they can to save their self respect but there wasn't much to be done. (Good for no use.)

KICK IN (Paramount)

A film bearing the names, May McAvoy, Betty Compson and Bert Lytell, is bound to be a corker. "Kick In" is that and nothing less. The swift, tense Lytell carries through this tale of a pal's loyalty with unbelievable reality. Miss Compson takes the laurels away from Miss McAvoy al-

Mr. Leonard Power, president of the National Association of Elementary School Principals, writes:

I must mention what wonderful results we are getting with the new TRANS-LUX Daylight Screen. From now on we shall go right on with our pictures with better visualization than ever before, with all the curtains up and windows open. I regard the invention of this screen as one of the big steps forward in visual education.

And Rev. Newell Dwight Hills, nationally known as the pastor of Plymouth Church, Brooklyn, comments:

At the beginning we were somewhat skeptical as to the results. . . . I am writing not only to express my gratitude to you, but to say that without a single exception the lecturers and ministers who have used the screen, both at every hour during the day and again at night, pronounce it the best screen that they have ever used. It is quite beyond any words of praise.
though we must remark that her role gave her the advantage. This, too, is one of the best films of the year. (Theatrical only.)

THE STREETS OF NEW YORK (Arrow)

A picture much abused by reviewers. Unfairly so, we think. It is true that it begins in a most cumbersome fashion, reeling more like Pathé’s Weekly. A succession of widely diversified scenes from New York City is supposed to build impressionistically that vague sense of the infinite sadness and absurd paradox of the huge cosmopolitan “Kettle of Dreams.” But the titles are mediocre and straight photographs of said scenes have no chance to be impressionistic. They should have been blurred and the titles more carefully thought through. The cast is excellent, Leslie King, Kate Blancki, Dorothy Machaill and Anders Randolph giving well directed support to Miss Castleton and Edward Erle. Erle was particular effective as the lame violinist. Not good but not dreadful as pictures go. (Theatrical only.)

ALL NIGHT (Paramount)

As the star has publicly announced, it is difficult to be anything sincere or worth your early achievements with vehicles that share the film world. A very entertaining film despite the abuse. (Theatrical only.)

THE TAILOR MADE MAN (United Artists)

Charles Ray has passed from inane pictures to stilled acting and insincerity. This may be his director’s fault, but certainly the old Ray is dead. (Good for no use.)

IF I WERE QUEEN (Robertson-Cole)

Ethel Clayton, as might be expected, wears becoming royal trappings and plays convincingly her unconvincing part. Entertaining for the kiddies. (Theatrical only)

SHERLOCK HOLMES (Goldwyn)

The work of John Barrymore, with his long slim hands and body, the eccentric eyebrows and sensitive nostrils, was never more adaptable to a character than this of Sherlock Holmes. The suspense of the film is perfect. This plus the genuine supporting cast give Barrymore every opportunity to shine. One of the best productions of this or any other year. (Theatrical and community use.)

WEST OF CHICAGO (Fox)

A wild west here, a pretty girl, and an entanglement of circumstances. Charles Jones has all of (Concluded on page 48)
PERHAPS one of the main attractions of the regular Saturday afternoon matinee is the serial episode presented. The audience is made up largely of children of all ages who thrill and gasp and yell with alternate joy and suspense as the hero eludes the villain and the heroine makes her heroic sacrifices.

How the serial with its vicious results goes on is something to wonder at. The moving picture world is a mushroom growth over night. It has attained nothing of actual achievement; its hope lies in the promise inherent in some of its better manifestations obvious to thinking individuals. But if the adult has suffered from the carelessness and crassness of the industry the child has been utterly hurt. As indicated in the above comment, films as a whole,—with the exception of the Pickford films, the Fairbanks, Tom Mix, and Ray productions,—plus stray cases of a Jackie Coogan or a Prunella story—are not for the child. But mild are the undesirable results of those as compared with the serial’s influence.

It is true that children do not read into the fires and storms and charging lions all the associated horror and kinesthetic imagery that the adult does. But whether his mental cells creep with the terror of the villain or not, his nervous system keys itself to the point of the shrill screams that must certainly chill intelligent adults as they sit through a matinee where Tarzan struggles or the gagged heroine writhes under the torture of a heated poker.

On top of this general nervous stimulation that may manifest itself only in the dreams there may be some real contact of experience to bridge the chasm between imagination and reality. Take the child who has himself been bitten by a dog or whose playmate may have been. The lion’s teeth in the victim’s flesh is then something more than a distant imaginary process.

Perhaps the healthiest phase of the serial is its love interest. Completely submerged in the action and serving as the fundamental spark that sets the action off the man is simply a man, who loves the girl and must save her at all costs. The vamp and the villain become the means for setting obstacles in the road of
the other two. All these more subtle undesirable effects of such characters in the average adult feature film are absent in the serial. But that is small recommendation to continue the obvious evils of the continuous thriller.

There are serials that could be made a delight. Jack and the Bean Stalk for the younger, Treasure Island for the older and countless others, originals. There is no reason to suspect that there would be any dearth of material using those classics as samples than in the feature film field proper.

Let us do all in our power to put a stop to the blood and thunder serial. M. F. L.

THEATRICAL FILM CRITIQUE

(Concluded from page 46)

Tom Mix’s dash and ability plus a fineness of grain to which the other man was not born. (Theatrical only.)

THE MASQUERADER (First National)

Guy Bates Post gives us a splendid drug fiend but a poor normal man of efficient habits. The transition was not marked between the roles, the healthy man having too many of the same gestures, particularly the peculiar eye movements, of the drug fiend. Too, Mr. Post has not fully learned that some gestures effective on the legitimate stage are unbearably clumsy on the screen. (Theatrical only.)

TWO KEATON COMEDIES (Sézanne)

“The Haunted House” and “The Electric House” are Buster at his “solemnest” best. Be sure to have the youngsters see the fun. (Any use.)

MOONSHINE VALLEY (Fox)

Just why William Farnum thinks he can make pictures, we cannot imagine. He is, in this film, the same curly-headed, sickeningly sweet and proud-of-himself hero. (Good for no use.)

DO AND DARE (Fox)

A typically Tom Mix picture of dash and go and good wholesome fun. (Community use.)

BROTHERS UNDER THE SKIN (Goldwyn)

A friendly and enjoyable film with an unexpected twist. Mae Busch is there and likewise Helen Chadwick and Norman Kerry. (Theatrical and community.)

THE ONE MAN TRAIL (Fox)

An old release which proves that the promise of its star, Charles Jones, has been fulfilled in his later pictures. (Theatrical only)

FREE FILMS

Industrial Educational

The DeVry library of Industrial-Educational subjects is available—rental free—to schools, churches and clubs located within a radius of 500 miles of Chicago. These subjects are all covered in one and two reels and are of a highly educational as well as entertaining type. Avoir yourself of this extensive free library. Write today for list.

Standard Safety

All films in the DeVry library are of standard width perforation (same size as used in theatres) and are on non-inflammable (slowburning) film stock.

Religious Slides Educational

To augment the DeVry film library there are also available for rental or sale many select religious and educational slide and lecture sets. This includes the new DeVry Passion Play. Write today for lists and booklets.

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THE INDEPENDENT MAGAZINE DEVOTED TO
THE NEW INFLUENCE IN NATIONAL EDUCATION

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Please Say You Saw It in The Educational Screen
The New Opportunity

The path ahead of this magazine is now open for unlimited development. The extent and rapidity of this development depends solely on how promptly and how completely the interested public supports our efforts.

We, the publishers of this magazine, are educators; hence, colleagues to you all. The opportunity now at hand is dual—it is ours and it is yours. We are privileged to offer you our best efforts in producing a magazine singly devoted to our common cause; you are privileged to make our efforts one hundred per cent effective by seconding and supporting us in every logical way. Without you, American educators interested in this great visual movement, we can do little or nothing. With you, we can do much. With all of you there seem to be no limits to the possibilities ahead.

The ‘‘Educators’’

We have used this word in the paragraph above in a very broad sense, a sense in which we shall frequently use it in these pages. What takes place within the four walls of school and college classrooms is but a part of that vast educational process that finally creates the personality of an individual or a nation, that has made the modern world a different thing from the ancient, that has put a gulf between the citizenry of the United States, for example, and a central African tribe.

Who are the “educators,” then, whom this magazine aims to serve? All who exercise conscious and intelligent influence over their thinking fellows, young or old, whether it be from pulpit or platform, in club or association, in social or industrial center, in home or school. These all are vital agents in our national education, the mighty process that develops the intellectual, religious, social, economic and cultural personality of the American nation.

Announcements

In the March issue, and thereafter, the departments “From Hollywood” and “Theatrical Film Critique” will appear as a single department called “The Theatrical Field.” It will be conducted by Marguerite Orndorff of the Indianapolis Public Schools, who combines long training and experience in the educational field with intimate knowledge of the screen and close study of motion picture problems at first-hand in various centers of production.
Among the contents for March will be an article entitled "Some Problems relating to the Use of Motion Pictures in Secondary Schools," by George C. Wood, Ph.D., of the Science Department of the Commercial High School, Brooklyn, N. Y.

Beginning in an early issue we shall have the privilege of presenting a series of definitive articles on the use of stereopticon slides in education, written for The Educational Screen by the eminent authority in this field, A. W. Abrams, Chief of the Visual Instruction Division, University of the State of New York.

This magazine will endeavor to lay more and more emphasis on the high value of the stereopticon in real teaching. The slide, established as a powerful means of instruction for many years passed, is easily neglected in present-day writings on visual education in favor of that very recent novelty, the film. We shall do our best to restore a proper balance of emphasis between the slide and film.

Will Hays' Handicap

The height of a hope measures the depth of its disappointment. To lessen the disappointment one has only to moderate the hope.

A very large and important element of the country has been cherishing high hopes of Will Hays. It might be as well to keep these hopes within modest bounds and thus be prepared for disappointing developments that may be very near at hand.

There were two great things Will Hays might have done. First, improve the theatrical screen, or at least establish a program that would lead to improvement; second, turn the attention of able producers to the vast possibilities of the non-theatrical screen. With real authority behind him he could have accomplished both. Without it, it is extremely doubtful if he can accomplish either—and we wonder why he ever accepted the job under such conditions.

We believed Mr. Hays too wise to think that the Herculean task could be accomplished without full authority in his hands, too shrewd to undertake it without absolute guarantees of such authority. A Daniel is needed among the lions, not a boy with a butterfly-net. We believed also that Will Hays was too politic to accept subordination when he had known only command, and too high-purposed to turn his splendid talents to lower ends for a mere fantastic salary. There is a paradox here, which may be explainable, but we must wait for the explanation till Mr. Hays chooses to give it.

As far as Mr. Hays' influence is concerned, we may as well moderate, if not lay aside, our hopes for the theatrical screen. The steps in the Arbuckle affair are practically final evidence of the emptiness of Mr. Hays' "presidency."

The powers behind his throne—with their customary shortsightedness—proposed to cash in on Fatty's films immediately on the heels of the notorious trial. They should have known better, of course, but why did not Mr. Hays forbid this folly at the start? It is only charitable to think that he had no power to forbid it.
Public indignation rose like a tidal-wave in a week. The movie masters, understood, and ordered or allowed their president to forbid the showing of Arbuckle films. The tidal-wave subsided as swiftly as it came.

A few months passed. The million or so tied up in Arbuckle celluloid made its owners uneasy. Why not try once more to “put it over”? To do this, their president must reverse himself and, at such a salary, why should he not do a little thing like that when necessary? It needed only an “explanation” to the public to account for the reversal.

It came—over Will Hays' signature—that sorry subterfuge of “give every man a chance”—too flimsy, too transparent, too absurd to be worth calling impertinent. As if the maintenance of such an individual as Arbuckle in his unaccustomed luxury could justify the tarnishing of millions of young minds with the inevitable thoughts that Fatty on the screen again would inspire!

What was the result of Will Hays’ reversal on the Arbuckle question? Exactly, we fancy, what Mr. Hays thought it would be when he issued the edict (reluctantly?). Emphatic rejection by scores of civic and professional leaders in national life,—by dozens of civil, social, and humanitarian organizations,—by the National Education Association,—by organizations practically hand-in-glove with the movie industry,—by Mr. Hays’ own Committee on Public Relations,—in short, emphatic rejection by the nation at large of the preposterous proposal. And now even Arbuckle has recognized the verdict and announces his withdrawal from the screen! It is a pitiful state of things, Mr. Hays having to be rescued by the American public in his hopeless struggle with the powers that pay him.

If lack of authority snuffs out hope of Will Hays’ improving the theatrical screen does it do the same for the non-theatrical field? Perhaps, but not necessarily. For it is here a question of enlightenment rather than control, of expansion rather than reform. The task is to open the eyes of the movie masters to the great future of the film outside the theatre; it is not a matter of modifying existing production but starting a new kind. Will Hays has only to induce them to consider seriously a virgin field that has greater possibilities than the theatrical field ever possessed, and this could be done without the powers of a dictator.

Important negotiations are under way between Mr. Hays and some of the foremost educational leaders of the country. Something may come of it. Great things could come of it. We shall probably know something about this by the time the Cleveland convention of the N. E. A. is over. We do not question the sincerity of Will Hays’ many utterances on the “educational” opportunity of the films but it remains to be seen whether there is anything behind his remarks except his own sincerity; whether he is speaking for the industry or merely out of his own good heart. There is no doubt that the power accumulated by the huge industry could work wonders in the higher field, if the holders of that power could see it and direct the power properly. Will Hays might be able to make them see it, and thus bring about development of the motion picture on a scale that would make past achievements seem small. There is excuse for hoping that he may, as it seems the only thing left for him to do. All success to him in the momentous effort.
Visual Education: Its Scope, Purpose and Value

Dudley Grant Hays

Director of Visual Instruction, Chicago Schools

The present discussion of visual education no doubt has resulted largely from the great development of the motion picture industry. In reality, however, the topic is as old as the human race. The greatest avenue through which man's mind has been made aware of the external world has been that of sight. Sight is the most active and far-reaching sense of any with which we are endowed. The remote stars of the universe are brought into our consciousness through the eyes, aided by means of the modern telescopes. This immense universe, with its almost incomprensible bodies, has been revealed to us through sight.

Range of Visual Knowledge

I believe it was Professor Michelson, of the University of Chicago, who not long ago called our attention to the fact that the sun is ninety-three millions of miles away from the earth; and, to aid us in getting a slight notion at least of the immensity of our universe, he said that if it were possible for a man to step off through space, making each of his steps equal to the distance the sun is from the earth, and to continue taking just such steps until he had taken a total of 13,500,000,000 of them, he might arrive at the most remote star of which we are now aware. When we reflect and realize that this perception has come into our minds through the sense of sight, we are forced to admit the high value of this avenue to knowledge. And yet we have here only that aspect of the scope of visualiza-

tion which relates to the realm of immense things.

We would also call attention to the fact that the perception of the very tiniest germ known to science has been brought into the mind through the eye by means of the microscope. Then consider the immeasurable contribution such knowledge has made to the health and progress of the world, and we must again be impressed with what the eye has done for us. Couple the thoughts of the greatest thing remote from us in the universe and the tiniest thing near us in the universe. Then picture in your mind's eye the whole range of intervening objects, and you get just a slight conception of what is the scope of visual work from one angle only—that of its expansive content.

As to the scope of visual education, considered from the curriculum standpoint, we know that all studies have their beginning to some degree in objects of nature. Pictures or words are symbols which we use to awaken in the mind images we have received through the sense perceptions, especially through sight.

A Fund of Impressions

In the beginning of our educational work it is quite essential that the pupils or students be given a very extensive list of impressions through the senses, and these impressions should be clear-cut and distinctive, in order that, through reflection and reasoning, correct conclusions may be drawn. The great fault in most of our educational work has been that of trying to get from pupils clear expressions and lucid descriptions with-
Duck-billed Dinosaurs inhabited the earth five million years ago. They were about 25 feet long. When standing erect they were about 17 feet high. They walked on land on their powerful hind legs, as the Kangaroo does. In swimming they used their tails and their short fore legs with webbed feet, as the Crocodiles do now. The covering of their bodies was similar to that on Crocodiles.

out first having been careful to give them the fund of sense perceptions so necessary for those expressions. In other words, we have been altogether too meagre in the impression-producing work and too profuse in exhortations for expressions from the pupils. We forget sometimes, I fear, that the development of the pupil, and, correspondingly, the whole achievement of the human being, rests upon some form of bodily activity. We have possibly overworked one sense avenue—that of hearing—to the neglect of a more effective avenue—that of sight.

All Senses Needed

We grant, without going into an extended argument, that the images held in the mind are, as a rule, a resultant of many effects coming into the mind through the various sense channels. Sight alone would not give us much knowledge that would be definite. With sight there must be coupled the impressions through the senses of touch and hearing, in most cases. Sight gives us light, shade, color, length and breadth, but these elements require to be supplemented by further evidence from other senses before our mental concepts can become complete. However, we believe that our great fund of perceptions, or at least the major part of them, reaches the mind through sight, and hence we assign a supreme importance to visual work. The scope of visual education, in short, includes all perceptions reaching the mind through the eyes.

Purposes of Visual Instruction

In turning our attention to the purpose of visual education, we do not hope, in the brief time at our disposal, to exhaust the subject; but wish to call attention to some of the ideas that we believe are fundamental.

The primary purpose, of course, is to

While the Kangaroo is not so large as the Dinosaur, what resemblances do you observe? What differences?
According to this picture, recently published in the Chicago Tribune, man's mind is repeating a thought which was in some mind when Dinosaurs were created. Of course, the bridge cannot move itself; the Dinosaur could. Can you mention other likenesses and differences?

establish sense contacts with the material world and to bring about a reaction in the individuals resulting from these contacts. We also have in mind the thought that we are to train the observing power of the pupils, especially along the line of the use of the eye. To turn the eyes toward an object does not necessarily mean that the pupil is receiving sense impressions of that object in his mind. We must see to it that intervening objects are removed, and that the sight of the child be so clearly focused upon the particular thing we wish to have imaged in his mind, that he will through his own consciousness receive and hold the image we are endeavoring to make his possession. In visual education work we should endeavor to present the object, the picture or the representation in such a way that distracting things be kept in the background, so that clearness of visualization may result, or we may not attain that which we set out to do in the presentation of the visual material. To awaken in the child a consciousness of the thing under observation, and to train him to look for something worth while in the thing studied, are the prime requisites to be kept in mind. It requires a great deal of patient work to lead the child to the point in his development where he can discern the essential from the non-essential in the things that he is visualizing.

It is our purpose also in visual education to lay a good foundation of sense impressions, which will enable the pupil to understand the language of literature, history, science, or whatever subject he may be endeavoring to fathom. It is also our purpose further to give the student a large amount of sense percepts, which he is to use in the judicial process of his mind. To lead the pupil in his development through perceptions to trace the relationship that exists between causes and effects, is one of the greatest things that can be done for him.

The Great End

Of course, in all of this work, the great idea is to develop the mind of the child. There are two things very important in this work. Good, clear, sense impressions must be had as a basis upon which to do this training. With these acquired, the pupil is then to be led, through the judicial process, to trace out the relationships between these various impressions; to form causal judgments whereby he attributes certain effects to certain definite causes; and, through comparison and discussion, he can be led to make deduc-
tions which are well founded. To lead the student to group in an orderly way his sense perceptions, causal judgments and classifying judgments, either past or present, is to store his mind with knowledge in useful form. This is training the mind for efficiency.

The mind works under laws just as definite, we are assured by psychologists, as are the laws of physics. Among these laws are those of association, among which we emphasize the law of habit and the law of vividness as being exceedingly important in visual education. The law of habit is that whereby frequent recurrence to a particular sense impression or association is made until it becomes a permanent possession of the student. The law of vividness applies especially to the thought of making the impression so clear and strong that the pupil will not fail to grasp it in its right relationship.

Of course, in this work, a deep interest must be awakened in the child through the thing being studied, and this is brought about by seeing how it is in some way related to his welfare.

**The Imagination**

Another purpose of visual education, following along the line of some of the things we have just said, is to cultivate the imagination of the child—to develop in him the habit of reproducing from memory associated ideas. This has been done in the days gone by by frequent so-called reviews,—by word pictures of the subject matter under consideration. A frequent recurrence of pictorial material—not necessarily always the same thing, but closely related to it—will help to bring about this reproductive imagery. A picture may suggest more thoughts to a class than could be expressed in dozens of oral questions. Then there is a further thought of developing what is called the creative imagination, whereby new combinations of materials are brought about. The greater the fund of sense impressions to begin with, the more easily will the child be able to work out new combinations, because he will have a fund of materials with which to work. We believe this is very essential in the development of initiative ability on the part of the child. The encouragement to bring about new combinations himself is very essential, and all this is part of what we may call laying the foundation of an inventive genius. Americans are noted throughout the world as being the most highly developed people in this particular line of achievement.

Other purposes might be mentioned in connection with visual education, but we
wish to pass on now to a brief statement of some of the values that we believe obtain in this work.

Some of the Values

In the first place, properly handled, one great value is that of developing keener observers. Only through careful training can pupils be led to see quickly and accurately things that flit before their vision. With the multiplicity of things pressing upon them for attention, we must so train them that they may readily trace out the connecting links between causes and effects, and enable them to do accurate reasoning. We believe these results follow efficient visual instruction: Keen observation, accurate perception and sound reasoning.

Another value is that the pupil will be given the foundations for a better understanding of civics, whether related to his immediate home life, city life, or the country at large; a better insight into history, both past and present; a better ability to interpret literature, both current and the great heritage that has come down to us from the days gone by. It is also of immense value in the understanding of science as the revealer of biological, physiological and hygienic laws leading to efficient living.

We believe that visual education will also develop the ability on the part of the pupil to produce more lucid portrayals in his descriptions of things about which he wishes to express himself. In short, we believe that it will develop in him the ability for more versatile language, either oral or written; a greater assurance of truthful portrayal by the plastic arts; and saner reasoning along abstract lines, because of the habit developed of looking for fact relationships as a basis for the judgments he forms.

We grant that there comes a time when the developed mind revels in ideas not easily subject to picturization except to the mind's eye. When we enter the realm of character study, ideals, motives and ethical notions, we are somewhat beyond the need of tangible pictures. We forget not, however, that that height is attained through the memory of ideas fixed by the law of association; that the groundwork of these higher realms of thought was born of the sense perceptive and judicial processes, with which we dealt somewhat fully in the beginning of this paper.

Importance of the Teacher

In this field of educational work, we are not unmindful of the great importance of trained teachers, who are the guiding minds in all teaching. No objective materials can take the place of nor supplant the live teacher. We believe that more attention should be given to the preparation of teachers in the use of visual aids. Teachers should not only have a knowledge of available visual aids, but should be given training in the efficient use of such aids in the classroom.

Briefly summarized, we have suggested in this brief paper that the scope of visual education embraces the universe of material things.

The purpose of visual education is: (1) to develop the ability quickly to grasp relationships between causes and effects; and (2) to furnish an abundance of experience in sense perception to be used in reflecting, reasoning and imaging.

Some values are: Keener observation power, saner judgments, more accurate expressions of ideas, and a greater ability to initiate,—in short, a better developed mind.

A plea is made for adequate training of teachers in a wise use of visual aids.
School Department

Conducted by

MARIE GOODENOUGH

(We wish to call particular attention to the kind of film reviews offered here. They are entirely impartial, and critical in the finest sense of the word. They are written from the educational standpoint by the department editor, who is not only a trained reviewer, but a teacher of wide experience.

So far as we know, it is the first time that such service has been rendered by any publication in the field of non-theatrical films.—Editor.)

Visual Activities in Iowa

Contributed by

CHARLES ROACH, Head of Visual Instruction Service, Iowa State College

The State Fire Marshall has served formal notice upon the School Board of Des Moines, that hereafter no nitrate of cellulose film may be exhibited in any city school unless projector is enclosed in a standard, permanent, fire-proof booth.

The Iowa Tuberculosis Association has been distributing two prints of the U. S. D. A. film, "Out of the Shadows." These have been supplemented by four additional prints distributed from the State College at Ames. It is generally conceded that no other thing has done more to create sentiment in favor of Accredited Herds and safe milk, than these films. City ordinances have been enacted as the direct result of the film campaigns in many counties.

The Masonic Service Committee of the Grand Lodge of Iowa, A. F. & A. M., has been doing very effective work with films, in conjunction with their state-wide Americanization program.

Seventy County Farm Bureaus in the State of Iowa own or have access to motion picture projectors and are using them consistently to help carry the message of better Agriculture and better Rural conditions by way of the screen.

Sixty-nine schools are using lantern slides each week as a part of the work in Vocational Agriculture.

Visual Instruction will be discussed at the Science Round Table of the Southern Division Iowa State Teachers' Association, Ottumwa, Friday afternoon, April 6th, at 2:00 P. M.

The Visual Instruction Service, Iowa State College, has adopted the "safety first" policy in the matter of films. All new additions to the film library, hereafter, will be acetate of cellulose stock. In view of the wide and general use of films it is considered wise to place no limitations either from fire hazard, or increased insurance rates.

As a pulling power, there is no question in the minds of the County Agents, that the motion picture has no equal. It is invariably the rule wherever motion pictures are indicated on the program an increased attendance is the result. The better attendance has put a new interest in the Township meetings and the resulting good is immeasurable from the point of view of the Farm Bureau activities.

The Chemistry Club, of Cornell College, Mount Vernon, Iowa, make motion pictures a part of their regular meetings.

The Iowa W. C. T. U. owns a print and distributes the Battle Creek film, "The Tobacco Plague." This picture has been shown in over one hundred communities during the past two years.

The Engineering Extension Department of Iowa State College, Ames, Iowa, is initiating work in "Safety." Posters, lantern slide lectures will serve a considerable part of publicity. The Ford Motor Company safety films, "A, B, C of Safety," "Fire Prevention," and "Live and Let Live" will be used in the campaigns. The prints have been modified by Iowa titles.

The Iowa Chamber of Commerce has a set of lantern slides, "Industrial Iowa" which is sent out from the office of the Secretary, at Des Moines.
Film Reviews

HISTORY

The first films of a new series have been issued by Universal, called *Mirrors*, "reflecting Past and Present." Now that the cinema is more than twenty years old, the first events it recorded become bits of recent history. It is suggestive, to anyone who has thought at all of the possibilities of the screen in the future, to predict that before long, all cinema records of events of any importance will be collected systematically—instead of being thrown into the discard after they have had their current runs—such films to become a lasting historical record. What epics of the sweep of events those film histories will be—re-creating again for posterity the exact occurrences as they happened, and bringing to life again the very personalities of the characters who figure in those events.

One viewing these first four releases must feel a thrill at seeing the San Francisco of April 19th, 1906, a heap of smoking ruins, Edward VII of England brought to life again on the screen, and President McKinley at his inauguration in March, 1897.

How different can be the history study of the future!

The San Francisco Earthquake. (Universal.) Newspaper headlines taken from issues of April, 1906, form the first titles of the film, followed by scenes of the "first great disaster to be recorded in motion pictures." Ruins are on every side, and dynamiting squads are at work in an effort to check the spread of the flames. Attention is called to the absence of motor cars in the streets, and a lone machine serves as a contrast with our present-day automobiles. Refugees are seen quartered in the public parks, and some few days later, the first street car to be operated (a good scene, and particularly true to life) gives promise of the restoration of order in the stricken city.

Throughout the entire reel are scattered scenes of present-day San Francisco, to show the contrast between the city then and now. The San Francisco of today, as seen from an airplane, follows the scenes of the ruins, and the shopping district then is contrasted with the street as it appears today. The ruins of the City Hall on Nob Hill precede some fine views of the beautiful structure of today, built upon the same site. Market Street then and now is shown, and a general panoramic view of the city of 1906 is followed by air views of the city today.

Overtitling mars the first of the reel, and Universal must have its bit of "comedy relief" by showing the fashions of the day in a scene which is in questionable taste, and by titles which are in the class of "Pipe the bird on Sally's hat!" Educational films are obviously still made for their entertainment value.

The Funeral of King Edward VII. (Universal.) Again a newspaper of the day headlines: "King of England dead—George V proclaimed new King."

In the first part of the reel are shown some of the activities of Edward VII during the last days of his reign. Both King and Queen are shown at a public assemblage, King Edward is seen inspecting his regiment, and the royal party board a battleship.

There follow scenes of the funeral procession. The casket, with Edward's crown upon it, is followed by his horse, and marching in the funeral procession are most of the other European monarchs of the time, even to the present ex-Kaiser. A diagram with the figures of these monarchs drawn in, helps to identify them as they pass the camera.

The coronation of England's present King is most interestingly shown. The coronation procession passes up the steps, and Prince Edward, about to become Prince of Wales, marches up, like any other rather awed little boy. The ceremony is splendidly shown, and there follows a scene on the balcony when his investiture is proclaimed to the people. Princess Mary is photographed as she appeared then, and now.

The reel closes with pictures of the Prince today—easily the most popular young man in the British Empire—and his three younger brothers.

On the whole, the subject is excellent. It lacks continuity here and there, as in the place—where King George, as he is today, is shown just before scenes marking the passing of King Edward.

The Inauguration of President McKinley. (Universal.) For the purposes of review, it will be just as well to disregard the contents of the first part of the reel—for they are obviously...
put in simply to extend the footage, and the subjects are quite irrelevant. For school showing in connection with history classes, we recommend they be eliminated, and only the latter part of the reel used.

The first section, called "The Fairyland of the Magic Camera," introduces the Den'shawn dancers in slow motion photography—a series of lovely scenes, perhaps admirable as an art subject. There follows a bit of cartoon comedy which is done in mock seriousness, and is utterly foolish.

The only part of the reel which deserves attention is the record of the inauguration itself—the first inaugural parade to be caught by the camera. Cleveland and McKinley are shown riding to the ceremony in a carriage (which the title calls a hack). Here again the crowds on Pennsylvania Avenue are of interest to the title writer principally for the styles of the fair promenaders.

The film also points its contrasts—in the first place between the artillery of that day as it is seen in the parade, and ours now, twenty-five years later. Taft and Wilson are shown riding in an inaugural procession, as are Wilson and Harding at the last inaugural, to show the difference between vehicles then and now.

Throughout the reel, however, it must be said that the emphasis is laid not so much upon an effort to present any connected story of the McKinley inauguration, as to show the remarkable advance which has been made in motion picture art within a period of twenty-five years. The slow movement of the crowds at the inauguration in 1897 is the fault of the early camera, as is some exceedingly hazy, bad photography. The early effort at a "closeup" is contrasted, of course, with what the camera can do today.

The Birth of Aviation. (Universal.) An absorbingly interesting story, begun in France less than fifteen years ago, when the Wrights made their first public flights in a motor-driven, heavier-than-air craft. The camera records this bit of history, and shows the machines in which the first experimental flights were taken, and their launching by the device of the "launching weight." The first flight achieved a little over a mile.

"And," says the title, "this is what came of those early experiments." Then flashes an a'r view of a fleet of present-day planes in battle formation.

On October 3rd, 1908, the first passenger flight was made—a run of 36 miles, staying in the air 55 minutes. The camera record of that flight is shown in contrast with exterior and interior views of our present monster passenger planes.

While the Wrights were experimenting, other curious machines were being brought out. The camera gives us a glimpse of some of those early attempts at flight.

Finally, Wilbur Wright reached a height of 360 feet—a record for that time. Views that follow show exceptional scenes taken from planes flying over mountain tops. In those early days, "stunting" was unknown. In contrast, the film ends with some examples of present-day stunt flying.

SCENIC

The First People. (Sunset-Burrud.) This one of the series of Scenic Stories devotes itself to the Indian in his natural environment. A map of Montana gives the locality in which the action takes place, and the succeeding scenes are set in some of the most beautiful of Nature's backgrounds—rugged peaks against the sky, and lakes nestled among the mountains. Little attempt is made, fortunately, to weave a story, except to show the Chief and his followers on their way to the "Shrine of the God of Cold" among the mountains, to offer supplications to the spirit gods and pray that the cold of winter might be broken. They bring back a promise from the iceland throne to the waiting people in the Valley of Shining Peaks. Some characteristic Indian ceremonies are shown. The sum total is a dignified and beautiful program picture, showing members of the Vanquished Race still clinging to their former customs and traditions.

Rheims. (Prizma.) The city of 1918, as it looked after its four years of horror. Beautiful scenes, photographed in Prizma color, show the Town Hall built by Louis XIII, and the Library, the Place Royal, the Market Place and the ruins of the house of Jacques Callou, built during the fifteenth century. German prisoners of war are shown at work clearing away the debris.

The most notable views in the reel are of course those of the "unrivaled" cathedral, the noblest example of early Gothic art, dating from the thirteenth century. Fine close views show the arches, in panorama from top to ground, the base of the statue of Jeanne D'Arc,
the summit of the Towers 267 feet high, and the great Rose Window, now a complete wreck, but formerly containing priceless jeweled glass. Views of the ruins from another angle, and a glimpse of the Royal Apartments and double chapel of the thirteenth century, are followed by pictures of General Pershing during his visit to Rheims.

A subject which tells a vivid story of the toll war has taken in priceless treasures of art and architecture.

In New Madrid. (National Non-Theatrical.) A Burton Holmes tour through the modern Spanish capital, where much that is up-to-date is mingled with some that is thoroughly medieval. Ox carts still slow up traffic on the streets, which in other respects are quite twentieth century in appearance. Beautiful scenes show some of the most picturesque spots in Madrid, especially her parks and gardens. The Spanish royal palace comes in for its share of attention, and one is shown the changing of the guard—a most serious and impressive ceremony, if one may judge by the solemnity with which it is performed.

For serious classroom showing, the scene in which the camera makes traffic race to and fro should be eliminated. So-called “trick photography” should have no place in an educational subject.

My Country. (Educational.) One of the Bruce Wilderness Tales, and a “scenic appreciation” of our own land—at least the northwestern part of the country, in all its striking beauty. The photography does full justice to the subject, and the titling is thoroughly adequate. The reel is ten or fifteen minutes’ worth of genuine enjoyment to anyone with a taste for the out-of-doors—in a rugged coast lined with bare rock forms with which the restless sea disputes their right to stand, sparkling trout streams, and broad rivers over whose valley clouds form “castles in the air.” There are some unusual scenes, taken from mountain heights, looking down upon seas of fog which beat in rolling billows against the mountain islands in their midst.

The only touch in the reel which is to be at all resented is the scene of the flaming forest, before which we read, “My Country is always spectacular.” A spectacle which the true patriot will know his country can ill afford to indulge in, followed as it is by bare, deadened trees and smoke-filled valleys.

LITERATURE

The Village Blacksmith. (Fox.) Longfellow’s village smith is there—at his forge, swinging his heavy sledge; the children come by from school and stop at the open door; he is seen in church on Sunday, sitting with his boys—and the lines of the poem furnish title material here and there throughout the seven reels. But that is as much as Longfellow’s poem can contribute to the action. Beyond that, the Fox scenario staff must be held responsible. A rural melodrama is built around the sturdy figure of the smith—a typical melodrama with plenty of “heart throbs,” as the publicity matter puts it, “dearly loved by the sob-hungry public.” And it has the typical machinery of melodrama—a storm through which the heroine fights, in an effort to end her life, and a mad race with an express train to avert a wreck, which comes near ending the promising career of the blacksmith’s son.

The plot concerns itself with the blacksmith’s family (seen in the Prologue when the children are young, and in the later action when they have grown up) and the family of the village squire, in which there is a rascal son who is responsible, directly or indirectly, for much of the sorrow which comes to the smith and his little brood. And trouble enough there is. His youngest son is crippled for life by falling from a tree, his eldest son is almost killed, his daughter is struck by lightning, his wife dies, and then his daughter is accused of stealing money from a church fund.

Some permissible comedy touches relieve the tension—thanks to the village characters. The action throughout is capably handled by such dependable people as Virginia Valli (the daughter) and William Walling (the smith). The production has what is known as “popular appeal” and, judged abstractly, it is satisfactory enough melodrama. But let no one be deceived by its title—it is not for the English class which would be helped to a better appreciation of the pure descriptive force of Longfellow’s lines. It is not to be expected that it is Longfellow, any more than the homely corner-stone of a building is the ornamented structure itself.

Quincy Adams Sawyer. (Metro.) The rural melodramas have it, among the films in the month’s output. This story by Charles Felton Pidgin, widely read as it has been, hardly deserves to rank as literature, though we must
appraise it, if at all, under that classification. The original story has been thoroughly worked over and turned out as a 1923 model, even to the village belle who makes herself beautiful with “magic clay,” and the rural character who, we are told, is so naive that “he thinks Kelly Pool is a place to swim.”

The story opens in Boston, where on the famous Commons, Quincy Adams Sawyer, a young Harvard student, accidentally meets the heroine, when his dog disturbs some pigeons she is feeding. The rest of the action takes place at Masons Corners where the young man has been sent by his father to straighten out a legal tangle involving a will. He is opposed by the village “crook” who is at the bottom of all the legal trouble—and the melodrama is on. Here, after several months, comes the girl he had met on the Commons, who in the meantime has gone blind and has returned to the home of her uncle, the village Deacon, to rest and regain her eyesight if possible. The villain does his best to make things difficult for Sawyer—a ferry cable is cut—the blind girl alone on the raft is borne downstream toward the falls—and any reader can supply the rest from his own imagination.

What really deserves to be called an “all-star” cast has been assembled for the production. John Bowers (who was Ridd in Lorna Doone) does the part of Quincy Adams Sawyer, Blanche Sweet makes a delightful heroine. Barbara La Marr is the pampered and spoiled village belle, the mother is well acted by Claire McDowell, and the villain’s role falls to the classic “bad man” of the screen, Lon Chaney, who as usual gives a splendid characterization. Elmo Lincoln is called upon again to be the “strong man”—a tool in the villain’s hands, and his ultimate nemesis.

(Continued on Page 66)

THE LIFE AND WORKS OF WILLIAM SHAKESPEARE

(Wholesome Educational Film Company)

SURELY no more valuable subject for an educational film could be selected than the life of Shakespeare. It is a subject, however, which offers unusual difficulties to the conscientious screen dramatist. He must either expand, with balloon-like inflation, the few authentic facts at his disposal or he must eke out his footage with fancy and supposition. Those responsible for the direction of this film have, with few exceptions, presented such events in Shakespeare’s life as the known facts warranted and by supplying fine historical backgrounds have made the reels a valuable reflection of the Elizabethan period as well as pictorial biography.

Shakespeare, the young dreamer by the river Avon, is first shown. Following scenes conduct him through a very early love affair, then through his marriage with Anne Hathaway, and his subsequent embroilment with local authorities and flight to London. One may perhaps question the authenticity of the romance with Anne Clopton, pictured in so much detail. There is no doubt, however, that these scenes supply much color.

The pictorial narrative which deals with Shakespeare’s life in London is of necessity somewhat fragmentary, but nevertheless gives a clear idea of the poet’s vicissitudes in attaining success.

The film has the very great advantage of having been photographed in Stratford and in London. Quaint village streets, Anne Hathaway’s picturesque cottage, smooth expanses of historic lawns are impressively genuine.

The interiors are equally effective in their chronological accuracy. There are a number of striking scenes, most valuable from an educational standpoint—the interior of an Elizabethan theater showing a play in progress and the intimacy between actors and audience; the stately court scenes; the arming for the Armada. The details of the costumes also bear evidence of much careful and scholarly attention.

The average student finds difficulty in visualizing easily. A name is nothing but a name, a classic merely an instrument of torture inflicted upon him by an unfeeling teacher. A picture that will give life and vitality to so important a subject as that of Shakespeare is certainly of cultural value. While this film might easily be improved in many places, from a dramatic standpoint, its sincerity and historical content give it distinction as an educational film.

Reviewed by the Staff.
Film Reviews
(Continued from Page 65)

The film is beautifully photographed and entertainingly titled, and has a minimum of objectionable elements—although hardly to be recommended as wholesome fare for adolescents, and not the best fitted for school showing.

The Little Match Girl. (Prizma.) A childhood classic in film form, "modernized" from the fairy tale of Hans Christian Andersen. Madge Evans plays the charming little waif, turned out on the street and commanded by her mother not to come home until she has sold all her wares. She tries—but no one wants to buy, and she finally huddles down on a doormat in the cold. She strikes a match, and a vision appears—herself in front of a laden Christmas tree. The vision dies as the match goes out, and she soba loud, more than ever aware of her loneliness. A friendly little newsboy, seeing her distress, brings her an apple, and they share it, their troubles forgotten temporarily.

As the scene fades, the child awakens, safe and warm in a luxurious home, and glad that it was only a dream. A touch which was thought necessary, perhaps, for modern children, to soften the too grim reality of the original story.

Mark Twain. (Hodkinson.) Another of the American Author Series, which follows the general plan of the reels reviewed heretofore. His birthplace is shown, and the house in which he passed his youth in Hannibal, Missouri. Below the town is the cave where Tom Sawyer and his gang concocted their schemes, and there is also a scene of the island that figures in Huckleberry Finn. A glimpse of the pilot house of a river steamer serves to explain the old river term which Clemens adopted as his pen name. Then is shown his New York home on Fifth Avenue, where he resided after the Civil War, and the Brick Church where his body lay in state.

The second part of the reel is given to an acting out of the story of the "Jumping Frog" which Mark Twain is said to have heard from a gold digger in California. It gives opportunity for some clever character work, although the chief actor could have put his makeup on more carefully.

A uniformly good reel, except that the title-writer is over ambitious to make the scenes tell more than they do. For instance, after the title, "Crowds looked at his face for the last time" (as his body lay in state in the church) there follows a street scene.

Walt Whitman. (Hodkinson.) American Author Series. We are introduced to the author, as well as to his thought, by a series of none too-successful reproductions of old portraits, showing Whitman from youth to old age, each accompanied by some selection from his philosophy at that particular stage. After taking thus a quick survey of his mental—and physical—development, we go back to scenes of his birthplace, the house in Camden where he lived latterly, and his tomb. There follow scenes attempting to illustrate his "Leaves of Grass"—some successfully, and others with nothing short of grotesque effect, so literal and unimaginative is the effort. In all justice to the producers, it must be said there could scarcely be found an author less objective, and consequently more difficult to picturize, than Whitman. Inevitably the result must be far from satisfactory, as would be any attempt to make a specific scene fit such a line as:

"Throb, baffled and curious brain! Throw out questions and answers! Suspend here and everywhere, eternal float of solution! Live, old life! play the part that looks back on the actor or actress! Play the old role that is great or small according as one makes it!"

Hardly stuff for the motion picture, and the attempt to reduce such thought to film were better not made.

James Russell Lowell. (Hodkinson.) What little is said, in scenic terms, of the biography of Lowell, is good, but not much praise can be given to what follows. "The Courtin'" from the Bigelow Papers is acted out—and terribly overdone, to the point of ridiculous burlesque.

Scenes descriptive of another of his poems, "The First Snowfall," are more successful in interpreting the lines. But here the young poet himself is brought into the story—always a risky venture in character portrayal. We are so apt to lose all illusions as to what the poet's real personality might have been!
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SCIENCE

The Mosquito. (Society for Visual Education.) Stages of his life history are shown, beginning with views of ponds and marshes which are his breeding places. Excellent views show the eggs laid in little rafts, each egg hanging downwards into the water, and the young larva wiggling out from the lower end of the egg, into the water. A microscopic view shows his breathing tube, swimmerets, abdomen, thorax and head. There are fine close views of the larvae in the water, feeding on microscopic plant and animal life, but when it becomes necessary to breathe, through the tube attached to the posterior end, they hang head downwards from the surface. Unusual closeups catch the larvae moulting, the third time changing into the pupa stage, the head connected by two breathing tubes to the surface. In this stage the pupa rests at the top of the water from two to five days, then we see his skin in the vicinity of the head splitting and the mosquito emerging. He rests on the surface of the water momentarily to allow his wings to dry. Microscopic closeups show his wings, the margin and veins fringed with spicules, and the proboscis of the female (the only one that stings) and the large ears of the male—his most distinguishing characteristic.

The stages in the life history of the mosquito suggest methods for his control. Oil spread over the surface of the water is seen to prevent the breathing of the larvae who finally die from lack of air.

The subject is well organized and carefully photographed. Admirable for school class use, or as a natural science subject on a general program.

Unhooking the Hookworm. (Society for Visual Education.) An excellent treatment of the subject, produced by the Coronet Films Corporation for the International Health Board of the Rockefeller Foundation. It is splendid material for the class in Biology, Physiology or Hygiene.

A map of the world shows the localities in which the hookworm disease is a menace, and microscopic views give details of the form and structure of the parasite. The film gives the life history of the worm from the time when the eggs (shown greatly enlarged) are laid in the bowels, to the hatching (remarkable views of the tiny worm breaking out of the egg). The film explains how the little worms are scattered, how they are picked up on the feet of the victims how they enter through the skin, traveling through the body, and finally attach themselves to the wall of the intestine.

The effects of the disease are shown and the remedy is suggested, not only to effect a cure of the victims already suffering from the disease, but to destroy the breeding places of the worms.

MISCELLANEOUS

U. S. Battle Fleet on the High Seas. (Vitagraph.) A number from the Urban Popular Classics—this one a scenic record of some of the activities of our fleet, and a glimpse of the life on board a fighting ship. There is very little titling to the reel, and the scenes are left to tell their own story. Especially good are close views of the ship's deck, the inspection of the sailors, and the exercises on board. The battleships, starting on the cruise, pass the camera in imposing line. Quite unusual are views of the submarine submerging, and the lines of destroyers which protect the fighting craft. Scenes at a coaling station show fuel being hoisted on board, and finally with the ships under way again, floating targets are placed for practice in firing.

A reel of interest to any audience, and well suited for school showing.

The Alphabetical Zoo. (Vitagraph.) A reel which will delight children, and make them acquainted with some new friends in the Animal Kingdom, as well as renew their acquaintance with the old. The plan of the reel is stated in the little jingle with which it opens:

Come, get acquainted with animal life,
The beasts and the birds have their joys and their strife.

We'll take them in turn, and we'll study them, too,

On a trip through the Great Alphabetical Zoo.

The titling is cleverly done, and calculated to amuse a youthful audience. A few examples will illustrate:

B—is for BISON—he looks overfed,
With brain food, of course, for he's surely all head.

V—is for VULTURE—you'd think him a prude,
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Reviewed Previously

The films listed below are those which have been reviewed by the Editor of the School Department in the first ten numbers of The Educational Screen. They are here summarized briefly.

LITERATURE AND HISTORY

Lorna Doone (7 reels) First National—A fine presentation of the classic which has been a favorite with most of us since childhood. Maurice Tourneur deserves much credit for the faithful settings, fine sweep of action and splendid characterization achieved by the principal figures in the story. Madge Bellamy is Lorna, and Frank Keenan, Sir Ensor Doone.

Oliver Twist (8 reels) First National—A screen masterpiece, with Jackie Coogan demonstrating that one may be a master actor at the age of eight. One of the notable performances in the history of the screen.

Rip Van Winkle (7 reels) Hodkinson—Thomas Jefferson gives a film version which carries the true atmosphere of Irving's story. Titled with somewhat modern phraseology, but faithful in the larger items of background and setting.

Jane Eyre (7 reels) Hodkinson—Brings Charlotte Bronte's novel to the screen with little loss of dramatic effect. To be recommended for its finished acting, with Mabel Ballin as the heroine and Norman Trevor as Rochester. Admirable for class study in connection with the original.

The Prisoner of Zenda (9 reels) Metro—Ranking among the "year's best." A story of compelling power, directed by Rex Ingram, who further justifies our confidence in his ability to produce classics of the screen.

Timothy's Quest (7 reels) American Releasing Corporation—The story of Kate Douglas Wiggin's adequately translated into film form, with real New England backgrounds.

The Man Without a Country (American Legion)—An "adaptation" from Edward Everett Hale, not without points of excellence, but seriously marred by insufficient direction, scattered action and poor photography.

Heidi of the Alps (2 reels) Prizma—The childhood favorite, losing none of its appeal in the screen version, and gaining much with the addition of beautiful Alpine scenery and capable acting on the part of the principal characters. Especially suitable for child audiences.

Mogold (2 reels) Warren—The old story of Pierrot and Pierrette, but in this case it is Pierrette who wanders. A subject artistic in its presentation and beautiful in its photography, with light figures against a background of dark plush giving a silhouette effect.

The Brook (Sunset-Burrud)—A poem in color—the lines of Tennyson's Brook illustrated by scenes of a stream as it makes its way to the sea. Views are in polychrome coloring.

Julius Caesar (6 reels) Kleine—A life story of Caesar, following his career until he becomes Dictator, and picturing the conspiracy against him and his subsequent overthrow. A splendid production, correct in historical detail, and filmed with fine effect.

The Adventures of Robinson Crusoe (24 reels) Universal—A "chapter play" which started out well enough in picturing Defoe's hero, but degenerated in later episodes to a depiction of more elaborate and "thrilling" adventures than Crusoe ever dreamed of on his desert island.

William Cullen Bryant (Hodkinson)—American Author Series—A brief illustrated sketch of the poet's life, followed by scenes selected to interpret lines from Thanatopsis and The Crowded Street. Only moderately successful in the attempt to picturize the subjective tone of Bryant's poetry.

Oliver Wendell Holmes (Hodkinson)—A pictorial biography, followed by a dramatization of The Height of the Ridiculous, as typical of Holmes' whimsical, humorous style, which lends itself well to a picture version.

Edgar Allan Poe (Hodkinson)—The story of Poe's early life prefixes the acting out of Annabel Lee, done by two capable child actors. One of the most artistic of the American Author Series.

John Greenleaf Whittier (Hodkinson)—Not so successful is the attempt to illustrate Whittier by lines from the Barefoot Boy and Maud Muller. The latter falls far short of an ideal treatment of the poem.

Washington Irving (Hodkinson)—Views of the author's home are followed by characteristic scenes from Rip Van Winkle and The Legend of Sleepy Hollow. Both are adequately done.

Henry Wadsworth Longfellow (Hodkinson)—This reel follows the general plan of the series. A sketch of Longfellow's life precedes scenes from The Village Blacksmith. The film errs in trying to do too much and to make more of the poem than is in it.

With Stanley in Africa (18 episodes, each 2 reels in length) Universal—A very little history along with a great deal of "thriller." The usual succession of threatened dangers and hairbreadth escapes of the ordinary serial, woven around the story of Livingston and Stanley.

ART AND MUSIC

The Beggar Maid (2 reels) Hodkinson—Based on Burne-Jones' painting of Tennyson's Beggar Maid, telling a charming story of the circumstances surrounding the painting of the picture, and weaving a romance around the central characters. One of the beautiful Triart series.

The Bashful Suitor (2 reels) Hodkinson—Another Triart picture, borrowing its theme from the painting of Josef Israels. The story centers around Gretel, her bashful suitor, and his less
timid rival. Charming Dutch scenes and quaint characters, an excellent cast and remarkable photography combine to make an exceptional film.

**Hope (2 reels)** Hodkinson—The artist (George Frederick Watt) tells to one of his models the story of the lightkeeper’s daughter, which was the inspiration for the painting of his picture. As it is acted before us, it forms a delightful narrative, combined with some exceptional photography. Entirely up to the standard of other Triart subjects.

**The Song of the Lark (2 reels)** Pathé—To the girl of the story, the lark’s song is symbolic of her own freedom which her domineering suitor threatens to overshadow. A bit amateurish in acting, although the reels show much that is pleasing in photography. A good program subject.

**Beethoven’s Moonlight Sonata** (Prizma)—The story of how Beethoven came to compose this masterpiece, told in picture form, with Prizma coloring. A program novelty.

**TRAVEL AND SCENIC**

**Nanook of the North (6 reels)** Pathé—A picture epic of life among the Eskimos. Not to be overlooked by anyone who believes in the true educational value of the screen.

**Biskra the Beautiful** (National Non-Theatrical)—Characteristic views of this desert city, situated on one of the most famous oases of the great Sahara. Types of Arab population are shown, along with glimpses of camel caravans and desert industries.

**Deer Hunting in the Adirondacks** (Prizma)—Natural color views of this lake and mountain country, seen in company with two deer hunters.

**Snow-Bound Yosemite** (Sunset-Burrud)—Fairyland on the screen—the familiar features of the park clothed in snow and ice.

**China** (Prizma)—A “natural color” tour along some of China’s rivers and in her crowded city streets. Views of the famous Summer Palace and the Temple of the Sun are among the most interesting in the reel.

**Yosemite—Valley of Enchantment (2 reels)** Pathé—A well-nigh perfect reproduction, in natural color, of the wonders of Yosemite. Especially valuable for school classes, because of its guide maps and the quality of its titling.

**The Man Who Always Sat Down** (Educational Films Corporation)—As is carefully concealed by the title, the film is a rather remarkable series of airplane views showing peaks of the Alps, particularly the Matterhorn and Mont Blanc.
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Where your program demands motion pictures of theatrical quality—there should be a DeVry.
THE HIGHWAY THROUGH WONDERLAND (Sunset-Burrud)—Hardly up to the standard set by other Sunset-Burrud subjects. The record of an automobile trip from San Francisco to Portland.

ALGERIA, THE ANCIENT (Prizma)—Taking this French colony of northern Africa as a general subject, the reel devotes itself to showing something of Mohammedan life, the desert market place in Biskra, and a glimpse of typical desert dwellers at work making sun-dried brick. Beautifully photographed.

THE CAPE OF GOOD HOPE (Prizma)—A reel especially illuminating to those who least expect to find beauty and evidences of progress in " darkest Africa." Here scenes of Table Mountain, Cape Town, the bay, its rocky shores and bordering highlands, are followed by views of the late home of Cecil Rhodes, on Table Mountain, and evidences of his achievements in South Africa.

A DREAM OF THE SEA (Sunset-Burrud)—A succession of beautiful views done in polychrome coloring, and titled with lines from Whittier—a true scenic poem.

THE BLANKET STIFF (Educational)—A scenic and industrial subject which the producers tried to make so entertaining by injecting a story, and dressing it with slangy titles, as to make it almost worthless for instructional purposes. Contains some fine scenes taken in the wheat fields of the Northwest.

THE LAKE OF THE HANGING GLACIERS (Federated Film Exchanges)—A pack train trip along a wilderness trail through a portion of British Columbia. The reel is worthwhile only for its views of the glacier at close range. Poorly titled.

THE CITY CHAP'S CHANT (Rothacker)—Too much chant, and only a few views that deserve the term scenic.

NATURAL SCIENCE

THE FOUR SEASONS (4 reels) Hodkinson—One of the most remarkable nature study pictures ever filmed. It shows the response of animal life to its different environment from one season to the next. Beautifully photographed, and titled with real artistry.

HONEY MAKERS (Pathe)—The life story of the bees and their work, entertainingly told, and admirably adapted for classroom use. Contains some remarkable closeups, and unusual views of the workers at their various tasks. One of the series of WONDERS OF LIFE IN THE PLANT AND ANIMAL WORLD.

ANTS, NATURE'S CRAFTSMEN (Pathe)—These marvels of intelligent community life form the subject of this reel. The life cycle is traced, and scenes show in detail the structure of ant dwellings, and the remarkable way in which the ant "workers" care for the young as they are hatching.

MAJOR JACK ALLEN'S WILD ANIMAL PICTURES (Pathe)—Each a reel in length entitled, respectively, NETTING THE LEOPARD, ROPING THE BLACK PANTHER, AND CAPTURING LIONS BY AEROPLANE. They are indirectly a study of these animals in their native haunts, but much more emphasis is laid on the chase and the capture. The latter reel is especially poorly photographed and titled.

WONDERFUL WATER (Prizma)—Combining all the excellent features of the best scenic with scholarly treatment of the subject matter: the effect of running water and wave action upon the land. Rich in educational material, and titled with simplicity and directness.

NEPTUNE'S NEIGHBORS (Prizma)—Glimpses of under-water life in the ocean. Novel in subject matter, and entertaining in presentation.

SEEING THE UNSEEN (Prizma)—A study of minute organisms by means of greatly enlarged models. Photographed under the direction of the American Museum of Natural History.

DEPTHS OF THE SEA (4 reels) Ditmar—A series dealing with odd forms of under-water life. Rather unusual in that it seems a "natural" presentation, free from the aquarium backgrounds so common to subjects of this sort. Its deep-sea actors are especially generous in performing for the camera.

JUNGLE VAUDEVILLE (Educational)—"Science in a lighter vein"—a reel in which various animals take part in a vaudeville program. An original idea for a comedy, but carrying no value for instructional purposes.

INDUSTRIAL

WHITE PINE—A PAVING CROP FOR IDLE LANDS (U. S. Department of Agriculture)—Shows the reforestation of cut-over lands with white pine, field planting and nursery practice.

THE HOW AND WHY OF SPUDS (U. S. Department of Agriculture)—A story of the potato industry as it is practiced with modern farm machinery in Aroostook County, Maine.

ALLIGATOR HUNTING AND FARMING (½ reel) Fox—A response to the increasing demand for leather. The industry as it appears in some of our southern states, showing in addition the hunting of the animal in his native environment.

THE MAKING OF A BOOK (3 reels) Doubleday Page and Company—The various processes through which a book must go from linotype
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Farm For Sale (Homestead Films)—Shows the advantage of using limestone on wornout soils.

Land Clearing (3 reels) Distributed by Michigan Agricultural College and the Department of Agriculture, University of Wisconsin—The film shows "brushing," blasting with dynamite, and stump-pulling operations.

**MISCELLANEOUS**

Away Dull Care (Prizma)—Picturing a number of outdoor sports, and full of wholesome entertainment value.

Sno-Birds (Prizma)—Devoted to winter pastimes as they are to be seen at the Lake Placid Club. All scenes in Prizma color.

Along the Moonbeam Trail (Lea-Bel)—A fanciful, imaginative story of a journey to the land of magic, particularly suited to an audience of young children.

A Trip through Filmland (2 reels) Eastman Kodak Company—A cinema tour of Kodak Park, and interesting views of manufacturing film stock from the raw cotton and bars of silver to the finished strip ready for the camera.

Magic Gems (Prizma)—A novelty reel, showing some metals in their virgin state, and many stones both precious and semi-precious. It recounts some of the superstitions connected with the wearing of particular gems.

Graphics (Educational)—The general name for a number of reels, each a sort of screen magazine or newspaper, containing feature story, beauty section, sports and cartoon. Nothing exceptional.

Fresh Fish (Educational)—One of the Burr series—and an exceptional comedy, of which it must be said there are few. It combines photography with animation cleverly. The actors are a real boy and a cat, and the little animated figures a dog, a boy, and a fish.

Water Sports (½ reel) Fox—A "sports" reel, devoting itself to some of the more exciting moments of aquatic pastimes.

Thrills and Spills (½ reel) Fox—Describes it exactly. Many of the scenes are photographed at the winter carnival held in St. Moritz, Switzerland, where skating, tobogganing and skiing give exhibitions of skill.

Sketchographs (Educational)—"What's the Limit?" gives a cartoon history of war from early times to the present, as an argument against it and its attendant evils.
The Review Committee of the Cincinnati Council for Better Motion Pictures recently published a compact and helpful booklet entitled

"Selected List of Motion Pictures for Boys and Girls and Family Groups."

A foreword by the Chairman of the Review Committee explains the nature and purpose of the work, and another page gives detailed instructions as to the use of same. Then follow the lists of films classified under Producers and according to general character and content. Index letters before each film indicate audiences of different ages for which film is suitable. The leading player is always named, number of reels is given, and necessary cuts are indicated. At the end are offered "Twelve Ready Programs" giving recommended films, with practically no cuts needed, and names of distributors handling the films. A page of selected Exchange addresses closes the booklet.

These booklets—while the supply lasts—will be sent free upon request. Address inquiries to 25 East Ninth St., Cincinnati, Ohio.

After six years of experimenting, George K. Spoor announces stereoscopic projection in perfected form. The key to the whole problem lies in a black and "penetrable" screen which creates the illusion of human vision without the use of any mechanical device in the hands of each individual optient, as has been necessary with other methods devised for stereoscopic projection.

The invention requires new apparatus entirely; special camera, high-powered projection, and a film two and one-half times the size of standard film. The screen contemplated will measure 18 by 36 feet. Of present accessories nothing will remain except the lights in the studios and the seats in the theatre. Obviously these features present a very grave obstacle in the exploitation of the invention for general use, but the announcement from so eminent a figure in the moving picture world is significant.

The principal event at a recent meeting of the Newark Public School Visual Education Club at Burnet Street School was the presentation by Lieut. Ralph C. Bishop of "The Great Adventure," an illustrated lecture accompanied by six reels of exclusive battle scenes from official sources.

It was an intensely interesting and historically valuable program. The film depicted a living and authoritative unfolding of the epic battle of the Meuse-Argonne. Clear, graphic and complete, it offered for the first time to the principals, teachers and educational authorities of Newark an intimate view and study of that colossal struggle. Described by one who knew his subject thoroughly, it was alive with human interest. Its presentation in Newark was one of the most exceptional opportunities ever offered to the people of this city in that it showed what actually took place during the drama of the Argonne.

Some of the highlights of the film were—the hurried embarkation of troops at Hoboken at the outbreak of the war; the long range guns in action at the battle of the Argonne—the movements of the tanks and infantry through heavy shell-fire; the aeroplane activities of Capt. Eddie Rickenbacker and Lieut. Quentin Roosevelt, and the grave of the latter; Armistice celebration in Paris, and the Peace Con-
"A Distinct Addition to Our Program"

DEAN H. W. MUMFORD
College of Agriculture, University of Illinois, Wrote

Homestead Films, Inc.,
Mr. D. O. Thompson, President,
7510 N. Ashland Ave., Chicago, Ill.
Dear Mr. Thompson:
I am glad to write you that the film, *Yoke of Age*, was very well received at our Farmers' Week, and was a distinct addition to our program. It should have a wide distribution and do a great deal of good.

(Signed) H. W. MUMFORD.

January 31, 1923.

The **YOKE OF AGE** is a seven-reel story of the ups and downs of a country church. Let it "do a great deal of good" in your community.

ference in session in the famous Hall of Mirrors at Versailles.

The conclusion of the film shows the Nation's Capitol welcoming General Pershing and the First Division as they march down beautiful Pennsylvania Avenue.

It is only after seeing a lecture of this character that one is imbued with the true significance of the war. No room for theatrical and sham heroics for the serious student of history—war is stark, bare, ugly, naked, unless redeemed by a great principle, such as we fought for four years ago. This is the message of Lieut. Bishop to the people. This is the message of the exponent of truthfulness.

The following announcement comes to us from Edward Mayer, Secretary of the Department of Visual Instruction at the University of California:

"The History of North America" is a compilation of extracts from the various history motion pictures distributed by this Department and is being exhibited for the purpose of showing in a small way what can be accomplished in educational motion pictures. This film will cover the more important events of discovery, colonization, revolutionary and early national periods, the Civil War and the period of reconstruction, the Spanish-American War, and recent events in our country's history including a few battle scenes and plans of action of the World War.

This picture was shown to an invitation audience of Principals and Superintendents at Wheeler Auditorium, Berkeley, on February 14th.

The National Academy of Visual Instruction announces that one of the features of its Fourth Annual Meeting at Cleveland, Ohio, February 27, 28 and March 1, 1923, will be the showing of new class room educational films. An entire evening will be devoted to this. Many of these films will be shown for the first time and some will be pre-release showings. This part of the program has been made possible by the co-operation of 30 film companies, says W. M. Gregory, chairman of the Program Committee and Director of Visual Education in the Cleveland Public Schools.

In connection with the work of showing school children and "educators" the film "Through Life's Windows, the Tale of a Ray of Light", the Eye Sight Conservation Council of America, brings the message of the importance of normal eyesight to Chambers of Commerce, Rotarians and other organizations, which have for their object constructive work in the communities which they serve. Thus, while the Council's program was being conducted in the schools of Newark and Paterson, N. J., the business organizations of these two industrial centers invited the discussion at their weekly luncheons.

The Council opened its work in Newark, N. J., on December 11, 1922, and following a schedule prepared by the Newark Board of Education, delivered the message to more than ten thousand children ranging from six years of age up to the adults in the State Normal School. The message consists of the story as told by the film, with supplementing lecture, and lantern slides showing the deteriorating effect upon the student and the worker in shop or office, or improper "lighting" and "glare".

This phase of the message heralded by the Council is of such importance that every manufacturer and merchant should get in touch with it. Of so great importance is it considered by
Attention FREE Attention

Are you interested in securing a motion picture projector for your use in your School, Church, Y. M. C. A. Rooms, Homes, Community Center, and elsewhere, absolutely free of charge, so that you may have the benefit of motion pictures?

I will install a well-known projector and keep same in good condition absolutely free of charge to you, and can furnish you with the best and latest films as often as you desire.

For further information write or call in person.

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CHICAGO ILLINOIS

those who know best the matter of proper illumination, that the head of a $100,000,000 lighting corporation is arranging to have his entire force of specialists see the film and gain thereby a better knowledge of the function and workings of the human eye. He expressed himself as believing the lesson taught thereby would be of great value to his assistants in their problem of furthering better illumination for the home, school, store and factory.

The work of the Eye Sight Conservation Council of America was emphasized in Paterson, N. J., during the week of December 18-21, by Mayor VanNoort, issuing a proclamation urging the necessity of care of eyesight on the part of all Paterson people. The Mayor is a professional man and consequently appreciates fully the great need for the work that is being done by the Council. The campaign in both Newark and Paterson brought letters of commendation from principals and teachers endorsing the work and testifying to the educational value of the film.

During the month of January, 1923, the Eye Sight Conservation Council will present its message of eye correction and protection and proper lighting in the schools of Elizabeth, N. J., and in the schools of South, West and East Orange, N. J., and in other parts of the state of New Jersey.

During December, the Council's message was carried to more than twenty thousand school children and through the courtesy of the managers of the larger movie houses in Newark, N. J., announcement of Eye Sight Conservation Week and the slogan "Save Your Eyesight" was flashed before their audiences throughout the week.

The Council will carry its work with diligence into all parts of the country and will welcome the cooperation of Educators, Chambers of Commerce, Industrial Organizations, Parents and Teachers' Associations and Civic Societies.

The largest incandescent lamp ever manufactured, having a capacity of 60,000-candle power and rated at 30,000 watts, has just been manufactured by the General Electric Co. It is to be used in moving picture studios and is said to be the most realistic representation of sunlight that has yet been attained.

The lamp stands eighteen and one-half inches high and its bulb is twelve inches in diameter. The light is equal to the combined light of 2,400 electric lamps of the size commonly used in homes. The filament inside the bulb is made of tungsten wire one-tenth of an inch in diameter and ninety-three inches long, constructed in four coils. If the wire in this filament were drawn to the size used in the twenty-five-watt household lamp, it would supply filament for 55,000 lamps.

In motion picture studios, where the lamp is already being used, it is declared that the results are much better than those obtained by using arc lamps. The incandescent lamp has no flicker and gives a softer toned light ray. It has therefore been found more nearly ideal for studio work. It is lighted from a 120-volt, 250-ampere circuit, consumes thirty kilowatts, and costs to operate, figuring electric current at 10 cents a kilowatt hour, $3 an hour.

EDUCATIONAL PICTORIAL RELIGIOUS PICTURES WANTED

by a Christian Organization financially strong (Incorporated in Illinois) for Exclusive Distribution to the Religious and Educational Organizations in the central states. We have the public's confidence which insures a quick and thorough distribution of GOOD, WHOLESALE, SINCERE and CLEAN pictures.

Address: The Educational Screen

The Educational Screen
From Hollywood
Conducted by Marguerite Orndorff

Slow Motion Photography

ONE of the most interesting and mysterious things about the motion picture industry is the slow motion camera. Already it plays an important part, and is bound to play a much more important one in the future, and yet about all we as audiences know of it we get from the weekly news reels. A few, few feet of film showing a dancer in whirlwind motion, or a football team in concerted action, or a horse racing at high speed; then a caption: "This is how it's done—isn't it easy?" and then we see the movement repeated, this time so slowly and precisely that we almost seem to be dreaming. The big football tackle floats lightly to the ground, stretches out his arms in leisurely fashion, and gathers in the swimming quarterback. Gently they lie down on the ground, and presently comes the rest of the team to spread itself with all care and deliberation over their prone forms. The horse, the dancer, seem to have lost weight, to have taken on the buoyancy of toy balloons; they, too, float. They give the effect of divers walking on the bed of the ocean, struggling against the weight of their heavy shoes and the pressure of the water. We almost expect to see a trail of bubbles as they breathe. When the film flashes back to normal speed again, we feel more natural, and comment to the extent of wondering how they do it. That's the mysterious part of it. The actual taking of the picture itself is just the same as taking an ordinary movie; the magic is all in the little box with the crank.

The principle of the thing is this. The ordinary movie camera takes one foot of film per second, and there are sixteen "frames," or separate pictures, to the foot of film. The high-speed camera—to give it its proper technical name—is adjusted to take ten feet of film per second, and when this film, containing ten times the ordinary number of exposures of a given motion, is projected on a screen at the normal rate of speed, the motion is drawn out or retarded, and the result is called "slow motion."

That is about as much as the layman is likely to know about it for a time at least. The secret of the high-speed camera is being jealously guarded by the few who know it. For slow motion photography is only in its beginnings, and the possibilities before it are so vast that it behooves the originators of the device to retain control of it as long as they possibly can.

Mr. Ed Frowenfeld of the Novograph Film Company, who told me about it, explained some of its varied uses at present, and in speaking of its future, declared that he hardly knew where to begin, because the possibilities for its use are so numerous.

Industrially, for example, slow motion photography will be of value in detecting faults in machines and their operation. A certain firm, manufacturers of sewing machines, was having trouble with its high-powered factory machines. The thread continually broke at a certain point and no one could locate the trouble. Finally motion pictures were taken of the machines in operation, with a high-speed camera, and the film revealed the fault.

Films of this sort will be of assistance in teaching processes and methods to factory workers. The successive steps in the canning, bottling, labeling and packing of foods can be shown to factory employees in many localities. Another possible use will be to test steel and concrete to determine the exact amount of strain each will bear, and the precise point of breakage.

We may imagine some of the results of slow motion photography in modern surgery. It is said that a few years ago, a famous surgeon whose specialty was the tying of arteries, was paid ten thousand dollars to perform a special operation which could be filmed. The picture was taken, but proved to be a failure, because the ordinary camera could not record the rapid motions. The high-speed camera will overcome such difficulties. The most exacting operations, those which must necessarily be performed at top speed, can be recorded in the closest detail. All of which means a distinct advantage to surgeons and medical students the world over; for, without the expense of travel and study in the centers of such scientific knowl-
edge, they can have the benefit of the skill and experience of the great masters of surgery.

Scientific experiments in other fields can be filmed and sent broadcast. The formation and action of gases can be filmed for the study of chemistry; certain laws of physics can be demonstrated.

But perhaps the most effective uses of this type of motion picture can be made in military tactics and drills. At the time this country entered the World War, slow motion photography was just being developed, but even at this experimental stage, a few films were made for government use. That they were not used to any great extent may have been due to the confusion then existing among department heads, and not to any failure of the films to accomplish what was expected of them.

As an illustration of their effectiveness, I was told about some slow motion films that were made of a bayonet drill. In the rapid change from one position to another in the soldier’s hands, the gun was discovered, actually left both hands at the same time for a fraction of a second—time enough, perhaps, to allow an enemy soldier the advantage he needed. The captain of the company thus photographed refused to believe that such a thing was possible until he was shown the pictures.

In army observation, and map making, too, the high-speed camera has proved its value. I was told of a picture taken from an airplane in the second or two that it took to make a complete loop in the air. Everything in the picture was clear and slow; it was possible to see everything that was going on, whereas with the ordinary camera, the speed of the plane would have been too great to allow of any such minute detail.

Sports, too, will be able to claim the advantages of the high-speed camera. Pictures of football scrimmage, taken during practice, can be shown to a team afterwards, and all weaknesses accurately analyzed. This, as a matter of fact, is being done now to some extent.

It may even be that close decisions in sports will depend on pictures. In a film taken of a running dog, the high-speed camera revealed that in jumping a barrier, the animal’s hind leg touched it in three places, although apparently he had cleared the board entirely.

The one thing that is holding back this general development is the cost—a familiar tale. The Novograph company, which has a practical monopoly on the high-speed camera, keeps four machines in use, two of which are in a continual state of being repaired. Two expert men are constantly employed in replacing parts and making adjustments. All this expense added to the initial cost of the cameras must be covered, so that the producer who uses slow motion photography in his pictures, pays at the rate of something like $250 a day for the use of the cameras, and the services of their operators. Or, if he needs less than a day’s work, he gets it on a footage basis, at about $2 a foot. Those who are statistically inclined will realize that this amounts to some $1200 a minute while the camera is in operation.

Naturally the only person who can afford the luxury of slow motion photography is one who is assured of a profitable return on his investment, and this person is, of course, the theatrical producer. The chief use, therefore, is for entertainment—a few feet of slow motion film are included in the news weeklies—animal studies, boxing exhibitions, airplane stunts, scientific experiments which may be of general interest. Fast moving objects are best; the contrast is largely the element that catches the public.

But besides this the high-speed camera is in great demand for the regular photoplay. Many effects are obtained by its use that would be impossible in any other way. I suppose there are few tricks in the movie trade that are not familiar to the blase public, but producers seem unusually sensitive about revealing the secrets of slow motion, preferring that their audiences remain ignorant of how the thing is done.

Production Notes

Among the more notable of Paramount’s scheduled releases for the next six months are—including several already mentioned in these columns—a new version of Rex Beach’s “The Ne’er Do Well,” starring Thomas Meighan, Zoë Akins’ “Déclassée,” starring Pola Negri, “Hollywood,” to be directed by James Cruze, with a cast including practically every one of the Lasky stars, C. B. DeMille’s special production, “Adam’s Rib,” George Melford’s production of Hergesheimer’s “Java Head,” James Cruze’s production of “The Covered Wagon,”
Mr. Leonard Power, president of the National Association of Elementary School Principals, writes:

I must mention what wonderful results we are getting with the new TRANS-LUX Daylight Screen.

From now on we shall go right on with our pictures with better visualization than ever before, with all the curtains up and windows open. I regard the invention of this screen as one of the big steps forward in visual education.

Darkened Classrooms Abolished!

The TRANS-LUX DAYLIGHT SCREEN can be used in daylight without darkening the room, thus avoiding poor ventilation and the expense of satisfactory window coverings. It can equally well be used with artificial lighting conditions when desired. The TRANS-LUX DAYLIGHT SCREEN is non-inflammable, can be cleaned and rolled up without damage. It is made in any size for any purpose.

69 And What Do Its Users Think?

For the sake of finer and more economical projection, ask further details of

American Lux Products Corporation
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Gilbert Ames' prize play, "The Hero" which served Richard Bennett on the stage, has been filmed with Gaston Glass, Barbara LaMarr and John Sainpolis in the cast.

An experimental film of interest is "M. A. R. S." produced by the Teleview Corporation, sponsors of stereoscopic movies in New York.

The Metro Pictures Corporation, under direction of Marcus Loew, proposes to abandon entirely the "program" picture, and plans only the production of "bigger" pictures. Accordingly, the rights to Kipling's "The Light That Failed" have been bought for Rex Ingram, who will make the picture in England this spring, after finishing his present production, "Scaramouche." Latest reports add that Jackie Coogan has signed a contract for four pictures with Metro, although United Artists, headed by Mary Pickford and Douglas Fairbanks, also offered him a contract.

David Belasco's great stage success, "The Girl of the Golden West" is being filmed for Associated First National Pictures. Edwin Carewe will direct, but the cast has not been announced.

Goldwyn announces that King Vidor has signed a contract as director. His first picture will be the stage play "Three Wise Fools."

Marshall Neilan is at work on a story of his own, "The Ingrate."

Rupert Hughes' newest picture is his own story of studio life, "Souls for Sale."

Mary Pickford has announced her intention of producing "Faust" with herself in the role of Marguerite. It was rumored at one time that D. W. Griffith would film it with Lillian Gish, but difficulty with censors was anticipated, so he gave up the idea. More recently, Ferdinand Pinney Earle proposed to make the picture, and has actually done some work on it, according to report. But as Miss Pickford can usually be depended upon to do what she says she is going to do, we may expect to see her version of the famous story.

Will Rogers has signed a contract to make two-reel comedies for the Hal Roach company.

D. W. Griffith has begun on a story of the south, "The White Rose." Carol Dempster, Mae Marsh and Ivor Novello are in the cast.

Jack London's "White Fang" has been purchased by Lawrence Trimble and Jane Murfin, to be produced with the dog, Strongheart.

Cecil B. DeMille plans to start work in the spring on a picture version of the Ten Commandments. This choice of subject matter is the result of an idea contest recently conducted by Mr. DeMille. Jeannie MacPherson is working on the screen arrangement.

Paramount will release thirty-nine pictures during the six months beginning with February, topping the list with Pola Negri in her first American film.
Official Department of
The National Academy of Visual Instruction

OFFICERS

President: Dudley Grant Hays, Director of Visual Education, Chicago Public Schools, Chicago, Illinois.
Vice-President: Mrs. Claire S. Thomas, Raleigh, North Carolina.
Secretary: J. V. Ankeney, Associate Professor in Charge of Visual Education, University of Missouri, Columbia, Missouri.

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5. Literature on Visual Instruction ...... W. M. Gregory, Cleveland, Ohio.
10. Film Review ........................... J. V. Ankeney, Columbia, Missouri.

Publicity Committee

By order of President Hays, I hereby appoint the following Publicity Committee. The functions of this committee are as follows:
1. To furnish to the chairman of the publications' committee monthly or more frequently, articles and news items suitable for publication in the Educational Screen or for distribution to the press.
2. To keep the Academy and its work before the educators of its community.
3. To make recommendations to the publications' committee.
This committee will have its first meeting at Cleveland during the annual meeting.

PUBLICITY COMMITTEE
Chairman, A. P. Hollis, Chicago, Illinos.

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A. L. Thomas, Director Visual Education, Auburn, Ala.
J. V. Ankeney, Secretary of the Academy, Columbia, Mo.

February 1, 1923.

The Fourth Annual Meeting

The fourth Annual Meeting of the National Academy of Visual Instruction will be held at Cleveland, Ohio, February 27, 28, and March 1, 2. All sessions will be held at the School of Education.

Superintendents and teachers from all parts of the United States have an opportunity to observe at first hand actual class demonstrations of teaching where slides, films, charts, models, pictures, and other visual aids are used. In addition to this, the Academy has prepared a strong program. Commissioner of Education J. J. Tigert, superintendent Jones of Cleveland, Ohio, Superintendent Wilson of Berkeley, California, Doctor Frank Freeman, University of Chicago, are among the speakers. The official program follows:

Program
February 27 to March 1, 1923

Tuesday, 9 a. m.—Room 216.
Registration, Room 216.
9:00 Appointment of Committees—General Announcements.
9:30 Visual Education—Its Scope, Meaning and Value—Dudley Grant Hays, President of the National Academy of Visual Instruction and Director of Visual Education, Chicago Public Schools.
10:30 Practical Visual Instruction—Supt. R. G. Jones, Cleveland Public Schools.
11:00 Visual Instruction in Relation to Purposeful Study—Supt. H. B. Wilson, Berkeley, California.
Lunch—School of Education Cafeteria.
1 p. m.—Room 216.
1:00 Visual Education in the United States—A. P. Hollis, University of Chicago (Fifth Grade Class).

1:30 Testing a film—"Iron and Steel"—(Fifth Grade Class)—Dr. F. D. McClusky, Dept. of Education, University of Illinois, Urbana.

2:15 Testing the Educational Value of the Moving Picture—Dr. Frank N. Freeman, University of Chicago, School of Education, Chicago.

8 p. m.
(School of Education Auditorium.)
Special Evening Program of Educational Films.
(Special reviews of new school films provided through the courtesy of thirty film producers.)

Wednesday, 9 a. m.—Room 216.
9:00 Announcements.
Analysis of Class Room Use of Slides in One School for a Period of Eight
Years—Sherman Howe, Supt. of Schools, Corning, N. Y.


10:00 Methods Used in Organizing a Slide Library for a Large School System—Rupert Peters, Director of Visual Instruction, Kansas City Schools.

Discussion.
Report of Committee.
Lunch—School of Education Cafeteria.

1 p. m.—Room 216.

1:00 Teaching Geography by Pictures—Edith Parker, School of Education, University of Chicago.

2:00 National Exchange for Lantern Slides—Dr. C. E. Cummings, Director of Visual Education, Buffalo, New York.

2:30 A Comparison of the Educational Value of Lantern Slides and Moving Pictures in Education.

For the Moving Picture—Dr. F. Dean McCluskey.

For the Slide—A. W. Abrams.

8 p. m.

(School of Education Auditorium)
Special Evening Program of Educational Films.

(Special reviews of new school films provided through the courtesy of thirty film producers.)

Meeting of the Ohio Visual Instruction Association.

8:15 p. m.—Room 216.

Mr. A. C. Eckhart, Springfield, Ohio, Chairman.

Definite plans for completing state organization in Visual Education.

Thursday, 9 a. m.—Room 216.

9:00 Material for Film Instruction in City Classes—E. H. Reeder, Director of Visual Instruction, Detroit Public Schools.

9:30 A Program for State Wide Film Instruction—H. W. Norman, Visual Instruction Dept., University of Indiana, Bloomington.

10:00 Cooperation in Foreign Film Loans, Plans for Practical Operation—Charles Toothaker, Curator Philadelphia Commercial Museum.

10:30 Technique of Chart Construction—J. V. Ankeney, University of Missouri, Columbia, Missouri.


Lunch—School of Education Cafeteria.

1 p. m.—Room 216.

1:00 Committee Reports.

2:00 Using the Motion Picture for Instruction—A. G. Balcom, Assistant Supt. of Schools, Newark, New Jersey.

3:00 The Educational Screen as the Official Organ of the Academy—Nelson L. Greene, Editor of the Educational Screen.

4:00 Business Meeting.

8 p. m.

(School of Education Auditorium)

Special Program of Educational Films.

(Special reviews of new school films, especially provided through the courtesy of thirty film producers.)

Special Announcements

1. Demonstration in Visual Instruction.

The Observation School of the Cleveland School of Education will give in all grades daily demonstrations in visualization of school subjects by slides, pictures, films, stereographs, etc. Request the special visual program.

2. Catalogue of Foreign Slides, Pictures and other visual material. This material is catalogued and may be used on application at the library.

3. The Secretary's office is in Room 218.

4. Mail, telegrams, and packages should be addressed to:

   W. M. Gregory,
   Educational Museum,
   Cleveland School of Education,
   Station E,
   Cleveland, Ohio.

5. Special Displays in Room 210:

   Cleveland Art Museum, Cleveland Natural History Museum, Field Museum, St. Louis Educational Museum, Buffalo Natural History Museum.
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Official Department of
The Visual Instruction Association of America

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Vice-President—A. G. Balcom, Assistant Superintendent of Schools, Newark, New Jersey.
Recording Secretary—Don Carlos Ellis, formerly Director of Motion Picture Division of United States Department of Agriculture.
Treasurer—Charles H. Mills, Director of Publicity of the Boy Scouts of America.
Corresponding Secretary—Rowland Rogers, Instructor in Motion Picture Production at Columbia University.

This department is conducted by the Association to present items of interest on visual education to members of the Association and the public. The Educational Screen assumes no responsibility for the views herein expressed.

Essential Elements of Visual Instruction
An Introduction

By Ernest L. Crandall, President

In this article President Crandall begins a series of what might be termed thumb nail sketches of the evolution of visual instruction, to be continued from month to month. Each article will be brief and deal with some single phase of the question. (Editor's Note.)

In approaching any new subject the logically trained mind is impelled to formulate three questions,—what, why and how? If you do not regard visual instruction as a new subject, the writer would suggest that you try to find a comprehensive treatise on the subject in any pedagogical library, or even a reasonably thorough treatment of it in any work on principles and methods of teaching. If you locate such a volume or chapter, the writer will be obliged for the information. To be sure there has been built up quite a mass of periodical literature on the subject, but to say that this lacks both direction and cohesion is stating the case mildly.

Perhaps an equally interesting experiment would be to ask any educator for an off-hand definition of visual instruction. The writer has tried that experiment, with results sometimes amazing, not infrequently amusing and almost always somewhat vague. Yet the term is current coin in educational circles today. Doubtless we all have a pretty fair idea of what we mean to include under it, but our definition has thus far lacked precision. Obviously we shall do well to begin at the beginning.

One of the elemental modes of definition is definition by contrasts or by opposites. Every practical teacher uses this,—as, for example, long is not short, hot is not cold, new is not old, or, as the polite little girl said when asked how she liked school, “Well, you know, it is not exactly heaven.”

There is reason for applying this method of definition to visual instruction, if only to eradicate some current misconceptions.

First of all, then, visual instruction does not mean “movies in the schools.” Yet this is the popular conception. Send any item of visual instruction news to any newspaper and that is the caption your contribution will get,—“Movies in the Schools.” That is also as far as
some minds have travelled on the subject even in school circles. There is no occasion to be scornful about this, for it is about as far as any of us had gotten, not so very long ago. Ask a principal if he believed in visual instruction and he would tell you:—"Certainly,—we have motion pictures in our school every week. The children enjoy them very much." "But," you might inquire, "are they educational motion pictures?" "Yes," he would probably reply, "they are very instructive, at least, most of them."

That same principal would never have thought of alluding only to experiments in natural science, if you inquired whether his teachers used the inductive method. He would have insisted that the inductive method applies in any subject when the teacher works from the specific or concrete to the general or abstract; and he would have cited cases in geography, in mathematics, even in grammar, to reinforce the more obvious examples.

Neither would that same principal have dreamed of referring to a series of talks in the auditorium or assembly room as "educational," no matter how interesting or instructive these might have been. He would have been keenly conscious that the term "educational" should be applied only to some organized and systematic presentation of the materials of instruction based on definitely recognized psychological principles and following established pedagogical practice.

In either of these instances he would be on familiar ground, but the new expression "visual instruction," caught him off his guard. Thus it was that most of us thought we were really doing something, when we brought a few score or a few hundred children together and gave them a movie show of a reasonably high order. Perhaps we were not doing any harm. Assur-

dedly we were not accomplishing much good. Incidentally we were retarding the advent of real visual instruction, by contenting ourselves quite too readily with what should be termed either a pitiable make-shift or a palpable make-believe.

We have been getting away from that stage quite rapidly in the last few years, but there is still occasion to insist upon a few fundamental considerations. First among these is the equal recognition of all types of visual aids. Since visual instruction rests quite obviously upon the use of various mechanical aids to visualization, it is of first importance to divorce ourselves from the notion that only the most obvious of these should constitute our teaching tools.

Visual instruction, then, does not consist exclusively in the use of motion pictures; nor should this be the dominant note in our conception of it as a method. Neither should we regard the slide and the stereograph as the only other aids to visualization. These are perhaps twin elder sisters of the film which is the most youthful member of the visual instruction family; but it is a large family. These three are after all but representations of reality. There are various aids to visualization which depend upon direct sense experience, rather than a substitute. There are others which, while purely representative, serve some purposes better than the slide, the stereograph or the film. The true visual instructionist should seek assiduously to catalogue all such instrumentalities, to evaluate them all, severally and individually, and to allocate to each its appropriate place in the teaching process.

Having made this point, we must bring this introductory article to a close, hoping in the next issue to get a little farther away from what visual instruction is not and a little nearer to what it is.

V. I. A. of A. Activities at Cleveland

By Ruth Overton Grimwood, Executive Secretary.

The Visual Instruction Association of America will make its second appearance in public at the Cleveland convention of the Superintendents' Division of the National Education Association. As a great many of the readers of this magazine will remember pleasantly, at the Boston meeting of the N. E. A. last July, this association made its formal bow to the educational world.

At that meeting, the association gave a continued program of the latest and best in films and slides for educational use. This demonstration in Mechanics Building was enthusiastically received. Since that time, the efforts of the association have been directed toward perfecting its national organization. One of the necessary features for a successful functioning of the V. I. A. of A. is that there must be a
well balanced reciprocity of activity between its members in every section of the country. The purpose of this organization is to serve as a clearing house for all visual instruction needs and information.

The Executive Board of the Visual Instruction Association of America is now complete. The following members have recently been added to complete its roster: Dr. John F. Finley, formerly State Commissioner of Education of the State of New York, and now Associate Editor of the New York Times; Professor George D. Strayer of Columbia University; Miss Olive Jones of the Board of Education of the city of New York, and Mrs. Susan B. Dorsay, Superintendent of Schools of Los Angeles.

The association will be privileged to present showings of educational film in the main auditorium after three of the important sessions. It is also arranging for a continuous demonstration of visual aids in one of the headquarters hotels, and now completing a program of varied and pertinent interest to educators. It has a good amount of material placed at its disposal. The programs have been designed to present to those who are not aware of the value of visual aids examples of the newest and best material for instructional use. Attention will be given to the method of its presentation in the class-room; for those who as yet have not discovered how far an advance has been made along the road to visual instruction, representatives will answer all queries, and present as convincingly as possible a visual proof of the efficacy of visual aids to education.

Several unusual features have been prepared. The aim of the program committee has been to cover the field from as many angles as possible. Some new methods of class-room presentation will be afforded a demonstration.

The membership of the V. I. A. is drawn from three classes of those most keenly interested in the field; educators, producers and distributors. There is absolute equality among these members, the only discrimination being that on the Executive Board, under the constitution, there must be a preponderance of educators. This insures the shaping of the policy of the association.

Great progress has already been achieved by the round table conferences of the various members. A greater confidence has grown into existence on all sides. Laying on the table the problems which present themselves on all sides has brought a broader understanding and appreciation to the members of the association. It is only by the preparatory development of such an organization that the field of visual instruction will ever see its immense possibilities made practical. The law of supply and demand is immutable. Any group of producers and consumers who recognize this fact must inevitably head toward success in their line of endeavor. The Visual Instruction Association of America has in its hands the key to the solution of the problem confronting the whole scheme of visual education, and is stepping on courageously toward its goal.

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Special Notice From the U. S. Post Office

We are glad to print the following special notice issued by The Educational Bureau of the Chicago Post Office. Universal observation of this advice would greatly facilitate progress in the visual field.

Important to Exhibitors

As a general rule, motion picture films are moving on a regular schedule from place to place for exhibition and display on previously arranged dates, and failure to arrive at destination on time not only seriously inconveniences the address but entails a consequential loss upon the shipper, as the films are exhibited upon a rental basis.

We are requested by the Post Office Department through the Chicago Postmaster to advise exhibitors of the fact that parcels of films when remailed must bear legible addresses, and that if the old labels are not removed the new label or address should be so placed as to completely obscure or obliterate the original address.

With this cooperation on the part of exhibitors, the mis-sending of film parcels should be reduced to a minimum.

The Educational Bureau,
Chicago Postoffice.
Among the Producers

(This department belongs to the commercial companies whose activities have a real and important bearing on progress in the visual field. Within our space limitations we shall reprint each month, from data supplied by these companies, such material as seems to offer most informational and news value to our readers.

We invite all serious producers in this field to send us their literature regularly.—Editor.)

Old Testament in Motion Pictures

This visualization of the world's greatest story, the Old Testament, has been released by the National Non-Theatrical Motion Pictures, Inc., of 130 West 46th Street, New York and will soon be seen in the various churches of the city.

These remarkable films made by the eminent Italian producer Armando Vay, will be shown first in churches of various denominations and later in schools and religious and welfare institutions, throughout the United States, exclusively through the National Non-Theatrical exchanges.

This production cost over three millions of dollars and occupied the working hours of ten directors, fifteen photographers and an army of technical assistants for a period of five years, under the supervision of Pietro Antonio Garaggiazzo. A large part of the money used to produce these films is said to have been advanced by the Italian Government, who desired these to be the most elaborate and impressive films ever released, on this subject.

In order to secure the authoritative information that was necessary to insure historical accuracy, the directors and scenic writers made trips all over the world to seek advice from the leading archeologists, antiquarians and students of Biblical history. The film, therefore, represents all of the leading knowledge that we have been able to gather together by centuries of patient research concerning the conditions of life in Egypt, Palestine and adjacent regions thousands of years ago. Particular pains were taken in the costuming of the thousands of men, women and children employed.

In creating the film of the Holy Bible the Italians carried their operations to the forbidden, almost unexplored, Sinai and to many other scenes of the Bible story. They located a large part of the story upon Mount Sinai, where Jehovah spoke to Moses and gave him the Ten Commandments. Other parts of the picture were taken in Egypt, Palestine, Babylonia and many scenes were taken in the Sahara Desert. The Italians and their Government hired the inhabitants of entire towns to take part in certain scenes, entire tribes of Arabs, kings and chiefs, and all the members of ancient monasteries and convents in the East. In one scene, the building of the Tower of Babel in Mesopotamia they employed over twenty thousand actors, and in the entire film more than one hundred thousand actors were employed.

The stories visualized, include the following episodes; Creation Adam and Eve, the punish-ment of man's first disobedience. Cain and Abel and the first murder. The Wickedness before Noah. Noah, the ark and the World-wide tragedy of the Deluge. The fiery destruction of the wicked cities of the plains Sodom and Gomorrah following the visit of the angels to Lot and his family. The patriarch Abraham and Sarah, his wife, and the announcement of the coming birth of Isaac, son of their old age. The preparation to obey the divine command to sacrifice Isaac in the full devotion and obedience to the will of God. The story of Isaac and his wooing of Rebecca. Of
Esau and Jacob and the barter of a birthright for a mess of pottage. The love of Jacob and Rachel. The seizure of Joseph by his brethren and his sale as a slave. The imprisonment of Joseph and his rise as the first Prime Minister of Egypt; and First Food Administrator of record. The meeting of Joseph and his brethren and the incident of the silver cup in the sack of Benjamin. Reconciliation of Joseph and his brothers. Discovery of Moses in the Bullrushes. Deliverance of the children of Israel from Egypt. The Miracles of Moses. The Exodus with the magnificent spectacle of the crossing of Red Sea, and the destruction of Pharaoh's pursuing army. The journeyings of the children of Israel thru the desert. The feast of Manna. Moses smiting the rock; the Ten Commandments, the Worship of the Golden Calf. The assumption of authority by Joshua. The solemn impressing parting of Moses from his people and his ascent into Mount Nebo to die. Then follows the unfolding of the most beautiful love story ever told—the wooing of Ruth. The marvelous spectacle of the glory and splendor of the court of King Solomon; his royal entertainments and wise judgments, all shown with an accuracy and wealth of detail and a perfection of artistic presentation unrivalled in motion picture production. The picturing of the idealism of the Song of Songs, which is Solomon's, with all its imagery, and the Shulamite personifying its marvelous emotional climax.

Building the Tower of Babel

Each one of these extraordinary series of productions of wonder Bible stories, adheres strictly to Biblical history. There is nothing extraneous, nothing amplified in this heart gripping, visualized series of Biblical subjects; the directors adhered closely to the narratives with their subtle beauty in color, atmosphere and the types of people which still exist today in the places where the stories originated.

Nothing can be more nobly inspiring than these vivid picturings of the soul-awakening narratives of the Old Testament.

The Message of Emile Coué

Emile Coué, famous French apostle of auto-suggestion, and at present the most talked of man in the world, is to put his message on the screen in the form of a two-reel picture called "The Message of Emile Coué," which Educational Film Exchanges, Inc., will release as its next Short Subject Special. The little druggist of Nancy will thus carry his message of hope to the many millions throughout the world who are unable to hear his lectures or attend his clinics.

Since coming to the United States recently to lecture on his theory of auto-suggestion as a means of attaining health in body and mind. M. Coué has been flooded with offers from motion picture producers to make a picture in which he would personally appear. Having no desire for personal gain, M. Coué rejected all these offers, some of them carrying immense salaries, until a scenario was submitted to him which conveyed his message as he wanted to give it. His share of the proceeds from the film will go toward founding a Coué Institute in New York City.

M. Coué and his advisers rejected all scripts based upon fiction or romance, refusing to allow his appearance in the light of a miracle man.

"The cinema," said M. Coué in approving the final plans to put his message on the screen, "is one of the most important agencies in existence for the wide dissemination of an educational message on an entertainment basis."

"As a teacher I much desire to have its help, but I have no ambitions as an actor, and do not wish to be financially benefited. This educational screen story is the only one I have authorized or will authorize for the present, and the many flattering offers are declined with deep and sincere thanks."

George Kleine's Educational Film Production

Six reels, constituting six lessons on "Magnetism and Electro-Magnets," are available to schools and college departments. The reels were photographed in the studios of Thomas A. Edison, Inc.

The lessons will be sold outright, together or
Among the Producers

February, 1923

separately, and are supplied in standard width film on either inflammable or non-inflammable stock. The reels vary in length and are sold by the foot. New prints are made and shipped within two weeks from receipt of order. Prices are exceedingly low.

The general contents and approximate length of each reel are as follows:

Lesson I. Magnetic and non-magnetic substances, Magnetization...........815 feet
Lesson II. The Magnet, Laws of Attraction and Repulsion............330 "
Lesson III. The Magnetic Field......405 "
Lesson IV. Molecular Theory of Magnetism .................535 "
Lesson V. The Magnetic Field (Continued) ..................655 "
Lesson VI. The Solenoid and Electro-Magnet .................540 "

Further information may be had from George Kleine Productions, 114 South Michigan Ave., Chicago, III.

"The Hunchback of Notre Dame" Started

Work has begun at Universal City on "The Hunchback of Notre Dame," a picturization of Victor Hugo's celebrated novel. Wallace Worsley, the special director engaged to handle the making of the Hugo picture, has assembled an unusual cast, and has given the final seal of approval for the gigantic sets now being constructed.

Signalizing the beginning of work on the big picture, the entire Universal studio plant celebrated the laying of the corner stone of the big structure, which is to be a full size replica of the famous Notre Dame Cathedral, of Paris. This will be the most ambitious building ever put up for a motion picture. It will reproduce in great detail all the architectural eccentricities of the old world edifice. Scores of ten-foot plaster statues are being turned out in the Universal City work-shops to fit into niches in the Cathedral.

The replica of the Cathedral alone will take a small army of carpenters, plasterers and other workmen. This set will be one hundred and fifty feet wide and two hundred and twenty-five feet high. The huge church will be built with the three great doorways, with the two towers, the spires, the Gallery of Kings, and the large plaza in front of it.

Other sets being constructed include a reproduction of the famous Court of Miracles, that strange quarter of old Paris where the mendicants, cripples and fakirs congregated in the 15th Century, the Place de la Greve, where criminals were tortured and punished, the Palace of Justice, court room, mansions, and many Parisian streets. In connection with the Cathedral there will be an immense interior vista of the church's aisles and pillars.

The cast assembled by Worsley, and the executives of the Universal corporation, is one of the strongest ever put into one picture by Universal. Norman Kerry plays the role of Phoebus, the young hero of the novel. Lon Chaney will play Quasimodo, the weird little hunchback bell ringer of Notre Dame. Tully Marshall as Louis XI, Raymond Hatton as Gringoire, the poet, are other notable members of the cast.

Dining Car Movies With Pathe Program

Railway passenger service enterprise, according to accounts printed in Illinois and St. Louis newspapers, has proved the utility of free motion picture shows aboard limited trains and in terminal waiting rooms.

George J. Carlton, veteran passenger traffic manager of the Chicago & Alton, is on record as "father of the dining car movie show." He was in charge of this original experiment, assisted by other officials of the road. The dining car projector was operated by A. B. Craven, of the DeVry Corporation. It was especially constructed to overcome vibration, regardless of rough tracks or rolling waves.

The train was late at Springfield, "but the passengers were not worried. The first railroad movie show had been in operation in the dining car, and the passengers had been enjoying the novelty of a complete screen program—Harold Lloyd in 'Grandma's Boy,' Aesop's Fables, the animated cartoon—the whole works minus advertisements of coming releases and the tailoring establishments. They didn't care whether they ever got to St. Louis.'"

The arrangements for the show were admirably simple. Between meals the tables in the dining car were removed, the chairs were arranged to form a miniature auditorium, a screen was hooked in place, and the neat, compact machine was mounted on a table at the other end of the car. Then the shades were drawn, the lights turned off and the reel put in motion.

About two years ago it is remembered that a similar experiment was made aboard a train on a Southern railroad. Reports agreed that the passengers were delighted. But, at the time, it appears that mechanical obstacles stood in the way of repeating the experiment.
Theatrical Film Critique

(Beginning with the March issue, this department will be combined with the department "From Hollywood" under the new name "The Theatrical Field." The enlarged department will be conducted by Miss Marguerite Orndorff, teacher of English in the Indianapolis Public Schools. Correspondence is invited on matters pertaining to this department and all communications will be handled by Miss Orndorff personally.—Editor's Note.)

FURY (First National)
The best thing about a film play in which Richard Barthelmess appears is, of course, Richard Barthelmess. His name on a production immediately pre-disposes us into thinking there is something to it. And there is a reason for it, of course. More than one critic, both professional and casual, has made note of the fact that he is one of very few in moving pictures who can change really the expression of his face and actually use the muscles therein to depict the emotions of his heart. Those sensitive, strong features cannot move through the lights and shadows of a picture without dramatizing it in some interesting fashion.

This time it is "Fury," a sea-going, storm-tossed tale of love and mother-reverence set against not only the rocking waves but the dank wharves and low lodging houses of Limehouse London. Here and there are sombre, poetic touches that suggest Thomas Burke's tales of this region. Frequent bits of humor and a reasonably "happy ending," however, quite dispel any lasting idea of similarity in the stories.

Barthelmess is "The Boy" with a fury of a father embittered by an unfaithful wife and the brutal life of the sea. His son's affection for him and refusal to fight back when struck impress the father as only "that woman in him" and he withholds proposes to beat it out of him. The Boy's staunch gentleness and persistent "You are my father; I love you anyway," with blood streaming from his face, give opportunity for some very fine acting that is never over-done or made sentimental. Fights among the crew are also encouraged. A ferocious Skandinavian of giant stature and a belligerent veteran of many sea crimes are matched on deck though the Boy shrinks in sickish horror from the brutality of it, the spectators before the screen of course are highly entertained. It is a good battle.

The advent of a young girl into this cheerless life is the Boy's one joy. It is none other than Dorothy Gish in Bowery garb, chewing gum and walking herself around in a horrible fashion. But pretty she is and lovable in spite of it, as one would expect. She is a poor lodging house drudge who sneaks out to meet the Boy every time his ship comes in and poverty and every other foe to romance are forgotten when they look into each other's faces. Fearless as she is and determined in her love, she even tries a hand-to-hand with the old "Fury" himself when their tryst is menaced by his appearance. She furnished much of the humor of the play, but has moments of pathos as in the wrecked wedding plans, that show the Gish characteristics at their best.

In the end old "Fury" died, the Boy finds his mother and the two faithful lovers are united. One of the best things in the play—in fact one of the most artistic pieces of acting Barthelmess has ever done is in the finding of his mother. How his slightly shaking hand runs over her ragged shawl, and his eyes round out with wonder! He has a way all his own and prejudiced as one may be against this dreadfully overworked, sticky-sentimental "mother stuff," there is none of it here. One is bound to find a little tear in his eye—or at least a gulp of admiration for the utterly concealed art with which Richard Barthelmess is able to do it.

PEG O'MY HEART (Metro)
"Peg o' My Heart" has been much heralded in the movies because of its great stage success and the fame of Miss Laurette Taylor in the title role. This is her first screen appearance and it must be conceded right at the start that she films beautifully. Her wistful, large eyes come forth radiantly and full of expression from the mechanism of the camera and no signs of age beyond the sweet girliness she portrays, or miscalculated make-up, mar the fairness of her face.

The plot of "Peg o' My Heart"—as almost everyone knows—is the good old Cinderella story dressed up in modern frills and rags, with a bonny English lord making love instead of a fabulous son of a king. It is impossible to wear out this plot. It is so delicious and soul-satisfying to see a poor but beautiful and de-
serving maiden raised to riches and such power that she can shame the haughty relatives who previously scorned her, that we rejoice over it again and again.

"Peg o' My Heart" has the advantage of all this romantic coloring, but one notices nevertheless that it is put on with rather a thin brush. Too much footage is devoted to Peg's childhood, the death of her mother, and her wandering life with her father in proportion to what we are permitted to see when the great moments arrive—great moments like her picking up a delightful acquaintance on the next estate who turns out to be the Prince Charmimg lord, and the first awakening of love and approval in the cold hearts of her British aunt and cousin. These were highlights on the stage. They are present in the picture and are cleverly titled, but the tinselled glow, the thrilling, beautiful, Cinderella suspense is mostly missing.

Beautiful and satisfying as Miss Taylor is, she appears more often than not to be working too hard to portray youthful vivacity and action. Her ungainly manner of walking, standing awkwardly with feet wide apart, and loose-armed, vociferous jumping about remind one irritatingly of Mary Pickford. If it is a deliberate imitation it is unfortunate for almost all spontaneity or semblance of it is destroyed. and after all no one can do this sort of characterization as Mary does it.

But, as has been previously suggested, Miss Taylor's charm and a plot that can never grow old make this a picture worth seeing.

JAVA HEAD (Paramount)

Aside from the success and artistic effect of Hergesheimer's novel "Java Head"—oftentimes said to be his best work—the film version of this fascinating story is able to stand on its own merits. The photography is excellent and the succession of pictures of New England homes in the first part is especially notable for its quaint charm and impression of reality. The plot has been translated into terms of a scenario with less loss of sequence of motives and truth to the original theme than is often the case when the cinema draws on literary successes.

This is a love story made striking by the eternal clash of East and West. The contrast, both tragic and comic, in the manners of a Manchu princess suddenly set down in a staid New England community lends itself admirably to the exaggerated effects of a moving picture. Opposite this role, which is played by Leatrice Joy, is that of the village girl who patiently waited for her lover's return from Java only to find him married to this strange, if not outlandish, wife. This part is taken by Jacqueline Logan and what she does with it is deserving of great praise. The two old men whose life-long feud has kept the lovers apart, and the dope-fiend uncle who is obsessed with a mad love for the Chinese girl as soon as he sees her, are also well characterized and do much to make this picture a really worth-while attraction.

One cannot help wondering why some of the tragedy of this tale is not spared by giving the little Oriental princess some Christian clothes when she comes home with her husband. Hergesheimer takes care of this in the novel, but the picture somehow leaves it an open question which can only be answered by the usual reflection that otherwise there would not be much of a story. Aside from this, however, there are few serious flaws that can be pointed out.

A photoplay of a novel which one has read and liked is always in danger of being very disappointing. A picture is fixed and merciless in its detail, whereas our airy imaginings as we read are limitless in their beauty and truth and goodness. No mechanism can possibly do them
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Wholesome Educational Films Company

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justice. It can be said of "Java Head" that this drawback is reduced to a minimum, and that is saying a great deal for it.

THE VOICE FROM THE MINARET (First National)

You were rather blatantly informed by publicity agents that this picture sees those famous lovers, Norma Talmadge and Eugene O'Brien at last reunited. Aside from this stellar conjunction, however, there is nothing about the film to startle its optience. The plot deals with two fond lovers, separated because a decidedly unpleasant husband persists in living, but the scenarist so arranges matters as to kill him off at the end of the footage and all is well. A conventional drama of a familiar triangle, carefully filmed and smoothly acted, but lacking distinction. (Theatrical.)

THE COUNTER JUMPERS (Vitagraph)

This film is exaggerated slapstick from beginning to end and as such will doubtless appeal to many good souls who find themselves wearied with the sex play. There can be nothing new in slapstick but one finds here some of the old gags entirely recostumed and in their way amusing. Larry Semon is a cheerful person but one feels that it would be easier for an actor to survive a world war than two reels of such concentrated acrobatic activity. (Community.)

CAPTAIN FLY-BY-NIGHT (Film Booking Offices)

Here is a drama of the old Spanish regime in Southern California filmed against most impressive backgrounds. Unfortunately, however, the concentration is entirely upon the mystery involved in a case of concealed identity. Except for the fact that the actors wear appropriate costumes and that the settings are those of a by-gone day, one would scarcely recognize this as a historical film. Had the director perceived the possibilities of the material in his hands an extremely worth-while picture might have been made rather than a merely interesting one. (School and Community.)

THE FLAMING HOUR (Universal)

The flavor of this story strongly resembles that of a serial picture only it is not quite so highly seasoned with sensational adventure. The tantrums of two very irritable gentlemen and the dastardly intrigues of another gentleman keep the action swiftly moving. The flaming hour strikes when the torch is laid to a gunpower mill. Mediocre entertainment. (Theatrical only.)
THE PRIDE OF PALOMAR (Famous Players-Lasky)

The problem of Japanese occupation in southern California is ineffectively combined with the situation of an heir cheated out of his inheritance. Of course, the heir, portrayed by the immobile Forrest Stanley, regains his ancestral acres and the affection of his enemy’s daughter; and, of course, the Japanese villain is obliged to make an ignominious retreat, otherwise the play would not be ethically sound. The picture, adapted from the novel by Peter B. Kyne, is not impressive in spite of careful filming and direction. (Theatrical only.)

THE YOUNG RAJAH (Famous Players-Lasky)

This play was most patiently constructed as a vehicle to exploit that most superlative sheik, Rodolph Valentino. What could be more gratifying to millions of movie fans, than to have this idol appear as a mystic oriental prince to the orchestral accompaniment of “A Song of India?” From a dramatic standpoint the plot is messy and improbable, but it provides Valentino with an ideal role. (Theatrical only.)

BULL DOG DRUMMOND (Hodkinson)

The present flair for mystery and detective plays is responsible for pictures like “Bull Dog Drummond.” Given, a sanitorium run for purposes of extortion by master criminals, ultramodern paraphernalia of torture, an insouciant young gentleman and a beautiful damsels, and you have all the dramatic accessories. The result is an exciting picture which does not excessively fatigue one’s mentality. Two old-timers, Carlyle Blackwell and Evelyn Greeley, appear in this film. (Theatrical only.)

WHAT’S WRONG WITH WOMEN (Equity)

This is a question which seems to be always bothering some poor souls. According to this film it is selfishness, discontent and a constant desire for excitement and variety. This is really a very effective little domestic drama, well acted and directed, and presenting a situation of matrimonial incompatibility forever interesting. (Theatrical only.)

THE COUNT OF MONTE CRISTO (Fox)

Dumas seems to be finding his way to the screen, first with “The Three Musketeers” and now with “The Count of Monte Cristo.” The moving picture has already done more to familiarize the hoi polloi with the name of this famous Frenchman than have all the libraries in Christendom.

The chief problems in adapting a classic to the screen are to maintain faithfulness to the facts and to have a sympathetic understanding of that nondescript thing known as atmosphere. Those responsible for the production of the picture have been successful in making a gripping and coherent film. The pages of The Count of Monte Cristo are ideally suited for filming. Their romance and color and sharp contrasts furnish the best cinematic material for they are pictorial and full of movement and action rather than reflective or analytical. Much emotion as well as adventure is compacted into the scenes: the elation of the lover and bridegroom; the despair, hate and grief of the pitiable prisoner; the triumph of suave but efficient revenge. There has been no attempt, however, to treat with subtlety the psychology of the situation in which the Count realizes that vengeance is not for him to take but that it lies in the hands of the Divine Being.

John Gilbert is most effective in the leading role particularly in the later scenes where he has acquired his fortune and established himself in the midst of his unsuspecting enemies. The supporting cast is excellent, apparently having been chosen, not only for ability, but
also for physical resemblance to the types portrayed.

Considered from every standpoint, direction, photography and acting this picture is above the average. (Community Use).

THE ROMANCE OF THE DELLS (Scenic Romances, Inc.)

The public seems to enjoy so much the "scenics" which are now a regular part of the programs in the larger moving picture houses that anything which adds to their interest or beauty cannot be overlooked.

Mr. W. D. O'Neil, the producer, has begun a series of "Know Your Native Land" pictures which gives promise of affording something new, delightful, and educational for those who love travel and the picturesque aspects of nature. With scenic beauty as the dominant thing, Mr. O'Neil purposes to weave in authentic legends connected with each region and to make them a decorative and illustrative part of the whole.

His first production is a charming glimpse of some of the beauties of Wisconsin—the rivers, falls, dells, cliffs and woods and a wealth of Indian legend serves to enhance the wild beauty of this region. In one of the places shown in this picture there is a rugged cliff so carved by rain and wind that it strikingly resembles the head of an Indian chief. With wonderful effect a real Indian's face is double-exposed upon this background so that the one melts into the other and the likeness is accentuated with striking success. This is only one detail to illustrate the care and feeling with which this work is being done.

The outstanding features of the work are the unerring instinct shown in selection of views, the charm of the composition, light and shade values, and the artistic tinting of the film which brings out the general color values and the tone of the scene.

Legends have been filmed before and in appropriate surroundings, but Mr. O'Neil's plan is broader in that it comprises a series and seeks to emphasize the natural beauty of our land by calling up the romantic past of the people who first lived in the midst of it. The plan contemplates the rendering of lovely natural scenes with delicate tracery of bits of forgotten history that were enacted there in more romantic days than ours. (School, Church and Community use.)
March, 1923

The Educational Screen
(Including MOVING PICTURE AGE)

THE INDEPENDENT MAGAZINE DEVOTED TO THE NEW INFLUENCE IN NATIONAL EDUCATION

Herbert E. Slaught, President   Frederick J. Lane, Treasurer   Nelson L. Greene, Editor

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Editorial Section

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The Cleveland Meeting

At the Cleveland convention of the N. E. A. there was great activity by those interested, both commercially and academically, in the promotion of visual instruction in schools. The commercial exhibitors were there en masse, of course, to display all forms of visual aids, including maps, charts, models, prints, posters, slides and films. Many of these exhibits were decidedly impressive. On the professional side, the two national organizations were active, each operating in a somewhat different way to attain its ends, the one largely academic, the other largely promotional.

The National Academy of Visual Instruction conducted, at the Cleveland School of Education, a three-day program which was by far the best it has offered during the four years of its existence. Though always academic in content and purpose, these sessions kept more closely than ever before to actualities, to the concrete and practical aspects of the teaching problems of today. The meeting did much to bring down the visual idea from the realm of vague theory to the realm of vivid reality. Our only regret is that the location chosen for the meetings—while ideal in its arrangements and facilities—was miles from the main convention. This fact effectually prevented attendance by any but the most devoted visualists, exactly the ones who needed the meetings least.

Rather than offer a cursory and necessarily superficial account of the proceedings of the three days, the Educational Screen is to have the pleasure and privilege of printing many of the best papers in forthcoming numbers. The first one appears in this issue, Professor Freeman's exposition of the methods of research employed during the past year by the Committee on Research in Visual Instruction under the Commonwealth Fund, of which he is Chairman. The results obtained from these immensely important investigations cannot be made public until they are printed in a series of monographs, due to appear shortly from the University of Chicago Press.

The Visual Instruction Association of America, with headquarters at the Hotel Statler a few blocks from the Auditorium, conducted its activities in the very center of the educational multitude. And its activities were wholly different from those of the Academy. The Association aimed at emphatic publicity for the visual idea. No formal program of
speeches was presented, but an energetic propaganda was circulated to reach
the maximum audience and notable service was rendered in forcing the visual
idea upon the attention of a host of educators who had hitherto paid small
heed to the question. Selected films were shown each afternoon and evening
in the huge auditorium, in the very center of convention life. Remarks to be
heard at any time among the crowd proved that this steady, industrious
visualizing of the visual idea was having its intended effect.

If visual education is to grow as rapidly and as vigorously as its potential
values demand that it shall grow, there is needed a vast amount of sane and
energetic publicity. The educational world is noted for a quality which some
call conservatism, others lethargy. Education moves contentedly in a groove,
loves to stay in it and dig it deeper. When the occasion arises to widen this
groove, only the most emphatic and long continued propaganda can rouse
the educational world to the point of decision. The Visual Instruction Asso-
ciation of America has already made marked progress in this direction. A
vast work lies ahead in compelling the country to turn its best and most
serious attention to the visual idea in education.

Normal Schools and Visual Instruction

A n article in the current issue of The Educational Review contains a
very suggestive sentence, which emphasizes by contrast a serious
shortcoming in our educational regime as regards visual instruction.

Harry W. Rockwell writes on “Teacher Training in France.” After
recalling our original debt to France for the “normal school” idea, he dis-
cusses the character and quality of her methods of training teachers on a
national scale for national service. Mr. Rockwell emphasizes the effort of
France to bring to her students in training the latest and best developments
in educational procedure, and then remarks:

“They also use the cinema film for demonstration work very extensively.”

How slow are the Normal Schools of America to take advantage of this
invaluable tool? In the Normal School above all this visual work should be
emphasized—not only for the educative values it can give to the normal stu-
dents themselves but to teach them how to use the equipment which can
bring such tremendous values to their future pupils, when it is properly
handled.

The last words need the italics. For however excellent the intention, a
teacher bungling over a stereopticon and a few slides or worrying a film into
a projector backwards presents a sorry travesty on visual teaching. Still
more, they must be taught picture power and picture values if they are to
achieve anything more than meaningless amusement for the children who
are to be given into their hands. Teachers must be taught to teach with
visual aids. To turn them loose with a stereopticon or projector—or even
with maps, globes, models and a sand-box—is merely to encourage farce in
the classroom.

Here lies a plain duty before our Normal Schools.
PUBLICITY is not always an unmixed blessing. It has seemed to me that publicity had its drawbacks in the investigation of visual education which I am about to describe. One of these drawbacks is the natural desire of those who are interested in visual education to learn the results of the study before those results have been sufficiently formulated to determine with exactness what they are. I consider the invitation to discuss the methods of the study as constituting also another drawback, although I have acceded to it because it has come from various quarters. The description of the method of an investigation apart from the presentation of the results seems to me to be a dull performance. However, I shall attempt to make the description of the methods of the present study as significant as possible under the circumstances.

General Scope and Range of the Study

In undertaking an investigation in any field in which comparatively little work has been done, one is faced with two alternatives. The first is to make a rather broad comprehensive survey of the entire field. The second is to make a more intensive study of certain narrow problems within the field. Each of these procedures has its advantages and its disadvantages. The broad general survey has the advantage of raising a variety of problems, of pointing the way to more specialized studies of these problems, and of contributing something to the solution of some of these specialized or narrow questions. The disadvantage, is that many of the questions which are raised are left at loose ends and no one problem is carried sufficiently far to reach a final solution. The advantage of the specialized investigation is that it does solve certain problems, but the attending disadvantage is that these problems are very narrow in scope.

In planning the present investigation the advantages of the broader type of study seemed to be sufficient to turn the scales in favor of this type. Consequently the study deals with a variety of examples of visual education and with a variety of questions concerning these examples. The nature of the experiments can best be grasped from a brief statement regarding the comparisons with which they are concerned.

The investigation consists largely in a comparison between various forms of visual education or between visual and non-visual methods.

Types of Comparisons Made in the Study

We may first consider the types of presentation which were compared with one another in the various experiments of the study. In the first group of comparisons the material in the exercises which were compared was duplicated as exactly as possible. For example, if a motion picture film was to be compared with lantern slides to determine which was the more effective, the lantern slides were constructed so as to duplicate the pictures which were shown in the film. In a number of cases the lantern slides were actually made from selected frames in the film. This general procedure was

* A paper read at the Fourth Annual Meeting of the National Academy for Visual Instruction, Cleveland, February 27, 1923.
followed out in all of the comparisons of this group.

One of these comparisons has already been mentioned. A motion picture film was shown to a group of children, and to another group was shown a number of lantern slides, duplicating sections of the film. In some cases the accompanying verbal description which occurred in the captions of the film was presented orally to the class. In other cases the captions as well as the pictures were reproduced upon slides. In these cases the slides containing the captions alternated with the slides containing the pictures, as in the film. Another arrangement which it would be well to make, but which was not made in this study, is to have captions shown simultaneously with the pictures.

One of the problems frequently raised concerning the presentation of motion pictures is whether the instructor should talk with the film. In order to throw light upon this problem, films have been exhibited with and without the accompaniment of oral discussion.

Other comparisons have been made as follows. A class was shown both the film and a collection of slides made from the film. To another group the film was shown twice. Again these modified forms of motion picture were paralleled with a lengthened presentation of slides or with a prolonged oral discussion with or without charts or pictures. In other comparisons pictures or charts were used in place of films of slides. These pictures were taken directly from the films and were shown with accompanying oral discussion. In still other cases the pictures were placed upon small prints and shown in connection with printed or mimeographed verbal discussion. This was to compare the motion picture film with material which is organized in the fashion of the text-book. In a few cases oral discussion was compared with the film without any accompanying pictures or charts.

For certain types of material, demonstration by the teacher was the form of presentation to be compared with the film or the slide. The study of demonstration was applied to the teaching of manual arts, and of laboratory science. In teaching position in handwriting, the effectiveness of a motion picture was compared with a knowledge on the part of the pupils of their individual scores and with the ordinary mode of instruction.

In all these cases, as has already been said, the modes of presentation which were compared contain materials which are closely similar. In another group of cases the material used in the parallel modes of presentation was not duplicated so closely. In an experiment in the field of health education, for example, one group of pupils was taught with a variety of forms of visual devices, including motion pictures, posters, and charts. Another group was taught by means of projects, such as playlets. A third group did a large amount of reading, and a fourth group was taught largely by the oral method. In another experiment on health education, the division was made in this fashion: One group of pupils was given instruction by a great variety of methods. These methods included pictorial presentation, projects and oral instruction. In the parallel group all of the methods were used except the motion pictures, and for these was substituted instruction which paralleled the films fairly closely.

The foregoing brief survey will serve to illustrate something of the variety of methods of presentation that were studied. It will also indicate that consider-
able care was taken to avoid the invalidation of the results from differences in the content of the work rather than in the form in which it was presented.

The comparisons already alluded to deal with entire films. The purpose in general was to determine whether the film as a whole gives better results than some other method of presentation as a whole. It is possible, to be sure, by such a method to analyze to some extent the effectiveness of the methods which are compared by classifying the scores which the pupils make in the different parts of the tests. An analysis was also made in a somewhat more definite fashion by breaking the film itself up and by comparing certain parts of the film with other modes of presenting these individual parts. This was done by cutting out of the film certain parts and presenting them in some other way, while the rest of the film was left intact. For example, a particular film included considerable tabular material in captions. This tabular material was shown upon charts or was mimeographed and read individually by the pupils. In the same film there were a number of charts made up of line drawings. These charts again were shown by themselves and the rest of the film was shown in its original form. This type of analytical comparison should undoubtedly be carried much further in order not merely to determine whether a film is good as a whole, but what parts are good and what parts are poor. It is true, one must avoid disrupting the unity of a film, but in certain cases the experiment can be made without serious difficulty on this score.

The types of experiments may further be illustrated by indicating the classes of films which were used. The question has rightly been raised whether the films represented the truly educational motion pictures. So far as it was possible to do so, films were selected which represented the best types of educational motion pictures. In practically all cases they had been made specifically for educational use and were not films which were first intended for use in the theatre and then taken over for use in the school. Of the educational films themselves a considerable variety of types were employed. They included the subjects of geography, nature study or biology, public hygiene, health education, physics, cooking, history, economics, hand work and handwriting. Probably the chief omission is the dramatic film. A tentative study is now being made of the effect of dramatic films also, but the bulk of the investigation has dealt with what have been called "text films" or "school films." The study, in other words, has dealt chiefly with films which are designed to give information or to teach how to perform an activity. This is not because of the belief that dramatic films are not educational or do not have a legitimate place in the school, but chiefly because the methods of investigation of the results of such films have scarcely been developed to a point which makes an immediately productive study of them possible.

Another type of comparison which was illustrated to a slight extent in the study, consists of a comparison of the effectiveness of a film as a means of introducing a subject, or as a means of summarizing it. There is a very large field of study in problems of this character which are concerned not so much with the value of the film as with the best manner of using the film. The continuation of the study of this type of problem will undoubtedly be very productive in pointing the way to the administrative use of motion pictures in the school.
The Selection of the Films

The problem of the selection of the films has already been mentioned. It goes without saying that one could not draw very definite conclusions regarding the value of text-books or of the laboratory method, from an examination of a single text-book, or a single laboratory exercise. This fact, of course, has been kept very clearly in mind by the authors of the present study.

There are two ways in which this difficulty might be overcome. The first is by as careful a selection of films as possible. In general the attempt was made in this study to select definitely superior films. It might have been possible, of course, to select the poorest films which could be found, and in this way to load the investigation. Another and perhaps a legitimate procedure, would have been to attempt to select average films. In view of the fact, however, that visual education, particularly in the realm of motion pictures, is new, it is legitimate to assume that the grade of pictures will rapidly improve, and that therefore those pictures which are at the present time the best may shortly represent the average.

It would, of course, be too much to expect that the selection of pictures should meet with universal agreement. This is unavoidable. All that the authors of the report claim, is that they made an honest effort to select films which would represent the best of their kind.

The second method of overcoming this difficulty is to take refuge in numbers. If an unfortunate selection is made of a particular film, the error will be counterbalanced by other films which are exceptionally good. If a considerable number of films are used, therefore, as was the case in this investigation, it is hardly likely that the results as a whole are greatly vitiated by the character of the particular films which were chosen. However, the number of films which have been experimented with is still limited, and it is desirable that many more be subjected to these and other types of experimentation.

Subjects of the Study

The general method of making the comparison of the effectiveness of different forms of presentation or of different elements in a film was the method of parallel groups. This seems to be the best method which is available, since one could not present the same subject to a group of children first by one mode of presentation and then by another. In this case a second presentation would not be comparable to the first.

Two general forms of parallel grouping were used. The one which was employed in the greater number of cases involved the careful matching of the individuals of limited groups. This matching was done on the basis of such characteristics as age, grade, score in an intelligence test, score in a reading test, and score in a preliminary test in the subject under examination. The organization of parallel groups in this manner insures that the error which might result from a wide divergence in the abilities of the children is at least reduced to a comparatively small amount.

The second method of organizing parallel groups was to take groups which are so large that individual differences could be assumed to counterbalance each other. This, of course, could not be assumed unless the groups were similar in such general characteristics as age, race, social environment and type of educa-
tion. In all cases they were chosen so as to be similar in these respects.

**Test of the Results**

The selection of appropriate tests is of course an important consideration in any such investigation as this. It is particularly important in the case of visual education, since it may be that the results of this method are of different character from the results of ordinary teaching. It is possible, therefore, that the tests which have been devised to measure the results of teaching of the ordinary sort are not well adapted to measure the results of visual education. This has been recognized as a serious problem in the organization of our experiments. We have attempted so far as possible to use tests which should measure the educational outcome which it was evidently the purpose to secure.

The most puzzling single question in regard to these tests was whether or not they measured the interest which is awakened in children by viewing motion pictures as compared with the interest they take in other modes of presentation. Various methods of measuring interest directly might be used, but none of them seem highly satisfactory. The questionnaire method is the prevailing one, but this is recognized generally as being not very reliable. It is undoubtedly true, however, that interest can be measured in a fairly satisfactory way indirectly. Even an information test is to some degree a measure of interest, because the pupil will derive more information from a subject in which he is interested or from a lesson which is presented in an interesting fashion, than from one which is dull. The same is true of the acquisition of an act of skill. If the pupil is interested in his task, he will make more rapid gain, and therefore attain a higher level of ability than if he is bored.

In certain of the experiments, furthermore, the object was to determine how faithfully the children carried out certain activities outside the school which were put before them as beneficial and which they were advised to carry out. The extent to which they performed these activities is undoubtedly a fairly accurate measure of their interest. It was planned to secure still further evidence on this point by making a comparative measurement of the amount of follow-up reading which children do in connection with subjects which are presented in various ways. The limitations of time, however, prevented the completion of this experiment.

The tests which were used fall in general under the two heads of "information" and of "ability to do." The tests of information were constructed with as much care as possible according to the general procedures of standardized tests. Such devices as the completion test, the multiple answer test, and the right and wrong test were employed. In addition to these verbal tests, drawing was used wherever it was appropriate.

The tests of ability to do or to make something, were used in a number of cases and the experiments were designed to give as much opportunity as possible for the application of this type of test. For example, after being shown how to make a pasteboard box or a reed mat, the children actually made these objects, and their products were scored. After the presentation of a lesson in physics, they engaged in a laboratory exercise and their performance was scored. After being taught by various methods to assume correct positions in handwriting, their positions were scored on an objective scale.

In order that tests of this character might be applied, several films suitable
for this kind of an experiment were actually constructed during the course of this investigation. This includes the films showing how to make a reed mat, how to make a pasteboard box, and showing good and poor positions in handwriting.

Conclusions

I make no apology for presenting this account of the methods of procedure before the results are fully tabulated and before any of them can be made public. The interest in such an investigation as this is perhaps sufficient to insure some attention to a discussion of method before the results themselves are presented. The authors of the investigation do not pretend that the methods which they have pursued are beyond criticism. Their only claim is that they have made an honest effort to use the methods of scientific investigation which are available in the field of education and to carry forward by such methods the objective examination of a new method in education. Presentation of the method before the results are published may perhaps have the advantage of opening these methods to criticism independently of the judgment of the results themselves. A criticism of the methods is, of course, welcome in order that better methods may be devised and the interests of educational research in general in this special field may be advanced.

Official Recognition of Picture Expression

A. W. Abrams
The University of the State of New York

VISUAL instruction has up to the present time got into the schools too often by the side door. Pictures have been "shown" as an occasional supplementary exercise by teachers who have wished to give pupils a treat or for the more serious purpose of offering additional stimulus to the interest of pupils in the subject presented, but it has usually rested solely with the teacher to determine whether screen pictures were to be used or not. The course of study has not prescribed or even recommended the visual method, and neither local nor State examinations have recognized the visual methods as they have, for example, the laboratory method in science or the library method in history. In fact most examinations have been chiefly information tests with some semblance of an attempt to call for abstract reasoning. Almost never have they tested a pupil's ability to make specific observations and to express judgments upon them.

The semi-annual examinations of the Regents of New York State have now for three successive times included one question calling for observations and judgments based upon a picture printed as a part of the examination paper.

The picture and subdivisions of question 15 of the January 1923 examination are printed below.
15 Answer the following questions with reference to the above picture:

[This is a scene in Australia]

a What do you think is in the bales?
b What do you think is the size of one bale? [Express length, breadth and thickness in feet.]
c Give two reasons why so many oxen are used to draw the load.
d Tell something about railroads in Australia suggested by the picture.
e Is this scene on the frontier or in the more thickly settled part of Australia?

The question as a whole was given to determine whether pupils had visualized the wool industry including a sheep ranch and to serve notice upon the schools that something more than verbal information is to be required of pupils in their study of geography.

The State Visual Instruction Division, of which A. W. Abrams is director, is building up a collection of visual aids on the basis of the school course and New York State schools have no excuse for not making full use of them. The picture here reproduced is one of 200 on Australasia announced in Study 36, a pamphlet issued by the Division, giving detailed study notes for these pictures, which are of great value.
Some Problems Relating to the Use of Motion Pictures in the Secondary School

George C. Wood, Ph.D.
Commercial High School, Brooklyn, N. Y.

The projection of motion pictures in the secondary school for educational purposes is a new experiment and the movement is still in its infancy. But enough has been done in this direction to develop some pretty well defined reactions on the part of producer, teacher and pupil.

As a teacher and supervisor of biology in a secondary school, as a licensed motion picture operator, as a member of the committee to pass on all films in biology for use in the New York City schools and finally as a writer of educational film synopses, a most unique opportunity has been afforded me to view the problem of the production and use of films from several different angles. The interesting part of the problem is to reconcile the viewpoint of the producer with that of the teacher and vice versa, at the same time work out something of real value to the pupil.

Five years ago the idea of using motion pictures in the school room was hailed by producers and teachers alike as the beginning of a complete revolution in the methods of teaching. Extravagant claims were made and in some quarters are now made for the film as a more than complete substitute for the teacher and the text-book. Indeed, the imagination of many as to the future of the film in relation to educational processes ran riot and exceeded the bounds of reason. Statistics were compiled to show how many hundreds of thousands of dollars would be saved on the cost of text-books alone when the film came to be generally adopted. Experiments hurriedly conducted resulted in conclusions that the thoughtful person could and would not accept at their face value, not because the figures were not correct, but because the field covered was not broad enough and the time allotted not great enough to make such sweeping conclusions valid. Exhibitions with selected classes of what the motion picture could do have not been convincing and so far as I know not a single test has been made to show just what the same classes could do without the motion picture, but under proper conditions. This would be the only true basis for comparison.

In the enthusiasm for presenting the motion picture as a vital aid to visual instruction, any and all kinds of films already in the libraries of the producers were offered by them to the educational committees seeking suitable films. The limitations and results of such kind of film selection were obvious and the unsatisfactory results were inevitable.

Of course, this condition was a natural one and foreseen by every one concerned in the problem. Moreover, it was soon evident that the cutting and readjustment of films already in use must follow if any appreciable progress was to be made. But just here things moved very slowly. In the first place, the producer was lukewarm to the suggestion of film cutting because he was not so sure that the teachers knew exactly what they did want in the film line. To a large extent, this position was justified, because the films in use were moneymakers in the public theaters, with the marked exception of the special and technical film.
These films lost money and it was just that kind of a film that the educators appeared to demand. To tie up more money in these special films was not good business.

To meet this situation, the educators persuaded themselves that they ought to be satisfied with any film then in stock which could be used to even incidentally teach the lessons they had in mind. Especially was this attitude apparent among the teachers in biology. The results were not all that could be desired. We have been passing through a period of uncertainty and even dissatisfaction and the ultimate user of the film is beginning to wonder if the motion picture is going to accomplish all that its best friends claimed for it. Because of the lack of definiteness in the subject presented in the film, too many showings have resolved themselves into a more or less pleasant, but expensive form of entertainment.

This situation, to my mind, is the chief reason why experiments designed to ascertain the relative powers of grasping principles possessed by different classes of pupils, some of which see the picture and some of which do not, were of little value, because there was so much in the film that had no direct bearing upon the subject under discussion at the time that the teacher despaired of ever getting the kernels of wheat out of the large amount of chaff. He found that driving home the lesson of the film was more difficult than it would have been if the class had never seen the film at all, because so much of the subject of the film must be eliminated from the mind of the pupil before the parts wanted could be brought up in their rightful place through contrast and elimination. In my own experience in the class-room, the results of tests given which involved concepts gained in the study of the films which did not exactly apply to the problem then under discussion, were negative.

Now I do not want to be understood as condemning the use of motion pictures in the class-room. My experience shows me that there are unlimited possibilities in their use. But we have not as yet found out how they may be best used. Propaganda claims for the motion picture in education, together with the first flush of enthusiasm and disappointment are slowly giving way to a sane and reasonable attacking of the problem.

Happily, there are signs of a distinct change in the situation. The experiences of both producer and educator are becoming more or less crystallized into convictions as to what ought to be done as the next step in the march of progress. Both producer and educator have also, it may be said, reached and even passed the point where they have learned what ought not to be done. A very few of the producers and most of the educators having experience with the films are convinced that pupils should no longer be subjected to pictures made up of scraps and bits of films. It is bordering too much on the impossible to suppose that the average pupil will have enough power of discrimination to make the visualization of the subject of enough value even under the guidance of a competent teacher to justify the time and expense involved to say nothing of the giving up of certain concepts which under the circumstances might better have been developed in the class-room without the use of the film at all.

Some producers are now attempting to meet this situation by having their own experts and educational directors put out films upon certain subjects which have a specific aim and lesson to teach. But in most cases, such films are made
with an eye to two audiences,—the school and the motion picture theatre. The great success of a very few films like "How Life Begins" and others has given impetus to this method of solving the problem.

But unfortunately, this does not solve the problem. The point has now been reached where educators are beginning to indicate to the producer that the only proper and final solution is the definite outlining and filming of a definite subject designed to teach a particular set of principles or processes and done according to the best pedagogical principles. A few producers are agreeable to this suggestion with a certain reservation—namely that the films so made shall be compromises also—films that can be used in the theatre circuits as well as in the school. For my part, I do not see why this very thing can not be done. The laws of psychology are universal. A good film presenting a good live subject will interest anywhere.

As a writer of educational synopses for films in biology, I am in a position to know something of the position of the producer and the difficulties he faces in putting out educational films. I sympathize, in a measure, with the stand he takes. He now has too many feet of unproductive films of an educational nature in his library.

Some producers are making a belated and honest attempt to put out films which will meet the needs of educators, but it is surprising and not a little discouraging to view films in relatively large numbers and then be obliged to admit that they are almost wholly useless for use in teaching the principles which they seem intended to teach. For this reason, at the present moment, very few new films are being made for educational purposes, at least in science.

It would seem, then, that the next and inevitable step is the making of new films. At the same time the producer must be convinced that such films will be reasonably profitable to him. To convince him there must be a greater use of existing films. But there is increasing objection to existing films and the amount of money available for their rental is unfortunately limited. Thus the vicious circle completes itself.

Some one producer must take the lead, assume the role of pioneer, and put upon the market some few films so good that a great impetus will be given to the whole educational film project. And that producer will be the most successful who secures the services of competent educators with class-room experience and a firm grasp of the subject and who can see the problem from the class-room standpoint with all that that viewpoint involves. Such persons ought to be able to write synopses which when translated into the film will teach a lesson that no text-book can teach, drive home principles which would take days of the teacher's energy to accomplish with far less effectiveness and make the teaching of processes a vital, enduring thing.

Did You Read the Notice at the Bottom of Page 98?
Newer Issues in Motion-Picture Situation*

By H. Dora Stecker

Secretary of Review Committee, Cincinnati Council for Better Motion Pictures.

Why has America been concerned about motion pictures almost from their beginning? Some few have felt, perhaps, that false ideas of life were being taught to adults who were impressionable, and, no doubt, this has been so. They will say that the person of limited intelligence or background and experience is influenced by the type of life he sees portrayed on the screen. What happens is that people of one station of life get a peep into what goes on in other strata of society, as conceived by the scenario writer. For instance, the feminine part of the population in working-class districts have developed a distinct taste for fine furniture and interiors, derived from motion pictures, so the dealers say, which they in real life would probably never have a chance of seeing. Some of the amenities, too, have been introduced in this way, some knowledge of different countries and opportunity for vicarious travel, together with totally false conceptions of manners of living. One speaks feelingly of the number of inapplicable revelry and cabaret scenes which have been dragged in upon every possible occasion, and of stock tricks of the trade, such as, the idea that every man in love, from the "gentlemen" down to the rough villain of the great out-of-doors, becomes a beast in the presence of the woman who spurns him. That criminals, that the vicious, and the inhabitants of the underworld form the most fascinating theme of the screen, judging by the number of photoplays consecrated to this group. That a prolonged struggle, a good gruesome fight, is a distinct asset to any picture, according to motion picture seamen. That the only form of humor worth perpetuating in any quantity and desired, is that of the vulgar, slap-stick variety. And, finally, that the acme of production is one of Cecil De Mille's luxurious panoramas of the idle rich, in which an all-star cast of the public's favorites enact nine reels of the lives and loves of the effete. All of which make for false ideas, false standards, false taste. In addition, one is led to believe that the bad taste portrayed on the screen has alienated more followers than have the sex and triangle plays.

The public is not concerned primarily with the effect of the screen output on adults, except to sigh for the day when inane plays will be the exception rather than the rule, and when originality of theme and sincere, artistic handling will be general. Then the screen will take its place as a great recreational and educational instrument; a source of inspiration to men, women, and children. What every thinking parent, every teacher, every person who is at all interested in the younger generation fears, is the effect which banal and questionable films may have on young people, and their pathetic immaturity, impressionableness, hero-worship, and imitativeness. This fear easily led to the device of censorship, which seems to have proceeded in its task in this country on the theory that every motion picture must be made safe for the child. No matter how mature its theme, if a cut is made here and there, a title changed, an episode decodorized, and the story remodeled so that no child's ideal is smashed, it may be passed and shown to any child in the land. Not that all censors are so meticulous as this, of course. But is this the proper approach? Should every picture be brought down to a child's standards? Personally, I think not. There is a distinct place on the screen for artistic, thoughtful plays of mature theme; subjects which are often beyond the comprehension of children, just as there is a place for this type of presentation on the stage. The foreign photoplays of last season were distinctly in this category. Among adult plays of merit may be mentioned: "Caligari," "Deception," "The Golem," "Footlights," "Forever" (Peter Ibbetson), Griffith's "The Orphans of the Storm," "Passion," "Gypsy Blood," and "One Arabian Night." Such high-grade, plays are in answer to the public outcry against the sins of the motion picture producers, and their production should be encouraged. But when they do come

*From an address delivered before The Woman's City Club of Cincinnati. Reprinted by permission from The Bulletin for December, 1922, published by the Woman's City Club of Cincinnati, Ohio, in the interest of Better Citizenship.
along, I do hope they will not be reduced to the comprehension and spiritual needs of our youngsters.

It would be infinitely better if we could protect the child in the following ways:

(a) Classify motion pictures, through state or local censorship, as to their suitability for the various aged groups. For instance, Australia designates two types: (1) Universal, which may be seen by persons of all ages; (2) for adults only. The only differentiation which our censors make between types of audience are in those films which deal with pronounced sex subjects, and from which they occasionally bar persons under a certain age, or mixed audiences. This is an objective to work for here in Ohio. This would mean different kinds of audiences for different films, and would break down the present-day assumption that a child has an undisputed legal right to see any motion picture that is exhibited.

(b) Some restriction, whether legal or voluntary, or both, is necessary in regard to the attendance of children at motion picture performances. In Cincinnati the downtown motion picture theater men have agreed to bar children out of the theaters during school hours. In Pasadena, California, a city ordinance keeps those under fourteen years of age off the streets after 6 p.m., and those under sixteen years of age out of the theater after that hour. Elsewhere, children are not permitted to attend the second evening performance, which usually begins about 9 p.m. All of us have been disturbed about children who attend "movies" at night by themselves, but the regulation in certain large cities, like New York, which requires that a child be accompanied by an adult in order to gain admission to the motion picture theater, has led to promiscuous acquaintanceship on the part of young persons in their desire to produce the required elder. What is also needed, is more widespread parental supervision and interest in this question of attendance. In families of high standards very young children do not attend motion pictures, or only at great intervals, as they become unduly excited. School boys and girls of ten or twelve years or over attend only at week-ends, probably not every week, and only after mother or father has looked into the character of the performance to be given, and is satisfied that it is desirable. Grown members of the family accompany the young persons, explaining when necessary, and insisting upon good behavior and a proper respect toward a place of public recreation. The family does not patronize a theater which is indifferent to the welfare of its patrons, either in physical convenience, social tone, or the quality of pictures that are habitually exhibited.

If only similar standards were widespread among large numbers of families, many of our qualms about motion pictures would be allayed. In the poorer neighborhoods, the motion picture is a much more necessary form of recreation for all members of the family than in more advantaged sections, and the audiences are apt to accept what the theater offers more implicitly, and to send their children oftener, and to fail to observe all the safeguards which are prevalent in the more favored sections. Overworked and tired mothers and fathers can not be expected to be as particular, and observe the same nicety of standards for their children as those who have had careful guidance and who possess background and outlook, and above all—time enough for such details.

More Films Needed That Are Suitable for Family Audiences

Often the child goes to a performance because his elders wish to go. Much could be written about the exploitation of young children in this respect—of the infant who should be at home, and of the restless little boy or girl who is agonizing because of the selfishness of a parent; of the little boy who is sent to the theater to be gotten rid of at home. Moreover, it is a delicate matter to challenge the standards of any parent. For instance, while operating a suburban theater in Cincinnati, I often barred children under sixteen or eighteen years of age, or even older, from performances which I considered too mature for them, after due public notification on screen and program; and was met in some cases by the feeling that, after all, parents were the best judges in this respect. Occasionally, but not often, some persons even objected to cuts which I made at times in films, designed to render the performance more wholesome. But in most instances, parents were appreciative of the information given them as to the character of the performances, and their suitability for young persons, and of the safeguards taken in behalf of their young people, and looked forward to the Friday evenings which were given over entirely to programs selected especially for boys and girls.
We are all agreed, I am sure, that what we need badly, are more motion pictures which are suitable for family consumption. The magnates of the industry may say that the public is getting what it wants, and may interpret its wants to be melodrama, slapstick comedy, episodes with a touch of risqueness, or any tawdry story set in interiors of regal splendor. But they have been mistaken. The industry is giving the public what it thinks it wants, but it is judging unwisely, because, unfortunately, this monumental business is in the control of men, for the most part of little background, limited vision, and a disregard of their responsibility to the public. If ever an industry needed social vision, this one does. There are plenty of men and women in motion pictures with ideals, but they do not have the capital to be important, and consequently, have to compound. A few independents are producing high-class material. All of you are acquainted with Joseph Urban's productions. The Hodkinson Company is consistently trying to introduce high-class dramas and short subjects. Burton Holmes in the field of travel has been a blessing, as are the weeklies devoted to news, travel, sport, and allied topics of interest. The regular companies now and then take a chance on so-called "high-brow" subjects, and some of the stars who have attained independent positions and are now their own producers, appear pledged to give the public only the best. In the latter class Douglas Fairbanks and Mary Pickford are setting new records by their latest photoplays.

(This article will be concluded in April issue)

The City of Boston Produces Film

"Why are we Careless?" is the title of a new two-reel film (1,800 feet) to be released April 1st for use in connection with safety campaigns and educational interests generally. The film was made by the City of Boston "Conservation Bureau," an official municipal department of Boston whose function is educational activities along health, welfare and civic lines for the well-being of the people of that city.

"Why are we Careless?" was filmed in the streets of Boston and aims to show actual everyday conditions with pedestrians and vehicles contending for the use of the same areas. The film starts off with a flash of a congested square with variegated traffic flowing through from various directions; then the title: "Two hundred years ago the fastest thing that traveled through our streets and roads was the stage coach," with the accompanying scene. Action switches again to the same congested square, thus impressing on the looker's mind the changed conditions that have to be dealt with today. This is further emphasized by the following title: "In the United States 11,000-000 motor vehicles are in almost daily use" followed by a scene of a parking area with several hundred cars lined up at curbstones on either side.

How school boys fresh from school disregard personal safety, the boys' "hooking a ride" habit, winter street coasting into cross street traffic with its dangers, failure to watch out for the street car or automobile coming from the other direction when crossing the street, and several other everyday methods of being careless are interwoven with views of noon-hour congestion in a shopping district, business street conditions and dangers of intersecting streets for both drivers and walkers.

"Why are we Careless?" was given its premier showing March 4th at a municipal mass meeting of city employees held in the Globe Theatre of Boston under the auspices of the Conservation Bureau. It was later tried out with several public and private audiences as a result of which it is now being given its final touches for release April 1st.

The creation of the film was made possible by the cooperation of Mayor James M. Curley of Boston and General Manager Dana of the Boston Elevated Railway. The general direction was in the hands of a committee composed of E. B. Mero, Director of the Conservation Bureau; H. B. Potter, Assisting General Manager of the Elevated Railway, and L. E. MacBrayne, Manager of the Massachusetts Safety Council. The mechanical and a considerable portion of the brain work was contributed by E. P. Cornell & Staff of Boston.

The film will be used widely in and about Boston. Prints will be made available for organizations or others in other parts of the country on purchase or rental basis, although there is no intention to promote the film commercially. It is for educational purposes.
Official Department of
The National Academy of Visual Instruction

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### Program for Peoria County Institute on Visual Education

**March 28-29**

**Peoria High School Auditorium, Peoria, Ill.**

**Lecturers**

Dr. E. H. Cameron, Professor of Educational Psychology, University of Illinois.

Dr. Harry G. Paul, Professor of English, University of Illinois.

Prof. A. W. Nolan, College of Agriculture, University of Illinois.


Dr. F. D. McClusky, School of Education, University of Illinois.

**First Day**

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<tr>
<td>8:45</td>
<td>Music</td>
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<td>9:00</td>
<td>The Present Status of Visual Education</td>
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<td>9:50</td>
<td>The Place of Concrete Experience in Education</td>
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<td>10:40</td>
<td>Exhibits and Educational Films. Intermission.</td>
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<td>11:10</td>
<td>Types of Visual Experience and Their Educational Value</td>
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**Second Day**

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<td>8:45</td>
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<td>9:00</td>
<td>The Teaching of Geography With Visual Aids</td>
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<td>9:50</td>
<td>The Place of Visual Education in the Rural School</td>
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<td>Exhibits and Educational Films. Intermission.</td>
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<td>11:10</td>
<td>An Experiment in the Teaching of Handwriting by Visual Methods</td>
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<td>Noon Intermission.</td>
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<td>Music</td>
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<td>1:30</td>
<td>The Use of Visual Aids in the Teaching of Agriculture</td>
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<td>2:20</td>
<td>The Value of Pictures in the Teaching of English</td>
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<td>3:10</td>
<td>Exhibits and Educational Films. Intermission.</td>
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<td>3:40</td>
<td>The Technique of Testing Visual Imagery</td>
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Demonstrations of visual equipment and its use will be given by exhibitors. Two round-table discussions for superintendents, principals and others will be held by Mr. McClusky on 4:30 Wednesday and 1:30 Thursday.
Official Department of
The Visual Instruction Association of America

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Corresponding Secretary—Rowland Rogers, Instructor in Motion Picture Production at Columbia University.

This department is conducted by the Association to present items of interest on visual education to members of the Association and the public.

The Educational Screen assumes no responsibility for the views herein expressed.

"Thumb Nail Sketches"

in

Visual Instruction

By Ernest L. Crandall, President

No. 2. What Is Visual Instruction?

In the last article we attempted to brush aside certain misconceptions that have arisen regarding visual instruction and promised ourselves to proceed a little more positively in this article toward arriving at a true definition of the term.

The chief conclusion to be extracted from our hitherto somewhat negative discussion is that we should include in our conscious conception of visual aids to instruction not only those conspicuous devices commonly associated with the term, but every act, fact or practice in the teaching process which makes its appeal primarily to the eye.

If children are taught their numbers by means of an abacus, or their reading by means of pictures, that is visual instruction of the highest order.

Among the less noticed and less discussed visual aids is one of immense value, of universal availability, and yet of little effectiveness as generally employed. I refer to the illustrated text-book. Here is a visual aid right at the hand of practically all teachers today, virtually thrust upon them. Yet what percentage of them use it for all that it is worth?

True, in the great majority of illustrated text-books the pictures are so casually connected with the text that they might almost be denominated incidental accessories, or ornamental superfluities. Only recently has the art of building up the text around the pictures
taken conscious form. Yet even with the clumsiest of the old-time illustrated texts, in geography for instance, teachers with the instincts of true visual instructionists could readily and profitably build up their lessons around the pictures. That they do not do so proves that the need of more teachers who are visually minded is at least quite as great and quite as vital as the much heralded need of greater abundance of more expensive forms of visual aids.

To the illustrated text-book might be added the blackboard, for diagrams, drawings, graphs, tabulations; models, specimens, collections, mechanical, geological, biological, industrial; excursions, nature study hikes, shop and plant inspection, museum visits; postcards, clippings, scrapbooks, posters, of use in a dozen different ways, and finally the stereograph, the slide and the motion picture.

Merely to rehearse this enumeration, by no means exhaustive, is to remind ourselves once more to what an extent we habitually neglect the obvious means at our disposal for reinforcing our instruction with the visual appeal. Well might we pause and say to ourselves, "O ye of little faith!" If we really had a deep and abiding faith in visual instruction as a principle, and not as a fad or a highly specialized method, nothing could restrain us, even those of us who are denied the luxuries of slide and stereograph and film, from utilizing to the utmost those simpler materials so readily available.

Such a rehearsal also serves the further purpose of disclosing upon how broad a base visual instruction really rests. If visual instruction may avail itself of such diverse materials, assuredly it is not a process dependent upon certain mechanical contrivances, but rather is it instruction conceived of and administered from some particular psychological angle.

Indeed, that is the gist of the whole matter. As this comparatively recent phase of pedagogic lore works out its own natural evolution in the laboratory of the class room, we may need from time to time to revise and modify our conception or even our definition of visual instruction itself. The best definition I have been able thus far to evolve, however, would run about as follows: Visual instruction is instruction enriched at all points by the conscious dominance of the visual appeal.

I should even be tempted to go a step further and to say that visual instruction is any instruction administered by a teacher who is genuinely aware of the value and importance of training the mind through the eye.

Any such definition places the emphasis where it belongs, not upon the means used, but upon the character of the instruction, or, still better, upon the conscious purpose of the instructor. For after all visual instruction is just a phase of the art of teaching. Merely showing a child films, or slides, or pictures, or even objects themselves, will not instruct him, save casually and accidentally, according to his innate powers of perception and observation. Such showing, to be effective, must be accompanied by teaching of the highest order, based upon sound and accepted psychological and pedagogical principles.

It is, then, quite clear that none of the devices of visual instruction will ever replace the teacher. It is equally certain that the film, generally regarded as the supreme symbol of visual instruction, can never replace the text-book. These may seem like somewhat obvious truisms, yet they will bear repeating, especially the latter of the two. Not only are there still some half-baked enthusiasts guilty of foolishly sweeping statements anent the superiority of the screen to the printed page, but if there is any one peculiar danger incident to the possible over emphasis of visual instruction, it lies precisely in the inherent tendency of the screen, not to replace, but to displace the printed page. The motion picture of itself not only does not tend to encourage reading, but, unless skillfully managed, may tend rather distinctly to discourage it. It is one of the supreme functions of the teacher to see that it does not have that effect.

But more of all this later on. We have now answered both negatively and affirmatively, the question of what is visual instruction, so far as is permitted within the sketchy limits of an article of this kind. Accordingly, in our next article we may address ourselves briefly to the why of the proposition, to the reasons underlying the vital significance of this particular approach to the child mind, as those of us see it who insist upon its value and importance as a contribution to the art of teaching.
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Notes and News

A New Film Produced by Iowa State College

An educational film has been produced by Iowa State College at Ames, Iowa, on a subject which is of vital interest to the entire agricultural district located in the corn belt area. This film, called “Pay Dirt,” (2 reels) was directed by Mr. Harry B. Warner, Soil Specialist of the Agricultural Extension Service of Iowa State College. A bit of local color is introduced by naming all the characters after various counties in the State. The picture was produced, however, with the entire corn belt in mind and the story is applicable to any state in the section. The picture will be ready for release on or about March 1st.

A synopsis of the film follows:

“PAY DIRT”

Conservation of Soil Fertility

Warren Lee and his wife, Ida, have come to the place where they see little hope for the future in their stony, hilly, worn-out eastern farm. They receive a letter from Wayne Clarke, a cousin out west, who urges them to leave the east and come where “Corn is King, and the soil will never wear out.”

The Lees move out west. As years pass they possess a fine farm and two husky corn-fed boys, Clay and Howard. Warren congratulates himself upon his fine prospects, his fine family and their fine farm which he thinks is theirs to do with as they please. His wife remonstrates and suggests it belongs to the children and their children’s children. Warren, laboring under the delusion that his farm will never wear out, burns his corn stalks, and straw stacks each year. The barnyard manure leaches away in the little creek close by.

At last it is observed that corn doesn’t do so well and clover is almost an annual failure. Warren attributes the trouble to hard winters and dry summers, but the boys believe weak soil is responsible for the condition.

County Agent, Mr. Linn, arrives and invites the boys to take a trip to the Agricultural College. They see the experimental plots and observe the effects of lime, legumes, manure and other fertilizers. The Soil Specialist shows the boys how to test soil for acidity. Clay submits a sample of his soil. It is found decidedly acid. Lime is recommended and phosphorus suggested.

When the boys reach home they persuade

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THE LIFE AND WORKS OF WILLIAM SHAKESPEARE

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This picture will appeal to all classes in the community gathering. It brings both amusement and instruction to the children; it will surprise and hold the attention of those adults who had become cynics regarding the films; it will please teachers, pastors, social workers, and other welfare guardians of the community; and it is certain to interest the parents when they see how their children enjoy this worthwhile picture.

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the father to ask the bank for a sufficient loan to cover the cost of liming the farm. His visit to the bank is discouraging. His hard life and his financial difficulties threaten to undermine his health, a rest is imperative. The farm and financial problems are left to Clay and Howard.

The younger boy is a member of the County Pig Club. "Blossom" makes a fine hog of herself by winning a blue ribbon, $25.00 cash prize and an extra premium, a car load of limestone. County Agent Linn makes the boys cooperators and a sign on the fence designates two experimental plots, one with and the other without phosphorus. The boys line the soil, treat a part of the farm with phosphorus and note the developments.

Winter and Spring pass before the father comes home. The boys have a surprise waiting for him. He observes one patch of clover, failure as usual, but another patch is luxuriant in growth and when he sees the corn he can scarcely believe his eyes. The signs on the fence are the clues. Warren Lee is finally convinced that soil is not merely "pay dirt" which can be mined indefinitely of its golden fertility, but rather it is a gift from Providence, intended for the use of generations yet unborn, and should be conserved by intelligent farming.

Buffalo Museum Approves Cecil B. DeMille Picture

Official approval of the efforts made by Cecil B. DeMille to imitate as exactly as possible the faces and cranial shapes of prehistoric men and women in his latest Paramount production, "Adam's Rib," has been given by the Buffalo Museum. One of the "cave man" photographs from this production has been hung up in the museum.

Mr. DeMille presented the "cave man" to the museum and it was accepted by C. J. Hamlin, president of the Buffalo Society of Natural Sciences.

"The 'cave man' photograph is an accurate and interesting reproduction of life as it was lived some 25,000 years ago," said Mr. Hamlin, "and I believe the picture will be a welcome addition to the art collections of the museum. That picture producers should be incorporating something scientific, something of permanent value into their works is of real importance."

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"Meeting the Menace of Tuberculosis"

Carlyle Ellis, producer of social service films at 220 West 42nd Street, New York City, has just completed for the medical school of Columbia University, the College of Physicians and Surgeons, a two-reel film entitled "Meeting the Menace of Tuberculosis." This is the first instructional film to be made for the use of this institution. It was made in conjunction with the New York Tuberculosis Association, with Dr. Iago Galdston of the association in charge of clinical details. The story, written by Dr. Galdston, is the history of a tuberculous family, carrying four cases through the free clinic, preventorium, hospital and sanatorium, to a regenerated home from which the menace of the White Plague has been removed. In photographing the action Mr. Ellis and his company travelled within ten days to Saranac Lake, Otisville and Loomis, N. Y., the New
York City Preventorium at Farmingdale, N. J., and Bellevue Hospital here. The film will be put to immediate class room use.

The National Health Council Issues a List of Health Educational Films

The National Health Council has prepared and published a comprehensive list of educational motion pictures on health subjects. Over 300 titles are included in the list which gives in addition to the title the number of reels or the length; the name of the distributor; the rental or sale price, or both; and a brief note about the subject matter of the film. The titles are classified under Child Hygiene, Personal Hygiene, Public Hygiene, Communicable Diseases, Other Diseases, Nursing, Anatomy and Physiology, etc., and Miscellaneous. The film list will be sent to any person or institution interested in motion pictures on health subjects but it is intended especially for public health workers, connected with official and voluntary agencies. A charge of $.35 per copy is made for the list in order to cover part of the cost of preparing it.

The published list and other information may be secured by addressing the National Health Council, 370 Seventh Avenue, New York City.

Dr. McClusky Talks to the Acme Sales Organization

Dr. F. D. McClusky of The University of Illinois gave a most interesting informal talk to the sales organization of the Acme Motion Picture Projector Co., at their factory, 1134 W. Austin Ave., on March 9th. His discussion, as an educator, of the commercial development of the industry was frank and to the point, and he sent home many truths that exponents of both factions might well consider. Oil and water cannot mix—a man cannot be an educator in the morning and a business man in the afternoon and the only successful sales organization is the one which keeps its skirts free from any educational entanglements and sells its product on its merits and not for the "good of the cause." The relationship between these two factions must be put on the same basis as that which exists between the text book publishers and the educators, an amicable relationship because neither infringes on the other's preserves. Commercial companies under the guise of educational organizations have done more harm to the visual movement than anything else.

In stating a few of the fallacies of the movement he emphasized particularly the influence of magazine and newspaper articles causing erroneous impressions by misleading and exaggerated statements; propaganda that films will supplant text-books backed by such men as Edison and H. G. Wells; confusion existing between entertainment and educational films; and the small number of educational films available.

The mission of the film today according to Dr. McClusky is to bring experiences of life into the class room, to put the pupil in touch with the actualities of life and above all to train students in forming habits of harmless enjoyment.

The Already Famous Berkeley Monograph

Is Ready

The Educational Screen

5 So. Wabash Chicago
March, 1923

School Department

Conducted by
MARIE GOODENOUGH

(We wish to call particular attention to the kind of film reviews offered here. They are entirely impartial, and critical in the finest sense of the word. They are written from the educational standpoint by the department editor, who is not only a trained reviewer, but a teacher of wide experience.

So far as we know, it is the first time that such service has been rendered by any publication in the field of non-theatrical films.—Editor.)

Use of Visual Aids in a Village High School

A recent inventory of visual aids in the Mendon high school showed a good supply of maps, charts, pictures and one Bausch & Lomb balopticon (stereopticon and opaque reflector combined). A moving picture machine was lacking. Since arrangements have been made with the local picture theater to show educational films, selected by the principal, this is not missed.

Interest in visual aids in our school dates back to 1921, when the Modern History class became interested in the Washington Conference, then being held at our nation's capital. After some preliminary discussions the class decided to put on a "conference" of their own. In order to obtain the use of a moving picture machine the "conference" recitation was held in the opera house. Two members of the class adept at drawing made about twenty fine slides to accompany the various reports worked out by the members of the class. Old slides were cleaned and covered with a paste made from prepared chalk dust. After the slides had dried, maps, cartoons and statistics were scratched on them by means of a pin stuck in the end of a lead pencil. A protecting glass was then fastened to the prepared slide. After all the report had been given two Fox news reels were shown. These pictures gave some interesting views of the Washington Conference and greatly aided in making it a real event in history for the members of the class as well as the audience. Our experiment was a complete success. Students as well as patrons of the schools spoke enthusiastically of the recitation.

At the beginning of the present school year about a hundred and seventy dollars were available for the annual senior present. After considering the various needs of the school it was finally decided to buy a balopticon. The machine has been used now for a number of months and has proved invaluable. Eight classes use it. The history classes throw on the screen cartoons, maps and pictures of present day history makers. Occasionally a theme is put before an English class for general discussion. The various science clubs use it continually to illustrate pieces of interesting apparatus and new inventions. In Physics drawings are used for class instruction and review work. Increased attention is found in all classes.

Our balopticon is used out of school as well as in school. At the last board meeting enlarged copies of statistics covering school activities, scholarship reports, cost comparisons and teachers' salaries were thrown on a screen. A general discussion followed each presentation. The reports were greatly appreciated by the members present. Later these same statistics, at the request of the president, were shown at a "Dad's" night entertainment. The "Dads" were glad to obtain information concerning their school. In any school a most important factor in team work is keeping the board and community informed as to plans, progress and needs of the school. This is especially true for the village school that is putting new plans across. Detailed information usually wins support. The balopticon, with its opaque reflector, aids greatly in this type of endeavor.

H. M. LEINBAUGH, Principal.
Township High School, Mendon, Ill.
Film Reviews

SCIENCE

Trout (Carter Cinema). A valuable reel done in Prizma color, on the subject of the artificial propagation of fish. The steel-head trout is pictured as coming up from the ocean in the spring to spawn in the headwaters of California streams. Fish ladders, of the type constructed by the State Fish and Game Commission, assist the fish in getting around the rapids, and, at the top, grates turn the trout aside into tanks. There the eggs are taken from the female fish, collected in pans and mixed with milk. Splendid closeups show the delicate eggs which have to be carefully handled. Those injured when the mass is emptied into vats turn white and are removed.

The eggs at this stage are packed in iced trays covered with moss and sent to hatcheries. The reel shows the eggs at various stages in the development of the embryo and gives interesting enlarged views of the tiny fry with attached yolk sac from which nourishment is supplied for several days.

To restock streams, the tiny fish are shipped in cans from the hatchery, in some cases making journeys of considerable length. There they grow rapidly, and good views show the full-grown speckled trout posed long before the camera to demonstrate clearly just how fish breathe. The reel ends, as perhaps all good fish stories should, with the fisherman making a fine catch.

Butter Milk (Vitagraph). A number from the Urban Popular Classics. Several good views of herds of dairy cattle serve to carry along the titling at the first of the reel, which tells of the introduction of cattle from England in Pilgrim times.

Careful breeding and scientific feeding are declared to be responsible for the development of fine dairy herds today. The cattle are shown entering the barn and finding their stalls—where everything is arranged in accordance with the principle that contented cows give better milk. The yield of each is recorded, a sample tested, and rations for each measured accordingly.

The remainder of the reel traces the product on its way to the consumer. After the milk is weighed it is sent to the creamery. (Some disturbing flies in this particular scene cause some doubt as to whether the milk was being as carefully guarded as the best practice demands.)

At the creamery each farmer's product is tested and graded, its weight recorded, and it is then emptied into huge vats. The pans are carefully washed and sterilized before being returned to the owner.

If it had nothing else to recommend it, the film would be worth while simply for its picturing of the process of pasteurization—where the milk in the vats is raised by rotating coils to a temperature of 142 degrees Fahrenheit for 30 minutes. Then follow fine views of the surface cooler which instantly reduces the temperature.

The sterilization of milk bottles is interestingly shown, as well as the filling and capping, done entirely by machinery.

The familiar milk wagon delivers the product from the creamery to the individual homes. Some youthful consumers are shown to close the reel.

Volcanoes of the World (Fox). To explain the theory of volcanic action, the film makes good use of animated drawings. A cross section diagram pictures rain percolating through the surface strata, finally reaching pockets of molten rock, causing steam to form. The lava thrown upward by the explosive force below finds an outlet at the surface.

The film then announces that the spectators will take an airplane trip to some of the world's greatest craters—Mt. Popocatepetl, Mexico, first. There are pictures of the plane starting, and views from the plane as it approaches the volcano. The crater itself and the fumes coming from it are well photographed.

Mt. Etna and Mt. Vesuvius follow. As an introduction to the latter there are good panoramic views of Naples and the Bay and scenes taken along the road from Naples to Pompeii. The ruined city itself is shown as an example of the destructive force of its neighboring volcano.

The views of Vesuvius' crater are easily the best in the reel. It is seen from several angles and particularly remarkable are the glimpses one gets from the plane as it skims along above the edge of the great crater. A small cone in the center of the large crater emits volumes
of steam, gases and ash, admirably illustrating the explosive force of a volcano. A close view, taken as the plane flies over the very pit of the crater, closes the reel.

'Gators (Prizma). One of the early Prizma reels, and made primarily of course for entertainment, yet not without definite value in a study of this class of reptiles. The young animals on alligator farms are first shown, an egg is displayed at close range, and the tiny alligator is seen emerging. The eggs are laid in nests on the ground and hatch from the heat of the sun and the decomposition of vegetable matter. The animals are seen to achieve only a rather slow growth for the first few months, but make up for it later during their long lives—one specimen shown having reached the age of 275 years.

Good closeups afford a chance to study the head structure, and the enormous mouth with its full set of teeth, which is contrasted with the head of a crocodile.

The second part of the reel takes one to the natural haunts of the animal. Men in a boat on a reedy creek search for the alligator and when he is "spotted" one dives after him, ties him after somewhat of a struggle, and dumps him into the boat—a valuable catch when one remembers how much in demand are the skins of these animals.

Gambling With the Gulf Stream (Hodkinson). A Bray subject, rather pseudo-scientific in character. As with most Brays, there is clever animated drawing which one could wish were done in exposition of a more serious subject. The reel is devoted to an explanation of the proposition (said to have been seriously advanced at one time in Congress) of building up from the Grand Banks, which are scarcely 200 feet below sea level, a wall which would stop the southward flow of the Labrador current, turn it outward into the Atlantic where its colder waters would sink, and leave the warmer waters of the Gulf Stream full sway in tempering the climate of North Atlantic lands. Rather extravagant suppositions are entertained as to how such a scheme would work in melting Greenland ice, and modifying the climate of Canada and eastern United States. It is even suggested that the melting of so much polar ice would change the balance of the earth, inclining the northern hemisphere more toward the sun. Much of the science in the reel is of the Sunday supplement variety.

The animated drawings which show the currents of the north Atlantic and explain the reasons for their courses, the cross-section drawings of the Grand Banks and the diagrams explaining how anchored buoys connecting a cable laid on the ocean bed might cause a bar of sand to be built to deflect the Labrador current, are all excellent.

But the reel also achieves the height of the ridiculous, and in doing so, becomes utterly worthless from an educational standpoint. In letting the imagination play upon the climatic changes which might result from such a scheme as has been described, the film pictures an igloo replaced by a rose-covered summer cottage; in place of construction workmen climbing the steel framework of a skyscraper in Times Square, the entire population of eastern United States, it is predicted, would soon be climbing cocoanut trees, and a man in the dress of a native Hawaiian is seen descending the steps of a city apartment house. The producer evidently believes that even our Science must be jazzed.

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ASK YOUR DEALER FOR BOOKLET, OR WRITE TO US

The Cruise of the Princess MacQuinn. (Producer, Lee Bradford Corporation.) Another of the Canadian Series—this a "pictorial log of a journey up the west coast of Vancouver." Here is material to stimulate any producer to turn out a valuable educational subject; excellent views of the Northwest coast country, fishing boats, typical coast villages, copper mines, basket weaving, being done by Indian women, an Indian cemetery, a glimpse of the whaling industry, and at Point Alice, a cargo of wood pulp being loaded onto a ship bound for a paper mill.

In spite of the possibilities, the reel is chiefly interesting as an illustration of the pernicious results which can be achieved with good material by the misguided efforts of the ever-present title writer. The one who has been entrusted with the Bradford productions is resolved to be witty, at whatever cost to the serious use of his film. For example, after a particularly good close view of a whale being pulled up onto a wharf, its huge hulk shiny and dripping, the title artist exclaims with masterful effect, "That ought to be a lesson to any whale."

A Mack Sennett among the educationalists.

The Crayfish and the Stickleback. (Pathe.) A split reel, the footage divided between the two subjects. The crayfish is introduced as an arthropod belonging to the class of Crustaceans. Views of his habitat are shown—the stony bottoms of rivers and ponds. He is a nightfeeder, fond of worms, small fish and vegetable food. A series of closeups show his strong, powerful jaws; two long, flexible antennae, and his head and thorax closely attached. Eggs are carried attached to the abdomen of the female, where they remain until hatched. The crayfish can reproduce lost parts and can live for a time out of water. Another closeup shows the swimmerets which help him to move with great rapidity.

The second half of the reel shows "the fish that builds a nest." He is found in streams and ponds, although certain species also live in the ocean. He gets his name from the spines projecting from his back—which he no doubt uses to good effect when he gets into disputes about food—a thing which often happens. The nest of the fish is made by the male, who guards it faithfully after the eggs are deposited.

A most interesting reel, as well for a general program as for classes in Zoology or Natural Science.
Samia Cecropia. (Society for Visual Education.) An excellent telling of the life story of this “giant American silkworm.” Splendid close views show the eggs—100 to 150 of which are laid, attached to the under side of leaves—and the young black caterpillars hatching. After four moultings, and much feeding, the caterpillar seeks a suitable place for his cocoon, and remarkable scenes show him fastening guy ropes for support, pulling protecting leaves about the structure for added security, and weaving the silk back and forth, spinning a sheet of fiber about the twig to anchor the cocoon through the winter. The silk is shown to be spun very loosely at one end so that the moth can emerge easily. Details of the finished cocoon are shown—the exterior layer coarse and paper-like, the interior fine and silky.

After the cocoon is complete, the caterpillar within sheds its larval skin, and with the warmth of spring emerges as a moth. We see him coming forth, antennae and head appearing first, climbing onto the twig. His wings expand, and his body contracts to force the life fluid into the wings.

Differences between the antennae of the male and female are shown, as well as a magnified section of the wing to show the spicules.

A splendid subject for Nature Study and Zoology classes, made with a schoolroom viewpoint.

INDUSTRIAL

Mag’c Clay. (Prizma.) A splendid subject, devoted to a description of the process of making Rookwood pottery in the workshops near Cincinnati, Ohio. Color adds much, of course, to the interest of such a subject.

Various views are given of the factory itself which looks more like a beautiful country estate than a workshop. Inside, the workers are busy “throwing” the clay on the rapidly revolving wheels and shaping the vases. For the purpose of demonstrating the absolute uniformity in the thickness of the clay as it is shaped, a vase is wire-cut down its entire length.

Again the process of shaping is shown, and the vase is cut loose from the wheel with a fine wire.

Some vases are cast in moulds. In that case, thin clay is poured in, entirely filling the mould, and the portion next to the mould adheres, the rest is poured off, the mould is removed, and the vase disclosed.

“Touching up” to remove all roughnesses, is done by skilled hands, and girl workers paint designs on the soft clay, which is then covered with a thin film of glaze, and a number of vases are fired in large earthen containers. These remain under intense heat for two days, at the end of which time the finished product comes out in all its exquisite beauty.

The reel ends with several scenes of the magician and his lump of clay which he, by a gesture, turns into a beautiful vase. A superfluous touch—the real process is fascinating and interesting enough.

Making Natural Color Films. (Prizma.) Not a recent subject, and describing perhaps not the latest perfected color processes, but certainly giving an idea of how color photography is done. The reel describes how the film is sensitized, how colored gelatin covers the camera lens, and how the colors are superimposed.
School Department

In the finished print, the two colors appear combined.

Examples of various sorts of subjects are given, as for instance a rapidly moving object like a hydroplane. The question of how many colors can be photographed is answered in the case of the rainbow. The film even attempts a stereoscopic effect, and ends by demonstrating that natural color can be attained in photographing human subjects.

ART

The Young Painter, 2 reels. (Hodkinson.) Another of the Triart series, in which there is less connection with any one masterpiece of Art than in previous films of the series—this one based simply on the admiration which a young artist felt for the great master, Rembrandt. At the first we go back in imagination to the studio of the latter, where we see Rembrandt and his pupils. Toward one young man he feels a special attraction, as he thinks he discovers the spark of genius in him.

Three centuries later, in a Long Island studio, another young painter looks to Rembrandt for his inspiration and guidance. Through a chance accident, he meets Helen, whose family have a summer estate on the island. There springs up between them a strong comradeship, which is interrupted by the arrival of Helen’s suitor. The young men discover they have known each other, and the artist, anxious to do his friend no wrong, disappears, to take up his life in the artist colony of Greenwich Village. Helen realizes what he means to her, and Courtleigh offers to find him. In the meantime, the artist has made scant headway; grief and illness have sapped his strength, and just as Helen finds him, he dies. A rather literal double exposure shows him lying on his couch and at the same time rising to go with Rembrandt who has always been his guide. A rather heavy ending to what started out to be a light, fanciful little story.

The film is suitable for school showing, although there is little to be gained in art appreciation from it, except possibly by virtue of its own beautiful photography. Pierre Gendron does the part of the young painter, with fine touches, and Mary Astor is as always the embodiment of youth and charm.

Ralph Waldo Emerson. (Hodkinson.) This reel falls short of convincing, by a narrow margin. It wastes, at first, a good deal of footage on facts of bibliography which could far better be acquired by the student before the reel begins. There follow some scenes of old-world places Emerson visited in his travels, and the “Old Manse” where he lived upon his return to this country.

The film attempts to characterize his style and method of generalization, by scenes illustrating lines from his Nature. The home in which he lived after his second marriage, and his favorite grove, are shown, but always, as in the previous view of the Old Manse, there is the ever-present sight-seer.

The bridge and the famous spot where was fired “the shot heard round the world” are shown much as they might have looked in that day, except for a very modern automobile—a careless lapse in direction.

The reel closes with scenes demonstrating the truth of Emerson’s lines to the effect that not alone in beauty itself, but even in the meanest surroundings, “something sings.” They err in too literal exactness. Scenes in a reel of this sort must be kept general, if they are to interpret general truths.

Alexander Hamilton. (Vitagraph.) The first of the American Statesman Series of Urban Popular Classics, published by the Kineto Company of America. The chronological plan is followed in tracing the life of Hamilton from his childhood in the West Indies through his later career as a statesman—with Hamilton’s own words as the keynote of the story: “I believe that I have certain abilities, and I solemnly swear to devote them entirely to my country.”

After showing scenes on the island of Nevis, the birthplace of Hamilton, rather too much footage is given to the deathbed scene of his mother. It is none too skilfully acted, except for the lad who takes the part of the boy Hamilton, and slows up the narrative lamentably, though it was probably thought necessary in order to give voice to the precepts with which Hamilton starts forth in life.

A title tells us that he matriculated at Kings College (Columbia University) but the action of the remainder of the reel has to do with Hamilton during Revolutionary times and later. Perhaps the best scene of all is that in the alehouse, in 1774, on the eve of the Revolution, when a toast to Liberty is proposed, and Hamilton, sitting by the fire, apart from the rest, does not respond. His fellows declare, “What else can we expect from a West Indian,” and Hamilton, in spite of the sudden entrance of
Redcoats, rises to declare, "I pledge myself body and soul and brain to the most sacred cause of the American Colonies. I vow to it all my best energies for the rest of my life."

Hamilton's later political career is traced, largely in title, with a few short scenes interspersed, to show him as the leader of men, one of the chief influences in drafting the Constitution, the first Secretary of the Treasury, and the moving spirit of the Federalist Party. The reel closes with a dramatization of the Hamilton-Burr duel, which brought to an end the career of "the greatest statesman America has yet produced."

The film is valuable for giving a fairly comprehensive view of Hamilton's life, which must become more easily remembered for having seen this film survey.

Grandfather's Clock. (Vitagraph.) Another of the Urban Popular Classics, built around the lines of a song of the same title, by Henry C. Work. It tells the life story of the man, from the time when the clock was first brought into the house, on the day of his birth, to the day he died, when the clock "stopped short, never to go again." A subject intended perhaps to be subtle, and suggestive of human destiny, but succeeds merely in being futile, and wasting much footage on poor photography.

An old man, taking a candle, totters toward the stairs, and pauses to wind the clock. The familiar act takes him back in retrospect, to his early years, and his interest in the clock from babyhood on, when it seemed to him that the clock shared all his joys and his griefs. So the old man in thought reviews his life until the candle burns low. In the dead of night the clock's alarm rings, and the old man's hour of departure has come.

SCENIC

Missing Men (Educational). One of the Bruce Wilderness Tales—and a story, to a beautiful scenic accompaniment, of a man who with his companion started out from camp on a hunting trip into the great silent woods of the Northwest, chose the wrong trail on the homeward trip and in his wandering alone was seized with the dread "timber madness." Instinct more than reason led him toward home, only to be mistaken for a beast as he crawled forward on the ground. He narrowly escaped being shot, but was finally rescued and resuscitated.

The scenic backgrounds truly justify Bruce's title—"the artist who paints with a camera."
Seldom are there to be seen such stretches of snow-carpeted mountain and timber land. The height of contrast in the dark shadows of men and trees against the unbroken whiteness of snow, gives a marked silhouette effect. And what is really exceptional, the film seems to catch the hush of the vast silences and the clear cold of the bright northland in winter.

The Hunting Ground of Hiawatha (Vitagraph). An Urban Popular Classic, titled with lines from Longfellow, and illustrated with landscapes—some of which are, however, not quite in keeping with their preceding descriptive titles. For example, following a title which reads:

"Through interminable forests,
Through uninterrupted silence,
With his moccasins of magic,
At each stride a mile he measured,"

comes a view of an Indian on horseback.

The scenes are disjointed, unconnected bits, chosen to illustrate lines taken from here and there in Hiawatha, and the result is a noticeable lack of continuity. Some good views are suggestive of the spirit of the poem—and particularly effective is a trail of bison as they outline the top of a ridge. The last views of the Indian are good, but the reel as a whole has little to offer in vitalizing the background to Longfellow's poem.

Towering Wonders of Utah. (Vitagraph.) A subject from the Urban Popular Classics, showing the "strange scenic phenomena in the mountains of Utah and Nevada." It starts on a trip through the Mohave Desert, passing Death Valley, which affords some good views of the Nevada desert.

The rest of the reel is taken up with queer rock formations, chiseled out of solid masses by the work of wind-driven sand, and other fantastic forms in the Valley of Fire, the result of erosion in strata of unequal hardness. In Zion National Park, in southwest Utah, there are the rocks which give the title to the reel. Panoramic views show the valley from a great height, and above the canyon floor towers the Throne Rock, 3,000 feet high.

The Virgin River lends some pretty scenery of the more usual sort, and in Bryce Canyon are some truly remarkable views of the almost architectural rock forms chiseled out by erosion. One can almost imagine he is looking at the careful sculpturing of a mediaeval cathedral—and some rocks have been named the "Temple of the Gods," and "The Minaret."

The reel ends with a splendid view of a natural bridge—even though we must take exception to the title writer who says it was "thrown across the chasm when the world was young." The real history of such a topographic feature, we venture to say, is as interesting as any imaginative statement of its origin.

On the whole, a fine reel, especially for the class in Geography or Physiography who would study phases of wind work and the work of running water.

MISCELLANEOUS

The Last of the Seminoles. (Prizma.) Color photography contributes much to the interest of this subject, particularly when it comes to getting an accurate idea of the dress of these Indians of our Southland. The reel was filmed in the Everglades of Florida, where in scattered camps, with only a few families in each, live the 500 or more of the race who still survive.

It is, the film tells us, a region lacking in natural gifts, and probably due to Nature's niggardly provision, the men it has developed are of a sturdy type, capable of making the most of their environment, and getting their living by what hunting and fishing they can do. The homes are crudely constructed, for the climate does not demand close shelter, and cooking is done in a primitive fashion.

The only product the Seminole can barter is the skins he is able to tan. The film shows him at this sort of work, as well as at the business of fashioning his canoe out of a tree trunk—a task in which he shows no mean craftsmanship. In this canoe, armed with a gun, the Seminole shoots his fish, and when the day's hunt is over, roasts his catch on a revolving spit.

The canoe takes him to the nearest settlement of the white man where he barters alligator skins and other hides.

A subject of very definite educational value, in showing the effect of environment on man, as well as describing the mode of living of these particular survivors of a departed race.

Wild Babies. (Vitagraph.) One of the Animal Kingdom Series, from the Urban Popular Classics, and particularly suitable for an audience of younger children. Bird babies are the first to be shown, after some preliminary scenes
which illustrate the parental instincts of birds. The vireo is seen building her nest, the mother bluebird keeps her eggs snug and warm, and then a close view shows the tiny birds just hatched—“not an hour old, crying for food and exhausting themselves in the effort.” A chaffinch feeds the young appetites of her family, and we even see the nest and young of the Red-tailed hawk.

After the birds, come other familiar examples from the Animal Kingdom. Some tiny Bunny Cottontails are discovered in their nest under a heap of leaves. A prairie-dog family group shows the father on watch while the mother plays with the baby ball of fur. A Malatan deer and a three-months-old baby, and a Rocky Mountain goat with her young, are other examples.

The Yak in his woolly clothes adapted to cold Tibet is contrasted with the baby Hippo. Especially interesting to a child audience will be the opossum family—the babies clinging to the mother’s back and holding fast to her shoulders while she climbs to a new and safer hiding place. Other families are shown: bear cubs playing in the water; a young zebra as beautifully patterned as its mother; and a kangaroo carrying the young in its pouch.

A subject interestingly arranged—although we know that many of the “wild babies” are photographed in some Zoological Garden. It could spare its last title, and the reel would lose nothing.

**Kiddies.** (Prizma.) And their friends found here and there. The reel is a collection of pictures of the children of many lands—beginning and ending with our own. Hopi Indian babies sit by, while the mother makes baskets; Japanese children are seen in their playgrounds in the Land of the Cherry Blossoms; in the Navajo nursery the mother is busy carding wool while she carries the papoose on her back; and Chinese and Mexican children offer strange contrasts.

For a child audience, to whom the reel contains much of value in giving at least a glimpse of the child life of many lands, the last few scenes could well be omitted. A baby of two or three watches a girl at her dressing table, and as soon as she has a chance, imitates the “makeup” with rather grotesque effect of misplaced color.
The Theatrical Field
Conducted by
Marguerite Orndorff

With this issue are combined, under the above title, the former departments called "From Hollywood" and "Theatrical Film Critique." This brings all matters theatrical into one department and into the hands of a department editor who is particularly qualified to handle this important field.

Correspondence with Miss Orndorff on any question pertaining to this subject is invited.—The Editor.

Consider the Director

It's all very well for one to be a great actor, and for another to be a wonderful designer, and another a clever title writer, and still another an electrical wizard. They are all most necessary and vital to the motion picture. But somebody has to fit all their varied contributions together like the parts of a puzzle; somebody who knows beforehand what the puzzle is going to look like when it is finished; somebody who can keep his grasp on the essential needs of the picture as a whole through all the confusion of detail that presents itself during the process of shooting. And that little job belongs to the director.

It is a job that calls first of all for a wealth of experience and a close and understanding observation of life. It demands a keen sense of drama, the ability to translate thought into action, an ever-present realization of the screen's limitations as a medium of expression. Last, but never least, it requires unlimited tact and a considerable quantity of grim determination. This might be said to constitute the irreducible minimum of requirement for the ideal director. Any added personal qualities that the individual director may possess are just so much "velvet."

The damage that a poor director can do to a good story is too obvious for discussion; but what a good director may do with a poor story may offer a wider field for argument, as the consensus of opinion in certain critical circles seems to be that practically all the stories now produced on the screen are bad. Strange to say, this class even includes some of the directors themselves. No less a person than William DeMille is credited with the statement that ninety-five per cent of all the pictures are bad. Another well known director, in speaking of the use of films in schools, asked me whether or not educators could find anything worth using "in the mess." All of which merely suggests that perhaps after all the movies are not so complacent and self-satisfied as we have been used to thinking them.

The conclusion of the casual observer after seeing a few pictures and thinking the movies over, is that there must be some good directors. There are, and we ought to know them a little better than we do. It is just as well, anyhow, to take stock occasionally, and with the movies in the most interesting stage of their career, we may find some interest in speculating on the future possibilities of some of our directors, speculation being of course futile, but, like many of the useless things in this world, none the less fascinating.

Well, then, to begin with, there is D. W. Griffith. Without question he heads the list. Actors say it; other directors say it and theirs is the last word. Consider the pictures that are linked with his name—"The Birth of a Nation," "Intolerance," "Broken Blossoms," "Hearts of the World," "Way Down East," "Orphans of the Storm," and his latest, "One Exciting Night." Pictures that stand out, every one of them; and critics still insist that "Broken Blossoms" was the finest picture ever produced, though it was a dire financial failure. Among his other admirable qualities as a director, Griffith possesses an uncanny ability to put his finger on the exact needs of the movie public. Then, according to his findings, he produces, a costume play, or a war romance, or a melodrama, or a mystery story, and then it is not very long before the others swing into line and follow his lead.

The DeMilles offer a study in contrast. C. B. DeMille—his associates say it frankly—plays to the grandstand. His offerings definitely bid for popularity, and in his particular kind of thing he is a master; nobody else can put on a "show" like his. Beginning with "Carmen," his picture, "Joan, the Woman," "We Can't Have Everything," "Old
Wives for New," "Male and Female," "Forbidden Fruit," "The Affairs of Anatol," "Fool's Parad'ise," "Saturday night" and "Manslaughter," stand as a glittering record. And literally they do glitter, for he chooses his casts from among the brightest stars, his sets are the most gorgeous that money can supply, his costumes are the latest word in luxurious fashion. Lavishness is his keynote, and he deals almost exclusively with the upper crust of society, with only an occasional dip into the 'lower strata by way of contrast.

William DeMille lacks the hard brilliancy of his brother. Here is a softer, dreamier, more whimsical quality, that finds expression in such pictures as Barrie's "What Every Woman Know" and Tarkington's "Clarence" and Zona Gale's "Miss Lulu Bett." An associate once said of him, "He will never lower his standard of art to cater to popular taste." He does not entirely disregard the wishes of the public, but he never lets the box office interfere with his idea of a fine picture.

"I suppose," commented another man, a writer, "that William DeMille has never made a picture that actually paid, with the exception of 'Midsummer Madness,' yet he is a great director."

Maurice Tourneur stands out in my mind as one of the first who ever gave his audience credit for some intelligence, and allowed them to use their own imagination to enhance his effects. He is responsible for another of the screen's financial failures, that picture of moonbeams and shadows, "Prunella," and he has to his credit "The Little Princess," one of Mary Pickford's earlier successes; Conrad's "Victory," Stevenson's "Treasure Island," Cooper's "Last of the Mohicans," and, lately, "Lorna Doone." There is a directness about Tourneur's presentation of his subject that is wholly refreshing, and he has a way of getting into the spirit of a story—he is Gounod, he is Cooper, not just an imitator. And when next you see one of his pictures, notice the beauty of his natural backgrounds. He has an unerring eye for it.

Rex Ingram, inevitably, rode to fame with "The Four Horsemen of the Apocalypse." His more recent pictures, "Turn to the Right," "The Conquering Power," "The Prisoner of Zenda," "Trifling Women," continue to show the qualities that the first revealed. First, and perhaps best of all, he has a respect for the story that is, to say the least, unusual among motion picture directors—no happy endings or trite situations when logic and the story demand otherwise; rather, the story for the story's sake. Added to this is a positive genius in casting a picture, and a keenness and faithfulness in small detail that lift his work high above the ordinary.

The most frequent comment on his pictures is that he needs stronger stuff. The rather slight material of such stories as "The Prisoner of Zenda" and "Trifling Women" hardly merits the expenditure of the inspiration and energy he has lavished on them. Kipling's "The Light That Failed" and Victor Hugo's "Toilers of the Sea," both of which he may film, will offer sounder material to which we may look forward.

Marshall Neilan is the raconteur of the screen. He is a brilliant director, a revolutionary, but his critics say he is erratic—apt to fly off at a tangent, or lose interest, so that his pictures as a whole are uneven. He has directed Mary Pickford in "Daddy Long Legs" and "Rebecca of Sunnybrook Farm"; his was the harrowing but intensely interesting tale of the newspaper reporter, "Go and Get It," that amusing satire, "The Lotus Eaters," in which John Barrymore discovered a modern Utopia, and that story of the eternal boy, "Penrod." And as proof of his revolt against convention, last year he produced "Bits of Life," a unique experiment in grouping four short subjects together.

Another eccentric workman is Eric Von Stroheim, who has built his reputation as a great director on three pictures, the latest and most widely discussed of which was "Foolish Wives."

"A genius, absolutely a genius," one person said of him, "but he needs to be curbed." The curb should come, perhaps, in the form of a better knowledge of the American taste in literature and pictures. An Austrian by birth, he is apparently a master at handling stories of European society and intrigue from the continental point of view. Without a doubt, gruesome details are his specialty; one wonders what he would make of some of Poe's tales. But he has yet to prove himself with a thoroughly American story, and he has that chance in "MacTeague," a San Francisco story by Frank Norris.

Fred Niblo has to his credit two enormous
successes in the last year or so, "The Three Musketeers" and "Blood and Sand." Faithfulness in small things, a perfect tempo, and an amazing ability to enter into the spirit of the story, mark his direction. He offered so truthful a picture of Spain and Spanish life in the Ibanez story that one man who had lived abroad refused to believe it could have been done by anyone but a Spaniard.

George Fitzmaurice gave us the exquisite dream pictures in "Forever," the screen version of "Peter Ibbetson" and the romantic "To Have and to Hold," and very recently the perennial "crook" story, "Kick In." Versatility, certainly, and a mastery of delicate shading are to be found here.

Then there is that one who occupies the securest niche as the greatest comedian on the screen, Charles Chaplin. We are less apt to think of him as the director than as the actor, yet "The Kid" and "Shoulder Arms" marked a great director. Chaplin works without a script and in the most intermittent and apparently haphazard way. But the idea is there all the time—just life—and a comedy that is based on the deepest pathos. To put that on the screen as he does needs more than the actor. And while comedy holds the stage let me mention Mack Sennett, a director with the keenest sense of dramatic values and of the psychology of the comic. There are those who would like to see him do serious dramatic things.

Now for the "others." It's a dangerous business, this of making distinctions. We agree that there are a few great ones whose consistent performances assure their positions; but there are others who show the fire of genius as well, and where are we to draw the lines?

For instance, there is Allan Dwan, whose "Robin Hood" was a personal triumph in direction; there is Frank Lloyd with "Smilin' Through" and "Oliver Twist." There is Hugo Ballin with "Jane Eyre," Robert Vignola with "When Knighthood Was in Flower," Henry King with "To'able David," James Cruze with "One Glorious Day," perhaps the most unusual picture on last year's list; John S. Robertson with "Sentimental Tommy" and "The Little Minister," and Emmett Flynn with "The Connecticut Yankee." And still the list is far from complete.

But when the screen passes beyond the experimental stage, when color photography and stereographic pictures have been conquered, and motion pictures have become less dancing shadows and more the medium of true pantomime—then who will the great directors be?

Production Notes

Charles Ray proposes to follow his Riley picture, "The Girl I Loved," with Longfellow's "Courtship of Miles Standish," in which he will play John Alden.

"Alice of Old Vincennes" is scheduled as Marion Davies' next picture.

Warner Brothers have purchased "Deburau," "The Gold Diggers" and Sinclair Lewis' "Babbitt" for early production.

Zane Grey's novels, "To the Last Man," "The Heritage of the Desert" and "Wanderers of the Wasteland," will be filmed by Paramount, as well as other stories to be written by him in the future. Other Paramount announcements of interest are the signing of contracts with Antonio Moreno and Richard Dix and Herbert Brennon, the director. Richard Ordynski, formerly stage director of the Metropolitan Opera, will direct his first picture, "The Exciters," under the Paramount banner.

Universal has bought Rita Weiman's play, "The Acquittal," for Priscilla Dean, and Frances Hodgson Burnett's "The Pretty Sister of Jose" and "Naughty Marietta" for Virginia Valli.

Channing Pollock's play, "The Fool," now on the stage with James Kirkwood in the title part, has been purchased by Fox, but according to the agreement is not to be released for two years. William and Dustin Farnum are engaged on special productions at the Fox western studios.

Norma Talmadge is at work on "Within the Law" and Constance Talmadge on "Dulcy," to be directed by Victor Heerman.

An important change in production policy was recently announced by the Goldwyn Pictures Corporation. Hereafter the unit system
will be employed in making the big feature pictures to which the company has committed itself.

Each director will have his own staff and will be given every facility in putting into his productions his own individuality and personality. He will have the cooperation of the department heads of the Culver City studio, but each unit will be separate unto itself.

Marshall Neilan recently transferred his whole staff to the Goldwyn studios and is releasing his pictures through them. He is now producing his own story, "The Ingrate."

Eric Von Stroheim, Rupert Hughes, King Vidor, Clarence Badger, and Hugo Ballin will also have their own studios.

Francis Lehar's famous "Merry Widow" is promised under Von Stroheim's direction, and a series of Rex Beach stories beginning with "The Spoilers" will be produced by Jesse D. Hampton, directed by Lambert Hillyer.

Victor Seastrom, the Swedish actor and director, has also joined the Goldwyn staff. He has adapted and directed the stories of Selma Lagerlof and Johan Stefansson in his own country.

Douglas Fairbanks, feeling that his pirate picture demands color, has his technical staff hard at work on a process which they hope to be able to perfect for this production. Incidentally, Mr. Fairbanks and Miss Pickford are turning their attention more and more to production, their intention being to include in the United Artists' Corporation a number of artists, who will have freedom to depart from the conventionalized type of picture.

**Film Reviews**

**ROBIN HOOD** (United Artists)

After watching a few of the scenes in the actual process of being "shot," and moving for a short time in the atmosphere of the Crusades, I find a particular pleasure in the opportunity to review "Robin Hood." It is a great picture; it places Mr. Fairbanks in the first rank as a producer.

Technically and artistically, it is practically flawless, and the picture it gives of mediaeval England, is incomparable. The settings are little short of marvelous. No pasteboard "scenery" here, but the castle of our imaginings, the Nottingham of Howard Pyle, and the Sherwood of Walter Scott and the English ballads. The tournament scenes are perhaps the most brilliant that have ever flashed across the screen—all the glitter and glamor of "Ivanhoe" and "The Talisman" rolled into one—the very spirit of the age of chivalry.

The plot is an adroit assembling of the historic incidents of the period, and the fragmentary legends centering around the romantic figure of Robin Hood. It moves swiftly and smoothly. The cast is without exception excellent, and Wallace Beery as Richard the Lion-hearted does the finest work of his career. His portrait of the big, laughter-loving ruffian, who loved his friends and hated his enemies with equal staunchness, and went blithely crusading as much for the sport of it as for any other reason, will not be soon forgotten.

Sam DeGrasse and Paul Dickey as Prince John and Guy of Gisbourne jointly supply the villainy with good effect, and Enid Bennett is as lovely a Maid Marian as anyone could wish. Alan Hale contributes a pleasing picture of the faithful squire, afterwards Robin Hood's lieutenant, Little John, and Willard Louis presents the very image of Friar Tuck. Mr. Fairbanks as the Earl of Huntingdon in the earlier scenes, plays with commendable restraint, and, if later, his Robin Hood becomes a sort of grown up Puck, one can enjoy his antics the more because of the contrast. Despite his reputation as an acrobat, one suspects him also of being an actor, for one of the most exquisite bits of pantomime that has graced the screen in a long time comes in his love scene with Lady Marian on the parapet.

Lighting and photography are rarely effective; and a word must be said for skilful and unobtrusive titling. To Allen Dwan, the director, goes great credit for his admirable handling of crowds in the tournament and banquet scenes, which are such vital and beautiful parts of this extraordinary picture.

(Church, community and school.)

**THE HOTENTOT** (First National)

Sam Harrington was afraid of horses, so it was entirely by accident that he suddenly acquired a reputation as a skilful horseman. Then, there was Peggy Fairfax, the girl he loved, Kentucky bred, and utterly incapable of understanding why anyone should fear a horse. And there was Hottentot, the horse
nobody had ever succeeded in riding. Naturally everybody expected Sam to ride him. Poor Sam! Between his pride and his love and his fear he had a miserable time. But he rode the Hottentot at last, and won the race, the cup, the girl—everything. They always do!

Douglas MacLean, Madge Bellamy, and Raymond Hatton shine in this film version of Willie Collier's stage play. It is funny, it is beautiful, and it is exciting. The steeplechase scenes are excellent, and a bit of remarkable trick photography gives the audience its biggest thrill in a runaway scene. As might have been expected, much of the comedy is put over in the titles, which play far too important a part, but the audience will overlook the fault in the excitement of the story. (Community.)

**DOCTOR JACK** (Pathe)

Harold of the big specs and the wistful face, in a determined effort to be glad. We find him as a young village doctor with a firm belief in the efficacy of sunshine and good humor as a cure-all. He is called in to consult on the case of an invalid daughter of a wealthy man. The older doctor in charge, in order to assure himself a permanent income, has coddled the entire family into the idea that the girl is incurable, and Doctor Jack with his sunshine and Pollyanna tendencies is decidedly a disturbing factor. Of course the little girl recovers—she can't help it. Whereupon the indignant family doctor departs minus his money and the greater part of his dignity.

As a story it hangs together more closely than the usual Lloyd opus, but as an example of Harold's happy-go-lucky brand of humor, it falls below par. There is too much of effort discernible, and the whole is obviously stretched to make five reels. Personally, we wish Harold would go back to his two reelsers again until he has worked up enough steam to reach another high spot. Ike "The Sailor Made Man." (Community, church and possibly some school use.)

**MY AMERICAN WIFE** (Paramount)

Here is a lavish production in Director Sam Wood's usual style. Gloria Swanson is the Kentucky lady who invades the race tracks of South America with her string of thoroughbreds, capturing among other trophies the heart of a young Spanish American senator. Political quarrels and a duel furnish the rest of the plot. The story is acceptably cast, though Miss Swanson and Antonio Moreno, who plays the hero, have little to do. Walter Long as the villain contributes as usual a splendid character bit, and the admirable Josef Swickard is wasted on an unimportant part. Feminine attention, we suspect, will be about equally divided between Mr. Moreno's handsome face and Miss Swanson's amazing gowns. (Theatrical only.)

**THE DANGEROUS AGE** (First National)

Forty—that's the dangerous age, according to this amusing little sermon. Lewis S. Stone shows us a real human being in the restless, somewhat romantically inclined husband, who, finding his wife too much occupied with her domestic routine to humor him, seizes his opportunity to turn a business trip into a harmless little affair with a younger woman. That is, it turned out to be harmless. Cleo Madison as the forgiving wife, and Edith Roberts and James Morrison as two youthful lovers, add pleasing performances to Mr. Stone's clean-cut characterization. A carefully produced picture, well directed, and one that you will enjoy. (Community.)

**EBB TIDE** (Paramount)

A George Melford picture that exhibits the same fault as his Java Head—namely listlessness. He never catches the spirit of Robert Louis Stevenson and Lloyd Osbourne, who first wrote this tale of the south seas. Three outcasts are flung together, "driftwood on the ebb tide of fortune"; a disgraced sea captain, a tough little London cockney, and a one-time English gentleman. Their utter misery is a bond that holds them together when the captain is hired to sail a foundering ship to its doom. A tropical storm drives them in to an uncharted island, where they find a white man, living in solitude with a daughter and some native servants, and operating a priceless pearl fishery. Two of the three are possessed with desire for the pearls; the other finds riches enough in his love for the island girl; and against the three is pitted the half-crazed owner of the island.

The parts of the three drifters are in capable hands—George Fawcett as the sea captain, Raymond Hatton as the little London touch, and James Kirkwood as the gentleman. Noah Beery has a thankless task as the fanatical owner of the pearl fishery, and Lila Lee another as his daughter. Jacqueline Logan strikes
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a colorful note as a native girl. But in spite of their efforts, the effect of the picture is curiously static. (Theatrical only.)

MIGHTY LAK' A ROSE (First National)

All the elements of a successful picture—melodrama, bits of comedy, adventure, a hint of tragedy, true love—what more can you want? The story is of a familiar type: a little blind girl, through accident, falls in with a group of underworld gangsters—not bad people at heart, but criminals because of—well, environment. So it doesn't take the blind girl long to play her way into their hearts with her violin; and her appealing helplessness touches them closer than they know, till an accident befalls her and she is on the brink of death. Then, one by one they are won over, first the "k.d." of the crowd, who has been hers from the start, then the big bully and leader of the gang, and finally the rest.

They travel the straight road—till they need money for an operation on the blind girl's eyes, and then they attempt one last "job." They get the money, but the police get Jimmy, Rose's sweetheart, who goes to prison with the promise that Rose will be told he is dead. But in the end it all comes right. Rose, with her sight restored, makes a name for herself with her violin, and one day hears a voice that she knows—Jimmy's.

Dorothy McKail makes a fine thing of the blind girl's part, and James Rennie plays Jimmy with a refreshing difference. You may find the story thin in some places and thick in others, but an excellent cast and careful direction save it from the ruck of mediocre pictures. (Community and Church use.)

RACING HEARTS (Paramount)

This is one of Byron Morgan's stories of the "roaring road," the sort of thing that Wallace Reid used to romp through so debonairly. Theodore Roberts is familiar as the fierce, cigar-chewing old manufacturer of automobiles, who doesn't believe it pays to advertise. Agnes Ayres plays his headstrong daughter who takes advantage of his absence to have a racing car built in the hope of winning the Vanderbilt cup, and recouping the fortunes of the factory. Richard Dix is pleasant as the rival manufacturer's son who loses the race and wins the girl. The famous racing driver, "Jimmy" Murphy is played by a modest and camera-shy young man by the name of James A. Murphy, greatly to the delight of race enthusiasts who recognize him. Some very good race scenes, including one or two narrow escapes and one honest-to-goodness spill, furnish the excitement. (Community.)

UNDER TWO FLAGS (Universal)

Flashing-eyed Priscilla Dean, fighting and riding like a little demon, against the picturesque background of Algiers and the desert, James Kirkwood as the mysterious soldier, Victor, the suave John Davidson as the treacherous sheik—enough! It's a good picture. In places too cluttered with live stock and ragged beggars, as this type of picture is frequently apt to be, but in spite of that, interesting and entertaining. (Theatrical only.)

DARK SECRETS (Paramount)

Dorothy Dalton, Jose Ruben and Robert Ellis do little with this trite story. A girl crippled by a fall from a horse; a lover who considers this sufficient excuse for going off to India, going to the dogs, and disgracing himself and his regiment and everybody concerned. An Oriental doctor of some sort, who cures the girl through hypnotic suggestion and makes himself thoroughly obnoxious as well; and the complete reformation of the lover. Miss Dalton hasn't had much luck with her pictures lately, and this one doesn't help the situation in the least. (No use.)

THE FROZEN NORTH and THE BALLOONATIC (Buster Keaton)

The first—Buster in "snow stuff," Buster weeping copiously out of one eye as he shoots the wrong couple, in a bit of fun at the expense of the drama of the great northwest. From the moment he emerges from a subway exit into the great open spaces, till the moment he disappears with a large black bear trailing in his wake, you'll laugh. The second—not nearly so funny. The comedy is not as concentrated as usual, but there is some lovely mountain scenery to look at, to say nothing of pretty Phyllis Haver. (Community use.)

ROB-EM-GOOD (Hunt Stromberg Production)

The broadest sort of burlesque, based on "Douglas Fairbanks in Robin Hood." The high points in the latter picture have been seized upon and distorted for the purposes of comedy. It is funny in spots, but it is very hard to see Mr. Fairbanks' beautiful love scenes so maltreated. (Community use possibly.)
Among the Producers

(This department belongs to the commercial companies whose activities have a real and important bearing on progress in the visual field. Within our space limitations we shall reprint each month, from data supplied by these companies, such material as seems to offer most information and news value to our readers. We invite all serious producers in this field to send us their literature regularly.—Editor.)

A Conference Proposed

For the purpose of formulating a set of principles for the artistic development of motion pictures, leading novelists, artists, dramatists, editors, educators and others prominent in public affairs in this country and Europe will be invited by Adolph Zukor, president of the Famous Players-Lasky Corporation, to attend a conference to be held in New York in the near future, when the artistic needs and possibilities of the screen will be explored.

A supervisory board of well-known men and women will be appointed by the conference, and this board will award a series of prizes, amounting to several thousand dollars, which Mr. Zukor will offer at the conference to those elements contributing most to the motion picture's artistic development during the year.

"While the artistic progress of the motion picture has been great," said Mr. Zukor, "the greatest development so far in the pictures' short career has necessarily been in the technical side of picture craftsmanship and in the stabilization of the industrial side.

"Today we have pretty nearly attained perfection in photography, lighting, scenery and in other phases of picture production which go into the making of merely beautiful and effective photography. The last two years also has seen the business put on a firm and stable financial basis.

"The big field of picture progress, therefore, lies in developing the screen along the soundest artistic principles. Millions of people all over the world not only get all of their amusement from motion pictures, but they also depend largely on pictures for their cultural development.

"The responsibility of picture producers toward fostering sound taste and artistic standards in these people is an enormous one. I know producers have tried to meet this responsibility, but the growth of the industry has been so swift that attention has had to be concentrated on the physical development of the picture business. It is my hope that this conference, representing the best in American thought and American taste, will evolve some set of principles which can be accepted by the motion picture industry as its artistic guide.

A New Itinerant Movie

And now it's traveling motion pictures shows, via truck!

Industrial Displays, Inc., of New York and Boston, have succeeded in adapting motion picture advertising to the outdoors by means of a truck and a specially designed apparatus which shows the films in three places at the same time—on both sides of the truck and in the rear.

Panels on the sides and one in the rear are the "screens" of this traveling picture show.

[Image of a truck showing a screen]

Showing the side panel or "screen" on which are shown the motion picture's stages on wheels (a Garford truck) by Industrial Displays, Inc.

Properly illuminated, and with the "show" in progress, crowds gather at any street corner where Industrial Displays, Inc., are staging a "performance."
This is one of the most interesting combinations of two modern forces—the motion picture and the truck—that has been perfected.

There is a 32 volt, 250 ampere storage battery, charged by a 2 kilowatt universal motor generator. Two hours of daily running are required to charge the battery for a five-hour operation of the show at night.

The three displays of the films at three different points at the same time is attained by means of a triple projector feeding automatically. Due to the ample radiator capacity of the Garford truck, in which the "show" is mounted,

the generating plant is efficiently cooled; this saves the necessity of a separate cooling plant.

Much ground is covered by this movie-truck show. This facility of movement is one of the chief advantages of this new idea in advertising. The entire outfit, storage battery, motion picture machine and the control of these devices, is mounted inside the truck-closed body. In any weather this "show" can pick up and move along to its next scheduled stop without difficulty. The total mileage in a season to be covered by each of these "movie" truck units will be extraordinarily high. Industrial Displays, Inc., have adopted Model 725 Garford, with its 168-inch wheelbase, as the standard truck unit for this newer form of motion picture entertainment.

Showing the interior of the Garford "Motion Picture Show" conducted by Industrial Display, Inc. Battery, motion picture machine and all controls are safely protected inside the truck.

Touring Rhodesia with a DeVry Projector and a Ford Car

(This article appeared in the December issue of the "Bulletin," a British publication.)

One becomes astounded at the possibilities of the cinematograph when travelling to places that are hundreds of miles from the railway, and to others that have the advantage of the railway connection but which only boast of a very few inhabitants.

Several months ago a gentleman wrote to our correspondent from a point sixty-seven miles from the railway. He suggested that his town might support a bioscope, and extended an invitation to call on him. This invitation set him thinking, and numerous other points which boasted of greater population than the one which had been mentioned were considered. We thought it would be worth speculating on the possibilities of a trip embodying the whole of Southern Rhodesia, taking in every point that boasted of a population of not less than fifteen people. The objective was to endeavor to create more widespread interest in the cinematograph. We thought that in places where the populations were extremely small a bioscope show once a week would give the inhabi-
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in the three premiere juvenile wholesome productions for the states of Colorado, New Mexico, Utah, Wyoming, and Southern Idaho. Also California, Arizona, Nevada, and Washington, Oregon, Montana, Alaska and Northern Idaho.

Little Red Riding Hood - - - - - 5 Reels
Cinderella and The Magic Slipper - - - - 4 Reels
Twinkle, Twinkle, Little Star - - - - - 5 Reels

Write for particulars and territory
No percentage propositions considered
For bookings also write. We will refer same to territorial distributor.

Wholesome Educational Films Company
804 South Wabash Avenue Chicago, Illinois

ants something to do, and keep them in touch with the affairs of the world at large.

The scheme was immediately set into motion, and for the purpose two Ford motor cars were fitted with a complete DeVry generator apparatus, accompanying projector, and a program of interest. The one car was to cover the whole of Matabeleland, and the other the whole of Mashonaland. The respective parties set out in the middle of September, and the tour was completed at the end of October, a period of six weeks, or, to be exact, forty-seven days. During that period the one exhibitor held forty performances and the other thirty-eight. This statement will convey a rough idea how minutely a territory can be covered. A brief description of the tour will suffice.

The distance covered in Matabeleland was not less than 3,260 miles, and, as I have already stated, forty districts were visited. The smallest attendance at any one performance was twenty-seven, and at more than six of these over three hundred people came into town to see the show. This naturally included a number of children. The performances were much appreciated, and it clearly showed that in at least 50 per cent of the districts a bioscope performance held once per week was a feasible proposition. For, the most part the places which were visited had never previously had a visiting show of any kind, and the inhabitants themselves were startled at the number of people present. At districts such as Belingwe, which only boasts of having a population of twenty people, we, as well as the residents, were astonished to find that sixty-five people attended. They had never seen such a gathering at their point before. The audience assembled from an area covering ten miles, and this proved that if entertainments were held at that point once weekly or once fortnightly, people would welcome and patronize the show simply to make a break in the monotonous life that their business demanded. During the six weeks the tour lasted the DeVry apparatus did not give the slightest trouble, and the pictures exhibited were on a par with the films exhibited at the large theatres in the country; in fact, quite a number of the people stated that even at Bulawayo or Salisbury, they had never seen such clear and steady pictures. This will give you an idea of the powers of the DeVry.

It was estimated throughout the trip the petrol consumption only represented half a gallon per show, and when one realizes that half a gallon of petrol is obtained for 3s 3d, a more comprehensive idea of the possibilities of the cinema in small areas will be conceived. The Ford Company representatives in Rhodesia were astonished at the
results. This was the first occasion one of their cars had travelled over 3,000 miles in six weeks without any signs of practical damage over what must be acknowledged as some of the worst roads in South Africa. At the end of the six weeks the motor cars, except for a few adjustments that had to be made, were in perfect condition, and the same applies in every way to the complete DeVry apparatus. Naturally, the natives throughout the territory were dumbfounded. In the places where open-air performances were held it is safe to say that hundreds, and on some occasions as many as a thousand natives stood at the back of the machinery and watched the performance. The gestures and weird sounds that emanated from them could not be described on paper, and would only be appreciated by readers who are conversant with the native land.

Owing to the fact that our tour embodied at least eight places between Bulawayo and the Victoria Falls, it was necessary for us to take our cars by rail to Victoria Falls, and we have the distinction of being the third motor car that had ever been driven to that point. The trolley roads at the Falls to the Rain Forest, to the Boat House, to the Main Falls and the Devil’s Cataract all lend themselves admirably to travelling in a motor car, and the appearance of a car taking sightseers to these various points even astonished the European population who have been there for a considerable number of years. The same in a measure applies to Zimbabwe Ruins, where performances were held.

It may interest readers to have a list of some of the places that were covered. They included: The Matapos, Enkeldoorn, Victoria, Mashaba, Shabani, Belingwe, Filabusi, Balla Balla, Dett, Gwanda, West Nicholson, Fort Usher, Inyati, Plumtree, Figtree, etc.

As I said previously, we considered at the conclusion of the trip that 50 per cent of these places could support its own bioscope, so that you will appreciate that as far as this territory is concerned, the cinematograph is entirely in its infancy. The writer can only see great success for any individual who has the enthusiasm and energy to run a continuous business of this kind. A trip through the whole territory would take about four months, which means that an entertainment could be held at every point once in that period before being revisited, and it is quite certain that as a business proposition the venture has unlimited possibilities.

Worldseye’s New Plant

The Worldseye Company of Cleveland is now occupying its new plant at 5209 Prospect avenue. This corporation was formed to manufacture in improved form and sell in quantities motion picture projection machines which were formerly known as the Cosmograph and which have given general satisfaction for several years. These projectors are of the portable type and are made in three different models.

The mechanism of all three machines is almost identical. Each has the same refined Geneva intermittent unit, running in oil; a framing device that frames the picture while film is running; an adjustable friction take-up mechanism on the take-up reel; improved optical system and approved safety features. The only materials used in the mechanism are aluminum, phosphor bronze and steel. The Models B and C use a 100-watt lamp, but, due to the unusual efficiency of their optical systems, they give fine illumination on the screen at distances up to 70 feet.

The Worldseye projectors are not assembled machines, but are manufactured complete in their own modern factory, which is splendidly equipped with the precision machinery, special

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tools, etc., that makes micro-metric accuracy possible.

Mr. Andrew Gorretta, who has been connected with the development and refinement of these machines for a number of years, has charge of the production and engineering end of the business. The selling division is in charge of men who are known the country over for their merchandising ability.

The company is ably financed and a sales policy has been formulated that makes the line highly profitable to the dealer.

The officers of the company are:

President, Edw. L. Frantz.
Vice-President, C. G. Frantz.
Secretary, W. T. Holliday.
Treasurer, Geo. H. Lavan.
Factory Manager, Andrew Gorretta.

Two Pamphlets from Power

The Nicholas Power Co., at 90 Gold St., New York City, have prepared two booklets for free distribution which are very valuable to all users of projection equipment, either for slides or for moving pictures, and with any make of machine.

The first pamphlet is called "The Edison Mazda Lamp in Motion Picture Projection," and was compiled by the staff of the Edison Lamp Works at Harrison, N. J. This pamphlet points out the advantages of Mazda Lamps for projection service; covering the cost of operation and field of application, as well as types of lamps available. It gives in detail the optical set-up for the Edison Mazda Lamp, with instructions for its installation and maintenance.

The pamphlet also contains data on motion picture screens, their reflection characteristics and maintenance; the general characteristics of Edison Mazda Lamps, such as the functioning of the gas, variation in candlepower and life; blackening of the bulbs, reason for 30 volt vs. 110 volt lamps, etc. Also some data on control equipment, theatre lighting, and testimonials from satisfied customers.

The second pamphlet is called "Power's Improved Projector with Incandescent Equipment," and serves admirably to supplement the other pamphlet by showing the application of the Mazda principle to actual projectors and stereopticons. It explains in detail the placing of lamp, reflector condenser, etc., and is full of suggestive helps on installation problems. The Nicholas Power Co. has devised various forms of unit equipment for incandescent lighting to meet varied demands, and these are designed for use not only with machines of their own make but for other standard makes as well.

These two pamphlets are of certain value to any worker in the projection field, whether on a large or small scale, and they will be mailed free on request.

A Special Service to Educators

Every State University and Board of Education recognizes the advantages of owning prints of motion pictures for distribution throughout their school systems, and above the plan of daily rental from exchanges.

During the past we have received many requests for the sale of Pathe subjects suited to school and community use. We are quite cognizant of, and sympathetic with, the advantage of ownership of prints, but we are faced with the necessity of protecting a product so easily lost and so frequently stolen as positive and negative motion picture film.

After much consideration, we have evolved a plan that gives the educational group every prerogative of ownership, while it enables us to protect our product.

Any authorized educational body may lease Pathe Pictures for a period of three years on condition that the print is returned to us at the end of that period of time. This offer is for new prints from the laboratory, not prints that have been seen, and it includes all Pathe subjects.

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(including Moving Picture Age)

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The Educational Screen, Inc.  5 South Wabash Avenue, Chicago
The Educational Screen
(Including MOVING PICTURE AGE)

THE INDEPENDENT MAGAZINE DEVOTED TO
THE NEW INFLUENCE IN NATIONAL EDUCATION

HERBERT E. SLAUGHT, President  FREDERICK J. LANE, Treasurer  NELSON L. GREENE, Editor

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By the Producers Themselves

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April, 1923

THE EDUCATIONAL SCREEN
(IncLuding MOVING PICTURE AGE)

Editorial Section

Vol. II April, 1923 No. 4

We wish to call the special attention of our readers to the first article in this issue, written by Charles H. Judd of the University of Chicago and appearing originally in The School Review. For at least three reasons, it is one of the most important articles we have ever had the pleasure of presenting in our pages.

In the first place, it is highly significant that the time has come at last when the foremost educators of the country are willing to give their serious attention to the "Movies". Jibes have long been flung at visual education that it is a toy of the "faddists" of the "small-fry" educators, and "that the really important element in American education would not waste their time on a matter which is really nothing more than an incidental by-product of a colossal and unintelligent industry." Such remarks are becoming more and more ridiculous.

In the second place, the article is not only one of the first but one of the ablest discussions of this relatively new question by high educational authority. Dr. Judd does more than utter eminent opinion on the movie situation—he points out a definite program for constructive procedure which should prove rich food for thought and a strong stimulus to action by every thinking educator under whose eye it falls.

In the third place, it gives a rare opportunity for the visual field to prove itself alive. Here is a specific invitation from a high educational court—Dr. Judd is Chairman of the N. E. A. Committee appointed to confer with the authorities of "moviedom"—to present some real evidence on a national question of grave importance. Such an invitation should be met with wholesale response from the large body of serious educators and laymen who believe in the visual movement, in the movies as a tremendous social force today, and who are in a position to supply from actual experience the data that is called for.

It is because The Educational Screen reaches precisely the public best qualified to answer such a summons that we use our space to reprint entire this significant article.

Read "Education and the Movies" carefully. Then write. Send your material to The School Review, or to Charles H. Judd personally, or to The Educational Screen. We shall take care that matter coming to us reaches Dr. Judd himself. Some of the material may appear in The School Review if its editors so desire. Much more of it can probably be printed in The Educational Screen, for it is a magazine particularly concerned with this field.
V E R Y soon, probably in the May issue, we shall have some very impor-
tant announcements to make regarding three new departments in THE
EDUCATIONAL SCREEN to cover the Church, Lantern Slides, and Motion
Picture Projection. The names of the men who are to conduct these depart-
ments will be significant of the quality of service to be rendered by this
magazine.

T HE merging of two magazines is a difficult task, involving an immense
amount of detail work before the records of each can be straightened
out, checked against each other, and brought into a unified and harmonious
whole. The mere matter of combining two subscription lists, so as to avoid
both omissions and duplications, is in itself a problem of some magnitude.
We believe the whole task is practically completed, but we cannot expect to
have escaped occasional inaccuracy.

We are especially anxious that our records be accurate regarding the
members of The National Academy of Visual Instruction and of The Visual
Instruction Association of America. The subscription, to which every such
member is entitled by virtue of his membership, is dated from January to
December of the current year. Hence every such member should have re-
ceived three issues already for 1923 (January, February, March).

This, therefore, is to invite any member of either organization to inform
us if any one of the above numbers has failed to arrive. The missing copy or
copies will be mailed immediately. As new stencils have now been made for
all members there will be no irregularity in the arrival of future issues.

In some instances subscribers are members of both organizations, and
are therefore entitled to receive two copies. In such cases two stencils stand
in our files. Should any member receiving two copies wish that the second
one be mailed to an interested friend, we shall be glad to make such change
in this office and mail the extra copy direct to the name and address desired.

T HE EDUCATIONAL SCREEN has just been admitted to Second
Class classification by the United States Post Office.

If any reader wonders why we mention a matter so exceedingly
common among educational periodicals, we would remind him that it is ex-
ceedingly rare in a publication devoted to the field of visual education. So
rare, in fact, that it has never happened before. THE EDUCATIONAL SCREEN is
the first magazine in this field to be honored by this sort of approval from
Washington which is but another evidence that THE EDUCATIONAL SCREEN is
what it claims to be—the only independent magazine devoted to the visual cause in
American education.

A MONG the contents for May will be the following articles: "Imagery
in Education" by R. G. Jones, Superintendent of Schools, Cleveland,
Ohio; "Visual Education in the Teaching of English" by H. G. Paul,
Professor of the Teaching of English, University of Illinois; "Is Visual Edu-
cation a Fad?" by Joseph J. Weber, Head of Department of Visual Instruc-
tion, University of Texas.
Education and the Movies*

Charles H. Judd
University of Chicago

At the Boston meeting of the National Education Association Mr. Will Hays asked the educators of the United States to co-operate with him and the Motion Picture Producers and Distributors of America, whom he represents, in improving the movies.

The production and the exhibition of moving pictures have gone through a feverish stage of the most extravagant expansion. In a little less than twenty years the industry of entertaining the American public with picture shows has become one of the most lucrative and extensive businesses of the country. Immense fortunes have been made by producers and by individual actors, and every day throngs frequent the theatres that have sprung up in every town and on almost every city street in the land.

This rapid expansion has given little occasion for deliberate study of the problems involved in making moving pictures. The technique of producing and the acting have improved, to be sure, but chiefly because of the stress of competition. Competition does not in general push in the direction of refinement. So it began to appear about two years ago that competition was becoming too intense even for those who had profited by the earlier enormous developments of the movies.

Furthermore, the American people began at about the same time to withdraw their support. There are various speculations as to the reason. Some attribute to hard times the falling off in attendance, which has been estimated at 30 per cent. Others believe that satiety has set in and that the people have been surfeited with the cheap and repetitious and not infrequently lewd pictures with which the producers sought to stimulate the jaded appetite of a much entertained nation.

Whatever the cause, the fact is that the producers began to feel the disastrous effects of unbridled competition and reduced box office receipts. So they began to study the book of moral and artistic improvement. They employed Mr. Hays, declared themselves ready to consider any formula of improvement that was offered, and united in an association which had among other purposes the checking of disastrous competition.

It was at this stage that the educators were called in. Every moral cause appeals to educators, and here was a move in the direction of genuine public reform.

The call to the educators was a little vague. President Owen of the National Education Association tried to find out just what the educators can contribute. Finally, after a great deal of discussion of possibilities, he appointed a committee. This paper is prepared with a view to stimulating discussions which, it is hoped, will help this committee in formulating a policy for the association.

It is interesting and impressive to learn what the producers really think of a committee of educators. As soon as the committee took up the work of discovering its province, the emphatic suggestion came from the producers that the educators had better confine their activities at the outset to pedagogical films. A pedagogical film is one which is useful in

*Reprinted in full from The School Review for March, 1923, by permission.
a classroom and not likely to compete with the entertainment film commonly exhibited in theatres.

The committee is gathering material for some reports on pedagogical films, and these reports, it is hoped, will in due time throw light on the difficult problem of using moving pictures for purposes of school instruction. In the meantime, this invitation for discussion is sent out in the hope of opening up a line of inquiry which unfortunately, as it seems to the present writer, the producers prefer not to have the educators follow, at least at present. It is a deliberate effort to call the attention of educators and producers to an important fact, namely, the fact that the entertainment which is being offered to the young people of this country today as their chief amusement is essentially unsound in character and certain to produce all of the unfavorable results of intellectual dissipation if it is not radically reformed.

The teacher who thinks that the effects of the movies do not reach into her classroom unless she uses a lantern and brings in films is very shortsighted. The fact is that young people and old are getting a type of mental training at the moving-picture theatre which is fixing mental habits to a degree which we have not been recognizing as we should.

Let us put as pointedly as we can the antithesis between the ordinary moving picture and those forms of thinking which the school tries to cultivate. The school teaches the child that he must control his imagination so that the things which he builds up in his mind conform to reality. In school two and two always make four. In school the law of gravity always operates. In school one learns that a garden must always be planted before it can grow. In school one learns that skill is acquired by application. In school one learns that health depends on sound habits of life. In short, one learns in school that reality is rigid and regular. What does one learn at the ordinary movie? One becomes accustomed to the most extravagant modes of life, to the most improbable happenings, to unearned success, and to every possible escape from natural law.

Let it be noted that we are not discussing at all what is ordinarily spoken of as the moral aspect of the movie. The prodigality and the disregard for custom and social law are not at the moment in our minds. We are discussing the ordinary happenings.

The matter can be put in psychological terms. The human mind has the greatest freedom and flexibility in the management of its ideas. One may think of one's self as floating through the air, or as immensely rich or powerful, although one knows that all of these things are only in one's mind. The technical psychologist calls this freedom and flexibility of ideas imagination. One can imagine anything one likes. Not only so, but there is a kind of relaxation in letting one's mind go and letting ideas fit together in kaleidoscopic variety.

Untrammeled imagination as recreation may be legitimate, but the process of education is devoted to the task of developing self-possession of one's ideas. One may fit ideas together as one will, but in the long run one's imagination will be constructive and useful only when one's imaginations issue in effect on reality. One may, if we will, imagine a utopia, but the constructive erection of a new plan of housing the people of a city requires a higher type of trained imagination.

The school takes the advantage of the flexibility of ideas. In the biology class the mind follows the migration of the
Education and the Movies

April, 1923

birds and builds up a life cycle that no eye has seen in its entirety. In chemistry the school carries the imagination into the play of atoms. In history the imagination sweeps over vast periods of time. In every one of these cases, however, the combination of ideas must fit into the facts. The train of ideas is not a succession of extravagant happenings; it is a train of steady, coherent occurrences.

With this kind of goal before classroom teaching, is it not strange that teachers have not seen their perfectly obvious relation to the movies? The fact is that while the school is trying to train pupils to be critical and exacting in their own minds, the movie is pulling in the other direction in 80 per cent of the cases. The movie has almost all of the freedom and flexibility of the human imagination. The hero can climb up the side of a building. He can ride the wildest horse without any preliminary training. He drives at speeds that would be ruinous to any ordinary automobile. He goes through buildings. This we could all imagine, too, but we do not do so ordinarily. Yet every night a very large percentage of the American people go to a wonderland where the constructive imagination is switched off. There is there no law of probability, no danger of unfavorable mishap.

This is legitimate recreation, rest for the mind, someone will say. Certainly, it will have to be admitted that there is pleasure not to be denied to human kind in the utter abandon of an untrammeled imagination. How often can one go on this kind of an intellectual spree and come back to truly constructive imagination? This is the question which one is forced ultimately to ask. If one has to do business in a world full of keen competition where success depends on fore-sight, which is a form of imagination, does one get the best training for constructive business thinking in the midst of daily extravaganza?

The question may arise in the mind of some reader, Is the gist of this article a plea for less frequent attendance on the movies? Not at all. This article is intended to suggest a program through which the educators may help the producers.

The reason why the American people have so long put up with weak and often utterly stupid movies is that they have no training in the intelligent appreciation of movies. This new form of art with its infinite possibilities has come upon us with a rush, and we are ignorant and unappreciative of its possibilities.

Let us think of some of the advantages of this new form of art. The scenery in an ordinary theatre is meager and flat and rigid. The moving picture has all outdoors and indoors for its background and for its scenes of action. It can shift scenes in an instant. It is responsible for the achievement of some of the highest effects of art because of this advantage. Special attention is called to the word "responsible."

The ordinary theatre cannot emphasize a single point. It cannot throw in a close-up and for the moment concentrate the attention of the whole audience on a single minute point in the world of happenings.

The ordinary theatre cannot command many actors for a single play. The new silent drama can introduce as many players as there are in the visible world.

An instructive contrast can be drawn between the moving picture and the story that one reads from the printed page. There is a richness of detail and a subtlety of expression in the picture.
which pass in concreteness anything that
language can convey.

What has the school done to make
young people intelligent about this new
form of art? What, indeed, is there any-
where in our literature that discusses
soberly even for adults the possibilities
of artistic use of this new instrument of
entertainment? Do our people know that
a close-up which is intended to show
some overwhelming emotion is in reality
very often screamingly funny as it slowly
exhibits a distorted face wholly unlike
the natural exhibition of an emotion? Do
our people ever stop to think that lack of
fidelity to nature is an artistic offense,
here as it would be in any other form of
art?

What educators ought to begin to do
is to help the next generation acquire
what we do not now have, taste in this
new form of art. Do not let anyone make
the mistake of thinking that the only
salutary reform to be advocated lies in
the direction of abstinence. People are,
going to go to moving-picture shows.
Making pictures moral means making
them more worth going to. This means
raising the level of their correspondence
to the highest types of imagination. Do
not let the producers get the impression
that the educators are not going to have
a hand in training taste. Let us over-
come the shortcomings of the past by de-
veloping a vigorous interest in the art-
istic side of moving pictures and by
training young people to demand truly
artistic effects.

The method of doing this is not far to
seek. Provide a time in the school for
the discussion of movies. Ask the pupils
to analyze the plot with a view to dis-
covering its probabilities. How likely is
that to happen which is portrayed? Then
ask how well the pantomime expressed
the idea, and what artificial pantomime
had to be introduced in order to shorten
the story. Ask how far the dress of the
actors was appropriate. Ask how far
the facial expressions were appropriate.

In the high school there could be de-
veloped a group of art critics who would
do more to elevate community taste than
any board of censors that could be set up.
There is material here for composition,
for science, and for training in straight
thinking which will be helpful to the
general school program.

The committee of the National Educa-
tion Association which has been in-
structed to report on moving pictures
will be very much aided in the prepara-
tion of its report if teachers will study
the problem suggested in this paper and
contribute discussions. It is planned to
print several other papers on the general
problem which is here introduced. Will
some teachers begin constructive experi-
mentation and help the committee? The
full list of members of the committee is
as follows: Leonard P. Ayres, Cleveland
Trust Company, Cleveland, Ohio; Eliza-
beth Breckinridge, Louisville Normal
School, Louisville, Kentucky; Ernest L.
Crandall, 157 East 67th Street, New York
City; Susan M. Dorsey, Superintendent
of Schools, Los Angeles, California;
Elizabeth Hall, Assistant Superintendent
of Schools, Minneapolis, Minnesota; Pay-
son Smith, State Commissioner of Educa-
tion, Boston, Massachusetts; Charles
H. Judd (chairman), University of Chi-
cago, Chicago, Illinois.
The Industrial Motion Picture, an Influential Factor in Community Life

GEORGE A. ZEHRUNG
Director of Motion Picture Bureau
International Committee of the Y. M. C. A.

"THE END" flashed on the screen, just as the whistle closed the noon hour. For the preceding thirty minutes, the whole works of a Philadelphia concern had been visiting in West Virginia with Buddies they had never seen, or possibly had never even thought of before.

"You know," said Big Steve to his foreman, as they walked back to their department, "I never realized that our job here depended so much on the boys in the coal and ore mines, and how much they depend on us. Why, our cutting machines and drills make their work considerably easier and increase their earnings. I tell you, these business pictures are great stuff; maybe some day the boss will have us taken, and then the boys in West Virginia can visit us and see how their machines are made. Anyway, these pictures bring us all closer today, don't they?"

"They sure do," replied Bill. "Remember the shoe picture last week? Well, who would have thought there was so much work in making a shoe? The information that picture gave will keep many fellows from paying too much or too little for shoes, and then, too, they will know what to look out for when buying. You know there are lots of things I have seen here on our screen that have appealed to me more than this job, but, seeing those boys today rip out the coal with our machines, was one of the most gratifying things I have experienced. It makes your job different, when you know the things you are doing, day after day, are helping someone else to help himself, as well as others. These pictures, showing us what the other fellow does and how he does it, are one of the best things yet in the plant's Y. M. C. A. Program."

"Now, you said something," replied the machinist. "And then, this is the only place you can see them. We pay for the fake and fun up at the corner, but here we get the facts free, and the pictures seem a part of our work, too, I'll tell the world!"

"I was telling my wife," said Steve, "about the orange picture we saw here several weeks ago, and you know, the kids saw the same picture down at the school. Then they wrote compositions on how oranges grow. Now, that's real education."

Tony, the clerk, said: "There are all kinds of oranges, same as apples, and me thinking all these years that oranges were just oranges, but believe me, these oranges are certainly great."

"But, going back to our machine, did you notice anything particular about the operation of that 784 cutter?"

"Yes," said the foreman "I wondered if the operator was feeding too fast, or if it was a faulty drive. It's too bad Arch wasn't here today, for he is responsible for the new feed on that machine. I'm going to see him about it, and suggest shifting the balance a little farther front. I think it will increase the length of the cut and make it easier to handle from entries to rooms."

"I don't know but what you're right. I'm sure it wasn't the gears. You know, I've made the drive gears for that cutter for the past five years, and this is the first time I have ever seen one of them eat their way into the rock," said Steve, as he switched on the power.

This bit of actual dialogue is taken from
an account of the regular noon-hour film showing in a Philadelphia mill. Hundreds of similar exhibitions are occurring daily in the non-theatrical field.

Strange as it may seem, the pictures in such exhibitions are those that are given "thumbs down" by the majority of theatrical patrons. Business, or industrial pictures, as they are commonly called, are being increasingly used by schools, churches and other organizations, to emphasize or illustrate their message. This adaptation, or adoption if you will, shows remarkable versatility in capitalizing these valuable forces. This method of application increases rather than diminishes the message the producer or manufacturer wishes to convey, through his industrial picture.

As the commercial entertainment picture stimulates the emotions and serves to appease the demand for tears, laughter, love and hate, so the business picture awakens the intellect, develops a broader conception of life and of our intricate and complex social system. It creates a harmonious understanding of, and a greater sympathy for, those in other walks of life. These pictures are the silent masterful appeal for the brotherhood of man, and a grim warning and barrier against intolerance by sect or class.

During the past five years, industrial pictures have risen from an uninteresting trip through a factory, to productions of real merit. These early pictures were ground out by free-lance and often inexperienced camera men, with the result that they were of little value to either manufacturers or audience. The present day production is built with as much and often greater care and preparation than many of our heralded super-productions. That a business picture designed for a purpose, artistically and skillfully produced, brings the desired results, has been proven over and over again. Its entertainment qualities open the theatre to it, and its educational value creates a demand in the non-theatrical field.

During the past year, many of these exceptional business photoplays have been royally received in the theatres. Our Bureau, (The Motion Picture Bureau, Industrial Department of the Y. M. C. A.), but one of a score of distributors, is listing pictures provided by 88 to 100 business concerns of national reputation. The demand for these films is greater than the supply, and convinces one that this type of picture is successful in meeting requirements of the non-theatrical field, namely entertainment and informational, and from the manufacturer's point of view, a direct sales and educational service to the consumer.

When boiler-makers request to see how typewriters are made, and churches are presenting, in connection with their Sunday evening services, care of the teeth, production of coal, growing of oranges, etc., and coal miners ask for "A look-in on the silk industry," one does not have to ask: "Do people want to know about these things?" The present system of production and distribution of entertainment pictures, makes the securing of the comparatively few available films, extremely difficult. (Practically the entire supply of entertainment pictures to the non-theatrical field, is secured through independent non-theatrical exchanges, a service not too bountiful or satisfactory at the present time.)

Theatrical exhibitors, fearing that the non-theatrical exhibitions will decrease their business receipts, demand that the distributors refrain from providing any theatrical pictures to non-theatrical exhibitors. On the other hand, the exhibitors are continually being prodded by Committees on Better Films to select higher class pictures, and are seriously handicapped by the methods through which they must book pictures from distributors. Few, if any, exhibitors
have the option of selection, or choice of programs.

The theatrical field producers figure on a quick turn-over, the average expectancy being a complete return of their initial investment in 14 weeks or less, with one hundred percent profit in an additional fifty-two weeks.

Until some philanthropist or philanthropic organization makes possible the production of special pictures for the church and school, without the thought of financial return, they will have to be content with the "catch as catch can" from the various non-theatrical film agencies. The school, though able at the present time to secure but a few experimental, complete film courses of study, or direct supplementary material for their text, is in a much more favorable position than the church, as practically all scenics, comedies, serials and many dramatic productions, have a direct bearing upon the subjects of physical and commercial geography, history, physics and literature, while the industrial or business pictures lend themselves readily to vocational guidance, science and mechanics, and provide excellent material for observation.

One of the most valuable uses, to which our schools can put the industrial picture, is in connection with the vocational guidance courses. There is no doubt in the minds of educators and employment managers that a large percent of our industrial unrest is due to square pegs in round holes; if through an industrial picture one or more boys and girls find a more congenial field of labor, or become more interested in the things they are doing, the picture will have served the Nation well.

Members of the Theatre Owners League of America, have issued a statement, in which they offered to open their houses any Saturday morning, to educational institutions or societies, for the free exhibition of motion pictures, pertaining to education. Whether the League has realized an unusual opportunity to render a priceless service to our coming citizens, or whether the offer was prompted in self-defence, or to create a greater spirit of good will to the theatre, or to retard a supposed encroachment upon the theatrical business by the rapidly increasing use of film by industries and institutions, churches and schools, we care not, the fact is: they have offered. It is an opportunity worthy of consideration, and a service of real merit. It is up to the local institutions to accept at once this generous offer.

With the newer types of projectors and generating outfits, the motion picture is now available to all communities, from the smallest to the largest, and to all industries isolated, or in groups. Through the welfare organizations or shop communities of the plant, or in co-operation with the outside agencies, the noon-hour film service is becoming quite a popular thing. The industrial picture has its place with the comedy at the department nights, at the plant Y. M. C. A.'s, the club houses, or community centers. It is invariably found on the programs of the foremen's and managerial staff meetings. Production departments are using these pictures as a means of training new employes, by showing them the relation of parts to each other, and the importance of the part each plays in producing a perfect product. These men experience a new thrill and satisfaction in their work by appreciating and understanding their contribution, which makes others dependent upon their handicraft, and their dependance upon others, after seeing a product developed from raw material to the consumer.

The screen has been in turn a novelty and a source of entertainment. It has now become, and will continue, to be one of the greatest influential factors, in shaping the future of our Nation. The manufacturers' (Concluded on page 171)
Telling the Educator

Edward Mayer
Secretary, Department of Visual Instruction, University of California

ONE of the greatest draw-backs to the use of educational motion pictures in schools has been the fact that the educator has been unable to find material to correlate with school studies. The blame for this draw-back may be attributed to the distributor of motion pictures. In making a survey of the schools of California and coming in contact with hundreds of teachers it was quite a shock to me to find how few educators really knew about the vast number of educational motion pictures that were available for their use. Why not tell the teacher what you have?

"Catalogues"

Before me lie more than a dozen catalogues of motion pictures, including my own for 1920-21. Two of these were published by commercial concerns and the rest by universities. The university catalogues consist of nothing but lists of titles of the motion pictures available for distribution. There is not one word regarding the contents of the films, although every one who deals with motion pictures realizes that mere titles cannot be trusted. We were all guilty at one time of not telling the educator specifically what we would offer; and most of us are still guilty.

The two catalogues published by the commercial organizations are beautiful shelf ornaments. In one is listed about twenty educational films. These may be obtained by schools probably when they have had their runs in theatres or when local theatre managers give permission. The rest of the catalogues, some fifty pages, is devoted exclusively to photo dramas, comedies and "wild westers." The other catalogue is also a work of art. But it is worthless from the educator's point of view.

Kind of Catalogues Needed

Realizing that something had to be done in order to make the educator use the splendid material that was available in motion pictures, I catalogued the films of the University of California Extension Division by subjects beginning with Agriculture and going right through to Zoology. This required careful thought and study. It was necessary to know the exact contents of every reel in our vaults. As soon as any such subject is received by us it is immediately reviewed and summarized. The summary or synopsis may consist of a list of titles and a short explanatory paragraph. In listing agriculture films we went through our entire lot and jotted down all of those pictures pertaining to agriculture. We did the same with Americanization, Biology, etc. Many motion pictures can be and should be listed under three or four headings. For instance, a nature study may also be listed under biology and zoology; it should be listed under nature study and given its proper number and then cross referenced into biology and zoology. The motion picture TOADS is a nature study film. In our catalogue this subject was given number 14-4. Under Biology it is listed TOADS (See Nature Study 14-4). It is also listed under ZOOLOGY—TOADS (see Nature Study 14-4).

Following the title under its main heading in the catalogue is a short synopsis. The information contained in the synopses will give teachers an idea of the contents of the
films and will greatly help them in selecting subjects for use in class work.

Cross-reference Card Index

We now keep a card index of our motion pictures. One of the cards is illustrated on this page. When we are ready to publish our new catalogue next year, it will be necessary only to rearrange our cards in alphabetical order and renumber the subjects. The manuscript can be readily written from these cards with a great saving in time and energy.

Our entertainment pictures which are also cross referenced, commence with comedy and go through to miscellaneous. Under entertainment are listed many of our educational pictures which have a certain entertainment value and which can be used to supplement an entertainment feature.

There may be some errors in the cataloging of our motion pictures. One error was perhaps made in listing the industrials under entertainment but here we have attempted to tell the educator exactly what material we have available for his use.

Results of This System

What have been the results of this catalogue? Previously we had many excellent reels which were seldom or never used, because the educator had no way to tell what they contained. November is considered a poor distributing month in the non-theatrical field in this territory, but last November this Department distributed a total of 519 motion pictures of which 80% were in the territory of Northern California and 75% of our distribution was to educational institutions. We estimate that this department will distribute from eight hundred to nine hundred motion pictures per month from January 1 to June 15. The most gratifying result is not the great amount of distribution that we are giving our motion pictures but the fact that the teacher is now constantly using the productions which received little or no distribution before our descriptive catalog was published. More thought is given the selection of educational films. The catalogue has been an incentive to schools not equipped with projection apparatus to so equip them-

Title ...DOWN THE OLD POTOMAC...

Cat. No. 6-45 No. Reels 1 Rental Price 1.75 Cost None

Producer Edison

Owned by George Klein, 116 S. Michigan Ave., Chicago, Ill.


Catalogue Card, Visual Instruction Department

Form 4-7-2m-12,'22

Index Card used by the Extension Division of the University of California for classified record of films.
selves in order to make use of this new educational tool. In 1918 there were about fifty schools equipped with motion picture apparatus in this state. Today there are over one thousand and the number is increasing at the rate of forty per month.

Central Bureau of Information Needed
A plan should be worked out by which it would be possible for an educator to obtain from one central point information as to what is available in motion pictures in any given subject. It is possible to establish such a Bureau of Information at a very small cost. But to do so it would be necessary to have the absolute cooperation of every producer interested in the advancement of his educational subjects. It would be necessary for an intelligent staff to review hundreds of pictures. As soon as the picture has been reviewed it could be classified and cross-referenced and the necessary index cards immediately typed. As soon as sufficient material has been previewed a list should be published giving the title of each subject, the number of reels, the producer, and the distributor together with a synopsis of the film. A list of the addresses of the distributors and their various offices should be printed in a conspicuous place in the catalogue. The distribution of these catalogues should be made through the various disinterested state university exchanges. In California this Department could easily distribute 20,000 such lists each year. Supplements to this list should be published every month as new material is previewed and catalogued. At the end of the year and during the summer months when there is little or no distribution in the non-theatrical field the entire list could be revised at the headquarters and new lists published.

If there is one thing that the moving picture industry can do to promote better feeling between the public and the producers, distributors and theatre men, it is the publishing of such a list of pictures. To publish such a list would mean that the producer, distributing organization and exhibitor would have to put prejudice out of sight. Only by the closest cooperation among all factors in the industry can such a list be published.

Newer Issues in Motion-Picture Situation*
By H. Dora Stecker
Secretary of Review Committee, Cincinnati Council for Better Motion Pictures.

HOWEVER experimental the motion picture has been as a medium of expression, however huge-scale production has evolved to be, however extensively the factory method of producing has been developed, with its immense studios, its thousands of performers, and the studied detail to each inconsequential episode; the fact remains that the producer is a most timid person, for the most part. He has been boldly experimental with the mechanical technique by which pictures are put together, but he has been fearsome about straying into original pastures to find new and unhackneyed themes. For the most part, he has repeated episode after episode, and story after story, because the original was found at some time to have made an appeal. This is really the explanation why we have quantity production in stereotyped plots and situations. So much so, that I seriously propose a limitation of output of certain types of stories. If we can apply a percentage restriction to our immigration, why not estimate, likewise, the per cent of crude melodrama, slapstick comedy, and inane adventure serials.

*From an address delivered before The Woman’s City Club of Cincinnati. Reprinted by permission from The Bulletin for December, 1922, published by the Woman’s City Club of Cincinnati, Ohio, in the interest of Better Citizenship.

This article began in March and concludes in this number.
which are to be let loose on the public in any year? This would act as a deterrent to those companies which specialize in these fields, and whose productions are destined for the most part, for the poorer neighborhoods and the small town; the slapstick comedy and the serial being intended mainly for children. During one week last fall a single Cincinnati film exchange had some sixty serials in circulation in the theaters of this locality. Apropos, a survey of motion picture houses, made in Cleveland, showed that thirty-four out of the seventy-three houses which were operating at the time of the survey, were using serials.

It was only by accident that the industry discovered the financial asset of wholesome motion pictures. You remember what a furore "Humoresque" made several years ago. Here was a simple mother story, and yet it was a tremendous money maker. Since then a similar theme developed in "The Old Nest," and "Over the Hill," demonstrated the perennial interest of the public in the less artificial and spectacular things. Good, clean comedy-drama is very popular, especially for week-ends in neighborhood theaters. If production were attuned to the habits of the thousands of normal families who crave recreation at week-ends, and who desire to share their pleasures with each other, and there were a plentiful supply of subjects at hand which were wholesome, entertaining and informative, an additional clientele of our best people would be added to present-day patrons of the screen. The whole business today is on a false basis—the largest revenues coming from the first-run houses, which generally are transient theaters in the urban centers. The needs and aspirations of the great body of the American people are subordinated, for the most part, to programs of the commercial traveler type, the kind of thing Broadway concocts for the small-town visitor.

The Responsibility of the Exhibitor

Now, what responsibility has the exhibitor—the man who runs a theater? Local organizations of the public are apt to vent their displeasure on him alone, when he is really only a buffer between them and the absentee who made the picture, or is responsible for the terms and conditions of its distribution.

Here you are likely to find a small replica, with but few exceptions, of the type that controls the industry at the source; most often a person of meager background. He has been steeped in the jargon of theatrical advertising and taught to play up the sensational—thanks to the publicity methods of the industry. A few of the largest theaters have broken down this attitude, and have developed artistic presentation and a high-class program in its entirety, but they are exceptions. Most people do not know that the exhibitor is not a free agent to pick and choose what films he shall exhibit, especially if he changes his program often. The home office usually sells a season's output to a purchaser and requires the purchaser to sign for a "bloc" of films, as it is called. Some of these may be good, some bad, and some indifferent. Some may contain a few stars who habitually play in slightly dubious themes. I remember the feeling of futility which overcame me when I was first confronted with this ironclad rule after taking over the operation of a suburban theater here in Cincinnati. It certainly works a hardship for the exhibitor who has the welfare of his audience at heart. Its reason is the desire of each distributing company to serve each theater with which it does business one hundred per cent.

Censorship and Enforcement

The demand for some sort of control over the content of motion pictures arose simultaneously with their growth in popularity. The public went in for legislative control through censorship, state and municipal, secure in the fond belief that all would be right once a law were gotten on the statute books. They did not even pause to see if any means of enforcement were provided in order to carry out the rulings of the censor's office. You all know that in Ohio, so far as intent is concerned, we have a law which gives our censors wide powers. In most states where censorship is established, films may not be rejected unless there is something radically wrong with them, such as obscenity, indecency, immorality, inhumaneness, sacrilege, or a tendency to corrupt morals or incite crime. But in Ohio, all moving pictures, according to the law, must have positive virtues; they must be moral, educational, or at least, of a harmless and amusing nature. In spite of these good intentions, and of the industriousness of our censors, the cold fact remains that our Ohio law has no teeth—no enforcement power—and that most state censor laws lack the same power. In our state it seems to be an omission in the framing of the present law.

May I quote what the New York Commis-
sion of Censors has to say in this regard in its annual report for 1921, a short while after its creation? "If the statute is to be made effective, and the screen purged of objectionable films, there must be a system of inspection provided for. There are about 1,700 theaters in New York State. Unless the theaters are inspected, there is no manner by which it can be determined whether films are being exhibited without the proper identification matter or without being licensed or a permit granted. There is no method of determining whether the films exhibited have been deleted as directed by the Commission, unless an actual inspection is had of the films exhibited. A system of voluntary inspection has been undertaken in other states, and has proven very unsatisfactory. The Pennsylvania Board of Censors (during eight years of operation) has tried all methods of inspection, and has come to the conclusion that the only satisfactory way is to have paid inspectors. Without proper inspection, the work of the New York Commission will not only become ineffective, but the Commission will be subject to more or less ridicule."

Censors will continue to be storm centers wherever they are found to do their work conscientiously, as the industry will not sit idly by, while, say a million dollar production is forbidden state distribution by the dictum of a mere state officer. Naturally the industry is fighting the extension of censorship. As yet, there are not more than half a dozen states operating under censorship; but in 1921 laws on this subject were introduced into thirty-six state legislatures, and were defeated in thirty-four of them. The industry, you see, has entered politics because of the menace of control by the public.

There has been some talk of federal censorship, and in some quarters one hears the confession that certain companies would welcome government control, in order to be free from the inconvenience caused by conflicting standards of the various state and municipal regulations. Mr. Hays, however, has made it clear in his recent public utterances that he does not favor federal censorship or any form of "political" censorship (meaning thereby statutory or legislative control emanating from the public); as he deems it to be essentially un-American, and believes that if the industry is let alone it will right itself, possibly, with the aid of the public in an advisory capacity. Now let us be clear as to what this means. All of us, I am sure, have weighed and balanced this question. The indiscriminate barring from circulation of great literary and scientific books by prudists, without regard to their high seriousness of purpose, is irritating. The effort, at times, of well-meaning censors to regulate our morals make us somewhat skeptical of the process. Yet the wide-spread and unregulated attendance of boys and girls upon commercial motion picture performances makes us pause. All of us believe that regulation of motion pictures at their source of production is infinitely more logical than their rejection or alteration after a yearly expenditure of approximately $200,000,000 has been incurred. Consider our political philosophy which permits a group in the community to manufacture, without public supervision, as to content, $200,000,000 worth of commodities annually, whose social value may be questioned later on. But in the absence of any legal safeguard other than what we have set up through censorship, can we afford to give that up for something less certain? At least, we are assured in localities so safeguarded that the worst is kept off the screen; we must choose with discrimination from what remains.

Long ago the industry set out to right itself. I need not recount to you the beginnings of the National Board of Review, in 1909, I think it was, when Mayor McClellan of New York City called together a group of citizens to see what could be done about motion pictures, which were then largely imported from France, and were found to be objectionable, in many instances. You recall that this became in effect, the official censor board of the industry. The industry pays generously for having its pictures reviewed, and paid secretaries and a representative of the industry, I am told, to sit in with each reviewing committee. Relatively few rejections are made. So much so that the feeling has grown in some quarters, that this body is primarily an endorsing body for the industry. At best, it is merely a reviewing board without legal power of enforcing its decisions on the industry. Hardly a single reel comes on the screen in this country without the official stamp of the National Board of Review. The uninhibited confuse this with the seal of some imaginary government body, and think the film has been passed by Uncle Sam. So you

(Concluded on page 165)
Official Department of
The National Academy of Visual Instruction

OFFICERS

President: Dudley Grant Hays, Director of Visual Education, Chicago Public Schools, Chicago, Illinois.
Vice-President: A. Loreta Clark, Director of Visual Education, Los Angeles, California.
Secretary: J. V. Ankeney, Associate Professor in Charge of Visual Education, Columbia, Missouri.

EXECUTIVE COMMITTEE

Rupert Peters, Director of Visual Education, Kansas City Public Schools, Kansas City, Missouri.
A. G. Balcom, Ass’t Supt. of Schools, Newark, New Jersey.
J. W. Shepherd, Department of Visual Education, University of Oklahoma, Norman, Oklahoma.
Carlos E. Cummings, Society of Natural Sciences, Buffalo, N. Y.
W. H. Dudley, University of Wisconsin, Madison, Wisconsin.

A department conducted by the Secretary of the Academy for the dissemination of Academy news and thought. All matter appearing here is wholly on the authority and responsibility of the Academy.

Report of Resolutions Committee
(At the Cleveland Meeting)

RESOLVED that the National Academy of Visual Instruction urge the earliest possible adoption, and universal use of standard gauge, slow burning, cellulose acetate stock for all prints planned or adopted for educational and all non-theatrical use.

RESOLVED that the National Academy of Visual Instruction express its sincere appreciation to the following institutions and individuals:

To the Cleveland School of Education for the splendid accommodations provided, and the excellent arrangements made for our meeting.

To Professor W. M. Gregory and his associates for the inspiring program.

To the film producers who have gratuitously and generously provided the collection of films for our delectation.

To the speakers, particularly those not members of the Academy, who have contributed so willingly to the value of the meeting.

BE it further resolved that this body of Educators, who are deeply interested in Visual Instruction, appeal to the commercial producers of educational films for school room use, that they shall not lessen the Historical, Geographical, or vital educational values of such
films by mutilating them to insert the spectacular appeals to interest which they so often and so mistakenly deem necessary.

RESOLVED that these resolutions be spread on the minutes and published in "The Educational Screen," and that copies be sent by the secretary to the parties named.

COMMITTEE
Dr. Carlos Cummings
Mr. Rupert Peters
Mr. Norman Hamilton
Mr. Carl W. Salzer
(Adopted)

Evening Film Showings

(At the Cleveland Meeting)

In response to a general invitation to educational film producers to send on two reels of their best production, the following film programs were put on each evening during the Fourth Annual Meeting of the National Academy of Visual Instruction held at the Cleveland School of Education February 27 to March 1:

Cleveland School of Education
Auditorium
7:30 P. M. Tuesday
Film Program
Through Life's Windows
Better Pictures Corporation, First National Bank Bldg., Chicago.
Dells of Wisconsin
Bray Productions, Inc., 130 West 46th Street, New York City.
How the Mosquito Spreads Disease
The Fly as a Disease Carrier
Ford Motor Company, Detroit, Mich.
Luther Burbank
Wheat and Flour
National Tuberculosis Association, 370 Seventh Ave., New York.
The Kid Comes Through
Jinks
Wasps
Dairy Cattle—Types and Characteristics
7:30 P. M. Wednesday
Film Program
Atlas Educational Film Co., 1111 So. Blvd., Oak Park, Ill.
The Better Way of Milking
Egg Production
Doubleday and Page, Garden City, New York.
Manufacturing of Books (3 reels)

Educational Pictures, Inc., 411 Film Bldg., Cleveland, Ohio.
My Country
The Crater of Mt. Katmai (National Geographic Society)
Wizardry of Wireless (2 reels)
Harcol Film Company, Inc., 330 Camp Street, New Orleans, La.
Rice Industry
Standard Film Service Co., Sloan Bldg., Cleveland, Ohio.
Wonderful Water (Prizma)
Neptune's Neighbors (Prizma)
7:30 P. M. Thursday
Film Program
American Red Cross, Washington, D. C.
From Jacques to Johnny
A Letter from Sezze-Romano
American Releasing Corporation, New York City.
Moongold
Walls of Jerusalem
Homestead Film Co., 7510 North Ashland Ave., Chicago.
Corn Industry
McCrum, Dr. Thomas B., Kansas City, Mo.
Keep Your Teeth Clean
National Non-Theatrical Motion Pictures, Inc., 130 West 46th Street, New York City.
Alaska Text Film (2 reels)
United States Dept. of Agriculture, Washington, D. C.
Building Forest Roads
The Horse in Motion
Vitagraph, Inc., East 15th Street and Locust Ave., Brooklyn.
The Hunting Ground of Hiawatha
Spending Six Hundred Million a Day
Westinghouse Electric & Manufacturing Co.,
East Pittsburgh.

An Electrified Travelogue (2 reels)

From Forest to Fireside (3 reels)
This offered Academy members and all
others interested in Visual Education an oppor-
tunity to view what the producers considered
among their best films.

FOLLOWING is a list of new members that
have been added to the membership roll of
the Academy within the past month:

ACTIVE
D. F. Nickols, Supt. of Schools, 604 Peoria St.,
Lincoln, Illinois.

Seth Hayes, Instructor in Chemistry and Visual
Education, East Technical High School, Cleve-
land, Ohio.

J. Bell Corbin, Elementary School Principal,
Bancroft School, Lincoln, Nebraska.

Newer Issues in Motion-Picture
Situation
(Concluded from page 162)
see, the industry has accepted the principle of
censorship, but censorship by an unofficial
body, with no power of enforcement. Our
fourth largest industry objects to being regu-
lated legally by the public. It is just as if our
public utilities proclaimed the principle that
they did not believe in the state and federal
commissions which the public desired to erect
for their own protection's sake, and advocated
advisory bodies of their own choosing, clothed
with no legal authority, to pass upon the acts
of the same public utilities.

Lack of Organization on the Part of the Public.

With all our concern about motion pictures
during the last eight years, no great national
organization representing the aspirations of a
united public has as yet emerged. Even state
organizations are the exception. What is being
accomplished is largely the work of sporadic
local groups who are working single-handed
with their home situations.

School, churches, community and recrea-
tional centers, and various institutions for the care
of the handicapped, dependent, and delinquent,
nedd guidance in the selection of motion pictures.
At present the industry everywhere resents the
encroachment of socialized groups in a field con-
sidered to be exclusively the domain of com-
mercially conducted screen theatres, and are
making it difficult for these groups to obtain
satisfactory films. This is a vital controversy
—one that has been presented to Mr. Hays
from a number of sources. If, as has been re-
ported, Mr. Hays authoritatively lays down the
dictum that the men in the industry have
to be protected in their investments, and that
only strictly educational and strictly religious
motion pictures should be shown in schools and
churches, respectively, the movement for
carefully selected, high-grade programs under
socialized auspices— the movement away from
commercial recreation, which since the war
has made strides in this country—will be given
a severe set-back. Such a question is a chal-
lenge to the statesmanship of the industry. Let
us hope that it seizes its opportunity to demon-
strate to the public its sincerity in creating a
channel of contact by which the aspirations of
the public may be ascertained and realized.
Official Department of
The Visual Instruction Association of America

OFFICERS

President—Ernest L. Crandall, Director of Lectures and Visual Instruction in the New York Schools, New York City.

Vice-President—A. G. Balcom, Assistant Superintendent of Schools, Newark, New Jersey.

Recording Secretary—Don Carlos Ellis, formerly Director of Motion Picture Division of United States Department of Agriculture.

Treasurer—Charles H. Mills, Director of Publicity of the Boy Scouts of America.

Corresponding Secretary—Rowland Rogers, Instructor in Motion Picture Production at Columbia University.

This department is conducted by the Association to present items of interest on visual education to members of the Association and the public. The Educational Screen assumes no responsibility for the views herein expressed.

"Thumb Nail Sketches"
in
Visual Instruction

By Ernest L. Crandall

No. 3. The Why of Visual Instruction

There is an old adage which says: "There is no great smoke without some small fire." In our last article we insisted somewhat emphatically that visual instruction is in its last analysis only a phase of the teaching process and warned against overemphasis. Nevertheless there must be some explanation of the fact that the term is so much upon the lips of educators that discussions concerning it are heard everywhere, that journals are being devoted to its presentation. As there is "no great smoke without some small fire," there must be some genuine warmth of conviction back of all this manifestation of what amounts to an informed curiosity even when it is not genuine interest.

As trained educators, however, we may not accept blindly any sort of pedagogical propaganda, least of all in the field of methodology. We have no right to be swept off our feet by any gathering tide of simulated, stimulated or borrowed enthusiasms, even though we may properly and profitably expose ourselves to the infection of the real article. When we reflect how many thunderous waves of infallible method have broken upon the shore of our pedagogical experience, each bearing upon its crest some prophet shouting "Eureka" (though I believe the prophets used Hebrew and not Greek), and how "flat, stale and unprofitable" some of these "discoveries" have become at the ebb tide, we have reason to go slow in evaluating any new approach to the age old problem of adjusting the child mind to its environment.

If we are to accept, we must do so only after having discovered sound and substantial reasons underlying the importance with which its more perfervid devotees invest this particular phase of the art of teaching. As I have approached the question, it has seemed to me that the reasons are to seek in two quite distinct directions. In other words, I believe that
there are both historical and psychological reasons.

It may be impossible within the limits of this article to treat both of these aspects, but we may at least attempt to explore the historical background.

It has been more or less the custom of those who write and speak on education generally to date the inception of the visual instruction idea, however denominated, from the practice and teaching of Comenius. Nothing could be further from the fact. Everyone knows that Comenius' teaching fell on barren ground. Actual school room practice was not reformed by it, or even profoundly affected, and even today his very genuine conception of the real avenue of approach to the child mind is more dallied with than practiced, more honored in the breach than in the observance.

Nevertheless, visual instruction is part of a phase of human development that does have its roots in history, and very deeply imbedded at that. This phase of human development dates from the one great dividing fact in the history of Western civilization, the Reformation.

I cannot be too explicit in affirming that nothing I shall say in this connection must be construed as having any sectarian or even any religious significance. With that we are not here concerned. We are simply facing a great concrete fact in history, and the essence and kernel of that fact is that at that stage of human evolution a great change swept over the mind of mankind.

I have been able to find no better term for defining that change than to refer to it as the nascence of a spirit of general revolt, revolt primarily against authority, as distinguished from any other form of restraint, and debuting primarily in the assertion of individual rights.

Now it was inevitable that this change of attitude ultimately should affect man's attitude toward everything in the heavens above and in the earth beneath and in the waters under the earth. With the spiritual, social or scientific aspects of this movement we are not for the moment greatly concerned. With its effect upon education we are almost definitely concerned. That effect, whether direct or indirect, can be traced chiefly to Rousseau.

Someone has said that the net result of the Reformation was to teach men to think less about God and more about themselves. We do not need to subscribe to this striking half-truth, in order to extract from it the very essence of the whole movement. The spirit of the movement was individualistic, and such the kernel remained, as each successive outgrowth went through the various stages of development, from germination to desiccation. This is true, despite the fact that, historically, such diverse political theories as anarchism, socialism, communism, and Nietzscheism, may truthfully trace their origin to this movement. Man's attention was directed upon himself. Briefly, the most significant result of the whole movement was the substitution of psychology for metaphysics. We owe it to Jean Jacques Rousseau that, almost from the beginning, child psychology kept pace with the progress of the major science.

There is still another sense in which that general conception of the art of teaching with which visual instruction is indissolubly bound up really dates from the Reformation. Not only did the individualistic tendency of that movement result ultimately in the dominance of self study, that is, psychology as distinguished from metaphysics, and a psychology which had its beginnings in introspection and self revelation; but the same challenging spirit which brought about this change effected also a radical change in the objectives of education, or at the very least in the objects of study, which latter change was destined ultimately to affect even the development of the study of psychology itself.

I refer to the intense note of objectivity which crept into man's whole attitude toward the universe, towards life and naturally ultimately toward education. In the middle ages men were greatly concerned as to why God made the world and put man on it. Shortly thereafter they began concerning themselves rather with ascertaining how the world is constituted, and how man himself is put together.

This is the inception of what is popularly denominated as the "scientific spirit." We need not blindly assume that the results of this tendency have been wholly beneficent, in order to recognize the fact. The fact is there, that gradually mankind has assumed a challenging attitude toward his environment and the facts of life—a tendency to question everything, to examine everything, to test everything. Nor can it be denied that the natural result of that attitude has been to fix the attention of men chiefly upon physical phenomena.

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educaationally speaking. First of all, it has had a profound effect upon the curriculum. The natural sciences in all their ramifications have displaced the humanities. This means that with the years, and with furious acceleration during these latter days, the volume of what the child had to learn that came through the senses exclusively has been enormously increased. In the face of this tendency, it would have been strange indeed if the importance of the training of the senses had not received increasing attention from educators.

Secondly, and finally, so far as this article is concerned, this objective attitude gradually brought about a radical change in man's notions of psychology itself, so that from the introspective study that it was in its beginnings it became gradually a study of sensory impressions, their stimuli, reactions and results. This is by no means the last word on psychology, for it does not take into account much recent development in the way of physiological psychology and mental measurements, to say nothing of instinctive inhibitions. But it suffices our purpose to have traced the historical path by which teachers were brought ultimately to the conscious recognition of the part played by the senses in the learning process. By that portal enters visual instruction; and at that point we are prepared in our next article to take up in somewhat greater detail the psychological reasons which seem to us to justify the recognition of this method of approach to the child's mind as of first importance.

The Visual Instruction Association of America at Cleveland

The Visual Instruction Association of America feels that it made one more distinct contribution to the cause of visual instruction through its activities at the Cleveland Convention of the Division of Superintendent of the National Education Association.

For the first time in the history of that body, educational motion pictures were thrown on the screen in the big public meeting place, before and after some of the principal sessions. Not only were these pictures seen by hundreds of delegates from all sections of the country, but they were films of a very high order, pedagogically speaking, and they made a notable impression upon educators of importance. The variety of subjects alone was calculated to cause remark and many remained unconvinced when assured that each film represented only a section of a complete program, not ideal but far from unsatisfactory, in such subjects as biology, nature study, physical and commercial geography, domestic science and physical training, all built up from existing available material.

This is frank propagandism but we have no apologies to make. In our opinion the day for propaganda in this field is by no means over. It is astounding to discover how comparatively few educators throughout the country have a really clear idea of what they can obtain in the way of visual material, or where they can obtain it, or how they should use it when they get it.

These are not all one question, and to be sure the answer to certain phases of the problem does not lie in merely showing educational motion pictures. But after all the first thing to be done is to jolt these educators out of their indifference, or their skepticism, by demonstrating what a considerable body of really good educational film exists, if one will go about seeking it out intelligently.

The glimmerings of a keener interest in the other aspects of the problem were evidenced by the constant stream of visitors who frequented our headquarters. From ten in the morning until six at night each day of the convention, and some times till bed time, we kept open house in a parlor-suite at the Hotel Statler. Thither repaired scores of anxious inquirers daily, ranging all the way from the plain or garden variety of pedagogue, to real high-brow doctors of pedagouge from the halls of normal colleges, and hailing from every section of the country. Each came with a different problem and throughout the day, there were representatives of the association to welcome them and discuss their needs.

One thing that proved a revelation to many of our visitors was the rapid strides that have been made in the improvement of projection, from the mechanical standpoint. Some could hardly credit their eyes when they beheld both still views and motion pictures projected on an ordinary yellow wall, with no screen, with no shades on the windows and with the electric lights burning full blaze, and yet with a degree of precision and of illumination that would be
entirely satisfactory for ordinary class-room purposes.

Perhaps quite as striking was the example of rear projection, through a translucent screen, within a compass of five or six feet, also in a brightly lighted room. Frankly, we had never seen this accomplished up to less than a year ago. So the mechanics of the art are progressing decidedly. This little device makes it possible for the teacher to have lantern, screen and all necessary paraphernalia right beside his desk, within arms length, and to throw on one or two slides at a time, without pupil assistance and without ever leaving his class. Many will still prefer the regulation lantern and opaque wall screen, but there are many situations for which this rear projection idea is excellent.

Incidentally, it is probable that few of those who saw the pictures in the great Public Auditorium were aware that they were witnessing one of the modern miracles of cinematography. There had never been a public showing of pictures in that hall before, and the first experimental showing had disclosed such trying conditions that all the lenses were cracked and the machines put out of commission generally. Everything had to be overhauled and things were gotten into shape barely in time for our first showing. I am credibly informed that this is the longest “throw” of motion pictures ever undertaken. And, while I am a fairly seasoned observer, I must confess that as I watched the hurrying blood corpuscles or the evolution of a crystal on the big twenty-six foot screen and realized that all that gigantic but clear-cut and vivid animation came through a one-inch bit of celluloid three hundred and forty feet away, it just caught my breath a little.

Another fact that made this particular convention a memorable occasion for visual instruction was the fact that the Visual Instruction Committee of the National Education Society held three sessions there during the week. These were attended by the President of the Visual Instruction Association of America, as a member of the committee.

This is a committee appointed by President Owen of the National Education Association just after the summer session at Boston last July. The immediate occasion for appointing the committee was a suggestion made by Mr. Will Hays, of the Motion Picture Producers and Distributors Association. Mr. Hays delivered an address at Boston, in the course of which he made certain remarks since variously reported and misreported. Whatever their exact language, these remarks of Mr. Hays were tantamount to an invitation to the educators of the country to avail themselves of the unusual resources of the producers whom he represented and devise some way of cooperating with the latter in an effort to make motion pictures more widely available for school use. Dr. Owen obviously felt that such an invitation merited at least proper investigation and accordingly the above-mentioned committee was appointed. The immediate plans and purposes of the committee and its proposed method of procedure have not yet been released for publication, but from published utterances of the chairman, Dr. Charles H. Judd, of Chicago University, it is quite clear that the scope of its activities will be ultimately much broader than any mere program of cooperation with a given group of producers. The proceedings and deliberations of this important committee will be watched with great interest throughout the country by all those interested in visual instruction.

It is regrettable that the Visual Instruction Association of America and the Academy could not have united on some common program of demonstration and elucidation at this convention and thus have presented a united front in the subject in which we are all so deeply interested. However, each did its bit, on the occasion, toward keeping visual instruction to the fore in the minds of the educators of the country and the cordial relations maintained between the two bodies thus acting separately, and at different ends of the town, may foreshadow a degree of reciprocity and mutual effort in the future that has not proven feasible thus far.

The Industrial Motion-Picture

(Concluded from page 157)
School Department

Conducted by
Marie Goodenough

(We wish to call particular attention to the kind of film reviews offered here. They are entirely impartial, and critical in the finest sense of the word. They are written from the educational standpoint by the department editor, who is not only a trained reviewer, but a teacher of wide experience.

So far as we know, it is the first time that such service has been rendered by any publication in the field of non-theatrical films.—Editor.)

Douglas Fairbanks in Robin Hood

If the cinema is capable of greater achievements than this, the future will have to produce them. Certainly the past—even Fairbanks' past—can boast of nothing like the scope of this picture of the Middle Ages, not only in its outward aspect (which would be, relatively, easy) but in its inner spirit—the Middle Ages of brave though uncouth kings, strong knights, marauding bands, cruel tortures, abject poverty of peasants, and lavish plenty of courts. And over all, Romance and Chivalry.

Fairbanks picks the tournament, the ceremony perhaps the most typical of mediaeval chivalry, as an introduction to the court of Richard of England on the eve of the departure of the knights on their Holy Crusade. Stupendous is the only descriptive term to apply to the settings and ensemble of the court scenes. Entire castles stand before us, their towers and turrets lifted high above the English plain; the field of the tournament is proud with all the pageant of chivalry—forests of banners, lines of heralds, knights in armour and the clash of spears. And afterwards, the great hall of the castle, its huge arches lit by the flare of burning knots, where dogs wait for scraps in the midst of the pomp of the royal banquet.

The England of Richard and Prince Henry. The King's favorite, the Earl of Huntingdon, as a reward for his victory over his adversary in the tournament, is made the second in command on the Holy Crusade they are about to undertake. And so departs the flower of English chivalry, with Huntingdon the leader and inspiration of Richard's knights on their march. If there is an incongruous touch in the entire film, it is the elaborate trappings of Richard's camp—more befitting an exotic Oriental monarch than an English knight bent on a quest involving privation and no little hardship. But who shall say that Richard may not have traveled in such state?

Then comes to Huntingdon the message from England, telling of the evil usurper, Henry, and his cruel oppression of the people; Huntingdon's decision to return; the King's displeasure and his mistrust of his Earl's motives; the casting of Huntingdon into prison; his escape and subsequent return to his beloved England—but this time to the depths of Sherwood Forest in the guise of an outlaw, "his life dedicated to revenge, bitter yet joyous."

—To the depths of Sherwood forest, in the guise of an outlaw.
April, 1923

School Department

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Victor in the tournament, Huntingdon is awarded the wreath at the hands of Lady Marion.

There he gathers around him other loyal outlaws: Will Scarlett, Friar Tuck, Little John and Alan-a-Dale.

In all justice to Fairbanks, it is not difficult to sense that he feels more at home in the role of Robin Hood, clad in a woodsman's outfit, than in the armour of a mediaeval knight. And a lovable vagabond he is, exuberant, adored by his followers, feared and wholesomely respected of his enemies—an admirable robber, a jovial terrorist and a true patriot. Whether the real Robin Hood was as agile, it would be hard to determine. This Robin Hood leaps to the saddle in one graceful bound, scales a vine-clad castle wall as easily as though he were going upstairs, and fights a dozen men single-handed.

Not that the film depends for an instant solely upon that sort of interest. Much could with justice be said in praise of the drama in it. There is movement, incident upon incident, and fine suspense. Hardly could there be a more stirring climax than the scene of the twenty archers, ready and aimed at the figure of Robin Hood tied to a post in the courtyard of the castle, the signal of Prince Henry, twenty arrows with true aim sent to their mark—only to meet the shield of Richard, and quiver against the figures of the three lions on its polished surface.

It is difficult to imagine chivalry without romance, and the love story of the Earl of Huntingdon and the Lady Marion has its fine moments, although it is never permitted to usurp the place of the larger theme.

Enid Bennett, as Lady Marion, does full justice to the possibilities of her part. Especial mention is due Wallace Beery for his splendid enacting of King Richard. And of Fairbanks, too much cannot be said. In the big scenes, it is
The illusion of mediaevalism is kept—rather than destroyed, as might so easily have been the case—in the titling. "Exempt me, sire," pleads Huntingdon with his King, when the victor's wreath is about to be bestowed upon him, "I am afeared of women." And later, when word comes to Huntingdon of the state of affairs in England and he realizes he must return alone: "If the King know of this, myself would return and the holy purpose would be lost." And to his squire, "We wait not on permission."

One may expect much from a production done on such a scale, but what is perhaps not to be expected is that it is so funny. The goings-on of Robin Hood and his merry band, deadly in earnest as to purpose, are carried out in the spirit of fine fun. Not often in the movie theatre is there such wholesome laughter as is called forth by the incident of the hanging courtier and the boots, and the scene at the postern door, where the unsuspecting warriors are knocked off, one by one. The entrance of Robin Hood's band to the royal castle, tense as is the moment, has its jovial aspect. The same spirit inspires much of the revelry which follows on that memorable night. Witness the bumping together of the swinging henchmen of John, and the objection of the usurper himself.

Originality, beauty, magnificence, finesse, spontaneity—that is Robin Hood, and there is nothing finer. (United Artists.)

Film Reviews

TRAVEL AND SCENIC

The Ancient Duchy of Brittany. (Pathe.) A reel full of charm, portraying that portion of France where life and customs have changed little since the Middle Ages. Film maps locate the area, and a collection of splendid views shows some of the remains of ancient Druid temples, characteristically medieval, some of the windmills which dot the landscape, and as fascinating as the aspect of the country itself— the fine types of people. Their native costumes add to the scenes of market day, where products of their home industries are displayed along with their pet live stock.

Miscellaneous views — of clothes being washed by the wayside stream; of an old spinning wheel which has the dignity of generations of use; a wedding crowd, and the characteristic folk dancers—bring us to the scenes without which no picture of Brittany would be complete; the fishing boats along the rugged and beautiful coast. On shore are women doing the necessary work of mending the nets and over all the hint of the salt sea air. A sturdy people in one of the most picturesque districts of all Europe.

Pathecolor adds much to the beauty of the subject, which is admirably suited to class showing in connection with a study of France, or for any general film program where something of a distinctly fine type is desired.

Kilauea. (Prizma.) An early Prizma subject, but one which should never pass out of use, so perfect is its photography, and so vivid
is its picture of the wonder of the Hawaiian Islands—Kilauea’s lakes of fire.

A native Hawaiian guide, who for thirty-five years has been showing tourists this marvel, conducts the tour to the crater’s edge. Marvelous panoramic views show the bubbling mass of lava, seething as in a giant caldron, with a temperature of approximately 2,000 degrees. There are remarkable scenes of the liquid lava spurtling up in jets 70 feet into the air, and spectacular night scenes showing the fiery-hot molten rock bubbling up through the crust of partly hardened lava on top.

Color adds tremendously to a subject like this—and no study of the Hawaiian Islands, or of volcanic activity in general, should be complete without this pictorial portrayal.

HISTORICAL

The Land of Our Forefathers. (Pathe.) History on the screen, with definite educative value, is this reel, first picturing by map diagrams the three shiploads of settlers who made their way up the Chesapeake.

In 1609 John Smith made a map of Virginia, which is interestingly shown. Ruins of the old church at Jamestown speak mutely of the faith of these sturdy pioneers. In 1676 Jamestown was burned—the only remnants of its past now to be observed are the graves of its early settlers, and a few relics of ancient spearheads and pipes found among the ruins of the headstones.

The film goes on to show the site of the first capitol in America, at Williamsburg, Virginia, and the spot where Patrick Henry uttered his famous words. Scenic remnants of Washington’s time are followed by views of Yorktown and its harbor, one of the finest ports along the Atlantic. Here are built the first customs-house in America (1715). Views of the city today probably look much as did the early town, for even the oldest house in the city is still standing, although it numbers its years from 1699. A view of the farm­house where Cornwallis surrendered to Washington closes the reel.

Athens the Glorious. (Pathe.) A collection of splendid views showing a number of the famous landmarks of old Athens—among them the Acropolis rising some 228 feet above the surrounding plain, the Temple of Nike, and fine views of the Parthenon.

The theatre of Dionysus, dating from 120 B.C., which was given over to the presentation of Greek tragedy, shows a number of remains of richly sculptured figures.

From the Roman period dates the gateway to the market place. Theseum also is finely preserved, and the Arch of Hadrian is visible—if not with all its ancient background, yet with much of its ancient splendor still preserved.

From Athens it is but a step to the island of Crete, where its ruins speak eloquently of the glory that was once theirs. The ruins of King Minos’ palace are visible, as well as the Roman bridge.

Modern Crete, and a glimpse of its easy-going life of today, where travel is still by the time-honored donkey, where shepherds tend their flocks, and where spinning is done in the old way, are in perfect harmony with the spirit of the ancient relics from the glorious past.

Acknowledgment is made to the Depart­ment of Classical Art of the Metropolitan Museum for assistance in tilting and assembling the reel, which is notable throughout for its scholarly and dignified treatment of the subject matter.

NATURAL SCIENCE

Br’er Rabbit and His Pals. (Pathe.) One of the uniformly fine series of Screen Studies—this devoted to the general subject of Rodents, the largest order of mammals. They get their name by virtue of their gnawing propensities, and the skeleton of the rabbit’s head is shown in closeup to illustrate the structural adaptations in the jaws and the particular development of incisors.

The enemies of the rabbit are briefly shown, and the reel passes on to illustrations of other animals belonging to the same order—the cottontail and squirrel families. Mice and rats are the pests of the group, and one scene shows the kangaroo mouse in unusual closeup.

The prairie dog is taken as representative of those rodents living underground. A cross­section drawing shows the depth to which burrowing extends, and the plan of a typical system of underground passageways.

Some rodents sleep through the winter, and the reel ends with one of these hibernating animals being dug out of his hole, to all intents and purposes more dead than alive. But some instinct which tells him Spring is on the way brings him out of his hole later, as
though nothing out of the ordinary had happened.

**The Fly as a Disease Carrier.** (Bray.) Models of the common housefly are shown—particularly those parts of his anatomy most concerned in the carrying of disease. Excellent microscopic views of the feet show the structure especially equipped for collecting dirt and disease germs. A fly is allowed to walk over a gelatin plate, and somewhat later the plate shows colonies of bacteria grown from the dirt left on the gelatin.

Some of the favorite breeding places of the fly are pictured. His sucking proboscis is seen in enlarged view, and diagrammatic animation shows the action of the liquids secreted in his body—these liquids making it possible for him to dissolve substances, and expel the liquid from his crop.

Germs collected from fly specks are incubated, showing tuberculosis. A chart indicates the relation of intestinal diseases to flies—testimony borne out by the fact that deaths from typhoid are found to be immensely greater during the fly season.

In order to carry on a campaign of extermination, it is necessary to discover their breeding places. The eggs, white larvae, and pupae are splendidly shown.

A table of figures giving the rate of increase during three months' time demonstrates the fact that any campaign to exterminate must get in its work before the flies are ten days old. Various methods are suggested, and the film closes with the slogan: “Make Your Community Flyless.”

**Animal Camouflage.** (Pathe.) Protective coloration, or—perhaps more accurately—protective mimicry, causes many animals to blend so perfectly with their surroundings as to make detection almost impossible. Many examples are given: of the hermit crab which crawls into the shell of another sea animal, and other crabs covering themselves with the refuse of the sea floor; of worms; and, one of the most perfect mimics of all, the walking stick—its whole body structure imitating the form of twigs over which it crawls, so that only by its movement is it possible to detect which is the walking stick and which is the twig.

The praying mantis, one of the deadliest of insects, which feeds on animal and vegetable life, is shown in detail, particularly as to the structure of the neck and the sturdy forelegs which he uses as his deadly weapons, and carefully cleans after a battle with his prey.

The locust resembles rock surfaces to which it clings, and the tree toad and desert lizard also furnish further illustrations of protective coloration as a means of defense.

There is also a “warning coloration” which marks such insects as the Monarch Butterfly, which is distasteful to other animals. Other butterflies in turn are protected by resembling the Monarch in hue and pattern. The reel closes with illustrations of the walking leaf of the East Indies, which the natives declare is really a transformed leaf.

A study of one of nature’s most interesting adaptations for protection, and a subject of decided value for nature study classes.

**Wasps.** (Society for Visual Education.) Telling first the story of the changing of the grub to the wasp, and the mature wasp moistening the walled entrance to her cell and breaking her way out.

Nest building by the wasp occupies the greater part of the reel. The mud-dauber brings the material from a nearby puddle and is shown in closeup as she builds. She rounds the entrance and smooths the inside using her jaws as a trowel. Good views show her cleaning the curled antennae after her strenuous labors. When the cell is completed she provisions it with spiders, on the last of which she lays one tiny egg and closes the entrance, after which she assumes no more responsibility but leaves the grub to take care of itself.

Other varieties of wasps are shown, particularly the Polestes which builds a one-tier, horizontal comb in a protected nook. The queen attaches eggs to the sides of the cells, and the tiny grubs that hatch fit there snugly. When they are full grown, they spin silken nets over their nests and the change begins. Good views show the mature wasp emerging, thus completing the life cycle.

**Our Four-Footed Helpers.** (Ruminants.) (Pathe.) Another of the Screen Studies, descriptive of the hoofed animals which are man's chief dependence for food, animal fibers and leather. The cow is perhaps the most familiar example, and the habit of cud-chewing, common to the group known as ruminants, is best illustrated in this case. A cross-section diagram with animated drawing, shows the various sections into which the stomach is divided. The non-digestive, or storage, stomach re-
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ceives the bundles of grass when first swallowed, and later after grazing is finished, the grass is returned to the mouth and the cud into the true stomach where digestion takes thoroughly chewed, after which it is directed place.

Examples of hollow-horned ruminants are given; and to the smaller horned type belongs the giraffe. Those without horns are the camel, his near relative, the dromedary, as well as the llama and alpaca of South America.

One of the most interesting members of the solid-horned group is the white-tailed deer, which is shown in fine closeup shedding his antlers, an event of early spring. Reindeer of Lapland, that most useful animal of the north, traveling in vast herds, are filmed in some of the most remarkable animal scenes ever photographed. The whole herd follows its leader into the icy waters of a fjord and swims in a broad circle to the opposite shore.

A distinct contribution to the number of scientific reels available for general showing, and particularly useful for a study of Zoology.

Marauders of the High Seas. (Bray.) Beneath the surface of the summer sea, so smooth and calm, lie innocent enough looking, but in reality, most ferocious, marauders. Such is the starfish, each arm provided with suckers with which he stealthily envelopes his victims. Splendid views show him in action. Oysters and clams are especially fearful of his advances, and unusual agility is displayed by these ordinarily lethargic creatures, in getting out of his way. At unusually close range we see just how the starfish gets his hold, and exerts a steady pressure, then opens the shell and devours his prey alive.

Also prowling in these placid waters is the jelly fish, dainty, transparent, seemingly harmless, but really vicious—first poisoning, then devouring his victim, a minnow.

Much attention is given that queer under-water form called the Portuguese Man o' War—a sort of jellyfish or—more properly speaking—a whole colony of such pirates, attached to an air sac or sail which floats on the surface. This "sail" is in some cases as much as 15 inches long, and filled with gas from the body of the fishes.

Fine diagrammatic animation—carefully done in this, as in all Bray subjects—shows the
working of the long spiral tentacles, which drag the sea to considerable depths. When the prey is caught, all tentacles are drawn aside, except the one in use. The victim fish, once caught, comes in contact with the feelers and is literally "sucked up."

Such, says the film, are the merciless and barbarous ways of some sea animals, yet man is even more merciless, as demonstrated by several fine views of a submarine going under and the wreck of a ship it has left.

Luther Burbank. (Ford.) A view of Burbank's Santa Rosa home introduces the scientist who has given the world something like 300 new plants. Nearby are the seed and storage houses in which soil, moisture and temperature conditions are controlled, and plants from all over the world are carefully watched.

A number of plants which Burbank has developed, are shown; among them the potato, said to be his first study; wheat which stands higher than a man's head and which it took Burbank ten years of work to produce; oats with an average of 100 grains to the head, in contrast to the old varieties numbering about 50; long-stemmed rhubarb; an improved cotton boll; a sunflower of huge size; and the cactus which Burbank studied and developed until the spines disappeared and it could be used as an ideal forage crop, and the pear on the cactus leaf became a delicious fruit.

Much of the reel is a rather superficial catalogue of the results of Burbank's work, and the scenes given are not always adequate in carrying out the declarations of the title material. Nothing of Burbank's method is explained, except as it involves crossing plants, which is illustrated in the case of the lily, where the stamens are removed, and pollen taken from the stamens of another plant is placed on the pistil; the blossom is covered with a paper bag to prevent further chance pollination, and the seeds of a new flower are produced. The pictures of Burbank himself are delightful, revealing as they do a charming personality that can be felt even from the screen.

INDUSTRIAL

Hagopian, the Rug Maker. (Priznia.) A picture of the life of the arid East, colorful, vividly portraying the art of the people—an art which has nowhere been excelled. Wool is their one commodity, and the film shows the clipping, washing and carding, and spinning on a primitive distaff. Vegetable dyes are used to produce the colors and into the rugs are woven the records of the history of these little-known, nomadic peoples. The method of tying knots is explained, and it is said that the number per inch determines the wearing quality of the finished rug. The weavers are seen at work, and the completed design shown.

The film ends with a scene of Hagopian and his family again on the march, in search of fresh pasture lands for their one source of wealth—their flocks of sheep.

The Rice Industry. (Harcol Film Company.) As far as the pictures in the reel are concerned, they tell a most interesting story of the American rice industry, as it has been developed in Louisiana and Texas—but the whole is rendered far less ideal than it might be for strictly classroom use by an extremely poor choice of title material.

In contrast to the laborious hand methods of the East, rice is here planted by machine, and when the tiny shoots are eight weeks' old, the fields are flooded by letting water in from nearby irrigation ditches. These views are fine, as are also the scenes showing the mature grain, and the harvesting by machinery after
the fields are drained. Threshing is done by machinery also, and the story follows the grain until it is put through the mill, hulled, stripped of its outer coat, bagged and shipped.

The latter part of the reel discusses the food value of rice—the mainstay of three-fourths of the world's people—and gives directions for cooking so that it is most appetizing and nutritious.

Wheat and Flour. (Ford.) Numbered 40 in the Ford series, to distinguish it from an earlier film on the same subject. This begins the story quite appropriately with the waving field of grain, after which the various types of wheat are displayed. Plowing is shown, as done with horses formerly, and with a tractor on our modern wheat farms; hand sowing of former times is in the same way interestingly contrasted with tractor sowing by means of the seed drill.

Spring and winter wheat areas are indicated, and a closeup shows the Canadian thistle, one of the prevalent wheat pests. The old cradle reaper, in which each bundle was tied by hand indicates the great labor-saving brought about by the modern tractor-drawn reaper and binder.

Wheat is shocked, and when dry the bundles are pitched onto a wagon and taken to the thresher—going in one side as wheat bundles, and coming out the other as grain. Close views show bags being filled, after which trucks carry them to the elevator, and ultimately the grain reaches the dock and the huge grain boats shown in interesting panorama.

Former methods of making flour by grinding with hand stones was superseded by the grist mill of pioneer days, most interestingly shown in operation, in which the wheat was ground between two heavy mill stones. The modern mill uses steel rollers, and the grains are cleaned and moistened before being put through the rolling operations. After five grindings, the flour runs to the machine which fills the bags accurately by weight.

An instructive treatment of the subject, particularly for the light it throws on old and new ways of doing things.

Fleeced for Gold (Pathe)—A subject which contains some of the finest views imaginable of a sheep ranch, the sheep dog rounding up the flock, the sheep being driven to the shearers, the sorting pens, the branding of the young lambs, the shearing of the older sheep (hence the title), the packing of the fleece in long sacks for shipment to the wool storage house, and finally the sheep being turned out on the range for summer grazing. Material aplenty for a splendid reel suitable for classroom studies in agriculture, industrial geography or industrial history—but marred for any serious use by the “story background” injected into it, concerning a young girl who says the man who wins her must do something worth while. Opportunity, an aunt sends for him to manage a sheep ranch, he makes good, the girl comes to visit, and all ends happily. Even the sheep are finally shown in the moonlight.

MISCELLANEOUS

The Price of Progress, 2 reels (Pathe)—A curious scattering of emphasis—or lack of real plan of presentation—prevents this from being an exceptional industrial subject showing the lumbering methods in the great forests of the Northwest, or a ringing plea for conservation, to spare the growth of centuries which now seems doomed to pay the “price of progress”—deforestation is, as a title tells us, so alarmingly ahead of reforestation. Seldom have there been finer views of the forest, the lumbermen at work, felling trees, the dragging of logs by chains, the clearing of a right of way to lay a new spur, a climber trimming a “spar tree” to hold the rigging or cables, the
lifting of logs onto flat cars, hauling the logs by train to the river and finally dropping them into the Columbia.

And yet all this splendid material misses the point amazingly. After an introductory view of the great woods and titles fitting a reel on conservation, we are side-tracked upon a super-imposed story of an ex-soldier out of work who applies for a job of grocery clerk, is rejected and tries for work as timekeeper in a lumber camp. He sets out for the woods—and in following him in his duties, we see much that is fine exposition of science of lumbering. Finally, as we decide that we must have been wrong about the conservation idea, and conclude that the purpose of the reel must be to show how lumbering is done in the Northwest, the scene shifts again, the forest is forgotten, and the timekeeper and the superintendent discover that they were buddies in France. Flashes of the trenches, star shells and guns take us back to the battlefront. The new timekeeper is straightforward made head of the commissary—and all ends happily for him.

A splendid subject made at least 90 per cent less effective than it could have been, because it was thought necessary to give it “entertainment value.”

The Brown Mouse. (Homestead Films, Inc.) Those who read and enjoyed Herbert Quick’s “The Brown Mouse,” published a few years ago, will realize its adaptability for film use. This interesting story has been put on the screen by Homestead Films, Inc., in a manner that brings out all the high lights, yet retains enough individual characterization and comedy to make it a well balanced film.

The Brown Mouse is typified by the hero Jim Irwin, who, after going through the inadequate village school, realizes its limitations. So when he is elected teacher by the school board, he proceeds to use new methods of teaching which bring opposition from the parents but distinct approval from the children. He establishes courses in Domestic Science, Manual Training, Milk Testing, etc., and by successful results gradually wins recognition from the community as well as from the officials of the State University.

The character parts are all well taken and the comedy is good. Such a film will help to promote and further community interests and show the value of the correct instruction and preparation for the youth whose future is “down on the farm.”

This film has just been released and is available through its producers, Homestead Films, Inc., 7510 North Ashland Ave., Chicago, Ill.

Making Man-Handlers at West Point. (Sport Pictorial.) West Point from a different angle—this reel designed to show the physical training which makes every candidate for the army fitter for service. All sorts of sports are shown—boxing, fencing (especially to develop poise and balance), wrestling, swimming, and “mezz,” an indoor sport in which they need no coach nor training.

Not all the physical training by any means is indoor gym work. Cavalry cadets are put through their exercises in hurdling on the drill field (here slow motion shows very well the technique involved).

Huge army trucks take athletes, in uniform for various sports, from the gym to the athletic field, where football scrimmage, polo games and other sports are in progress. (Some ultra-fast views here should be cut.)

The reel ends with cadets at inspection, and lined up for the full dress parade.

Bird Dogs Afield. (Prizma.) Of particular interest to the sportsman is this reel about dogs, their fine points and their training. The qualities of pointer and setter are indicated, and the method of judging explained.

Some views of dogs on the hunt are given in connection with the subject of training. Lovers of fine dogs will appreciate the remarkable “pointing” done by some of the animal subjects—every muscle in the body tense, and held so apparently without fatigue.

Athletic Movements Analyzed. (Pathe.) 2 reels. As its title suggests, a number of athletic exercises are filmed, first at normal speed, then six times slower. Beginning with walking, the film goes on to analyze the movements involved in running, which is discovered to be a series of short jumps. The 100 yard dash is analyzed, and the position of the runner’s body observed at start and finish; in distance running the play of muscles is clearly shown; in various jumps, points of technique and form are indicated—notably in the running broad jump, in which an extra step at the end is seen to preserve the balance.

Form and skill are demonstrated in the case of wrestling, where various holds are analyzed. Handball technique finishes the first reel.

Reel II demonstrates some of the familiar and popular sports, and uses as demonstrators some of the champions and ex-champions whose names are familiar to the followers of sports.
A particularly instructive subject for physical training classes, where it might profitably be used as an opportunity for the study of muscular action and control.

A printed syllabus accompanying the film is the work of the Physical Training Staff of the Board of Education, New York City.

**COMEDIES**

Occasionally it is possible to recommend subjects which are worthy of a place on an entertainment program where a little fun is in demand. Good reels in the lighter vein are few and far between, as anyone who has suffered through most so-called “comedies” can testify. Among the more acceptable of the comic subjects are some which combine straight photography with animated drawings. The first mentioned is of that class—from the series called *Out of the Inkwell.*

**Invisible Ink.** (Federated.) A clown is the animated figure, and his antics with objects drawn in ink which fades at his touch, make up the substance of the reel. Finally the clown, to spite the artist who fools him in this fashion, himself turns cartoonist, draws innumerable figures like himself, and says to the artist, “Find me if you can.” In the end he dives into the bottle of invisible ink, his black figure becomes lighter, and finally disappears entirely. A harmless, clever, and entertaining subject.

**Saturday Morning.** (Pathe.) 2 reels. One of the uniformly clever *Our Gang Comedies.* The principal actors in all the films of the series are children; in this case they are seen as they meet the situations which go to make up a child’s Saturday morning. The little rich boy is confronted by two maids, a riding master and a dancing instructor; the little freckled-faced urchin, whose mother forces him to practice on the ‘cello, devises a scheme to make his dog work for him while he catches some extra Saturday morning winks; two little colored youngsters have some laundry to deliver, and another little fellow is just playing.

But in the natural course of events they all meet and decide to be pirates. They sail the boundless main, on a little stream, until something goes wrong with the raft, when they turn their attention to big game hunting. All goes well until a black bear, escaped from a circus car, breaks up the hunt—and in the end, each child is restored to his respective parent. There are more than the usual number of funny situations, and all of them legitimate comedy.
The Theatrical Field
Conducted by
Marguerite Orndorff

With this issue are combined, under the above title, the former departments called "From Hollywood" and "Theatrical Film Critique." This brings all matters theatrical into one department and into the hands of a department editor who is particularly qualified to handle this important field.

Correspondence with Miss Orndorff on any question pertaining to this subject is invited.—The Editor.

What's the Matter Now?

MOVIE history is like any other variety: it repeats itself. Ever since the smash that followed the first golden boom in the movies, producers, stars, cameramen, extras, have wafted in lamentable tones over the dear, lost, "old days," just as dolefully as old-timers in any other way of life. But the movies are like the fellows in the song, "When you're up, you're up, when you're down, you're down," and at the present time they appear to be decidedly up. If we pause just here to consider their history of the past year or so, we may even catch them in the act of—as indicated—repeating.

A little over a year and a half ago, when I was newly arrived in Hollywood, a terrible slump had just struck the motion picture business. The public heard from day to day of big companies that were "curtailing production," or in vulgar English, shutting down. They learned of actors and actresses who were "between pictures," who were "resting," or who were off on personal appearance tours of the country. When I visited one of the big Hollywood plants one day during this period, a confidential publicity man informed me that I was in luck that afternoon, for there were four companies at work! Trying on a later day to communicate with the publicity director of another big company, I learned that there was, for the time being at least, no publicity department at all!

Altogether things were exceedingly quiet. Salaries tumbled; a number of prominent people quit the movies entirely—some to the accompaniment of definite statements of reasons in the papers (usually to the effect that they were several pictures ahead of their scheduled releases) and some so quietly that no one knew they had gone till their pictures began to be missed in the theaters. Rumors began to be heard that it was practically all up with the movies. Theaters failed; small producers dropped from sight; wise ones prophesied that never again would the movies see the golden days just past.

Then, most mysteriously, after a very few months of this uncanny depression, things began to pick up again. This studio and that started production cautiously with one unit, or even two; company heads held long consultations, and announced conservative policies regarding future production; the general slogan was, "Fewer pictures and better,"—which was safe if not startling. The machine creaked a little, but it gradually got under way.

That was the start, and now, a year later, note the difference. That same studio where I was lucky to find as many as four companies working, now carries eight or ten simultaneous productions. The same company that suspended operations entirely for a period of months now maintains four or five producing units, and is busily signing contracts with one expensive star after another, in pursuance of a new policy of expansion. Other companies that suffered almost to the point of total annihilation, are announcing the acquisition of featured players, stars, directors, technical experts; reorganizing their groups of stock players and adding new ones. With production at its height, salaries apparently as top-lofty as ever, and expenditures on a grander scale, if possible, than before, motion pictures seem to be balancing precariously on the edge of another drop.

The recent rush among stars who were employed by large corporations, to break away and become independent producers, has undoubtedly had much to do with the present expansion. The established companies, in order to cover the loss of famous names, and hold on
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to their prestige, filled up the ranks of their stars and continued with their scheduled output. The offerings of the newly fledged independents constituted an extra source of supply that had not been counted on. But enthusiasm has got the better of discretion, and the movies are suffering from overproduction, a malady which points to another period of inactivity and depression.

Not that this state of affairs is wholly bad. The public, on the whole, has had much the best of it, for the majority of the really fine pictures of the year have been independent productions. But as a result of the oversupply the movie-going public has developed a pick-and-choose attitude that is going to make it hard for the purveyor of poor pictures to make any great profit. And even the very casual observer will be safe in predicting that the slump when it does come is going to benefit pictures enormously in the long run. It will be the mediocre stars and directors and writers who will be quietly dropped, and those who are doing worth while work will not suffer to any appreciable extent.

A news article from Los Angeles comments on the situation as follows:

"Carl Laemmle, president of Universal, arrived this week from the east, and immediately disconcerted the thirty thousand odd film workers here by asserting that the salaries are too high. Pay checks must be cut, Mr. Laemmle said, and in addition, exhibitors and theater owners must cut their prices in half because the public is in a 'bargain-hunting mood,' where amusements are concerned. No word was said about the possibility or necessity of having producers reduce the prices which they charge for rental of their films, however, and the actors are insistent that if any cutting is to be done, the process shall not begin on their incomes.

Mr. Laemmle's warning, however, may serve to halt the present feverish activity of the big producers and the independents of signing old and new stars at steadily rising prices. Within the last two months actors' salaries have jumped about twenty per cent, and the scramble of producers for actors has brought to Hollywood an era of work and prosperity unequalled since the prosperous days just before the smash in 1920.

Meanwhile the independents continue to expand production plans and to draw stars and
directors from the big companies producing program pictures. 'Freedom for art's sake,' is the slogan of the independents. Fairbanks denounces the 'machine-made pictures'; Charles Ray vouches for the gratifying success of his plan for independent production of only two features a year, instead of grinding out nine plays in twelve months—his record in his last year under the Famous Players' banner. Fred Niblo is with the independents, and George Fitzmaurice will leave after making one more film. Others of almost equal eminence are leaving the big lots. 'This will mean,' the big producers say, 'another period of overproduction, and the filling of the vaults with unmarketable features."

What the next year brings forth will be well worth watching, and in the mean time it is interesting to speculate on whether the movie industry will eventually discover some less wasteful method of equalizing the output of its various members, or whether we shall continue indefinitely to have lean years and fat years. Perhaps Mr. Hays can solve the problem.

Film Reviews

**THE STRANGERS' BANQUET** (Goldwyn)

Marshall Neilan at his directorial best is an intellectual and optical treat; at his worst he is never to be ignored. "The Strangers' Banquet," from Donn Byrne's novel, lies somewhere between the two extremes. The story is intricate, there are too many characters to be kept in mind (fortunately some of them die off or matters would be worse), and unity and emphasis are sacrificed to completeness of detail.

The story centers around the son and daughter of Shane Keogh, a ship builder, who leaves to them a great fortune and a great industry, which he has spent his whole life to attain—the banquet, spread for those he loves. After his death, strangers prepare to share in the banquet. Labor agitators led by one Trevelyen, an enemy of the Keogh's, attempt to break down the organization and divide the spoils. Management of the shipyard falls on the daughter, Derith, for John, her brother, lacks the constructive force of his father. Angus Campbell, an adopted son of Keogh, as manager of the yards, tries to keep down unrest among the workers, but can do nothing against the leaders' unreasonable demands and Derith's conciliatory policy. At the last moment Trevelyen, shot by one of his own associates, experiences a change of heart, and persuades the workers to return to the yards.

Neilan is as keen as ever at character portrayal, and whatever the effect of the picture as a whole, there is nothing sketchy about the individual parts. Each one is finished. The fastidious little bomb-maker, eternally filing his nails, and the pugnacious Angus, with his habit of snatching off his spectacles and pocketing them before he wades in with his fists, are two of them.

The cast is an unusual collection of excellent players, including Hobart Bosworth as Shane Keogh, Claire Windsor and Nigel Barrie as Derith and John Keogh, Rockcliffe Fellows as Angus, Thomas Holding as Trevelyen, and a host of others—minor parts in the hands of such people as Claude Gillingwater, Eugenie Besserer, Dagmar Godowsky, Stuart Holmes, Ford Sterling, in rather overwhelming procession.

Although, as has been said, this is hardly Marshall Neilan at his brilliant best, certainly it maintains his reputation for thoughtful work. *(Community use, possibly.)* *(Adult.)*

**THE PILGRIM** (First National)

I strange for the time being the temptation to measure Chaplin's newest picture against the silver yardstick of his "Shoulder Arms" and "The Kid," and having done so, I assert that it is good. It will make you laugh; ergo, it is worth your time and the trouble you will have in getting into any theater where it is showing. But it will do more than make you laugh—it will come close to giving you a lump in the throat. You may be ashamed, but you won't be able to help it. That's Chaplin. He understands as no one else does, the psychology of the comic, and he knows, too, how very slender is the line that divides the ridiculous from the tragic.

Forever misunderstood, but philosophical, he starts out this time by escaping from prison. You feel sure that he was jailed by mistake in the first place. Borrowing in haste the clothes of a minister who chances to be in swimming in his vicinity, he dashes into a railway station, purchases a yard or so of ticket, and boards a
Mr. Leonard Power, president of the National Association of Elementary School Principals, writes:

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TOLL OF THE SEA (Technicolor Motion Picture Corporation, Metro release)

There are several reasons why this is a good picture. To begin with, it is a rather successful experiment with the new process of color photography. Then, it has a simple story by Frances Marion, well cast and excellently directed by Chester Franklin. It is a slight variation of the Butterfly theme, telling of a Chinese legend of the sea, which gives bountiful gifts of love and happiness, but exacts its payment in loneliness and sorrow. Lotus Flower, a Chinese girl, living in a garden by the sea, one day finds among the rocks, the body of a young man, washed ashore unconscious. She accepts him as the gift of the ocean, and he, charmed by her beauty, stays, and eventually marries her.

The inevitable message calls him home, he leaves her, forgets her, and marries his childhood sweetheart. After a while the American wife, learning of the little Chinese wife who is waiting, sends the man back to her to tell her why he can never return to her, and to ask her forgiveness.

"There is nothing to forgive," says Lotus Flower. Then, after seeing her little son safe in the American wife's arms, she goes down to the rocks at the foot of the garden and casts herself into the waiting ocean, in payment for its gifts.

The delicacy of the story and color effects is preserved in the acting of Anna May Wong, a dainty Chinese girl who plays Lotus Flower exquisitely. (Community use, possibly some church use) (Adult)

A BLIND BARGAIN (Goldwyn)

Lon Chaney is unquestionably a fine character actor, and an artist at make-up. But why we have to watch him in such grotesque mum-mery is one of the great movie mysteries. Granted that his picture of the ape-man is convincing and pathetic, evidently the result
of faithful study. But after all, we go to the movies for entertainment. To be entertained, we must in some measure be pleased—and there is not one pleasant thing about this picture.

A famous surgeon with a mania for surgical experience that will prolong human life, takes every opportunity to perform gruesome operations on apes and such humans as he can persuade to his purpose. Not having been able, naturally, to obtain any but inferior subjects, he has been unsuccessful in his results, and his house is filled with pitiful creatures, victims of his mad scientific gropings.

The blind bargain is sealed when the doctor chances upon a boy whose mother is ill and in desperate need of help. In return for the doctor's services, he agrees to become the subject of an experimental operation "in the interests of science." Of course the thing doesn't go through, for at the last possible moment, the doctor is killed by one of his former victims, but we are spared no detail and no item of suspense.

Mr. Chaney plays both the surgeon and the ape-man, and if there is any choice at all between the two, we choose the ape. Raymond McKeey is the near sacrifice to science. Fontaine LaRue plays the doctor's wife, and Jacqueline Logan the girl in the case. If you must see this yourself, don't take the children. (No use)

MAD LOVE (Goldwyn)

One of Pola Negri's German pictures has pursued her to this country, and been released ahead of her first American-made film, for which we have all been waiting. Certainly it adds little to her fame as an emotional actress. It is a somber thing, and runs true to German type with a tragedy-soaked ending.

The story concerns Andre Lavalle, an architect, who has fallen in love with a notorious Parisienne, Liane de Survil. While she pretends great love for him, she carries on an affair with Bertaut, his employer. Andre finds them in each other's arms, and the shock drives him insane. Then from the provinces comes Pierre Chabot, to look after his unfortunate cousin, Andre. On his first night in Paris, a friend carries him off to the Odeon, to meet the reigning beauties, Fifi, and Liane. He meets Fifi first, mistakes her for Liane, and publicly denounces her, while the real Liane listens, enjoys the scene, and marks the innocent Pierre for a new conquest. He succumbs to her charms at once (less than two minutes by the clock), and Bertaut now takes his turn at being deceived. Pierre, after some mental struggling over the fact that he is really engaged to Andre's sister, marries Liane, and takes her on a honeymoon, whether the furious Bertaut follows. He explains to Pierre who Liane is, and her responsibility for Andre's condition, whereupon the horrified bridegroom leaves her and rushes gloomily off to the country. Almost immediately he rushes back again. A great fete is being given, and as he searches through the crowds for Liane, the insane lover appears. Into an emotional reconciliation scene, the madman stalks, and with a good deal of grinning and eye-rolling, strangles the faithless Liane.

This is not a notable picture, not even an interesting picture. It is frequently over acted and the unrelieved tragedy will hardly appeal to the general American public. "Trifling Women" was a much more effective presentation of the same type of story. (Theatrical only) (Adult)

THE WHITE FLOWER (Paramount)

Outside of the fact that this picture has real Hawaiian settings, it has little to recommend it, and we honestly doubt whether even this is much of a recommendation. It is possible to get such excellent Hawaiian backgrounds in California. It is the usual story—an American falling in love under the spell of the tropics, with a dark gentleman hovering jealously near. Betty Compson is starred. (Theatrical only) (Adult)

THE SECRETS OF PARIS (Whitman Bennett Production)

Not really as hectic as the title would indicate. Only mildly interesting light opera material, having to do with the search of a king for his lost sweetheart, and a mother for her son,—Paris being the logical place to look for missing persons. The search ends in a thieves' den. The mother finds her son dying from a knife wound, and the king, after some lively fighting and a narrow escape from drowning, finds the daughter of his long dead sweetheart. After which the story winds up in an orgy of crowns and ermine. The story makes no strenuous demands on any of the players. In the cast are two old stage favorites—Effie Shannon and Rose Coghlan, as well as Lew Cody, who plays the king very casually, Gladys Hulette,
William Collier, Jr., and J. Barney Sherry. (Theatrical only) (Adult.)

**THORNS AND ORANGE BLOSSOMS**
(Preferred Pictures)

A Bertha M. Clay opus that comes to the screen with the title intact at least. A Spanish singer, an American, one kiss—Americans abroad are always so simple-minded; and his friend warned him, too! Rosita refuses to be cast off, follows our hero home, and makes a scene. In her excitable Latin way she produces a revolver, and in the scuffle ensuing, she gets shot, and he gets five years in prison. Learning that he has a wife and child, she retracts the false statements she made at the trial. He is pardoned, and Rosita goes back to her singing “with a smile on her lips and a tear at her heart.” This part is very sad.

Aside from its utter commonplace, and the futility of the story, there is nothing the matter with this picture. Kenneth Harlan plays the young man with the low intelligence quotient. Estelle Taylor is the fiery senorita, and Edith Roberts plays the wife in a blonde wig by way of contrast. (Theatrical only) (Adult)

**ADAM AND EVA** (Paramount)

On the stage this was a sprightly comedy about a young fellow who stepped into the idle, discontented household of a millionaire, and “business-managed” it on to a practical working basis. On the screen it becomes just another picture. Marion Davies, whose dramatic ability has suffered a relapse since “When Knighthood Was in Flower,” is surrounded by an adequate cast and Urban settings, but neither of them puts the picture across.

As so often happens in film translations, the emphasis is misplaced. In the stage comedy, it fell on young Adam Smith and his demonstration of G. K. Chesterton’s hypothesis that a man can go “down the chimney of any house at random, and get on as well as possible with the people inside.” In the picture Adam is merely a necessary evil, and Eva and her spending ability are played up heavily. As is usual with this star, there is a dazzling accompaniment of gowns, jewels, and scenery. (Theatrical only) (Adult)

**DECEMBER**

**One Exciting Night** (D. W. Griffith)—The mystery story de luxe! (Theatrical, some community use.) (Adult.)

**Oliver Twist** (First National)—A splendid combination of Dickens and Jackie Coogan. (Church, school, community use.) (High School)

**The Old Homestead** (Paramount)—Top-notch melodrama. (Church, school, community use.) (Family.)

**The Man Who Saw Tomorrow** (Paramount)—Bad psychology, but good acting. Thomas Meighan. (Theatrical only.) (Adult.)

**The Man Who Played God** (Distinctive Pictures)—The admirable George Arliss indifferently directed. (Some church and community use.) (Family.)

**The Headless Horseman** (Hodkinson)—Will Rogers usually insures a picture. (Church, school, community use.) (Family.)

**The County Fair** (Maurice Tourneur Production)—Simple and charming. (Church, school, community use.) (Family.)

**Romance and Arabella** (Selznick)—Constance Talmadge in clever comedy. (Church, community use.) (Family.)

**The Kentucky Derby** (Universal)—Hackedneyed but enjoyable. (Theatrical only) (Adult.)

**East Is West** (First National)—Constance Talmadge plays a Chinese girl. (Theatrical only) (Adult.)

**January**

**Broken Chains** (Goldwyn)—This story won the Chicago Daily News ten thousand dollar prize. The others must have been terrible! (Some community use.) (Adult.)

**The Flirt** (Universal-Jewel)—A thoroughly splendid adaptation of Tarkington’s story. (Church, community, school use.) (High School)

**Back Home and Broke** (Paramount)—An excellent team—George Ade and Thomas Meighan. (Church, community, school use.) (Family.)

**Trifling Women** (Metro)—Ingram’s excellent direction makes this a good picture. (Theatrical, only.) (Adult.)

**Lorna Doone** (Maurice Tourneur Production)—Excellent. (Church, community, school use.) (High School)

**Tess of the Storm Country** (United Artists)—Mary Pickford marks time. (Theatrical only) (High School)
Clarence (Paramount)—Tarkington, again delightfully pictured. (Community use.) (High School.)

The Impossible Mrs. Bellew (Paramount)—Luxury; beautiful clothes; Gloria Swanson. (Theatrical only.) (Adult.)

Making a Man (Paramount)—A westerner reforms in the east! Peter B. Kyne story. (Some community use.) (Family.)

Shadows (Preferred Pictures)—The finest thing Lon Chaney has done. (Some community use.) (Adult.)

Enter Madame (Metro)—Rather a dull copy of a brilliant original. (Theatrical only.) (Adult.)

Rich Men’s Wives (Gasnier Production)—

Poor. (No use.)

Kick In (Paramount)—Good crook melodrama. (Theatrical only.) (Adult.)

The Streets of New York (Arrow)—Not good, but not dreadful, as pictures go. (Theatrical only.) (Adult.)

All Night (Paramount)—Entertaining. (Theatrical only.) (Adult.)

A Tailor Made Man (United Artists)—Not the old Charles Ray. (Theatrical only.) (Adult.)

If I Were Queen (Robertson-Cole)—Ethel Clayton convinces in an unconvincing story. (Theatrical only.) (Adult.)

Sherlock Holmes (Goldwyn)—One of the year’s best. (Community use.) (Family.)

West of Chicago (Fox)—Pretty far west. (Theatrical only.) (Family.)

The Masquerader (First National)—Slow, but interesting. (Theatrical only.) (Adult.)

The Haunted House and The Electric House (Keaton, First National)—Good fun. (Any use.)

Moonshine Valley (Fox)—William Farnum “flops.” (No use.)

Do and Dare (Fox)—Typical Tom Mix picture. (Community use.) (Family.)

Brothers Under the Skin (Goldwyn)—Human—therefore enjoyable. (Community use.) (Family.)

The One Man Trail (Fox)—Charles Jones stars. (Theatrical only.) (Adult.)

The Young Rajah (Paramount)—Tiresome and improbable. (Theatrical only.) (Family.)

The Pride of Palomar (Paramount)—Carefully done but not impressive. (Theatrical only.) (Adult.)

Bulldog Drummond (Hodkinson)—Highly entertaining mystery. (Theatrical only.) (Adult.)

What’s Wrong with the Women? (Equity)—Effective domestic drama. (Theatrical only.) (Adult.)

The Count of Monte Cristo (Fox)—Above the average. (Community use.) (Family.)

The Romance of the Dells (Scenic Romances, Inc.)—New and delightful scenic pictures. (Church, community school use.) (Family.)

MARCH

Robin Hood (United Artists)—Fine in every sense of the word. (Any use.)

The Hottentot (First National)—Good farce. (Community use.) (Family.)

Doctor Jack (Pathé)—Harold Lloyd joins the medical profession with great success. (Community, church, possibly some school use.) (Family.)

My American Wife (Paramount)—Entertaining. (Theatrical only.) (Adult.)

The Dangerous Age (First National)—Very good domestic drama. (Community use.) (Adult.)

Ebb Tide (Paramount)—Fair entertainment. (Theatrical only.) (Adult.)

Mighty Lak a Rose (First National)—Very fair melodrama. (Community, some church use.) (Family.)

Racing Hearts (Paramount)—Light and entertaining. (Church, community use.) (Family.)

Under Two Flags (Universal)—Interesting and colorful. (Theatrical only.) (Adult.)

Dark Secrets (Paramount)—Inane. (No use.)

The Frozen North and The Balloonatic (Keaton, First National)—Good fun, as usual. (Community use.) (Family.)

Rob-Em-Good (Hunt Stromberg Production)—Inane parody of "Robin Hood." (Community use possibly.) (Adult.)

FEBRUARY

Fury (First National)—Richard Barthelmess holds his own. (Theatrical only.) (Adult.)

Peg o’ My Heart (Paramount)—Cinderella, mighty attractive in modern dress. (Community use.) (Family.)

Java Head (Paramount)—A fairly good screening of a Hergesheimer novel. (Theatrical only.) (Adult.)

The Voice from the Minaret (First National)—Very poky. (Theatrical only.) (Adult.)

The Counter Jumper (Vitagraph)—Larry Semon remains cheerful under trying circumstances. (Community use.) (Family.)

Captain Fly-by-Night (Film Booking Offices)—Mildly interesting Spanish drama with a historical flavor. (Community, school use.) (Family.)

The Flaming Hour (Universal)—Mediocre entertainment. (Theatrical only.) (Adult.)

Production Notes

George Arliss is to screen his famous character the Rajah of Ruhk, in a film version of William Archer’s famous play, “The Green Goddess,” for Distinctive Pictures.

There is a dismal rumor to the effect that Charlie Chaplin will not be seen again on the screen, at least for a long time, as he inclines to the directorial end of picture-making. His first attempt at serious directing is “Public Opinion,” in which Edna Purviance is starred.

Anita Stewart will make four pictures for Cosmopolitan in the next year, the first of which will be “The Love Piker.”

Preferred Pictures is forming a permanent
stock company, which at present includes Kenneth Harlan and Gaston Glass, and directors Gasnier, Schertzinger, and Forman.


Goldwyn announces that Tod Browning and Emmett J. Flynn have resigned contracts as directors. Another item of interest is that Cosmopolitan Productions will release its pictures through the Goldwyn distributing organization. Goldwyn productions which are planned or in production, include Hall Caine’s "The Master of Man," Balzac’s "The Magic Skin," Kapek’s "R. U. R.,” "What Shall It Profit," by George D. Baker, and "Red Lights," an adaptation of a stage play.

Mary Pickford, according to the latest news, has definitely abandoned the idea of producing "Faust." Instead, she will begin work at once on a story of old Spain, to be prepared for the screen by Edward Knobloch, and directed by Ernest Lubitsch.

Metro will film "The Shooting of Dan McGrew."

Universal releases up to September include stories by such authors as Owen Wister, James Oliver Curwood, Gelett Burgess, Courtney Ryley Cooper, and Gerald Beaumont.

Preferred Pictures is to produce all of Harold Bell Wright’s work.

"The Man Next Door," by Emerson Hougn, will be produced by Vitagraph, with Alice Calhoun and James Morrison.
Among the Producers

(This department belongs to the commercial companies whose activities have a real and important bearing on progress in the visual field. Within our space limitations we shall reprint each month, from data supplied by these companies, such material as seems to offer most informational and news value to our readers. We invite all serious producers in this field to send us their literature regularly.—Editor.)

Charles Ray in “The Courtship of Miles Standish”

In the production of “The Courtship of Miles Standish,” work on which is now under way, Charles Ray has undertaken the most ambitious picturization ever attempted of an American historical subject. This is the third poem which Mr. Ray has adapted for screen use, Riley’s “The Old Swimmin’-Hole” having enjoyed a great popular success and his “The Girl I Loved,” being one of the outstanding attractions of the present season.

For many months the research department of Mr. Ray’s organization, reinforced by a number of special experts, devoted the entire time to a painstaking study of the history and traditions of the Mayflower adventure. An exact replica of the craft which brought the Pilgrim Fathers to American shores—except that the representation is of steel construction, has been erected in the Ray studios.

In existence at this time are only four accepted designs of the original Mayflower. One, made by Admiral Paris and Captain Collins from the meager information which they were able to assemble, is in the National Museum in Washington, another in the Philadelphia Commercial Museum, and a third in the possession of the Plymouth Society of Boston. The fourth, a representation in silver, is owned by the heirs of Walter Hines Page, late Ambassador to the Court of St. James, having been presented to him with the freedom of the city of Plymouth, England, a few years ago.

Fortunately, these few designs agree even to the less important details of construction, so that the Mayflower to be shown in the picture may be accepted as absolutely faithful to the original. This replica was formally christened by Priscilla Alden Evans, a descendant of John and Priscilla Mullens Alden, on Forefathers Day, in December last, when the California Chapter of Mayflower Descendants held its annual convention on the deck of the vessel.

The committee of teachers of the Los Angeles High School recently requested and received an opportunity to inspect the studio vessel. In the course of their visit the teachers learned of the discovery by the Ray research staff of certain facts which were not generally recorded in the textbooks, but which are of deep historical interest. In London archives it was found that in addition to the passengers on the original Mayflower the crew of twenty-five that manned the vessel was composed largely of buccaneers and private adventurers. Most of them and many of the “extra” passengers were actually criminals recruited from English prisons, where many a merchant ship of the time was wont to gather up her men.

Recognizing the educational value which the completed picture is destined to have, the Los Angeles teachers warmly congratulated Mr. Ray and his associates and expressed impatience for “The Courtship’s” release for use in the schools. Similar expressions have been received from educators in other parts of the country, the Los Angeles Congregational Ministers Union has voted resolutions of endorsement, and such organizations as the Alden Kindred, the Mayflower Descendants, and the Sons and Daughters of the American Revolution are manifesting deep interest in the project.

Of his purpose in filming “The Courtship of Miles Standish,” Charles Ray says: “I first began to give serious thought to something like this when the big foreign pictures, based upon European history, began to come to this country. The spirit shown was alien to American lines of thought, and technically the pictures were inferior to American standards. Yet they caught the imagination of Americans and drew a large patronage.

“After much thought I concluded that this was because they represented something more than mere entertainment. They had in each case a great underlying idea that might be summed up
in the word, ‘tradition.’ This gives them a reality that realism so often tries vainly to copy.

"It was while the matter was turning over in my mind that my sister suggested ‘The Courtship of Miles Standish’ as a theme for me. That subject led me straight into an American tradition of the finest sort, for the recital of the first American love story could not be made on the screen without a much larger background, the great adventure of the Pilgrim Fathers and all that it signified.

"There will be an immense satisfaction to me in playing a real character, not the puppet or some author’s invention. In one case an actor does an impersonation merely; in the other, if he steepes himself in the subject, he may live in his imagination the actual life of the figure he portrays. It seems hardly possible to doubt that the public will have a much deeper interest in characters passing before them that they know went through the episodes unfolded before their eyes than in any set of figures moving through scenes that are altogether fictional."

Moving Picture Industry Uses Ocean Liner as Locale

"A High Seas Honeymoon," the latest achievement of a Canadian-born moving-picture director, brings Canada and Canadians into the limelight.

Henry McRae, president of the Oriental Cinema Association and formerly, director of the Universal Films of California, writes a striking tribute to Mr. E. W. Beatty, president of the Canadian Pacific Railway, from Hong Kong, while en route to the Court of Siam where Mr. McRae will film the romantic kingdom. It reads as follows:

"I wish to inform you that on the way from Vancouver to Hong Kong, on the good ship, ‘Empress of Australia,’ I made a moving picture embracing every important and attractive feature of the ship from the bridge to the propellor shaft.

"Almost every passenger on board took an active part in the picture and thoroughly enjoyed the experience and although the weather, as must be expected this time of the year, was very much against us, and we enjoyed the novel experience of sailing through a ninety-five-mile-an-hour gale, the interest of the passengers in making the picture a success, seemed to make them forget all about the weather. When we projected the picture in the dining salon the night before arriving at Shanghai, everybody seemed delighted with it. The fact that it was produced, developed, printed and shown on the ship, made it very interesting. I am of the opinion that this is the first time in the history of navigation that such a notable achievement has been successfully accomplished.

"I am sure you will appreciate the picture when you see it, and as soon as we have another print, I will send it to Montreal for your approval.

"I wish also to express my great appreciation of the proficiency, courtesy and keen consideration of the officials of your organization in your offices at Los Angeles, Vancouver, on board ship and here in Hong Kong. My only regret and that of the people who are traveling with me, is that your service does not extend to Siam, where I am going to make a picture of the King and the attractive features of his kingdom."

Mr. McRae is enthusiastic concerning Canada’s future in the moving picture world. He is now casting about for a girl of the Dorothy Phillip’s type, to star in “Policing the Plains.”

“Siguahara of Siam” is the title of the movie which will be filmed at the request of the King
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of Siam during Mr. McRae’s oriental tour. The director, in this case, intends to weave the customs, laws, industrial and social conditions of this miniature dynasty into a picture of educational and recreational interest. Night pictures by radium flares, showing an alligator hunt by the famous “Alex” of Siam, will be features of this film.

Mr. McRae is carrying a complete outfit with him and a staff of five assistants.

Across the Pacific With a Zenith Projector

Enjoying motion pictures, at the school, church, club or theatre, is an almost daily experience with a large number of folks. It would be tedious indeed for a majority of us to go through the days and weeks without this favorite form of relaxation and constructive entertainment. However, arrangements are rapidly being made in various ways so that this enjoyment need not be missed even by travelers while on their journeys. Railroad and steamship companies are not slow in recognizing the advantage and desirability of providing this favorite form of recreation for their patrons.

The Pacific Steamship Company is one of those operating many palatial liners which recognizes this demand. On January 2nd of this year, the steamship President McKinley departed from Seattle equipped with a Zenith projector and ten complete film programs for the entertainment of its many passengers on the voyage across the Pacific ocean. The film programs were provided by the Cosmopolitan Film Exchange, Seattle, the enterprising and energetic distributors of the Zenith in that territory.

The President McKinley returned to Seattle on February 22nd, having covered approximately 30,000 miles. Needless to say that many shows were given during the voyage to appreciative passengers. Mr. D. C. Millward, of the Cosmopolitan Film Exchange, together with an officer of the steamship company, made immediate inspection of the Zenith and found everything in good order. It is reported that the officers of the steamship company were so delighted with the performance of the Zenith projector, as well as with the general success of the enterprise, that it has been decided to install Zeniths on all their other large vessels as they arrive in port. Thus those contemplating crossing the wide expanse of the Pacific need not fear that they will be deprived of the diversion and education afforded by clean motion pictures.
The Educational Screen

(Including MOVING PICTURE AGE)

THE INDEPENDENT MAGAZINE DEVOTED TO
THE NEW INFLUENCE IN NATIONAL EDUCATION

Herbert E. Slaught, President
Frederick J. Lane, Treasurer
Nelson L. Greene, Editor

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Editorial Section

Vol. II May, 1923 No. 5

W e threatened in the last issue to make important announcements in this one. It is a great pleasure to be able to do so. The paragraphs below will serve to answer many requests and suggestions received from our readers during the last few months. The validity of all these communications we have fully appreciated from the beginning but we preferred not to attempt to meet them with premature or make-shift arrangements. We announce the following new features with full confidence that they will satisfy our friends that THE EDUCATIONAL SCREEN keeps its promises to the visual field it seeks to serve.

Three New Departments in June Number

In order to supply more material of a concrete and practical nature, so greatly needed in the development of this field, we shall begin in the June number a department of "LANTERN AND SLIDE," a department of "MOTION PICTURE PROJECTION," and a department of "PICTURES AND THE CHURCH"—to name them in the order in which arrangements were closed with their respective editors.

Our long delay in starting these departments has been due chiefly to the fact that we were intent upon securing as editors only nationally known men whose authority in their respective fields would guarantee the quality of the service and information to be offered to our readers. We wanted the best men to be found and we believe we have succeeded.

"LANTERN AND SLIDE" will be edited by Dr. Carlos E. Cummings, of the Buffalo Society of Natural Sciences, an expert with over twenty years of experience in slide-making, stereopticon projection, projector designing, and in the selection and organization of great slide collections. All kinds of photographic work, even in its most elementary aspects, will be treated in this department as our readers may request.

"MOTION PICTURE PROJECTION" will be edited by Mr. F. H. Richardson, technical editor of The Moving Picture World of New York. In this important
field there can be no higher authority than Mr. Richardson. His famous Handbook of Projection is a masterful work and represents the finest thing that has yet been done in the way of a projection manual.

"Pictures and the Church" will be edited by Dr. Chester C. Marshall, pastor of the First Methodist Episcopal Church of Bridgeport, Conn. Probably no active minister in the country compares with Dr. Marshall for long experience in the motion-picture field, intimate contact with the great industry and its leaders, and for the influence he has wielded in various national agencies working for better pictures. As editor of the Film List published by the Methodist Committee on Conservation and Advance, Dr. Marshall's selections of films have come to command the most absolute confidence of church men everywhere and he will continue this same sort of service through his department in this magazine.

The above departments will gradually come to include the varied material needed to meet the growing requirements of the great non-theatrical field. In each department there will be editorial discussion, answers to correspondents, brief technical articles, and personal accounts of activities by readers themselves. Correspondence is cordially invited. All such communications will receive the personal attention of the department editor concerned.

The June Number

The June issue will necessarily carry more pages than heretofore. Beside the present departments and the three new ones announced above, we plan to bring back "The News Chat" and "Among the Producers" which have been omitted for lack of space in recent issues. Among the articles will be the following:

"The Flickering Screen," Part II, by James N. Emery, Superintendent of Schools, Pawtucket, R. I.

"Visual Instruction in Detroit Schools," by Bernadette Coté of the staff of "The Michigan Daily," University of Michigan. This article will be illustrated.


"A Classic on the Screen—Some Reactions of Very Young Purists," by A. Marie Coté Weaver, of the University High School, The University of Chicago. This article is of particular interest in connection with Dr. Judd's article reprinted in our April issue from the School Review for March, 1923.
The Flickering Screen

JAMES N. EMERY

Pawtucket, Rhode Island

Part I.

WHEN confronted by the cold hard facts, is visual teaching a mere flash in the pan? When put to the test, is it a flicker on the screen? Another of the educational fads which, in increasing numbers of late years, have had their hour before the audience, been hailed for the moment as a brilliant discovery, and then sunk into the oblivion of last year's feature film?

We read that certain professors of the University of Chicago have used an appropriation to make exhaustive research as to whether any real results are gained by the visual method. The results of another series of tests prove, or go to prove that one group of children taught by the screen showed a better grasp in a certain lesson of 3.5 per cent over a group taught the same lesson by the textbook. What means we have of knowing whether the mental powers of one group were equal, inferior or superior to the other group, deponent sayeth not.

Oddly enough, the magazines devoted to visual education seem to be the first ones to put on the brakes. I am acquainted with five periodicals that have been devoted, wholly or in large part, to visual education. There may be others. Into the editorial columns of more than one seems to have crept a note of pessimism.

I quote from a leading editorial of The Educational Screen:

"Fully 80 per cent. of schools now having motion picture projectors use them more or less—usually more—for entertainment rather than for instruction. . . . Conclusion—the chief purpose sought and served by a motion picture projector in schools today is entertainment rather than instruction."

The same editorial also states, "schools declare frankly . . . that it is hopeless to get enough real educational film to keep them going, and that even this film, when obtainable, is so little co-ordinated with school work that one risks making a pedagogical hodge-podge of the whole course of study."

If this is the calm and reflective judgment of men interested in the cause of visual teaching, what about the novice, or the half-convinced? Is it worth while to bother with film at all, from an instructional standpoint?

The above editorial is only an example of much material which is constantly occurring in the various magazines devoted to visual instruction at the present time. There must be need for such conservative warning, if it appears so often. Perhaps it is the necessary refining, to separate the real metal from the worthless part of the ore.

In the hands of the humorists woman and the ever-present hairpin are credited with being able to accomplish almost anything. Some of the claimants for this new art have made almost as many extravagant claims as have been made for woman's weapon. The utterances of such men as Edison and Wells, commanding figures in their own fields, have given the use of educational film a world of advertising, at the same time without considering the practical difficulties and difficulties that the man on the ground must work out.

I question if teachers and principals, and certainly all but an infinitesimal few of the pupils and parents, look upon the installation of a projector in the schoolroom as anything more than a means of high grade
entertainment, with perhaps a certain amount of instruction as a sideline. That, of course, just as the quoted editorial comments, would be worth while. But the prime reason for any substantial outlay of time and money for this purpose ought to be increased efficiency in instruction? How many teachers look at it from this side? Does the projection apparatus do this? How can it help the everyday work in the classroom?

Let us leave out of the question the claims of such eminent non-professionals as Wells and Edison, or the idea that so many reels of geography, so many reels of literature, so many reels of history, may be unfolded before the pupil, and his work is done.

Let us leave out the question of community entertainments, and their effect on socializing the neighborhood. These are sidelines, eminently desirable objects in their way, but just sidelines. What about the regular, daily, everyday classes, the half-obscure idea of acquiring the content of the course of study? Can the screen help this, and how much?

Suppose we leave out of the question, also, any idea that the projector can take the place of teacher or textbook. The film is a splendid working tool in the hands of a capable teacher. It will supplement the textbook admirably in almost every content-subject. It cannot supplant either text or teacher. It must go hand in hand with text instruction if it is to accomplish its purpose. Under careful handling it may teach, and it undoubtedly does teach, a great amount of material much better than the book can, and with less time and effort. I make this statement without fear of being seriously upset by highly specialized or classified mental tests, figured in mental ages, or intelligence quotients.

Unrelated pictures, shown haphazard, whether moving or still, may be of some slight educational value. Properly correlated, with a good text, discussed by teacher or pupils, or both, and later committed to expression, written or oral, their value cannot fail to be far-reaching. But they must be used as a means of teaching, not a "picture show."

Imagine, for example, a business office in the early Victorian days, as Dickens has so graphically described it, with clerks on high stools scratching with quill pens at musty ledgers. Contrast the offices of the modern large corporation, with their time and labor-saving devices. Yet filing cabinets, mimeographs, typewriting machines and card indexes alone will by no means make a successful business office, though they may help wonderfully in reducing the drudgery and routine.

In putting visual instruction apparatus into my own schools, I had from the first the idea of the instruction side. It has been an uphill struggle to convince pupils, parents, and even teachers and school officials, that it was there for serious work, not to furnish an hour's relaxation and "instructional entertainment" for the pupils. I think they are beginning to see it now, but the problem has not been an easy one.

I have been using films for about three years in my school work, and slides about six. I had been using slides and stereographs about three years before I became converted to the notion that films were possible or practicable for my schools. We put one in. I suppose the first year that our projector was in use, we committed about all the pedagogical mistakes that could be made. We had to blaze the way in a pretty nearly pathless jungle. Because of those very mistakes we made, I feel that I can write with some intelligence on the faults and flickers of screen work.

We screened films such as welfare work in various industrial plants, life in national homes for disabled soldiers, visits of national conventions to some city, recreational
picnics of some great corporation, even aesthetic dancing. Fairly interesting, some of these, harmless enough, but requiring a most elastic imagination to tie these up at all with the course of study.

We screened the various "magazine reviews" prevalent at that time, an unrelated collection of varied subjects, whose very titles were masterpieces in making you guess what the contents might be. An instructive scenic bit of some far-off land would be followed by scenes of pretty bathing girls, and end up with cartoon comedy. I like fun myself mightily, but I rather question the educational value of Bobby Bumps or Jerry on the Job, for the classroom, at least.

Yet out of this vein of ore I still feel that we got some real mineral. There was much of real value in that first year's work, after all, and we learned by experience. At present we are carrying out a course that is fairly well correlated to our textbook outline, and in which slides play an equally important part with films.

There are still some grave problems connected with the use of visual apparatus. Some of them are well on the way to being solved, and in the near future. In the case of others the solution is difficult, and a long way off. I have catalogued some of the chief ones below.

1. Visual instruction is costly, both in the necessary apparatus at the start, and its upkeep.

2. It is difficult to obtain suitable films to illustrate a certain subject when wanted.

3. It is out of the question for the average school system, town or city, to own a satisfactory working library of films of its own.

4. The amount of real teaching material available for classroom use is slight, much of it is crudely prepared, or not prepared with any view to school use.

5. Much of the so-called pedagogical film is prepared by college experts whose ideas of the needs of pupils in the elementary schools is chiefly theoretical.

6. Pupils and teachers look on it as entertainment, rather than lessons.

7. There is opposition, sometimes merely passive, sometimes active and virulent, on the part of parents, who feel that the time is wasted, or theatrical interests, who feel that school "movies" are cutting into their field.

8. Films assist only a portion of the school course, while formal subjects such as arithmetic, spelling or grammar, are not aided at all.

9. Many of the films that find the way into non-theatrical hands are one-sided propaganda more or less skillfully designed to exploit some special interest or product.

10. Films must be run at a certain speed, which precludes comment by the teacher in charge. Films must often be obtained at so short notice that the teacher has no opportunity to acquaint himself with the contents of the film before it is shown.

11. Visual instruction has not yet been proved to be worth while.

12. It is not certain that films hold the child's complete attention.

13. The darkened room presents grave problems of discipline and conduct.

14. Films cannot by any means cover the complete ground.

15. Visual education as a whole, some tell us, has been exploded in theory, and has gone by.

This is a formidable list of weaknesses, and yet, with the possible exception of the last one, they all exist to some degree.

I shall discuss these weaknesses in some detail in Part II of this article.

(To be concluded in the June number)
Imagery in Education*

R. G. Jones
Superintendent of Schools, Cleveland, Ohio

A MERICA has pursued a wasteful process because of her abundance. We shall find it necessary to conserve sometime, but it is not yet the time.

We have pursued the same policy in education that we have in some commercial and industrial undertakings. We have devoted ourselves to extensive rather than intensive processes. A coast-to-coast railway is necessary, although the traffic will not warrant a carefully kept roadbed. Economies in education will come when general economic conditions require it. Education has been guilty of uneconomic methods, for various reasons. Its support is usually public moneys or philanthropic funds. There is something to happen, possibly before very long, that may effect a change in educational policies more rapidly than is customary. Either there will be a more equitable distribution of taxes or there will be a tightening up of educational expenditures. The public is conscious of the need for education, but if the tax system goes unchanged (and a radical change is not in evidence immediately) the public will want the same quantity of education and the same quality for the same cost. This will require intensive effort and better economic distribution of school resources.

The course in public school administration, it would seem, is plain: Keep on the offensive with a type of education so obviously effective that the money provided for education by taxation shall all go into education; eighty per cent devoted to the tuition fund and twenty per cent for the business administration, approximately. This relative percentage is fundamental. . . . This procedure will be one step in safeguarding against political occupation of the school treasury, and a second step towards efficiency in business management.

The next step is to assure efficient expenditure of the educational 80 per cent. The schools are now engaged in the classification of pupils—mental diagnosis. The classification of mentalities will differentiate children's minds into three general groups: The Superior Group of 5 per cent, the Middle Group of 90 per cent, and the Lower Group of mental weaklings, 5 per cent. The adaptation of materials, subjects, methods, to meet the capacities of the groups will effect considerable economies in cost and considerable comfort to children if the diagnosis is worth while and can be scientifically done. The group having superior intelligence will, no doubt, assume leadership. The second group will do the work of the world, and the third group may be self-supporting.

It has been estimated that 2 per cent of intelligence is sufficient leadership to control a given population. This represents an equivalent of our total high school population.

Can public education be differentiated for classes? I am not sure what expert opinion will decide or prophesy on this subject. Possibly the superior 2 per cent will educate itself. Possibly the bright 2 per cent will peter out in part through lack of certain stabilizing qualities of strength, endurance, patience, integrity; and the real lead-

*An address delivered at the Fourth Annual Meeting of the National Academy of Visual Instruction, held at Cleveland, Ohio, February 27-March 1, 1923.
Imagery will fall to the inheritance of the select members of the great middle class.

Where shall the stress in training be laid if we are to conserve our resources by spending our educational tax funds advantageously?

The Place of Imagery in Education

The foregoing is submitted as a basis for the discussion or consideration of the real job in education which is not only ahead of us, but is actually present with us. The solution will evolve from the world's work and the philosophy which develops from day to day unless the economic process that provides public funds is changed to supply a better way out than is now in operation. At present, educational procedure will be forced to give a better account of its affairs in economic operation.

The conduct of schools in a general way has been in the hands of men untrained in the production and handling of wealth in a material form. Our product has cost too much. Better organization will effect great and good changes.

We are just now devising ways and means for appraising mental power scientifically. Whether this can be done as a science remains to be determined.

How are these various mental grades to be educated? The task, of course, is to develop the maximum thinking power a given number of brain cells will produce.

Imagery is important and necessary. We are dependent in our thinking upon the images which are acquired through our senses. The story of the blind men who went to see the elephant applies; each had a different notion because of his contact.

If children's minds were stored with images of beautiful lines such as those in the picture of the "Pot of Basil," the dignity and proportion of the Parthenon, with the dainty and lace-like beauty of the French chateau, the lofty beauty of the cathedrals, embodying the lines of mountains with the symmetry and grace of the towering fir trees of the Yosemite Valley, these children, grown to adults, would not be content with four walls for a home. The love for and satisfaction in beautiful objects born of beautiful images stored in the mind's gallery of images awakens ambition and energy to strive for all those satisfactions that are worthy and make for a distinguished civilization. Images are the forerunner of imagination or vision.

It is the part of education to furnish these to all mentalities capable of recording them. The superior group most assuredly must have them.

Different minds are sensitive to different types of images. Orville Wright, the inventor, images in the concrete and resists all attempts at speaking. Henry Ford is said to image in organized groups and has limited use for words. John Finley images in the charm of words and allure one with word painting to the engulfment of thought. Stoddard enjoyed this same facility in word imagery. Others image figures and numerical quantity with the same ease that another images the outline of the face of his child. Mathematical sharks belong to this class—the type of mind that will register and announce the numbers of box cars in a rapidly passing thirty-car train. In general, some minds assimilate or image symbols and other concrete materials more rapidly.

The large part of public education has been symbolic, but in recent years it has changed with all speed to the concrete, and it is pretty surely returning to academic or abstract standards.

If the view of imagery I have presented is correct, we shall eventually have means for testing the types of mind in pupils to discover what nature of image will stick in the mind of each. This is a more refined type of vocational guidance, in that the
Mind is trained for one of the grand divisions of endeavor rather than sent untrained into some specific niche to an assigned but not selected task.

Illustrations

For those who image concretely, visual education will at once prove to be a great saving in time and a stimulus to organized thought. This, with the provision that the whole of the content for instruction is not set up in images; it should be clearly in mind that, with all the images furnished complete, the thinking has been done for the student and the thinking process will have been weakened rather than strengthened.

Of the many items which may be treated, a few are selected for consideration. Of the important foods, beef and milk take high rank. Let us set up the image of a cow of early times and, in contrast, one of our thoroughbreds of the present time—a set of images of cows representing the different breeds developed for different qualities and purposes. Such pictures set the mental stage for study of the evolution of stock. At the same time it will be discovered that the evolution of stock has paralleled the development of mankind. When mankind was nomadic attention was not given to the care and nurture of animals, but with fixed places of abode and the improvement of land, the construction of homes, and the growth of domestic habits. The animals in turn became domesticated, until in the small islands near the English and French coasts—Guernsey and Alderney—and on the mainland of Normandy and adjacent lands the improvement of strains and breeds of stock made them the parent home of the best herds of dairy and beef cattle which have furnished a main food element for millions of people.

The story of the development of horses showing the famous draft horses, the Normans and Clydesdales, may be accounted for in the same manner. The study of stock is a fair basis for the study of the development of agriculture and, fundamentally, of men. . . . This type of the learning process embodies, in a broad way, all that is valuable in a project method, and substitutes much in reason for mechanical form, and provides an inductive skeleton that will maintain organized thought processes.

A study of the evolution of household furniture—the chair may be taken as a type—will develop in concrete image the advancement of ideals from necessity to luxury. The rude stool or the mat on the ground is the first stage to the chair, to the throne. This will include all the varied types of chairs employed for use in the home, public buildings, or wherever seats are used.

The study of houses of religious worship will demonstrate the growth of religious ideals as a mark of progress of civilization.

The study of the weapons of war will give still another angle of the advancement of invention in civilization or the development of mankind.

Perhaps no better field for exploration of culture may be found than that of art and architecture. Pictures may, through images, show the progress of line, form and color. All this may readily be shown in buildings, paintings, fabrics, landscaping, together with the materials employed, including woods, metals, fibers, clays and precious stones.

Literature and its imagery, through the medium of symbols, is perhaps the highest form of the presentation of the abstract and one of the most widely used manifestations for the purpose of conveying impressions and feelings to others, by reason of its economic convenience and availability.

How uncommon it is to know or to understand that written expression is the result
of images? How much of our teaching of English is in words born of imperfect images, and how much more is the product of indistinct imagery? Consider with what scant care or concern subjects are assigned for compositions. We are satisfied with a vocabulary correct in form and diction. Beauty of expression can only be prompted by stimulation of the physical senses. A ripe and luscious pear stimulates the word delicious. A high and wonderful peak in a mountain chain stimulates the word lofty.

Visual education prompts appeal to the sense which are the source of stimulation to thought expression. Perhaps nowhere in the realm of visual education is there the opportunity for gaining control of abstract thought that exists in written expression of thought.

All great fiction is based upon fact. Most of the scenes described have been actual images woven together in the web of imagination in real or new combinations, and until this process is understood and employed in instruction in language, written or spoken, only imperfect and indistinct images will result.

To those whose mental powers are capable of imagery, should be offered in instruction a large field of images, with guidance in graduated transfer from the concrete image to the abstract expression. The possibilities for clearing thought and organizing mental effort and expression are so amazing, it is beyond our comprehension that so little use of them has been in vogue.

**Resumé**

It may be evident that this paper presents a panorama and was prepared in three sections: the first, economic; the second, psychologic; and the third, applied pedagogy. These subjects are the vital ones, in my judgment, in the operation of a school system. Financing education is the most difficult, because it is always difficult to interest the average individual in a long-time-deferred income-bearing investment.

We are not sure about mental measurements and measurement of accomplishment. If we have one assurance more fixed in belief than another, it is that mental measurement is not a science; it may be an art and, most probably, it is a combination of the two. We have exercised the art for all time. We are just developing the science and we shall be better able than ever before to select the group to be educated and we shall do it.

Of the third item, I feel most sure there can be a vast improvement in the graduation of mental comprehension from the concrete to the abstract through skilled employment of imagery or visual education. The idolatry of education is the book. We are devoted worshippers of the graven image of print; books and more books, memorization and more memorization. Stephen Leacock tells the story of education when he contrasts education in Oxford with American universities. It is hand-made in Europe, it is on a production basis in America; quality vs. quantity.

Teaching everything through print is economical without any dividends on the common stock. 90 per cent of our issue is common stock. If we are to go on the offensive to get all our stock marketed, we must have dividends in the common, no matter if it is water.

We boast much of the enrichment of education. Much of the enrichment is the multiplication of vocabulary. What is most needed is organization and reorganization of matter, making high lights of the important items, setting them in order that memory may recall them from the pigeon holes. Imagery is the key to the solution. It is economic. It is educative.
Visual Education in the Teaching of English

H. G. Paul
Professor of the Teaching of English,
University of Illinois

TODAY from platform and press we are hearing a great deal about education by exposure which is heralded as a new planet swinging into our ken in the educational firmament. As a matter of fact, education by exposure, including visual education, began at creation's dawn and will continue till the sun grows cold. What is new and valuable in this movement, however, is the manner in which we are now approaching and studying and trying to utilize this omnipresent powerful agent of education, just as the physicist is trying to learn how to collect light, heat and power from the rays of the sun.

Commerce is ever quick to seize upon means of education which may further its own ends; and in no field is this truer than in matters of advertising. From every page of the newspaper, from every available inch of wall space in the street car, from the flaming window of the drug-store, from the blatant bill-board, and from the dizzy heights of the skyscraper comes the insistent suggestion to Chew Umpty-Dumpty Gum; and so thorough, so repeated and persistent is this attack on our consciousness through this effective visual appeal that, if we do go to the gum counter, we are almost certain to call for Umpty-Dumpty.

The teacher of English may well take to heart the many obvious lessons to be gained from these devotees of the art of advertising. He must utilize the means close at his hand for advertising his wares. Thus, the class-room bulletin board may be made one of the most effective servants at his command for promoting sweetness and light. If he is skillful, he will lead the class to discover the advantages of such a board and to devise ways and means of procuring one. Usually a cork carpet, such as may be purchased of any dealer in linoleums furnishes the best cover for such a board. On this board the teacher will place such class materials as lists of theme subjects, lists of books for home reading, and some of the better work done by various members of the different classes. Whether grades for the members of the class should be here posted, is a very debatable question. Certainly there may well appear on this class bill-board an honor list with various sorts of commendation for distinguished service, especially for marked improvement of the work.

Here, too, may appear various bits of linguistic information, such as the derivation of such interesting words as muscle, salary, hob-nob, and pocket-handkerchief, the last of which travels rather far and curiously around the human anatomy. There may also be a place for such words as are commonly mispronounced through what Dr. Johnson once called "pure ignorance:" coupon, bouquet, cupola, oleomargarine.

This humble bulletin board may also be made a most effective agent of visual education in advertising good literature. Here should be posted from time to time those Poems You Should Know, which appear so frequently in our newspapers and there attract a surprising amount of attention. Illustrative materials drawn from such fruitful sources as The Mentor may bring the pupils in crowds around the board and may help remove the delusion that Shakespeare and Tennyson were contemporaries, next-door neighbors, and habitual collaborators.

Our choice of the books we read is usu-
ally largely a matter of suggestion; so the skillful teacher will occasionally use the board for advertising some scene from an interesting and valuable book, such as Lorna Doone, with which every reader should be acquainted. Once the pupils are started reading such a book, the craze for it will spread like wild-fire through the class. Equally important is the advertising of the best that is appearing in the current magazines, for only as our pupils come to know this better material will they shun such soul satisfying and highly valuable news as that a foolish and aged pastor has run away with a silly young sheep of his congregation. Have You Read Frances Lester Warner's Love's Minor Frictions? You Will Like It, is a sign which the writer once saw on a bulletin board which is doing good service and to which he then owed an induction to one of the most charming essays of recent years. To this same wayside preacher he is also indebted for an introduction to another delightful volume—Simeon Strunsky's In Belshazzar Court. Is your bulletin board, good teacher, doing equally effective work? One can scarcely pick up a newspaper which does not contain something of literary interest which may be clipped for the board. The Saturday book review pages of the Boston Transcript, the New York Times, the New York Post, and the Chicago Tribune, to cite only a few instances, together with the rotogravure sections of the Sunday papers, offer a veritable mine from which can be extracted much material suited to our purpose.

The art student may also be drafted into service to prepare placards and posters bearing epigrams and other short quotations somewhat similar to those for which the public pays its money at the art stores, and which from the desk or the wall teach many valuable lessons of kindliness, of cheerfulness, and of beauty. Or again, such a student may prove a valuable ally in those occasional drives which the teacher may make to acquaint his pupils with various authors. Thus, in a certain Illinois high school one teacher and her class observed a Mark Twain week. They secured and mounted on cardboard some of those unique portraits of the white-clad humorist. They wrote to the publishers for interesting advertising materials and prepared posters representing notable scenes from his writings. Little incidents from his life, some of the many anecdotes concerning him, two or three of his epigrams, and a collection of kodaks of the Mark Twain country, made by one of the members of the class, did their share in interesting pupils who thronged around the bulletin board. The program committee of the school literary society did exactly what the teacher hoped and expected they would do, and exactly what they would do in your school, gentle reader.

Advantage should also be taken of the widely prevalent and deep-seated interest in travel literature and its illustrative materials. Obviously a series of prints depicting the Scottish lake country is a treasure trove for the class studying the Lady of the Lake, and many wide-awake teachers have found very helpful in their work scenes from Warwickshire and from Ayre; but perhaps all too few have made the best possible use of the "travelogue" as a class project in oral composition or have realized how eagerly and wistfully many pupils drink in these pictures of those places which they hope some day to see and know.

So, too, in these years when really good pictures may be had in such easily accessible and inexpensive form, we make a mistake if we neglect another valuable means of education. Most high school pupils have had some experience in using pictures as the basis of their work in composition, but few of them have the slightest knowledge
of artists or can associate a dozen great pictures with the names of the artists who created them. To the boy who is quite hazy as to whether the name Raphael designates the materials for basket-weaving or a battlefield of the World War, it is frequently little short of a revelation to find on the bulletin board a portrait of that artist with a short sketch of his life and a few specimens of his best work. Somewhat similarly, the board may offer some elementary instruction concerning music and musicians; and while the teacher must never expect that the average high school boy will ever regard Beethoven as so great and admirable a character as Ty. Cobb or "Babe" Ruth, he will have been paid for his time and effort, if the boy comes to see even a faint light.

To the influence of the bulletin board in thus making a powerful appeal to the eye should be added that of well chosen pictures on the walls of the school room; not many of these pictures, indeed, for all too frequently we have cluttered the school room with materials far from the best. Let us have a few of the masterpieces which may help the pupil grow in his appreciation of what is really the best in art. Some of the masterpieces of Rossetti or Holman Hunt, together with pictures illustrating scenes from the *Idylls of the King* such as make resplendent the Boston Public Library, and a few representations of famous cathedrals, and of the Avon and the Dee are of priceless worth in developing both the knowledge and the taste of the boys and the girls who sit under their daily influence.

Beautifully illustrated books, too, should play a far more important part in visual education than is now allotted to them. All of us enjoy looking at the pictures in books; instinctively as we first glance through a new volume we turn to the illustrations, linger over them, and really form no small part of our impression of the book from this first appeal to the eye. Why shouldn't we be just as proud of possessing and exhibiting a beautiful new book as we are of deckling our bodies in purple and fine linen for Easter Sunday morning? Frequently, indeed, is not the content of a good book a far better subject for adornment than some of the bodies on which so much is spent to make them appear fine and attractive? And what an array of really lovely books may be ours if we are only willing to pay the price of a little sacrifice of our vanity. Hugh Thompson's wonderfully attractive illustrations of a dozen different books and Taylor's illustrations of Longfellow, to mention only two of the many possible examples which readily come to mind, may help a new world of loveliness and meaning to swing into our ken—if we will but let them. How they brighten and vivify the class hour as they make their appeal along that most admirably equipped of all the railways running from the outer world to our conscious selves!

One final means of visual education especially valuable to the teacher of English is the stereopticon. To the writer it has been of especial worth in taking his classes on what he likes to call *Little Journeys*. London, Stratford, Oxford, Cambridge, Ayre, Boston and Concord become to the pupils veritable realities as they traverse these streets, loiter in the schools and churches, catch glimpses of the life, and enter into the haunts and homes of those men and women whose writings and whose memories we shall not willingly let perish.

A large contract this which we have outlined? Yes; and one which at times demands tact, resourcefulness, much hard work, and an unflagging and much enduring enthusiasm. But this means of cultivating day by day and year by year the seeing eye and the understanding heart is worth many times over what it costs.
Is Visual Instruction a Fad?

By Joseph J. Weber

In recent years the educational world has heard much of visual instruction, which seems to be a new movement. Visual instruction, however, is not really new. It is as old as education through the eye itself; and many of the so-called visual aids—models, globes, maps, charts, graphs, diagrams—are of long standing. What has given visual instruction the appearance of a new movement is no doubt the perfection of photography. Practical photography has created various means of probable instructional value. They are the photograph, the stereograph, the lantern slide, and the moving picture.

Now the big question for the honest educator is: Are visual aids merely a fad; or have they distinct instructional value? If they are a fad, he wants to guard against the costly mistake of trying to incorporate them in his instructional technique. Many visual aids are expensive, and if their use does not increase decidedly the effectiveness of instruction, he must know it so as to be able to resist the aggressions of commercial interests. On the other hand, if visual aids do increase decidedly the effectiveness of instruction, the sooner the teacher gets scientific proof of the fact, the better. For him to ignore persistently a valuable aid to instruction is plain professional inefficiency.

To answer the question in a scientific manner was the aim of an extensive investigation made in 1921 in one of the Bowery schools of New York City. The results have since been written up and published as a doctor's thesis.* In this article I shall briefly describe one of the experiments and submit the results to the readers of Educational Screen. The problem which formed the heart of the experiment may be stated summarily:

Will the use of moving pictures along with a lecture quicken the learning process? And, if so, how much?

More in detail. Is the educational film worth a place in the teacher's daily program? Should part of the class period be given over to it? And, if so, when will it be more effective, before the lesson or after it? In other words, should the film introduce a topic, or should it be used as a summary? These are questions that the practical teacher will ask, and I have tried to answer them in this experiment.

The predominant aim, I may repeat, was to measure the effect of the film when employed as an aid along with verbal instruction. In order to conduct the experiment it was necessary to select first of all a suitable film. The one chosen was a travelogue. It dealt with life in India, and the exact title was "The Country of the Mahrattas, and Other Scenes."

Preparation of the Lesson

From this film a lesson was prepared in the following manner: The subtitles were copied on paper. Then the film was put on the re-wind in the laboratory and examined picture by picture. Detailed notes were jotted down on the paper between the subtitles. And from this working outline the lesson was written up. Thus the subject-matter of the lesson was approximately identical with that of the film.

The reader will gain a clearer idea of

Is Visual Education a Fad?

The Educational Screen

both the film and the lesson from a partial quotation—

The Grain Market.—As one travels through this country one of the common sights he meets is the grain market. Here can be seen natives walking about and carrying bales (bundles) of grain on their backs. Some of the men lead donkeys.

Arrival of a Caravan.—Another common sight is the arrival of a caravan. A long file of camels can be seen lumbering along the street, each camel being led by a man. As you watch the caravan pass by, you can not fail to notice the row of cottages across the street. All the cottages have thatched straw roofs.

Altogether nearly five hundred seventh-grade pupils participated in the experiment, six classes of boys and six of girls. They were divided into three groups approximately equal in size and ability. Each group had about a hundred sixty children in it. The groups were known as A, B, and C.

Three Methods of Presentation

For the experiment each group of children was taught in a different manner. Group A was taught the whole period without seeing the film, just as it happens in our schools every day. Group B saw the film at the beginning of the period and then heard the lecture, while Group C first heard the lecture and then viewed the film. The time was the same for all methods of presentation.

Twenty-four hours later an exhaustive 60-question test was given to the three groups. Here are a few of the questions:

At the grain market, do the natives carry bundles of grain on their backs?—Yes or No?
Do they ride on the donkeys?—Yes or No?
Are the camels in the caravan trotting through the streets?—Yes or No?
Do the cottages of the village have shingle roofs?—Yes or No?

Statistically it was necessary to repeat the experiment twice with different lessons and tests, shifting the groups along in triangular rotation. But to go into this in detail here would make the article too lengthy and certainly too tiresome, if not actually confusing. Anyone caring to know more about the experiment should study the original write-up in the thesis referred to above.
Important Questions Answered

Two questions arise now in the mind of the reader: (1) Would the group which did not see the film do as well in the examination as the other two? (2) Of the other two groups, which one would do better, the one which saw the film first or the one which viewed it after the lecture? The opposite diagram answers both questions.

By way of explanation, the 31.75 represents quantitatively the knowledge which the children brought to the experiment. That is, each pupil had on the average nearly 32 units of knowledge about India when the experiment began. How this was determined is another story which will not be explained here because lack of space forbids.

Summary

Summarizing, then, all five hundred children under the Lesson-Review Method increased their knowledge of India to 45.48 units. Under the Lesson-Film Method they raised it to 49.86. And under the Film-Lesson Method the average went as high as 52.69. The net increase was 13.73, 18.11 and 20.94 respectively. Taking the first as the base, we get 100%, 132%, and 153%, which means gains of 32% and 53% in favor of using a film in connection with oral teaching.

Our diagram suggests the following inferences:

1. When a correlated film is used as an aid in a seventh-grade class, it will increase the effectiveness of the lesson decidedly. Any teacher who teaches without the aid of moving pictures today is simply “traveling by horse and buggy.”

2. This increase in effectiveness is the result of (a) greater ease of comprehension and (b) a higher degree of satisfaction as a consequence. The presentation is more realistic, and therefore the children understand it quicker and enjoy it more.

3. Since moving pictures provide substitute, or vicarious, experience, they should precede the lesson when the subject-matter is relatively foreign to the learner. This should not be taken too literally, however. What is really meant here is that the pictures should come early in the presentation to provide the children with a fund of imagery. That will enable them to interpret the speaker’s statements in terms of their recently acquired experience. In short, they will know what he is talking about.

Caution

The differences in favor of the film as a visual aid, as shown by this experiment, are probably too high for generalization. The subject-matter of the lessons was essentially foreign, far removed from the experiences of the pupils, and thus hard to understand and still harder to follow. Had the film been used to aid in the presentation of subject-matter more familiar to the pupils, the effectiveness would very likely have been much less. Then the lessons were long and tiresome and poorly organized, which made them proportionately less attractive than the film. Finally, the teacher was handicapped with many experimental restrictions which prevented her from being normally, effective. Under ordinary classroom conditions the effectiveness of a correlated film would probably be closer to half of what the foregoing results indicate. Subsequent experiments by the author seem to substantiate this assertion.

But if the use of educational films should increase our teaching efficiency a mere five per cent, are we justified in going on the old way? Food for thought, educators!
Official Department of
The National Academy of Visual Instruction

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President: Dudley Grant Hays, Director of Visual Education, Chicago Public Schools, Chicago, Illinois.
Vice-President: A. Loretta Clark, Director of Visual Education, Los Angeles, California.
Secretary: J. V. Ankeney, Associate Professor in Charge of Visual Education, Columbia, Missouri.

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A. G. Balcom, Ass't Supt. of Schools, Newark, New Jersey.
J. W. Shepherd, Department of Visual Education, University of Oklahoma, Norman, Oklahoma.
Carlos E. Cummings, Society of Natural Sciences, Buffalo, N. Y.
W. H. Dudley, University of Wisconsin, Madison, Wisconsin.

A department conducted by the Secretary of the Academy for the dissemination of Academy news and thought. All matter appearing here is wholly on the authority and responsibility of the Academy.

A Communication from the Chairman of the Publicity Committee

To Members of the Publicity Committee:

The National Academy depends on this new Committee to acquaint the educators of the country with the aid it has to offer to the educational problem. It is suggested that each member of the committee do his best to bring this about in his section, in some of the following ways:

(1) Make an appeal to the teachers and administrators in your own school system or institution, to join the Academy and get its literature. At the close of your talk distribute membership cards and show sample copies of the "Educational Screen," the magazine which publishes the papers and plans of the Academy. Get the membership cards from Secretary J. V. Ankeney, University of Missouri, Columbia, Mo., and sample copies of the "Educational Screen" from the editor, N. L. Greene, Mallers Building, Chicago.

(2) Request your superintendent or president of your institution to authorize you to take out an institutional membership in the Academy.*

*Note: The institutional membership remains at $25, but a new membership for local and state organizations desiring to affiliate with the National Academy of Visual Education has been established at $5.00.
(3) Write a few paragraphs in your state teachers' journal, in your own school paper, or in your college bulletin, on the work of the N. A. V. I.

(4) Get the subject of Visual Instruction represented on teachers' institutes, summer school, and convention programs. Two Visual Instruction County Institutes have recently been held in Illinois, and the wealth of new illustrative material they brought to the teachers was a pleasant surprise, and sounded a new note in teachers' institutes. Write to the Chairman of this Committee for a sample copy of the County Institute program.

(5) Get engagements for illustrated lectures on Visual Instruction by men and women especially qualified for this work. Every member of this committee should hold himself available to fill such engagements. We suggest also correspondence with any of the following for lectures. Write to the one nearest you:

Professor F. N. Freeman,  
University of Chicago

Prof. F. D. McClusky,  
University of Illinois, Urbana, Ill.

Dudley Grant Hays,  
President N. A. V. I.,  
Board of Education, Chicago, Ill.

Prof. J. J. Weber,  
University of Texas, Austin, Tex.

Prof. J. W. Shepherd,  
University of Oklahoma, Norman, Okla.

A. W. Abrams,  
University of the State of New York,  
Albany, N. Y.

W. M. Gregory,  
Educational Museum, Cleveland, Ohio

S. A. Barrett,  
Educational Museum, Milwaukee, Wis.

Prof. J. V. Ankeney,  
University of Missouri, Columbia, Mo.

Director F. W. Reynolds,  
University of Utah, Salt Lake City, Utah

Supt. H. B. Wilson,  
Public Schools, Berkeley, Calif.

Dr. W. H. Dudley,  
University of Wisconsin, Madison, Wis.

E. H. Reeder,  
Board of Education, Detroit, Mich.

H. W. Norman,  
University of Indiana, Bloomington, Ind.

R. H. Peters,  
Library Bldg., Kansas City, Mo.

C. R. Toothaker,  
Philadelphia Commercial Museum,  

A. G. Balcom,  
Dir. Visual Instruction, Newark, N. J.

J. A. Moyer,  
State Dep't Education, Boston, Mass.

F. F. Nalder,  
State College, Pullman, Wash.

Also the members of the Publicity Committee as printed at the head of this department and all state Vice-Presidents.

(6) Several states have organized either separate state societies of Visual Instruction, or Visual Instruction Sections in their State Teachers' Association. Can you not issue a call for an organization of this kind in your territory?

(7) Get some teacher or student to take subscriptions for N. A. V. I. memberships or for the "Educational Screen" or for both at all teachers' gatherings in your state. Write Secretary Ankeney for membership blanks, and the editor of the "Educational Screen" for subscription blanks. The fee for active members is $3.00 and includes a year's subscription to the "Educational Screen" as well as the Proceedings of the Academy.

(8) Send the Chairman of the Publicity Committee further suggestions for promoting the work of the Academy.

Sincerely yours,
A. P. HOLLIS,
Chairman, Publicity Committee.

This letter is being sent also to State Vice-Presidents whose co-operation in these publicity plans is earnestly requested.
Slide Quality Set

One of the significant actions of the Cleveland meeting was to authorize the Committee on Lantern Slides to produce a set of slides illustrating standards of quality in lantern slides and what to avoid. These sets will be available to schools and Visual Education departments that wish to establish ideals of quality in lantern slide collections. Mr. Alfred W. Abrams is chairman of this committee.

Persons or institutions interested in procuring sets of these slides should communicate with the Secretary of the Academy.

Constitution Amended

The following proposals for amending the Constitution were submitted to the Executive Committee and were approved, after which they were submitted to the members of the Academy at its business meeting at Cleveland and approved:

Proposal B

Article II, Section II, B—Be further amended by changing the fee from $1.00 to $2.00. Proposal B changes the dues for associate members to two dollars per year.

Proposal C

To amend Article III, Section II—By adding “G. State and local Professional Visual Education organizations may be affiliated with the Academy by paying a fee of $5.00, thereby becoming a local affiliated or state affiliated organization. Such organization is then entitled to a charter commemorating this affiliation.”

Proposal C makes possible the affiliation of state and local Visual Education organizations.

The Secretary was instructed to make a study of existing state and local organizations, after which he would formulate a set of suggestions for the guidance of other groups desirous of affiliating with the Academy.

Visual Education in Ohio

Mr. Albert C. Eckert, of the Springfield High School, Springfield, Ohio, writes regarding the newly formed Department of Visual Education of which he is temporary chairman:

“This is a direct outcome of a small meeting of the Ohio Section which was held at the N. A. V. I. meeting in Cleveland. It was first started last October at one of the sectional meetings of the Central Ohio Teachers Association. As yet we have no organization. We hope to have after the Cedar Point meeting. A proposed constitution is prepared and will be acted upon at that meeting. It is the purpose to become affiliated with the N. A. V. I. and yet be a distinct part of the Ohio State Teachers Association. It would be a splendid idea to have similar organizations in connection with other state teachers organizations, and all affiliated with the National Academy. I will be very glad to report the results of this meeting after it is over. We want to have an organization which will bring about definite results.

“In submitting our first program for the departmental discussion in Visual Education, the committee feels that the time is ripe for investigation and professional discussion in this particular field, and therefore solicits the support of all members of the State Association interested in the use of Visual Aids in Education. Will you help by your presence at the departmental meeting, and consider our plans for the promotion of this organization? The date is June 26th. The place is Cedar Point, Ohio.

Program

Introductory remarks by the chairman.

Visual Education, Its Aims, Scope and Values. Prof. Wm. N. Gregory, Educational Museum, Cleveland, O.

The Use of Stereopticon Slide in Educational Work. Speaker to be announced.

The Use of the Motion Picture in Educational Work. Mr. F. S. Moffett, High School, Piqua, Ohio.

Sources and Definite Uses of Other Visual Instruction Material that the Average School Can Have. Prof. Wm. P. Holt, Normal School, Bowling Green, Ohio.

Round Table Discussion.

Partial Report of Research Work in Visual Education carried on under the Commonwealth Foundation in the Cleveland Public Schools. Speaker to be announced.

Report of the committee, submitting proposed Constitution, and plans for organizing The Visual Education Association of Ohio. Discussion and Adoption.

If time permit, several educational films will be presented at the sectional conference, and methods of presentation and use in the class room will be discussed.

The committee wishes also to call attention to the exhibit of Visual Education material and equipment which will be on display during the convention.
"VISUAL INSTRUCTION"

Being Number Seven of the Course of Study Monographs
For the Elementary Schools of Berkeley, California,
including the Kindergarten and First Six Grades.

PREPARED BY
A Committee from the Berkeley Public Schools
under the chairmanship of Anna V. Dorris.

The appearance of this Monograph is a notable event in the history of
the development of visual education. It is the first thing of the kind. It is
a manual of procedure prepared by experts, based on concrete practice instead
of theory, and hence calculated to be of great value to every progressive
teacher who has already started the use of visual aids or who is planning to
do so.

Superintendent H. B. Wilson, of the Berkeley Public Schools, writes, in
his Introduction to the Monograph, as follows:

"This is the first effort which has been made in Berkeley, or elsewhere so
far as I can find, to issue a hand book and guide in the use of visual instruction
materials."

"The committee, which was appointed about two years ago, went about its
pioneering in this field with the idea of gathering from all possible sources in-
formation in reference to (1) the various sorts of materials which might be used
in visual instruction and (2) any results which had been secured from the use of
such materials. The amount of information available of a scientific sort in the
field of the committee's effort was, and is still, very limited. Such information
as could be gathered from other sources has been supplemented by the experi-
ences of the teachers and principals in the Berkeley schools."

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This department is conducted by the Association to present items of interest on visual education to members of the Association and the public. The Educational Screen assumes no responsibility for the views herein expressed.

Luncheon Given in honor of Dr. Charles H. Judd

Don Carlos Ellis, Recording Secretary

A LUNCHEON, in honor of Dr. Charles H. Judd, Dean of Education of the University of Chicago and recently appointed by the National Education Association as Chairman of a committee to cooperate with the Motion Picture Producers and Distributors Association in investigating the production and use of pedagogical films, was given by the Visual Instruction Association of America at Hotel Astor, New York City, on April 14th. About seventy-five members and guests were in attendance. Mr. Ernest L. Crandall presided. Before introducing the speakers, Mr. Crandall stated the significance of the gathering, explained something of the work and purposes of the Visual Instruction Association and outlined the circumstances surrounding the appointment of the Judd Committee to work with the Hays organization. Mr. Crandall announced the other members of the Committee as follows: Miss Elizabeth Hall, Assistant Superintendent of Schools of Minneapolis; Miss Elizabeth Breckenridge, Principal Louisville Normal School; Mr. Leonard Ayres, of the Cleveland Trust Company; Miss Susan B. Dorsey, Superintendent of Schools of Los Angeles, California, and Mr. Payson Smith, Commissioner of Education of the Commonwealth of Massachusetts.

For the reason that Doctor Judd was to leave early in the afternoon for Chicago, he was introduced as the first speaker. Doctor Judd briefly outlined in a most general way the problem of the use of motion pictures in connection with school work, as it appeared to him. He emphasized the great importance of the subject and stressed the need of careful investigation and experimentation in arriving at the report which the committee hopes to present to the meeting of the National Education Association at San Francisco next June and July. Doctor Judd called attention to the benefits to be derived from producers and users of films coming together in cooperation to determine what films the schools needed and what the producers could furnish. He stated that the producers had many films in their vaults and that one of the problems was to make such film available. He feels that more experimentation is needed in evaluating film for school use since no adequate tests have up to this time been made and that for use in these experiments it would be necessary to prepare a scientifically pedagogical

Owing to the abundance of other material for this month's issue, Mr. Crandall's serial article, "Thumb Nail Sketches in Visual Instruction," has been omitted. The series will be continued next month.—Editor's Note.
film. He further said that many teachers in various parts of the country were now engaged in making tests and that the Committee had already begun to collect these.

Dr. Rowland Rogers of Columbia University was introduced as one who had worked most zealously for the Visual Instruction Association. He began by saying that if the field of motion pictures were to be represented by a circle, one small segment about the shape of a slice of pie would represent the entertainment portion, the balance of the space being taken up with films in schools, churches and the home.

Doctor Rogers stated that though visual education was very new, many excellent films were already available, including films on such subjects as Geometry, English, Sciences, the Classics and Fine and Household Arts. He mentioned these merely as examples of types of many educational films which are actually available. He stated that there is the need of finding out and that this association was trying to determine whether motion pictures, first, can promote efficiency in school work; second, whether they can reduce the cost of teaching; third, whether they can reduce the time required in teaching, and said that the members of the Visual Instruction Association are of the opinion that all three purposes can be accomplished by motion pictures.

Mrs. Oliver Harriman, President of the Camp Fire Girls, spoke briefly of her interest in motion pictures and stated that the educational film had deep significance for her as the leader of a large number of girls who are members of the Camp Fire Girls' organization.

As an evidence of the power which the visual appeal has to the young person, she cited the example of her own boy who was so intensely interested in seeing "The Passion Play" at Oberammergau, that he remained in his seat after the performance entranced by the impression it had made long after others had left the place of exhibition.

Mr. Sidney Morse was introduced as Chairman of the Legislative Committee of the Visual Instruction Association of America. Mr. Morse outlined the efforts being made by the Committee in helping to secure the enactment of the Steingut Assembly Bill pending in the New York Legislature, permitting the use of standard-size, slow-burning film on portable projection machines without the need of a booth and licensed operator. He thought the bill had a very good chance of enactment. He also told of the formation of the Motion Picture Chamber of Commerce (Non-Theatrical), which is in process of organization and of which he had been designated as Temporary Chairman.

Dr. A. G. Balcom, Assistant Superintendent of the Newark Public Schools, was introduced as the man who had secured the enactment of a law in New Jersey allowing any kind of film to be used on portable projection machines in classrooms of New Jersey under the supervision of the Board of Education, without the need of the booth. Doctor Balcom spoke of the success which had attended the use of motion pictures in the schools of Newark, particularly since passage of the law referred to, and called attention to the fact that there was really no danger from film fires when the use of the projectors were supervised by competent people and that no trouble of any sort had developed in the schools of New Jersey since the law had been enacted.

Miss Rita Hochheimer, Assistant in Visual Instruction of the Board of Education, and Secretary of the Visual Instruction Association of New York City, told briefly of the work of visual instruction in the New York City schools and the beneficial results attending the work of the Association which she represented and which had brought together in New York City, on an equal footing producers, distributors and users of educational motion pictures, with the result that makers and users of films had come better to understand one another's problems; the makers of films were producing pictures better suited to school needs; the distributors were handling these films in a way better suited to the demands of both producers and users; and the school people were not, on the other hand, making impracticable demands, but were working with the producers on a more practicable basis, and were getting much better service than under the conditions existing before the Association began to function.

Hon. Will H. Hays, President of the Motion Picture Producers and Distributors Association, was the last speaker at the luncheon. He stated at the outset of his talk that he thought the most important element for the development of educational films was the organization of the urge. He expressed the great interest which his association had in the educational film, and as an evidence of this fact stated that the two purposes outlined at the organization of the association were "Establishing and maintaining the highest possible moral and artistic standards in the motion picture production" and "Developing the educational as well as the entertainment value and general usefulness of motion pictures." He declared that, as a fore-
gone conclusion, good pictures are definitely on
the way and will come in greater numbers, and
that motion pictures will do more good than any
other factor for the development of understand-
ing between nations. As evidence of this, he
cited the effect of films shown by the French
Government to thirteen hostile tribes of Morocco.
After they had seen films taken among the various
tribes, in which their athletics and other activities
were portrayed, these thirteen tribes, who had
never been able to cooperate before, worked ad-
mirably together on a basis of common under-
standing in the World War.

"We are going to sell America," says Mr. Hays,
"to the world by motion pictures, which is the
fourth greatest industry in point of size and the
greatest in point of potential power that there may
be in the world."

He said that outside of the theatrical field there
were two divisions of the use of motion pictures,
first, the use of pedagogical pictures in the
schools, and second, exhibition of entertaining pic-
tures in schools and churches and elsewhere out-
side the theatre. He indicated unqualified ap-
proval of the motion picture industry for the first
class. He thought that for the second class there
was a definite place and that a proper ethical basis
could be built up for their use in such a way that
the undoubted rights of the motion picture theatre
would be protected. He emphasized the fact that
the motion picture theatre owner who pays taxes
and is earning a livelihood from his business has
certain definite rights that must always be kept
in mind.

In exemplifying the efficiency of visual instruc-
tion, he stated that the one vivid memory that he
had of the discovery of America was the picture
of Columbus, bearing the flag, cross and sword,
landing on the shore of a new land.

"While," said Mr. Hays, "producers of motion
pictures are in the industry for profit, the im-
portant thing in the further development of the
industry is that motion pictures be made, not
from the standpoint of producers who have mil-
lions of dollars invested, but from the standpoint
of the parents who have millions of children in-
vested."

A Significant Legislative Program

One of the greatest impediments to progress
in visual instruction, operative for many
years back, has been the excessive cost
of showing motion pictures. This in turn has
rested largely upon the fact that legislation in
most jurisdictions made it necessary for the school
either to possess a standard motion picture equip-
ment with a fireproof booth and to have its pic-
tures shown only by a licensed operator, or to con-
fine itself to the library of films extant on the so-
called "safety standard" or narrow gauge film.
This sort of film is printed on acetate of cellulose
stock, 28 millimeters (1½ inches) in width, as
contrasted with 35 millimeters (1¾ inches).

While the laws imposing these restrictions have
been obeyed in school circles, they have been so
openly violated otherwise, that in many cases they
were practically a dead letter. Especially was it
true that many responsible persons, while they
would not think of using nitro cellulose or in-
flammable stock without a booth, did permit them-
selves to use acetate or non-inflammable stock of
standard width in portable machines. This was a technical violation of the law, but
of course involved no more fire hazard than the
use of the narrow gauge acetate stock. As a
result, the use of standard acetate stock increased
100 per cent in one year.

Finally the National Board of Fire Under-
writers recognized the false logic of the situation
and adopted the policy of approving and tagging
portable projectors showing standard width film,
for use with acetate stock only. At the same time
that board voluntarily established the procedure
of notifying local fire authorities of the location
and ownership of each machine so tagged, so
that the latter might guard against their use with
inflammable stock.

Early in the winter the President of the Visual
Instruction Association of America appointed a
Legislative Committee to study this whole situa-
tion. This committee decided to take New York
as a key state and move for remedial legislation.
A bill was introduced in the New York state
legislature at Albany. It is still pending, but we
hope to be able to report in the next number of THE EDUCATIONAL SCREEN that it has become
a law. It is a very simple amendment to the
present law, merely removing the narrow gauge
limitation and providing that only machines of a
type approved by the National Board of Fire
Underwriters may be used without a booth, and
these only with acetate of cellulose stock. From
the first, all the forces likely to be interested in
this sort of legislation were frankly taken into
confidence, including the National Board and the
New York Board of Fire Underwriters, makers and users of film, manufacturers of various sorts of projectors, including the narrow gauge, representatives of various welfare organizations, local fire protection authorities, and finally the National Fire Protective Association. As a result a great many conferences were held, and gradually this growing group adopted the practice of large joint conferences for the purpose of threshing out their differences.

As a result it finally became possible to line up all these forces behind a program, with slight modifications, first put into form by the National Fire Protective Association, and which corresponded very closely with a project already under contemplation by the producers and distributors of theatrical film.

The central feature of this program, is to place the whole burden of regulation upon the dispensers and users of nitro-cellulose or inflammatory film, and to leave the acetate or safety stock absolutely free of all restriction. This is to be accomplished by very rigid licensing regulations governing the handling of the inflammable film, but it is desirable to withhold the details of these provisions until the entire program has been formulated and promulgated. Suffice it to say that legislation along these lines will be introduced next January in the legislature of every state in the Union and such tremendous forces will be ranged behind these measures, that their ultimate if not their speedy passage is almost a foregone conclusion. Thus the solution of this portable projector problem really seems to be in sight. The Visual Instruction Association of America knowing what that will mean in the extension of film instruction, is gratified to have been of service in launching this gigantic campaign.

The Stereopticon

By A. G. Balcom
Assistant Superintendent of Schools, Newark, N. J.

THERE are a number of factors in connection with visual instruction as applied to the use of slide and film that must be reckoned with in teaching a lesson, where these forms of illustrations are involved. In this article I purpose to consider one factor as applied to the use of the slide, and it is the stereopticon, or the mechanism that makes it possible to flash on the screen an enlarged image of the slide. The stereopticon with the mazda illuminant is so simple of operation that any teacher can learn to operate it in a few minutes and in a few lessons can learn to adjust its several parts to procure the most efficient results. Yet the care of the stereopticon is seriously neglected. It is allowed to stand in the classroom or closet unprotected from the dust and in moving it about the optical system becomes disarranged so that poor results in projection inevitably follow.

No matter how good the slides are or how well the teacher has prepared the lesson, if the stereopticon is not working at its maximum efficiency the slide illustrations fail to come across and the lesson becomes only a partial success. Then again it is astonishing how few teachers actually know how to use a stereopticon. I can understand that with the old arc light where the carbon had to be constantly adjusted women teachers especially would hesitate about operating the same, but with the advent of the mazda lamp the operation is so simple that there is no excuse for a teacher not to know how.

Within the last year I have met groups of teachers in the Newark schools with a stereopticon at hand and have carefully explained the use of each part, how to put it together and how to make the necessary adjustments for efficient projection. Also the care of stereopticon when not in use and the proper way of handling slides were explained. For this purpose I jotted down the following data and gave it to the teachers in mimeograph form:

The Stereopticon in Use

The stereopticon with Mazda light illuminant is very simple to handle, but in order to get maximum results at all times it should be understood and properly cared for by those handling it.

The essential parts of a stereopticon are:

(a) Lamp or Mazda bulb (400 to 1000 Watts) with No. 16 wire connections.

(b) A spherical mirror which focuses the light it gathers and reflects it through the condenser lens.

(c) The condenser lens, which ordinarily consists of two glasses known as plane convex, straight on one side and curved on the other, set with the curved surfaces facing each other. The purpose of the condensing

(Concluded on page 240)
School Department
Conducted by
MARIE GOODENOUGH

The Movies Have Their Wanderlust

THE present novelties of the non-theatrical as well as the theatrical screen are pictures of the out-of-doors, in the wilder and more primitive regions. With the recent, and not at all surprising, popularity in New York of Hunting Big Game in Africa with Gun and Camera, which is reported to have played to capacity audiences at higher prices than any other film on Broadway at that time, comes a renewal of interest in the remoter parts of the earth. The Southern Hemisphere is receiving much attention of late, and seems temporarily to be threatening the supremacy of California in the first-run theatres. There are grouped here several productions of recent release which are of definite educative value, and available in general for non-theatrical use.

Bali, the Unknown (Prizma), 4 reels—There’s the witchery of the South Seas in it—beginning with its very first scene, a smooth beach of java sand glistening in the tropical sunlight—excellent photography with color added to its list of charms; and above all, a scholarly faculty for picking the significant and the true in what it sees. It is an artistic picture of life as it is lived in remote Bali—not always an altogether pleasant picture, but always a sincere and genuine one. There is remarkably little of the deliberately “theatrical” about it—which should but serve to recommend it to the discriminating.

At the start, the locality of the island of Bali is pointed out on a map of the region around Java and Borneo, and the film proceeds at once to picture for us the native life of the island. And a picturesque it is, as the film records it, whether the native be occupied with launching his curiously shaped outrigger against the waves of the tropic sea, or seen in his rice fields on the mountain slopes. Nor is domestic industry forgotten, for the film shows weaving being done by the women and girls who are skillful in painting designs on cloth.

The people of Bali live under the caste system, as do the countless millions of its neighbor lands. The appearance of the high caste, of which the priests’ families are representative, seems to be characterized principally by seven-inch finger nails; to the second caste belong rulers and warriors; to the third, the traders and artisans (a swordmaker at his work is a fascinating example of the painstaking art of the East) and in the fourth class are the workers in the fields.

And the caste system is strong. There is a fugitive couple, venturing to marry out of caste, outlawed and driven from the island.

Not the least remarkable feature of the subject is the picture it gives of primitive industry. Men go into the sea surf with huge bottle-shaped water containers, the sea water is collected and thrown onto the beach sand, where the water evaporates, leaving the salt particles attached to the surface sand. This sand is skimmed off, in a filtering vat the sand sinks to the bottom, the salt brine is

"The native makes his offering in the wayside shrine—that the sea water may always be salt."
poured into hewn-out tree trunks, from which the sun absorbs the water and pure salt is left. In an island where no deposits of rock salt are found, the native makes offerings in wayside shrines to the gods, that the sea water may always be salt.

Scarcely could there be a finer pictorial tribute to the ingenuity, the patience and engineering skill of the simple natives than the glimpses which the film gives of the rice fields, the methods of planting, and the full-grown grain standing on hundreds of terraced slopes to which water from the sea or from wells must be painstakingly conveyed.

Nor has the film neglected to record scenes on market days: women with loads on their heads after the fashion of tropical countries and the market place itself, in which cock-fighting offers diversion when bargaining lags.

One of the most picturesque customs of the island is the March of the Toadstools, which from a distance looks exactly like a file of huge toadstools wending its way slowly along a fringing reef. In reality, the toadstools are huge tightly-woven baskets, each borne over the head and shoulders of the fishermaids, who wade out into the quiet waters, place the baskets on the shallow bottom, encircle a large area and drive the little fish toward the baskets, from which they are caught and placed in the container worn as part of the headdress of the fishergirl.

The life of the islands has its sordid and unsavory phases, which are as faithfully pictured as some of the more pleasant scenes. Some of the human driftwood is shown—opium fiends waiting to earn a bit of rice for the day's sustenance—and the superstitious custom of giving entertainment for the pleasure of the spirit world, at which time gorgeous costumes ornamented with swords,

"Schuman walked up within ten feet."

their hilts diamond-studded, mingle with weird likenesses to animals.

The material of the four reels is so grouped that each is a more or less unified subject by itself. For instance, Reel II is very largely taken up with the rajah and his many wives, the interior of the harem "an orgy of extravagance" where dancing girls wear crowns and costumes of beaten gold and where standards are no better than we should expect. And the final reel gives a share of attention to an ape-man of the jungle who is seen among the monkeys in the tropical forest, climbing a tree in search of fruit, and, in closer view, drinking the milk of the cocoanut he has picked up.

Here and there in the reels, also, are strikingly beautiful bits of the purely scenic—foliage of the tropics, views of an active volcano and its crater, and beautiful panoramas of cloudless mountain tops.

Man vs. Beast (Educational), 2 reels—A genuine and realistic story, not without its full quota of thrills, of the big game hunt in the heart of Africa, so hazardous that in the end it cost the life of Louis Shuman, the explorer and sportsman who was responsible for the expedition of which this is the record. It is said that the film, along with his museum specimens collected during the expedition, are his "inheritance to the world."

The arrangement is roughly chronological, starting first with the expedition setting out, and going along with the pack train of natives, watching them with their leader participating in some of the most thrilling moments, when Shuman's
good aim alone saved him and the rest of his party.

They hunted out the wild animals in their native homes—and although it was the interest in big game, rather than a scientific study of animals which prompted Shuman, yet the picture cannot fail to impress upon one's mind the definite characteristics of the animals it portrays.

There is the hyena—a robber who prowls only at night—lured to the camp by a zebra skin hung out on a rack to dry, the camera concealed not twenty feet away records the movements of the animal, he is tracked to his lair, pinned down with a forked stick and caught with a noose.

Three giant hippopotami are found in a stream, Shuman's dog assists in cornering them, and two are shot, their huge carcases rolled up onto the river bank.

Among the most fearless members of the expedition were the dogs. Shuman, in a particularly daring moment, walked up to within ten feet of two adult rhinoceroses. One was shot and wounded. The dogs attacked the raging beast, which with a quick snap of its head caught one of them and hurled him high in the air.

Those and many similar scenes make the film one of the most unusual hunt pictures ever released.

Head-Hunters of the South Seas (Pathe), 5 reels—The film record of the second expedition made by Mr. and Mrs. Martin Johnson on Malekula, in the New Hebrides, where they made the acquaintance of several tribes of cannibals, who are interesting subjects not only on their own account, but for indications they furnish as to how our human ancestors may have lived in remote past ages.

Several localities are touched in the course of

Decorating the victim with a flower.

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the expedition—and in one place we are shown what is perhaps the finest view obtainable of the expanse of tropical jungle where the dense tangle of tree and vine shows not a break as far as the camera eye can reach. An earthquake is actually recorded, and at the end, Lopeni, a beautiful volcanic mountain, is seen emitting a cloud of steam far above the cloud banks lying against its slope.

Excellent opportunity is given in the film for type studies, and observation of racial characteristics of these uncivilized blacks. Certain of the customs are effectively shown, such as the practice of binding the heads of very young infants so that they may grow into the peculiar conical shape considered a mark of beauty among these people.

Especially vivid are the views of the tree people who live like monkeys in the tops of the banyan trees, running up the slanting trunks with the greatest ease and almost incredible alacrity. A closeup shows the peculiar adaptations of the feet for climbing. These people live on roots and nuts almost entirely.

Among the most interesting in the film are the views of the "devil-devil grounds" and the dwelling place of the chief. But perhaps the most startling in the entire subject are the glimpses of the head house where a basketful of mummified heads are displayed, and ranged around the walls of the interior are entire figures mummified, and still more heads on poles.

Interesting as the material is to the trained student of anthropology, the picture could have been of much more compelling interest to the general public had it been a little less pose-y, and a little more natural.
The photographer never loses himself sufficiently to be interested merely in recording life. We always see the wheels go round and he wishes us to be continually conscious that he is doing the unusual and the dangerous. His is not the rather than a human document which could have been invaluable to show life as it is lived there where man is as primitive and savage as anywhere on the earth today.

The strange carved forms in the "devil-devil grounds."

point of view of the historian, scientist or anthropologist.

It is a log of a journey to the South Seas,
Film Reviews

TRAVEL AND SCIENCE

Pageantry in India (Vitagraph). One of the earlier numbers in the Urban Popular Classics, and an interesting study of the elephant—apparently the most useful of all animals to the native of India, and on the occasion of the Durbar, one of the most ornamental as well.

After glimpses of the elephant at work, the animals and their keepers are seen in preparation for the Durbar (meeting of the chiefs) "the occasion when the elephant comes into his own." He is first bathed by being driven into a pool, where the keeper, riding on the elephant's back, forces him to get entirely under water—a performance which the beasts seem to regard with the same spirit as do the keepers, who themselves take a dip betimes.

After the bath, the animals are painstakingly decorated, their huge heads elaborately painted by the keepers, and trappings and cloth of gold blankets put on.

The parade starts—and although there are other animals, such as the Zebu and the Camel, appearing as the procession passes in review before the camera—it is the elephant which is the most impressive. Particularly interesting are the strange conveyances drawn by the animals, or carried on their broad backs. All typical of the Oriental love of display in the midst of the general poverty of the natives, for India is a spectacular-loving country, "treading unquestionably the beaten path of ancestral precedent."

Torquay (Prizma). "The gem of South England" on the coast of Devon. A wide panoramic view shows the city built on seven hills, as Rome was, and fronting on a beautiful natural harbor with hundreds of little boats at anchor. The warm winds from the Atlantic foster a subtropical vegetation in this sheltered spot, and the reef permits us to look into some of the city's finest gardens.

"Seascapes" of rare beauty along the rugged Devon coast are among the most picturesque scenes in the reel—the barren rock offering a ledge here and there on which a house may perch high above the waves—and a hint of the romance of old times. clings to the sea cove, the ancient rendezvous of pirates, but now one of the spots most favored by the summer colony of visitors.

Within walking distance of Torquay is the village of Cockington, pictured in all the quaintness of the typical English countryside.

A charming reel, beautifully photographed in Prizma color.

Playdays at Banff (Federated). Produced by the Associated Screen News of Canada, the reel is devoted to the "American Alps." Some views of the little city of Banff—its railroad station and main street—prepare one for a glimpse of the Banff Springs Hotel on its beautiful site "rising against its rugged background like a mediaeval castle." The bathers may enjoy its hot pool while admiring the snow-clad mountains rising on every side.

Some scenes in the reel are devoted to the Indian gathering at Banff, when the Stony Tribe set up their tepees and prepare for their annual pow-wow.

The remaining scenes give a splendid idea of the beauty of the surrounding country—Bow River Falls, and the Spray River—and the ever-present majestic mountains. Johnson's Canyon is especially picturesque, the gorge with its tumbling waters accessible to the tourist by means of the stairway along the rocky sides.

By the Still Waters (Federated). A succession of views of the beautiful country in southern British Columbia—but not always recorded in photography adequate to its subject.

Great valleys, mountain-walled, are occupied by little quiet lakes, turbulent streams break the still darkness of the mills, and across Kootenay Lake, busy stern-wheeled steamers make their way.

Along with its wild primitive beauty, this district of British Columbia boasts stretches of cultivated country where flourish wonderful orchards, shown first in blossom time, and later when the harvest brings girl harvest hands into the orchards.

Of purely entertainment value.

PHYSIOLOGY AND HYGIENE

Your Mouth (United Cinema Company). A subject well organized and carefully worked out to show the importance of dental hygiene and to outline methods by which the teeth may always be kept in a healthy condition.

The statement is made that the digestive system is all automatic except the chewing machine, which has a most vital part to play. Some examples are shown of badly decayed teeth, which furnish breeding places for millions of
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disease germs. A minute portion of debris is removed from the surface of a decayed tooth and incubated in an oven at body temperature for a few hours. The appearance of the gelatine plate brings out in a startling manner the menace to the whole body of such a condition.

Much of the reel is devoted to an exposition of the measures for preventing dental decay. Proper food is pictured, which will build and nourish healthy teeth, and the proper use of the tooth brush and dental floss are illustrated, first on a model of the jaw, then by a girl in nurse’s uniform who demonstrates the different movements involved.

The reel goes on to say a word for school dental clinics in which children’s teeth can receive proper inspection and care, thus avoiding trouble later. Views are shown of the Forsythe Dental Infirmary for Children at Boston, the first institution of its kind in the country.

**Bending the Twig** (Vitagraph). One of the Urban Popular Classics, especially designed to impress upon a child audience the importance of correct habits of cleanliness. It demonstrates correct washing of face and hands, brushing of teeth, and proper conditions for sleeping. It explains that eating between meals is bad, as is also the habit of eating too fast; and it suggests the best foods for growing bodies.

Useful for school showing in connection with elementary classes in hygiene.

**INDUSTRIAL**

Sugar Refining (2 reels). American Sugar Refining Company, 117 Wall St., New York City. A most adequate and interesting story of sugar, from the time it is planted in Cuba to the sealing in cartons ready for market.

Although the emphasis of the subject is largely on the process of refining, enough is shown of the sugar plantation to give a very good idea of the planting and gathering of the crop. A close-up of the stalk is shown, and views of the virgin forest land in Cuba which is cleared for the planting of cane.

The camps of the workmen and the homes of resident officials give one a good idea of the scale on which the industry is organized in Cuba—after which the reel goes on to illustrate planting operations in this virgin soil, which it is said will produce crops for 10 to 12 years from one such planting.

Splendid views show how the cane is stripped of its long leaves and cut, then loaded on typical
high two-wheeled carts, drawn by oxen to the railroad, where the load is picked up bodily from the wagon and transferred to the freight car. The train on its way to the sugar mill is drawn by a fireless steam locomotive (reducing the possibility of fire in the cane fields) which is also seen taking its charge of steam from huge boilers.

Especially good are the scenes showing the unloading of the freight cars by tilting tables, so that the cane stalks fall upon a moving belt which carries them into the mill to be crushed between horizontal steel rollers. The crushing machinery is pictured in detail—and the juice (about 80% of the weight of the cane) passes to the vacuum pans, where crystallization takes place. Laboratory tests are continually made to determine the granular structure of the sugar.

In the huge centrifugal machine, the sugar is separated from the molasses, and then the raw sugar is packed in bags ready to ship to refineries in the United States.

The reel makes quite clear the reasons for the location of the large refineries in this country. The raw sugar, moist and consequently heavy, is refined at seaports, to avoid the necessity for an overland journey. A boat load is seen passing the famous Morro Castle, on its way from Cuba to the States.

At the dock of the refinery, the bags of raw sugar are unloaded, weighed, and the sugar crystals crushed, after which it is taken to the highest level of the refinery and worked down by gravity. Water is added, and the sugar goes to the charcoal filters which remove coloring matter from the liquid. Samples show graphically the difference between the liquid before and after filtering.

Again the sugar must be crystallized, the crystals washed, and the moist sugar delivered to the drying drums, where excellent closeups make clear the process.

Not the least interesting is the complicated machinery by which the cartons are filled, the contents weighed and the packages carried away on moving belts.

The method of making crystal tablets (lump sugar) is interestingly traced. Molds shape the sugar into plates of the proper thickness which in turn are dried on long racks, then pass under saws and are cut into strips, then into tablets. Packing and sealing complete the op-
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MISCELLANEOUS

The Dahlia (Prizma). A reel for garden lovers, picturing most effectively in color a number of different varieties of this widely cultivated flower. The picture was filmed at the Peacock Dahlia Farms in Berlin, N. J.—where millions of blossoms are raised each year for market. A remarkable panorama shows the extent of this garden-farm, and details of planting and cultivation are explained. Strong field roots are set out, and when the plants have come up, all but the strongest shoots are pinched off. When the buds have formed, all are plucked except the terminal bud. Artificial pollination crosses a number of different plants, so that great variety of blossoms results. Many of these varieties are shown in a series of beautiful close-ups, astonishingly perfect in the reproduction of color they display.

Workers cut great armfuls of the blossoms and carry them to the storehouse where they are kept for a few hours to condition them for shipment. Views of the packing house show how the blooms are sent to market—at the rate of 50,000 a day during the height of the season.

The Forest King (Bray). A Canadian background, and the chief actors the moose. The reel is the narrative of a camping party's journey from Montreal into the moose country, and records as well some of the wild scenic beauty of that section of Canada. Some unusual and beautiful pictures of deer are included, as the animals are discovered in a placid lake, standing out in all their graceful beauty against the dark evergreens on the shore.

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And Rev. Newell Dwight Hills, nationally known as the pastor of Plymouth Church, Brooklyn, comments:

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Finally the much-desired moose is glimpsed, swimming through the water. Not satisfied with so fleeting an acquaintance, the camping party penetrates still farther into the interior, passing beautiful river banks, heavily forested. At last, the heart of the moose country, and the record of the camera's encounter with this most interesting animal completes the reel. One unusual "shot" is obtained by following the bull-moose for a long distance as he swims across a lake.


The reel opens with a view of a boat sent out by the aquarium to gather fish from traps, follows with some exterior and interior views of the aquarium, and shows a number of the varieties of under-water life which form the displays to be seen there. Especially interesting are the sea lions—said to be the most popular with the spectators, who gather in crowds to watch the restless animals being fed. An unusual view shows a baby sea lion, which, the title explains, lived only 24 days, since sea lions born in captivity do not thrive.

Under-water views of many interesting species follow—the catfish, whose ugly "feet-ers" make it possible for him to detect food in muddy waters where eyes are of no use; the strange three-cornered coffer fish, his body encased in a hard shell; and splendid close-ups of sharks, to one of which is attached the queer "sucking fish" who thus makes the journey to new feeding grounds with the minimum effort on its own part. The spade-fish appears with a zebra-like coat, and the globe fish, a strange form, swelling when frightened in order to float on the surface and escape its under-water enemies.

The views in the reel are most interesting and entertaining, and the subject as a whole is admirable for non-theatrical showing. It would have been refreshing, however, if the title artist had refrained from making the allusions for which his subject gave him obvious opportunity. Such titles as: "Because baby sea lions must be taught to swim, and this one never learned, he was dubbed 'Volstead the Dry,'" may be hilariously funny to a theatrical audience, but will never endear the film to the hearts of educators. Barred officially from our best vaudeville, it is time such remarks were struck out of our intelligent movies.
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Shades of Noah (Prizma). A reel designed simply for entertainment, and devoted, as the sub-title tells us, to "an intimate study of a few of the creatures that made Noah famous." Photography by courtesy of the Zoological Society of Philadelphia, it runs through the alphabet of animals, from Alligator to Zebra, showing many more or less familiar, and a few rarer specimens.
The titles are well made, with good informational material, and color adds to the attractiveness of the subject.
The Bray Romances (Hodkinson). One of the Bray Romances, several of which have been reviewed previously in these pages. It tells the story of the effort being made by one Professor Cooley to solve the world's power problem by experimenting with atomic sources of energy. With his accelerating motor, the old scientist hopes to circle the globe in a few hours. He tests his machine on an automobile—and the car speeds so fast that it is wrecked, and the scientist finds himself by the roadside.
He sees the experiment a success, however, since it proves that the motor will operate, if only he can devise some means of control.
Then comes the extraordinary aerocar, built and provisioned for the test voyage. The inventor explains to admiring friends what may be expected when the car, rising above the earth's atmosphere, will travel faster and faster. The start is shown, and the plane travels on and on, past stars, planets and meteors, until finally it is lost in space. At last the old scientist gains sufficient control of the car to make a landing on a strange planet—and he finds himself able from that vantage point to look back through a huge telescope toward the earth. He estimates that he is on an inhabited planet somewhere in the vicinity of the North Star, from which it would take light 50 years to reach the earth. He locates his home, and discovers it to be as it was 50 years ago, and sees himself as a boy in 1875. By the marvel of his invention he has traveled faster than the speed of light—but he wakes to find himself by the roadside stunned and dazed in the wreck of his experimental car.
A subject interesting enough from the angle of the purely imaginative, if one wishes to let his mind play upon the possibilities of scientific development, forgetting all its limitations and giving his fancy full sway.
The Making of a Man. (Prizma.) A stirring picture of the United States Military Academy at West Point, and an account of some of the training which the boys receive as cadets. The film goes through one day with them. Ranks form, the cadet officer of the day appears, and sections are seen marching off to classes. All cadets receive instruction in all branches of the service, for each must have a knowledge of all, whatever his particular specialty is to be.
The different uniforms which every cadet has, are displayed, and perhaps the most inspiring scenes of all are those showing dress parade where the long lines of erect, grey figures seem endless. They pass in review at the close of the reel—in a scene which is calculated to send a thrill of pride through the most hardened onlooker.
A reel especially fitted for showing in every school, church or community center—and especially adapted for a patriotic program.
"Hats Off! A Story of the Flag (Society for Visual Education)—A view of the past history of the flag, and its significance in crises of our history, told to teach a careless schoolboy flag etiquette.
IT'S a pet theory of this department that the motion pictures, as constituted at present, require practically nothing of women stars in the way of dramatic ability. (With the few exceptions necessary to prove this the rule.) If they are young and beautiful, screen well and can wear fine clothes, they may go far. They need merely look sad, or thoughtful, or alluring, and the men in the cast will supply the dramatics. Not necessarily the leading men, either. It's not their business to stir up trouble anyhow. As a general thing they are really only there to offer convenient shoulders for heroines to cry on, and to interpose strong right arms—and fists—at the exact point in the story where they will do the most damage to the villain. No, it is not the leading men I am referring to, but the ones who are responsible in one way or another for at least ninety per cent of the emotion that emanates from the screen, and who not infrequently manage, if not to run away entirely with the acting honors of the picture, at least to dim the brilliance of the featured beauties to a considerable extent. Because in many cases they haven't either youth or beauty to depend on, so they know they have to play the part, and they do. It's the character men I mean.

In “Blood and Sand” there flourished a picturesque and dirty bandit, Plumitas by name—not an important character, but certainly one that stood out strongly. Then, who failed to chuckle over the tough little taxi driver in “The Dictator” who trailed his fare through the mazes of a South American revolution for—a dollar and thirty cents, wasn't it?—and who made such a rich scene out of his attempted execution by the revolutionists because he never did discover what they were trying to do, but thought he had been hired to drill the rifle squad? The brutal detective of the very recent “Kick In,” and the nigger, Gus, in the very remote “Birth of a Nation”—do you remember them too? They were all played by Walter Long, who rarely fails to register his character, because he does more than go through the motions. They call Walter Long one of the most reliable “heavies” in the business, but he is more than that, an artist.

It was Lon Chaney who contributed the most remarkable portrait to that collection of remarkable portraits which composed “The Miracle Man”—that of the unspeakable cripple. Since then he has added his two pirates in “Treasure Island,” the legless man in “The Penalty,” a marvelous Fagin in “Oliver Twist,” the ape-man in “A Blind Bargain,” and the pathetic little Chinaman in “Shadows,” the best of all. In his case, acting is apparently first, a matter of conviction, and second, of make-up, and no matter what your reaction to the type of character he shows, you admit that the memory of it stays with you.

Then, of course, there’s Wallace Beery, whose villainy ranges from that of the Hun in such pictures as “The Four Horsemen” and “Behind the Door,” to that of the mate, Borg, in “Hurricane’s Gal,” and the brutal plumber in Jackie Coogan’s “Trouble.” But he turned the tables when he created that utterly lovable roughneck, Richard, in “Robin Hood,” and set up a new mark for all the character men in the movies to shoot at.

W. J. Ferguson, who has played on the stage and in the movies for a long time, has to his credit some of the most absurd and touching characterizations. The father of the little dancer of “Dream Street” was one, his flute-playing psalmist, Jeremy, in “To Have and to Hold” was another; and his subtly humorous butler in “The World’s Champion” was to me the one bright spot in a dull picture. There is a fragile quality about his work that makes it unusual.

Raymond Hatton is one to reckon with. For a while his specialty was kings—there are characters for you!—and he played the insane Charles in the Huguenot tale of “Intolerance,” the king of France in “Joan the Woman,” and the feathered Aztec monarch in “The Woman God Forgot.” Then there was an unforgettable portrait in one of Will Rogers’ early pictures, “Jes Call Me Jim,” the terror-stricken little hero in “His Back Against the Wall,” and recently an inimitable comedy butcher in “The Hottentot.”

In Tully Marshall there are the makings of the finest old skinflint on the screen, as wit-
ness his rag man in "Hail the Woman"; and yet his picture of the henpecked husband in "Is Matrimony a Failure" was good for a continuous stream of chortles. And you may see him next as a cruel landlord or a hard-hearted lawyer.

Theodore Roberts and his cigar are two important factors in any picture they may happen to grace. But Theodore Roberts without his cigar is no less important. His puritan father in "Hail the Woman" and his kindly Uncle Josh in "The Old Homestead" testify to that. And to them we may add his attractive, bewhiskered old sinner in "If You Believe It, It's So," and his gallery of irritable, likeable fathers in such pictures as "Across the Continent," "What's Your Hurry," "Excuse My Dust," and their ilk, to say nothing of the memorable Drightie in "Miss Lulu Bett," or the old flirt in "Old Wives for New." But the story is not complete unless you could have seen him as I did in the Writers' Revue, burlesquing Little Lord Fauntleroy, in black velvet and lace, red sash and blond curls, with a bigger, blacker cigar than usual.

Many of us treasure memories of George Fawcett, who can screw his face into such quizzical tangle. His was the quaint old village character in "Hearts of the World," the stubborn old dad in "The Cinderella Man," the hard heart in "The Old Homestead," the elder in "The Little Minister." His, too, was the portrait of the soldier of Napoleon, who afterward became such a quivering old wreck, in "Forever."

Edward Connelly comes in for his share of character honors. His vain old fop in "Trifling Women" was a gem, and so, too, his prime minister in "The Prisoner of Zenda," and we shall surely not forget his caretaker in "The Four Horsemen." And while we are on that subject, let us recall Josef Swickard, the splendid Desnoyers of the same picture, and Nigel DeBrulier, who played the Stranger, and later gave us such a perfect Richelieu in "The Three Musketeers."

Here, then, is the character man, the one we can expect fine things of because he has given them to us again and again; the one we look for after we tire of the "pretty picture," the one on whom the casting director spends perhaps more thought than on any other member of the cast. Rightly so, because he, at least has to do more than stand 'round. He has to "act," and—you never can tell—in the process of "acting" he may run away with the picture!

**Reviews**

**THE GLIMPSES OF THE MOON** (Paramount)

If you like Mrs. Wharton's novel, you are going to be disappointed in the celluloid edition of it. Partly, of course, because of the changes which film presentations always require in a story, and partly because in this case the adapter couldn't find any motivation whatsoever for any of the characters. They are just puppets. You will know the hero by his shiny hair, and the vamp by her wicked eyes, and so on. But why they are what they are, or why they do what they do, are questions you'll carry away with you unanswered.

It isn't a matter of direction or acting, for both are very good. It is a matter of finding the right kind of material for the screen, and "The Glimpses of the Moon," which is only one of many, and far from the worst, is simply the latest example of what not to put into the movies. There has to be action in a motion picture, and the general run of modern novels does not provide enough of that very essential commodity.

Aside from the story itself, the picture is wholly pleasing to the eye. Settings and costumes are gorgeous. Bebe Daniels and David Powell are suitable as the two poor young things whose honeymoon depends upon the charitable impulses of their wealthy friends. Nita Naldi is effective, if hefty, as the designing cousin, and Rubye de Remer, Maurice Costello, and Charles Gerrard complete a satisfactory cast. (Theatrical only.) (Adult.)

**THE BEAUTIFUL AND DAMNED** (Warner Brothers)

Deprived of the fillip of its author's style, this story of F. Scott Fitzgerald's becomes very ordinary screen entertainment. The main thing to comment on is the cast, filled with brilliant names and headed by Marie Prevost and Kenneth Harlan. They do good work and really deserve more than this picture gives them. (Theatrical only.) (Adult.)

**ALICE ADAMS** (Associated Exhibitors)

Booth Tarkington's latest Pulitzer Prize novel has reached the screen in a rather talky form, due
to many titles; but it is interestingly and carefully presented, and merits the attention of more than just the Tarkington admirers. It ends in abrupt fashion, but that fault may be easily corrected.

That excellent actress, Florence Vidor, plays the imaginative Alice. Harold Goodwin presents a faithful study of a younger brother. Claude Gillingwater and Margaret Wade play the easy-going old drug clerk and his nagging wife in fine fashion, and Vernon Steele is acceptable as Alice's "young man." (Community, possibly church use.) (Family.)

ADAM'S RIB (Paramount)
A familiar story, but according to Cecil DeMille's usual custom, a de luxe edition. We have had the tale of the busy father, the romantic mother, and the flapper daughter before; but this time we get in addition a variation on the perennially popular Graustark theme, and an illuminating glimpse of life as Mr. DeMille thinks it was lived in the days of the caveman.

Milton Sills and Anna Q. Nilson lead the procession as the husband and wife. Pauline Garon is promising as the flapper, and Elliot Dexter is interesting as her middle-aged sweetheart. Theodore Kosloff is well cast as the romantic king, Jaromir, but alas!—he knows it. (Theatrical only.) (Adult.)

THELMA (Film Booking Offices)
An innocent but artificial picturization of Marie Corelli's novel. Jane Novak is well cast as Thelma, and Bert Sprotte does good work as her father, Olaf. There are times when the spectator wonders what it is all about, but everything seems to come out right in the end. (Theatrical, possibly community use.) (Adult, high school.)

PRODIGAL DAUGHTERS (Paramount)
Another flapper story—not half bad. There are two of them in this version, tossed high on the crest of the jazz wave during the three years their father has been in France directing reconstruction. When, on his return, he asserts his parental authority, they rise in high dudgeon, denounce his old-fashioned narrowness, and leave home to "live their own lives." They are fairly successful until father cuts off their credit, and after a few stiff bumps, they sneak home gratefully and much crestfallen.

Gloria Swanson as the older sister, does the best work this reviewer has ever seen her do. Ralph Graves is the necessary young man, and

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Vera Reynolds, Robert Agnew, Charles Clary, and Theodore Roberts complete the cast. (Theatrical only.) (Adult.)

SAFETY LAST (Pathe)
For about three reels of the seven, Harold Lloyd crawls up the face of a tall building in a manner that causes the hair to rise and the spine to chill. The rest of the picture is comparatively mild, and frequently humorous.

Harold goes to the city to make a fortune, and begins as a clerk in a drygoods store. His sweetheart pays him an unexpected visit, and his troubles begin when he tries to pass himself off as the manager of the store. His thrilling climb is a publicity stunt, a desperate effort to earn money enough to marry on.

Mildred Davis lends her dainty presence as usual, and Noah Young and several others add greatly to the fun. (Community.) (Family.)

GRUMPY (Paramount)
Theodore Roberts carried off all the honors of this engaging little tale of a grouchy old fellow—now retired, but once a brilliant criminal lawyer. Idle, and petted to death by his solicitous family
and servants, he welcomes the chance to try his old detective skill when a famous diamond dis-
appears from his house. He goes at the problem in his own way, taking a sly delight in mystifying all the other people concerned. Mr. Roberts creates a distinct and likeable character in the crochety old "Grumpy," and is capably supported by May McAvoy, Conrad Nagel and Casson Ferguson. William DeMille directed. (Community use.) (Family.)

YOUR FRIEND AND MINE (Metro)
Familiar story of a flighty young lady, who in the absence of her adored husband, becomes in-
fatuated with a wicked artist, and has to be taught a lesson by two faithful friends of the family. It was the husband's fault really, be-cause he had welcomed the wicked artist into his household in the first place, and having probably never read modern novels or seen any movies, could not know he was endangering his domestic bliss, by allowing the artist to paint his wife's picture.

Enid Bennett and Huntley Gordon play the husband and wife, Rosemary Theby and Willard Mack the faithful friends, and J. Herbert Frank the wicked artist. The story, by Mr. Mack, starts out seriously, forgets and drops into silly farce every once in a while, and ends by hauling itself back to the plane of the serious. It may interest you. (Theatrical only.) (Adult.)

THE FLAME OF LIFE (Universal-Jewel)
Frances Hodgson Burnett's "That Lass o' Lowrie's," a slice of life out of the English coal fields of half a century ago, filmed very convincingly, but very drably indeed. Priscilla Dean plays the "lass" with less flash and more real ability than she has exhibited in many a day. Wallace Beery, playing "Lowrie," dominates the picture as one of the typically brutal characters for which he is famous. (Theatrical only.) (Adult.)

SINGED WINGS (Paramount)
One of the most amazing messes of maudlin sentimentality, improbable situations, and lovely scenes that was ever concocted. Penrhyn Stan-
laws, the director responsible for it, can make beautiful pictures, but they don't mean anything— which is doubtless the reason why he has left the movies in the lurch and gone back to illus-
trating! Bebe Daniels and Conrad Nagel are among those sacrificed. (No use.)

SUCCESS (Metro)
A trite story of the theatre, well cast and rather carefully directed by Ralph Ince. Brandon Tynan is convincing in the part of an old actor. (Theat-
trical only.) (Adult.)

THE SIREN CALL (Paramount)
A caption tells us that the "siren call" is the lure of the north, but that is as close as the picture ever comes to its title. It's a tale of a good girl in a bad dance-hall, her good-for-noth-
ing husband, who includes her in a trade with a trapper—one of those "wolves of the north," and the virtuous young stranger who turns up in the nick of time. (It is wonderful what these tender-
feet can stand. This one survives a terrific fight
on a wobbly raft, a knife wound, and a nasty drop over some rocky-looking falls.)

Dorothy Dalton plays the girl indifferently. Edward Brady and David Powell as the husband and the stranger respectively, earn their salaries in that fight. Mitchell Lewis as the trapper has the best opportunity of them all, and makes the most of it. (Theatrical only.) (Adult.)

THE ISLE OF LOST SHIPS (First National)
Adventure with a capital A! The "Isle" is a great tangle of derelict ships of all times, that have drifted together from every part of the Atlantic, and now lie bound together by great kelp beds, floating in the Sargasso Sea. Into this place of mystery and romance, the author brings his characters, a girl, a detective, and a former naval officer, convicted of murder.

Milton Sills does fine work as the naval officer, and Anna Q. Nilsson and Frank Campeau give equally good performances. Walter Long makes an interesting study of Forbes, the ruler of the lost island, and two character parts are well done by Aggie Herring and Bert Woodruff. There are some very beautiful photographic effects, in-
cluding excellent scenes of a storm at sea. Maurice Tourneur has produced the picture with his usual vigor and directness. (Theatrical only.) (Family.)

THE GO-GETTER (Paramount)
One of Peter B. Kyne's stories, embroidered a little, and stretched to make a full length picture. As the title indicates, it is about one of those breezy young men who simply can't be suppressed. T. Roy Barnes makes the most of the irres-
pensible hero, with Seena Owen playing opposite. The well-known Cappy Ricks bobs up, played in very happy vein by William Norris; and Louis Wolheim of "Hairy Ape" fame appears in a small part. On the whole, enjoyable. (Community use.) (Family.)
THE BRIGHT SHAWL (First National)
A very beautiful picture, rich in the sunlight and shadows of the tropics, and glamorous with the costumes and graces of the romantic period when Cuba was struggling for freedom. The story has to do with the efforts of a wealthy young American, Charles Abbott, to assist some Cuban friends in their fight against Spanish oppression. A gorgeous figure in the maze of plot and counterplot, is La Clavel, a Spanish dancer, with whom Abbott carries on an ostentatious love affair, for the purpose of obtaining information. But the dancer, infatuated, helps him willingly, and her bright shawl, a familiar sight in the gay gathering-places of Havana, becomes a symbol of Cuban freedom, for which she finally gives her life.

Dorothy Gish as La Clavel gives a brilliant performance. That of Richard Barthelmess as Charles Abbott is finished and wholly delightful, but the part is somewhat disappointing in the slender opportunity it offers him for the fine work of which he is capable. The cast in general is excellent, the work of William Powell and Anders Randolf being particularly noteworthy.

Although Mr. Hergesheimer's story has suffered changes, notably in the characterization of Abbott, the spirit of the place and the period has been admirably caught by the director, John S. Robertson. (Theatrical only.) (Adult.)

DADDY (First National)
There is no question about the dramatic ability of Jackie Coogan, but it is doubtful if even his baby genius can survive a series of poor pictures. "Daddy" is a conglomeration of hackneyed situations designed to exploit the little star's particular gifts, and the result is a series of forced and unnatural episodes.

The son of a violinist, his parents separated in his babyhood by a foolish mistake, Jackie is cared for by an old couple until he is six. Then hard times befall the old people, they are turned out of their home, and the child, fired by the story of Dick Whittington, takes his fiddle and runs away to the city to make his fortune. There he comes under the protection of an old musician, who, before he dies, is the means of restoring the boy to his own father.

The picture has been carefully produced, and undoubtedly holds a certain appeal; but it will do little to maintain the standard set by "Oliver Twist." (Community, church, possibly school use.) (Family.)

GIMME (Goldwyn)
Rupert Hughes has done it again—this time with the aid of Mrs. Hughes. He has a fondness for picking out little human weaknesses and holding them before the camera in a most amusing light. Here it is the reluctance with which the modern bride—used to the independence of her own earnings—first approaches her husband with the inevitable "Gimme." The usual "other man" adds the complications.

There's lots of fun in this picture, and lots of truth for husbands. I heard a good many masculine chuckles during the performance, but was unable to decide whether they indicated real enjoyment or mere bravado.

Helene Chadwick plays charmingly the independent wife, and Gaston Glass is the dense young husband. Henry Walthall as Mr. Gimsey, plays a real character bit in a way that is seen all too rarely on the screen. (Community use, possibly) (Adult)

SILAS MARNER (Associated Exhibitors)
A fairly faithful version of the George Eliot classic, plodding, slightly wordy, as was perhaps inevitable, but generally satisfactory. Settings and photography are in many instances very lovely, and the casting is excellent. Craw-
ford Kent seemed hardly to possess the dreamy quality of George Eliot's Silas, but was nevertheless interesting in the part. (Church, community, and school use) (Adult, high school)

**NOBODY'S MONEY** (Paramount)

This is the familiar tale of the young heir who returns from a long sojourn abroad and poses as a book agent in order to investigate the rumor that his manager is mishandling his estate. He gets mixed up in a crooked political campaign, and ends up by outwitting all the grafters, re-electing the governor single-handed, and winning himself a wife. The cast looks good on paper—Jack Holt, Wanda Hawley, Harry Depp, Walter McGrail, Robert Schaible, Julia Faye, Josephine Crowell and others; but they never get a chance to do anything for the story is told almost entirely in the subtitles. Harry Depp manages to extract a little comedy out of his part, but otherwise it is decidedly dull. Jack Holt doesn't belong in light comedy anyway. (Some community use) (Family)

**THE WORLD'S APPLAUSE** (Paramount)

William DeMille out of his element, or (better explanation, perhaps) in a weak moment. Bebe Daniels, Kathryn Williams, Lewis S. Stone, and others do what they can with a mediocre story of an actress' craving for notoriety, but the result is poor. (Theatrical only) (Adult)

**RAGS TO RICHES** (Warner Brothers)

Wesley Barry furnished an entertaining, if far fetched, screen characterization, unmarked by the usual conceit of his self-conscious acting. (Community use.)

A Boy, a Bear and a Dog (Fine Art Films) —A delightful story, full of simplicity and naturalness, woven around the animal characters. An admirable program subject.

**Production Notes**


**C. B. DeMille's production** of "The Ten Commandments" is being planned on a very large scale. Work will begin some time in May.

"In the Palace of the King," by F. Marion Crawford will be Emmett J. Flynn's first picture for Goldwyn; Tod Browning will direct Arthur Somers Roche's "The Day of Faith;" Charles J. Brabin will make an Elinor Glyn story, "Six Days."

**Distinctive Pictures,** which will release in future through the Goldwyn Company, has ready "The Ragged Edge," by Harold McGrath; "Steadfast Heart," by Kelland; and "Two Can Play" by Gerald Mygatt.

The title of Eric von Stroheim's picture, "McTeague" has been changed to "Greed."

**Associated First National** has announced a contract with Thomas H. Ince, under the terms of which he is to deliver four special feature pictures during the next year. The first will be "Her Reputation" by Talbot Mundy, directed by John Griffith Wray and featuring May McAvoy. "Country Lanes and City Pavements," the last story of the late John Fleming Wilson, will be directed by Mr. Ince himself, and will feature Madge Bellamy. The other two will be Vaughan Kester's "The Just and the Unjust," to be directed by Wray, and "Unguarded Gates" with Madge Bellamy.

**Other First National** news of interest includes the announcement of J. K. McDonald's production of "Penrod and Sam," the sequel to "Penrod," "The Wanters," a comedy to be produced by John M. Stahl who directed "The Dangerous Age;" "Wandering Daughters," a James Young picture; "The Meanest Man in Town," Sol Lesser's production of the Cohen play; Maurice Tourneur's picture, "The Brass Bottle," and "The Phantom Pack," which is being made at Banff and Lake Louise, and features the dog, Strongheart.

**Norma Talmadge's forthcoming picture, "Ashes of Vengeance,"** is to be very elaborate. Among other important features of the production will be the filming of the massacre of St. Bartholomew's Eve. A good deal of research work preceded the filming of the picture, and Joseph M. Schenck the producer intends it to be "his answer to the accusation that there is no art in the motion picture of today."

**Mary Roberts Rinehart's Story, "Long Live**
May, 1923

The Theatrical Field

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the King” has been purchased for Jackie Coogan.

Wallace Beery, having made a remarkable success as Richard the Lion-Hearted in “Robin Hood,” will play the same rôle in Scott’s “The Talisman,” to be produced by Allied Authors.

William Fox announces three costumes pictures, “Cameo Kirby,” “The Shepherd King,” and “The Warrens of Virginia.”

Harold Lloyd’s new comedy is tentatively titled “O, My Heart.”

There is a rumor that John Barrymore is to play “Deburau” and “Beau Brummel” for the Warner Brothers.

“Acquittal” by Rita Weiman will be Priscilla Dean’s next picture for Universal.

“April Showers” with Colleen Moore, “The Broken Wing,” and “After the Ball” are three of Preferred Pictures’ most recent offerings.

“The Three Ages” is Buster Keaton’s first full length comedy.

Harry Garson will produce James Whitcomb Riley’s “An Old Sweetheart of Mine,” with Elliott Dexter in the lead.

Latest information concerning the new Fairbanks pirate picture seems to indicate that it is abandoned for the present at least. Other pirate pictures looming in the offing, “Captain Applejack” among them, may account for this decision.

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The Stereopticon
(Concluded from page 221)

lens is to converge the rays of light from
the lamp and center them on the slide. They
are set in front of the lamp and on the optical
axis, running between the lamp and objective
lens.

d) Slide holder with two sections, set so
that it will move to and fro in front of the
condensing lens.

e) Objective lens, the purpose of which
is to focus the picture on the screen, the size
of which is determined by the focal length of
the lens.

The proper adjustment of these parts de-
termines the kind of projection one will get. The
stereopticon has devices for fixing the position
of the mirror, lamp, condenser lens, and objective
lens. After the lamp is set, the mirror should be
placed so its center falls in the same optical axis
as the filament of the lamp, and the lamp should
be on the same axis as the center of the condenser
lens. The lamp should be moved to and fro until
the screen has a clear, white illumination, elimin-
ating dark spots and yellow fringe. The ob-
jective lens should be moved in and out until the
image is perfectly focused on the screen.

The efficiency of the modern lantern permits
the use of the back of a map or plaster wall or
blackboard for a screen, though a screen made
of white opaque material is recommended when-
ever it can be secured. Better results are secured
in showing pictures in a darkened room, though
it is not absolutely necessary. A room located
where it does not receive the direct rays of the
sun can be used when the ordinary classroom
shades are drawn, provided that some obstacles
are placed where the picture is projected to pre-
vent interference of direct rays of light. The
particular place in the classroom for the stereop-
ticon depends upon the size of the picture wanted
or the size of the space where it is possible to
project the picture.

Care of the Stereopticon

It is extremely important that care should be
taken of the stereopticon during the time it is not
used. It should be covered by material that will
prevent dust from gathering on the mirror, con-
denser lens, and objective lens. The mirror, con-
densing lens, and objective lens should be cleaned
with slightly damp, clean, soft material.

As a result of this personal work with teachers
the requests for and actual use of stereopticons
and slides have increased by leaps and bounds.
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THE INDEPENDENT MAGAZINE DEVOTED TO
THE NEW INFLUENCE IN NATIONAL EDUCATION

HERBERT E. SLAUGHT, President
FREDERICK J. LANE, Treasurer
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No. 6

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A New Department for the N. E. A.

The interest in visual education is at a higher pitch today than ever before. For years past some thousands of teachers, principals and superintendents have been conscientiously trying it out. They have worked, for the most part, individually, in isolation and obscurity. There has been little interchange of ideas, little knowledge of what their fellows of the same faith were doing, and practically no publicity for their efforts. Little recognition of their achievements has been accorded by the higher educational circles but the pioneers have gone on steadily, seeking actual values and getting them.

Significant things have been accomplished with visual aids in many nooks and corners of the educational world. Rather spacious nooks and corners many of them are; cities like New York, Chicago, Cleveland, St. Louis, Atlanta, Los Angeles, Berkeley—whole States like New York, Pennsylvania, Wisconsin, Iowa, California, Utah, etc.

There are now thousands of educators in the country who know personally that the visual idea is valuable, who ask no further proofs. These pioneers have ventured, they have won, and visual aids will be henceforth part and parcel of their personally chosen professional equipment. They are waiting for no evidence, no surveys, no pronouncements or ultimataums. They are going ahead on certainties they have established for themselves. Only further knowledge and understanding is needed, and they ask expanded facilities for gaining these.

These thousands—most of them still unknown to the country at large—are the founders and the foundation of the visual movement. Because of them visual instruction is now a national question, commanding the attention of the highest and mightiest in the educational realm. The rank and file have proved that the idea is safe, that it is no fad, that it completely justifies recognition by the eminent.

The workers have shown something to the theorists. The theorists will now proceed to show the workers how their work should be done. There is no paradox here. Bridges were built by thousands before there were any engineering schools; yet vastly better bridges have been built since the school came. Workers, create and stimulate the theorists; theorists in turn inspire and reinforce the workers. The two groups comprise the whole educational field. It means, then, that American education is approaching unanimity on the visual question and the movement in this direction will take on speed.

We have, then, a trained personnel ready for incorporation into the supreme educational body of the country. It is the time—the exact time—for the National Education Association to lend its full strength to a proven cause. The Oakland meeting of July, 1923, should date the real start of a national movement for wider use of visual aids in teaching. A department of visual instruction in the National Education Association is more than a vital need in our present-day education. It is a distinct opportunity for the great Association to add to its splendid roster of departments one which has already proved its worth and stands ready for unlimited development under the powerful influence and direction of the great parent body of American education.

Film Review Service

The motion picture is exercising in the world a vast, and as yet unmeasured influence which must be called "educational" in greater or less degree, in higher or lower sense, and in right or wrong directions. It is therefore one of the important services to be rendered by this magazine to give our readers the most careful evaluations on the enormous film output of the studios—whether the films be theatrical or non-theatrical in content and purpose. Evaluation is needed from at least four points of view, and we are greatly pleased to be at last in a position to supply this four-fold criticism.

(1) Educational values will be treated in
the School Department. All kinds of films, planned or adapted for serious educational use, will be reviewed here—primarily from the standpoint of educative worth and content—by the department editor personally. Miss Goodenough combines years of expert teaching with long experience in the field of educational film production.

(2) Dramatic, artistic, and technical values of theatrical films will be the chief subject-matter of reviews in The Theatrical Field. The department editor, Miss Orndorff, a teacher of English and Drama, is particularly qualified by long study of and intimate contacts with the field of motion pictures to give critical estimates that can be trusted.

(3) Films for church use will constitute an entirely separate department. Its editor must have not only trained critical judgement and detailed knowledge of screen production, but above all a delicate and trustworthy sense of fitness in religious matters that can be possessed only by an active pastor who is at the same time a scholarly man. Rare as is the combination of all these qualifications, we have found them all in Dr. Chester C. Marshall whose "White List", long published by the Methodist Committee on Conservation and Advance, has come to be trusted implicitly by thousands of ministers and social workers. Dr. Marshall will review steadily the great film output and give our readers his selections of suitable films every month.

(4) Finally—and this touches one of the gravest problems of the situation today—a classification of theatrical films for child, youth and adult, is vitally needed. We are very glad to announce that Mrs. Charles E. Merriam, National Chairman of the Committee on Better Films of the National Congress of Mothers and Parent-Teacher Associations, will present to our readers each month the selections of her Committee. These lists will show films suitable for children of 10 years of age and over (thus they are properly "family" films), and for those of High School age, 14 years and up. In addition Mrs. Merriam will make editorial comment from time to time regarding film selection, movie attendance, reasons for rejection of certain films by the Committee, etc.

We believe the above represents a complete service of film review, never before offered by any magazine. However, we earnestly invite our readers to send in their comment, suggestion and criticism as always. It is the cooperation of our readers which has brought the Educational Screen to its present point, and the same cooperation will carry it further.

Announcements

The June issue of The Educational Screen is the last for the school year. The next issue, September, Volume II, Number 7, will appear on the first of the month, which will be our regular appearance date thereafter.

Scores of teachers, principals and superintendents have already been appointed as subscription representatives for the Educational Screen, with their own localities as exclusive territory.

Our printed "Proposal to Special Representatives" offers very unusual terms. Send for it. You may accept or ignore, as you choose, without the slightest obligation.

The third edition of the unique booklet, "1001 Films," is in preparation this summer. It will be ready at the opening of the school year in September.

It will be far superior to previous editions in quality of stock, appearance, size, and in the completeness and accuracy of information given on the films selected. In its 125 pages will be listed over 1,500 films. In addition to specific indications for each film as to title, length, producer, distributor, inflammable or non-inflammable, standard or small size, etc., there will be added a concise statement by our reviewing staff of the contents and quality of the film. Church films will be treated in a separate section, edited personally by Dr. Chester C. Marshall whose selections have stood for years as the trusted reference guide for thousands of churches. The book will contain complete lists producers, distributors and exchanges, with their exact addresses. The volume closes with an elaborate index—classified and cross-referenced—a feature which completes "1001 Films" as the most valuable reference source ever prepared for users of non-theatrical films.

"1001·Films" is not sold. It is given only to our subscribers and to our advertisers for free presentation to their own customers in the non-theatrical field.

We increased our pages from 48 to 72 in this June issue in order to get in everything that should be there. Fifty per cent increase was not enough. For all omissions, therefore, we apologize—and confidently expect to be forgiven.
The Use of Visual Instruction in the Educative Process*

H. B. Wilson
Superintendent of Schools
Berkeley, California

The problem of the school is to educate and socialize its pupils through promoting economic, effective learning on their part, and through affording opportunities for living in accordance with their learning. The most the school can do is to create for each pupil successive educative socializing situations and stimulate him to that degree of self-activity which will insure the maximum of learning in each situation.

The best current thinking seems to agree that that teaching is most valuable which secures the greatest amount of desirable learning on the part of each pupil. The teacher’s problem, from the standpoint of method, therefore, consists in creating successive situations in which the pupils go about doing work. In their efforts to work, they meet important problems requiring solution, fundamental questions which must be answered, significant difficulties and obstacles which must be removed, and outstanding needs which must be satisfied. Solving their problems, answering their questions, removing their difficulties and obstacles, and satisfying their needs necessitate all sorts of efforts on their part. They must read in text books, consult libraries, interview people, go on excursions to see things, make things, drill themselves to improve their skills, conduct experiments and the like. Working in all of these ways extends their knowledge, improves their habits and skills, establishes right attitudes—all of these results maturing them and increasing their power and ability to do the things which they try to do as pupils. If what they are gaining is of general social value, it is adding to their equipment to function in practical life situations outside of the school. The ultimate effect of all of the efforts of the school to educate and socialize its pupils is to equip them in accordance with the time spent and the ability of each for service in life, vocationally, civically, and avocationally, and to minister to their physical and moral development and maturity.

It will be noted that the primary factors in this process of education and socialization are (1) educative, socializing situations giving rise to meaningful problems, fundamental questions, significant difficulties and obstacles, important needs and (2) effortful responses resulting in such prolonged strain and application as are necessary to solving the problems, answering the questions, removing the difficulties and obstacles and satisfying the need.

What is the place of visual instruction employing visual (visual is here used to include all types of materials making sensory appeals) materials in securing the thoroughgoing operation of both of these factors so essential to learning with resulting education and socialization?

This question can be answered most satisfactorily by first asking and answering another question, namely, “What is the fundamental nature of human personality in harmony with which good teaching must work in educating and socializing children?” For today’s purposes the most satisfactory

*Partial reprint of address delivered before the National Academy of Visual Instruction at the fourth annual meeting at Cleveland, February 27, 1923.
answer which has been given to this question is that given by Royce in his “Outlines of Psychology,” in which he shows that a human being is a triple personality—sensitive, docile, and capable of initiative.

Translated into a simpler terminology, when Royce says that a human being is sensitive, he means that he can be stimulated, that he can be impressed, that he can be and is affected by his environment.

The first requisite, therefore, in the educative process is to see that proper provision is made for appropriate stimuli, right impressions, a wholesome environment. Since the school is responsible for educating all types of children, a rich and varied amount of stimuli and impressions are necessary. Otherwise the school cannot expect to appeal with satisfactory effect to all of its varied population.

Not only must the environment be rich and varied, but each element in it which possesses educative power should be so used that it appeals to each child in a variety of ways. He should be allowed to see it, to handle it, to use it in any ways that are proper, to discuss it, and the like. One type of appeal will be most effective with certain types of children, another type of appeal with other types of children, but each sort of appeal produces some effect with each type of child.

Not only should the environment be varied and be presented in a great variety of ways, but care should be exercised, also, to see that it is accurate, up-to-date and reliable. Wrong, inaccurate impressions or impressions which are not clear exercise wrong educative effects. Each element or influence introduced into the environment should possess the greatest amount of reality and concreteness for each child. It should carry over to him just exactly what it is intended to mean and stand for.

Many well intentioned efforts to store the minds of children with the world’s wisdom have been found to fall far short of their lofty purposes when the actual effects children were experiencing were analyzed. An investigation of the meaning which the children were attaching to certain great songs which they were being taught illustrates well how inaccurate and incorrect the effects may be of a well meant educative situation because the teacher had not exercised sufficient care to insure that the appeal made to the children was real and concrete. This investigation showed that whereas the Sunday school teacher was attempting to have her children sing, “Jesus was a rock in a weary land,” they actually were singing, “Jesus threw a rock and away he ran.” Likewise she was endeavoring to have them sing, “The consecrated cross I’d bear.” It was found, however, that the children were singing, “The consecrated ‘cross-eyed bear.’”

The human mind attaches to words meaning in keeping with its previous experience. The actual language of these songs expresses which the children who were singing them had had. They, therefore, proceeded to read into the song such meaning as it might possess for them and adapted the language accordingly. So far as the teacher’s effort was concerned, however, the environment to which she was subjecting them was an inaccurate and unreliable one. It would be easy to illustrate how much teaching of nature study, geography, history and literature falls as far short of the teacher’s intentions as the songs above cited fall. Under such circumstances, the impressions made are inaccurate and unreliable and cannot be productive of the socializing effects which were sought.

Visual education has a large contribution to make from the standpoint of bringing right stimuli, accurate impressions, rich environment. Great care, however, must be exercised by those who employ this attractive, rather easily usable device, to insure
that the stimuli and the impressions meet the standard suggested above.

The moving picture is a very attractive, winsome new device in the field of education. The tendency to rely upon it and to use it extensively will need to be guarded carefully, however. Most of the film material available was not prepared to be used with children for educational purposes. Those responsible for its development have been concerned primarily to make it interesting and attractive. The moral quality of the appeal and the accuracy have too often been sacrificed to dramatic effects and attractiveness.

The following quotation from Dr. Charles M. Sheldon's article which appeared in the Atlantic Monthly for February, 1921, indicates how little regard has been shown for accuracy in the production of a type of film in which we might reasonably expect the greatest integrity:

"Scene changes from the hotel to the office of a New York film company. A year before this scene, the author had been asked to allow a little story of his, entitled "In His Steps," to be put into motion picture form. The scenario was now all completed and the film ready for production. The following dialogue "come off" (again the phrase is used advisedly) between the Author and the Producer.

Author—I have gone over your scenario and I have been greatly interested in it. But may I ask a question?

Producer—Certainly.

Author—I feel a little reluctant about it, but I think perhaps you gave me the wrong scenario.

Producer—That is the scenario of your book.

Author—I am glad to know it. But as I remember my story, written twenty-five years ago, there was no League of Nations in existence. I see notice of one here in this scenario.

Producer—Sure! I had to put that in, to bring your story up-to-date.

Author—that was kind of you. And I noticed a few other little changes as I read the scenario over. When the story was written, there was no wireless, no radium, no automobiles, no San Francisco earthquake, no Great War. I find some of all these in your scenario. Your description of the Battle of the Somme is realistic in the extreme. But you know it seemed to me a little premature.

Producer—You do not understand the film business apparently. In order to put your story over with the trade here in New York and get your story on to Broadway, the religious teaching of your story must be enlivened by action—dramatic action. What better action is there than a battle? That battle-scene of the Somme will take thousands of people and cost thousands of dollars.

Author—but the Battle of the Somme is not in my story. It was an oversight on my part, of course, not to work it in. At the same time, don't you think it seems a little—well, a little strange to—to take a story written twenty-five years ago and put into it things, even as incidental as this Battle of the Somme, which had not happened when the author wrote the story?

Producer—the trade here in New York demands such adaptation. Your story wouldn't go at all without adaptation. It must be brought up to date or you can't put it over with the trade.

Author—Then, in order to adapt the story of Moses or David or Solomon to meet the demands of the film trade of New York, would you—er, pardon me—introduce a fight between two submarines, an international airship race around the globe, and a debate between Samuel Gompers and Hiram Johnson?

Producer—Sure! It would add dramatic action to the story. It would put it over.
Whatever else you do, my dear sir, you must not let your feelings as an author get in the way of the practical presentation of your story. That is the main thing, of course.

Author—But—this scenario is not—well— it is not the story I wrote.

Producer (with a smile)—Better, I hope. Author (handing the scenario over to the Producer)—Take it, my son, and may it be one of the twenty-six best reelers. I wouldn't think for a moment of stealing your story. It’s a great story. Full of fire and blood. Add a few more fights to it, and I am sure it will more than satisfy the trade. It will go over the top with a whoop. Never mind my feelings. After reading your scenario I haven’t any. (Neither feelings, nor scenario.) Put in plenty of red fire. And don’t forget to add a mob scene between Colonel Harvey and Mark Sullivan. Bless you, my son, Bless you!”

The second attribute of the human organism pointed out by Dr. Royce is docility, by which he means that one may derive and retain certain values unto himself as a result of the stimuli and impressions which play upon him, provided he reacts upon them to understand, master, and interpret them. In this statement he, therefore, points out the second essential in the process of educating and socializing each child.

In other words, merely living in and being subjected to a rich environment affording fine opportunities does not of itself guarantee that one shall become educated and socialized. Whether these results appear in the individual is determined by whether or not he reacts in fundamental understanding ways to the stimuli and impressions to which he is subjected. If he does, they will become meaningful to him, expanding his personality, and bringing growth to him just in the measure that his talents and applications enable him to understand and master fundamentally.

While stimulating educative situations are the first concern in the educative process, the second concern is effortful response involving prolonged strain and such degrees of struggle and trying as may be necessary to thorough mastery.

The great danger from the extensive use of visual aids is that the experiences essential to growth and power shall not be provided for in the education of children. Many will be tempted to rely upon exposing children to a great variety of materials (visual aids) in the belief that such exposures and superficial contacts will provide fundamental and lasting results. This is impossible in view of the nature of human personality and the laws of growth which must be observed in developing the human being.

The assets of genuine growth and increasing power can only come to a human being by a process similar to that which adds to one’s worldly possessions, namely, by effort, strife, struggle, work, under the urge of adequate motives. Educative situations, if they are to exercise fundamental enduring effects, must be so managed that children give attention continuously and in effortful ways, marshaling data and information in answering their questions, in solving their problems, and in removing the obstacles and difficulties which block their progress. Unless reflective thought and reasoning take place upon the basis of the data and information available, increased power and ability to work cannot possibly be developed.

While the sources of help and inspiration and stimulus should be many and attractive in the teaching of geography, for example, the teacher must ever be mindful that permanent effects of a valuable sort can only come to the children through motivated study on their part in an effort to master, interpret, and understand the meaning of the total rich situation. This is also true of the teaching of history and literature and
science—indeed, of the teaching of all subjects.

In other words, it must not be forgotten that the thorough-going type of results which education must secure for children can only be had through work. Pictures and other visual aids are valuable to this end if properly used, but they possess little or no value if used merely in an entertaining way. The use of such materials for providing brief, exciting experiences can produce no permanent growth in power. Only as their use is followed by intense effort, deep thought, careful reasoning to understand their meaning and their message, have they been properly used.

Dr. Royce pointed out in the third place that the human being is capable of initiative. This means that as a result of his impressions and his mastery of their meaning, he can express himself and can do things which were impossible before his experiences.

The third step in the educative process requires, therefore, that there shall be due attention given to expression, doing, performance. This step provides the means of measuring what has actually been accomplished in the first two steps. Whether the educative environment with its rich stimuli and impressions, and whether the reflective thinking and reasoning which we have seen are necessary in the second step, have actually produced the fundamental results desired can only be tested by each student's ability to do, to act, to perform, to express himself. If his efforts in this direction are satisfactory, then the whole educative situation with reference to a given result may be considered satisfactory.

Visual materials are of definite value in the third step. The children may check their formulations and their conclusions against such data as are provided by visual aids. They may check their efforts to make something so that it accords with a national custom or an historic age against the sort of data which is available in flat pictures, stereographs and films. To omit to do this in so far as visual materials are relied upon in the educative process and to stop with merely bringing the impressions and the stimuli which visual aids render it easy to bring is to disregard the two steps in the educative process which makes possible any fundamental lasting results coming out of the first step. Unless fundamental mastery and through interpretation of data take place, and unless the matured result finds expression in a definition, a tested conclusion, or a satisfactory external product, the interesting effects in the first step will prove to be but superficial and transitory.

In the foregoing I have tried to state the theory back of our efforts in the Berkeley Public Schools to make a larger use of visual materials. During the past two years we have made considerable progress in extending our use of such materials and in our understanding of how to use them with greatest educative effect.

Early in our work upon the revision of the courses of study for the elementary schools, the need of a monograph on Visual Instruction became evident. As a result, a committee has been at work for almost two years investigating, experimenting, and recording their results in order to determine the most effective methods of procedure in use in various types of visual education in regular class room teaching. The results of their findings were organized into a monograph which has just come from the press.

Editor's Note—Space limitations prevent our reprinting the rest of this article, which included numerous selected quotations from the Monograph.

The entire article will of course be included in the Proceedings of the National Academy, planned to appear shortly.

The Monograph may be obtained either from this office or from Berkeley. Write to the nearer address. (Price, $1.00.)
Visual Education in Detroit
As It Looks to an Outsider

BERNADETTE COTÉ

WHEN a child in the grammar schools, I would gaze in awe at a chance visitor, trying to imagine myself in his situation. How pleasant it must be, I thought, to watch boys and girls study and what fun to ask them questions which did not pertain to lessons! Somehow these early experiences gave rise to many vague desires and I hoped that "when I grew up" I, too, could visit classrooms.

Just such an opportunity presented itself recently when I found it necessary to obtain some material from the Detroit Public Schools by which might be shown the advancement that is taking place in educational fields through visual aids. In visiting the various institutions my childhood anticipations were justified, for it was indeed pleasing to play the part of a visitor.

I was greatly impressed with all that went on within the classroom. The children weren't disturbed by the presence of a stranger—far less, at least, than I used to be—but in every case continued their work diligently. One could positively feel the interest they had in their lessons, which, somehow, had been lacking during my own school training. When I asked the reasons for this new attitude the teacher replied, "We have given the child more responsibility and we act only as guides. You must remember, too, that our facilities are much more adequate than they used to be." I understood these statements more clearly after I had observed several classes in actual operation.

I was accompanied through the schools by Mr. Edwin H. Reeder, Supervisor of visual education in Detroit, who has done much in a comparatively short time to promote the use of visual aids in that city. I asked Mr. Reeder if he thought that parents appreciate the new methods of teaching and he gave me this reply, "They certainly do. Just last evening we had a Parent-Teacher meeting at which the children gave a program. Slides were shown and various pupils explained each one. It was a great success, and the parents were pleased beyond measure."

Pictures are being shown bi-monthly in forty-four of the elementary schools and in several intermediate and high schools. The board of education has provided thirteen DeVry and six Powers moving picture machines and a large number of films which are loaned to the schools, from one central office, according to a definite schedule. Nine schools which own their machines are at liberty to borrow films any time they desire to do so.

The films are obtained from two sources; the department buys many of them and rents others from various picture corporations. With such equipment excellent results can be expected and are actually obtained. It is only under conditions similar to these that the new ideas of visual aid can be fully justified. Anyone who has seen visual methods employed in the Detroit schools, cannot fail to be convinced, as I was, that immense profit can be realized by extensive use of this type of educational machinery under proper conditions.

The visual education work carried on in the elementary schools is particularly effective because these schools are conducted
under the platoon system. This system provides for an auditorium period at which time the educational films are shown. Great effort is being concentrated at the present time on selecting the type of film that is sent out, and those who have charge of this work are attempting to bring about a close correlation between the moving pictures and the academic activities. Often, by special arrangement, the pictures which are exhibited have to do directly with some one phase of work that is being taught. Discussions of the picture, carried on largely by the children, usually follow its presentation. And here it may be seen that the teacher does act largely in the capacity of a guide. A Goldwyn-Bray pictograph, "The Tale of the Iron Horse," was recently exhibited to a group of third and fourth grade children of the Pattengill school. This picture, dealing with the development of the steam engine, proved to be especially interesting to the boys of the class. When one of them asked what he liked about the film, the child gave an animated and lengthy reply which promised to continue indefinitely. The small orator finally had to be interrupted by the teacher. Obviously, the film had accomplished two things; it had stimulated the child's mind and had given him definite training in silent reading. A question which I was going to ask the teacher, "How can one be sure that Johnny is not merely looking at the picture?" was answered for itself in this case. Films may be considered as a type of reference-reading in picture form.

One of the teachers of the Pattengill School cites an example which shows how films tend strongly to stimulate other lines of thought in the minds of the children. "Indian tribes of Canada" was presented before a group of fourth and fifth grade pupils. This picture showed the Indians tanning hides in the old-fashioned way, and while the film was being exhibited the class seemed spell-bound. No sound was audible excepting the dull buzz of the moving picture machine and one might easily have imagined himself to be witnessing a picture in an ordinary theater. During the discussion which followed, the question arose, "What is the new way?" Such a query coming from the children themselves, indicated clearly to me that the picture had been looked at with more than passive interest.

At the Carstens School, projects are being carried out, based on visual education, which involve numerous subjects of other departments. A sixth grade teacher there has had her pupils compile a scrap-book which has to do with the story of wheat. Before actual work on the book was undertaken, "Wheat and Flour," a Ford film, was exhibited to the children. Slides from the Keystone six hundred set, which many Detroit schools own, were used to advantage also. Pupils from the art department made the cover for the book; the home room arithmetic class supplied the necessary data on wheat figures; the science department furnished the
facts concerning the wheat states and the brief compositions accompanying the illustrations were written by children of the literature classes. Visual aid in this case was considered a fundamental necessity. Such methods help to organize the school on a project basis.

Stress should be laid on the importance of the stereopticon and the stereoscope in visual work. Group study is greatly facilitated by use of the former while individual work is largely accomplished by means of the latter. The visual education department possesses over eight thousand plain and colored slides which are booked by the various schools whenever there is need for them. I visited a classroom one day just as the children were preparing to have a lesson by means of stereographs. It was interesting to note the general anticipation which manifested itself while the instruments were being passed out. Quite suddenly all confusion ceased. Each pupil became lost in a world of his own. I was informed by the teacher that the child receives great benefit by having his attention concentrated on the subject in this manner. "It is through this means," she said, "that he comes to have personal reactions, which in turn give rise to fruitful inquiry and valuable discussion."

A teacher of the Carstens school is planning to have her pupils give a pageant in the near future dealing with the history of India. To arouse the necessary enthusiasm she exhibited the film, "Glimpses of India." Slides pertaining to the subject were made use of also. As a result, the children have acquired a firm foundation and a definite back-ground with which to carry out the larger project.

A greater part of the visual work has been accomplished in the elementary schools; little use of it has been made, as yet, in the intermediate grades. The high schools, however, are gradually awakening to the value of visual methods and one in particular, the Cass Technical High School, is utilizing visual aid extensively in connection with many branches of work.

To begin with, the Cass is a superb building, modern to the last detail, and incidentally the largest high school building in the world. The equipment for visual education in this school is of the best and all precautions for safety have been taken. The booth is fire proof, having a system of fusible links, which in case of fire, would melt and automatically close the doors of all the apertures, leaving no place for the flames to escape. A hood with an exhaust fan would quickly do away with fumes if a film should burn.

The metal motor reel cabinet, containing eight reel compartments and several drawers for accessories is advantageous because it automatically rewinds the film. The double arc transverter is another device which makes for efficiency. This transforms alternating current into direct current which results in a much stronger light for the screen than is ordinarily obtained from the same amperage. Two Powers machines are installed which have many

![Completely equipped projection-room of the Cass Technical High Schol.](image)
A thoroughly modern classroom, equipped to make young eyes render maximum service in the learning process.

features convenient for school purposes. A pilot light on the mechanism head prevents pictures from being started out of frame. A special footage indicator records the length of the film. The machines can be controlled from either side and can be used either for motion pictures or for slides. The booth equipment includes a Bausch and Lomb model C stereopticon, however, so that the machines need be used only in their original capacity. The stereopticon is an especially powerful one, and fully adjustable. A Brenkert spotlight, a Westinghouse safety auto-lock switch, and a telephone communicating with the stage are other features which help to make the booth complete. Such equipment, considered a novelty perhaps at present, will sooner or later be as indispensable as the laboratory or gymnasium.

Mr. James P. Richmond has made extensive use of visual aid in the science department of the Cass School. Films chosen to correlate directly with text-book work are exhibited at least once a week. A portable DeVry machine is used in the lecture room and by means of it, intricate processes are often made clear, which can not be illustrated in the laboratory. Mr. Richmond conducted an interesting experiment, recently, in which he divided six commercial geography classes into two groups of three classes each, arranging them so that each section contained approximately equal numbers of bright and poor students. He taught the classes of
one group by use of the text book only, while the other group received additional aid from moving pictures and slides. It was found that five per cent more received passing grades who had had visual training than those who had not. This is but another bit of evidence which has accumulated from a multitude of similar experiments the country over.

That visual education acts as mental stimulant and inspiration may be seen from an incident which occurred in this same school. During the time that a certain class was studying the fruit industry, a picture was exhibited which dealt particularly with oranges. This picture depicted the mechanical processes connected with industry and finally showed the method by which oranges are wrapped by hand. One boy noted that this was the only process in the series which was not a mechanical one and he said, "We need a machine to wrap the oranges." Immediately he began work on such a device and succeeded in making a machine, recently patented, which does wrap oranges mechanically. A rather amusing incident was related to me in connection with this incident. Mr. Richmond, the instructor, in talking to the boy concerning his achievement, asked him if such an undertaking hadn't been difficult to carry out, and the youthful inventor fervently replied, "It has been my life work."

The moving pictures used in the schools are not all of the didactic type, however; films illustrating athletic feats and even wholesome comedies are often included on the programs. Many of the teachers with whom I talked seem to be of the opinion that visual education will gain its real foothold only by means of these latter types. One program which I witnessed consisted of one purely educative film, a comedy, and a short out-door film called "Skiing Through College." We questioned the children as to which film they liked the best and received some surprising answers. Of course the comedy, in most cases, was the favorite, but all three pictures, in turn, had evidently been watched with close interest and attention, and each had made definite contributions to the mental stock of the children viewing.

I inquired of the teacher to find out if the interest in pictures shown varied among the bright, mediocre, and poor students and she replied, "I have never found any difference in the interest, but the reactions are sometimes surprising. I have had some of my poorest pupils ask the most intelligent questions about a picture. In many cases pupils are dull because they aren't interested. The films serve to awaken their interest and this interest even carries over into their other work."

I talked to many teachers who make use of visual aid in their classes, and they are equally enthusiastic concerning the results. They find that a combined use of the motion picture, slides, and stereoscopes is invaluable, both for the direct information that is obtained and for the supplementary work that is afforded. It became evident to me that under careful administration, visual methods can both facilitate teaching and stimulate learning. Many studies, under the new conditions, have taken on an entirely new aspect. Lessons formerly regarded as imposed duties, have become pleasant tasks.

In view of such evidence one is strongly tempted to make glowing predictions about the education of the future. Certainly it is not rash to say, at any rate, that when visual activities become the rule rather than the exception in American schools the process of "getting an education" will be decidedly less painful than the experience is traditionally supposed to be for the younger generation.
The Flickering Screen

James N. Emery

Pawtucket, Rhode Island

Part II

I NAMED a list of fifteen apparent weaknesses in our rapidly built up system of visual teaching of the present day. Let us look more in detail into some of these fundamental problems, and see for ourselves how really formidable they are.

First of all comes the cost. This is a situation which cannot be dodged or evaded. Visual apparatus is costly. The portable projectors cost some $250 or more. The theatrical type with the accompanying fixtures, including compensar, rewinder, splicer, fire extinguisher, extra parts, etc., will probably make the total cost of the machine pretty well up to $750 or $800, for the heavier type, at least. Then there is the question of fireproof booth, screen, darkening the room. Upkeep includes current consumption, carbons, film cement, shipping labels, and many miscellaneous little things. The matter of the operator also enters in. The rental of films varies from $2 to $5 a reel for a day, besides expressage, and in some cases war tax. These expenses are constant, and we must face them without evasion.

A stereopticon and slides present something of the same problem, but on a much smaller scale, and with the elimination of many of the upkeep charges. It is possible, to own a fairly large working library of slides.

Let us frankly admit, then, that visual instruction, at least as far as "movies" are concerned, is costly. Each school or organization must decide for itself whether it is worth the cost. As for the money—it can be raised, if you want it badly enough. It is simply a question of how earnest you are, how large your community is, how much effort you are willing to make. In our own case we had about a hundred dollars when we started in to put in our equipment. In less than three months the money was secured and the machine paid for. Since then the outfit has been more than self-supporting.

It is not an insurmountable task to raise the money for this equipment if you want it badly enough. This is an individual problem. It is also another individual problem what type of outfit you want, gauged by the question whether your schools are large or small, compactly grouped, or scattered over a wide territory and in small buildings.

The second difficulty, that of obtaining films when you want them, is somewhat allied with the matter of cost. This problem is far from being solved yet. Early booking helps a lot. For example, you know that about the 22nd of February, films dealing with Washington will be in general demand, likewise along about the 12th of October, every film dealing with Columbus will be spoken for. Other things being equal, the school booking them earliest will have the first chance.

Too many of us have gone into visual work with the idea that all our films can be secured gratis from some philanthropic institution, and when our projector is paid for, all we will have to do is to show the films that will be loaned to us, in some cases even the transportation paid.

Now there is a good deal of illustrative material to be had, in some subjects, at least, but you will have to rent it at a fair price. You can't expect the United States Department of Agriculture, the General Electric Company, the Bureau of Mines or the West-
ern Electric Company, to furnish all your program. They have some wonderfully fine films, which will help out a lot, and they are very generous in letting you have them. For the bulk of your course you must rely on the several commercial non-theatrical companies, who make a business of supplying you with the film you need. They will give you excellent service in the main, and assist you on many doubtful points.

It is out of the question at the present time for the average school to own a satisfactory working library of films of its own. This third weakness must be conceded at the start. The average reel of film costs from $40 up, and is short-lived, and hard to store. Only the very largest school systems can attempt anything like the ownership of a library of their own. I question whether it has as yet been done in this country to any extent. For the present, at least, schools must depend upon rental of films, with the attendant difficulties.

As to the fourth weakness, there is an opportunity for an argument. I am not altogether ready to admit that the amount of film material suitable and available for classroom use is so slight as some teachers would have us believe. That might have been true two or three years ago.

In some subjects, there is a fairly respectable amount of material obtainable, to put it conservatively. Some of it may not have been prepared for the classroom. Substantial revision and re-editing would help this a great deal. The same criticism applies to the textbook. Texts are continually being revised, or replaced by new ones, to meet changing conditions and new ideals in teaching. Shall I fail to use any text in geography because no perfect one has appeared as yet? Likewise shall I fail to avail myself of all the helps in teaching that I may secure, because they are imperfect?

We got more real geographical meat for not only one grade, but for several from "The Bottom of the World," than from days of textbook work. We find the Burton Holmes films and those of similar type invaluable for the classroom. The possibilities of these are just beginning to be drawn upon. A new side to geography is being more strongly impressed. We are discarding the idea of treating geography almost solely from the physical and climatic side, just as in turn we discarded the old locational or sailor geography a long time ago.

The idea of human geography, how people in other parts of the world live, how they dress, make their homes, struggle for existence, is obtaining a stronger foothold every day. This is gripping the pupils as the older types never did, and broadening their minds, and making geography a vital subject as the other types never did. Here visual teaching has its great opportunity.

Certain subjects are better provided with material than others. A rough account of stock might give us the following inventory: Geography. Supply fairly ample, moderately adapted to needs of the subject. Constantly increasing.

History. Supply very limited. Films of suitable length very scarce, unsatisfactory in treatment, or crudely done. Some few films of historical interest out of the question, on account of length, cost, or certain angles of treatment (e. g., Birth of a Nation, Last of the Mohicans, Theodora, etc.)

Nature study, biology. Supply limited, but fairly good, and slowly increasing in quantity.

Hygiene. Small amount, fairly good.

Literature. Unsatisfactory for the most part, for the same reasons as history. In many cases the film treatment of a literary masterpiece varies widely from the book itself.

Science. Small amount of fairly good material, slowly increasing.

I am touching on tender ground in the
fifth weakness. This relates to a certain type of films, prepared by educational experts for school use. The authorship and direction of these films include an imposing array of names and degrees, doctors of philosophy, professors and instructors in Nemo University, and Blank State College and Dash Normal School. Theoretically they should be invaluable. I have yet to see a film prepared by grammar school principals and teachers for grammar school pupils.

The doctor of philosophy, the university professor and the head of the department of history of the normal school prepare a film which ought to be a pedagogical masterpiece. Somehow these films don't seem to reach the field that they ought.

It is difficult for the university professor to get down to the mental attitude of Johnnie Jones in the sixth grade. He thinks that every little fifth grade schoolman's ought to know all about concepts and apprehension, the five formal steps, preparation, presentation, generalization, and so on. The film technically may be an accurate bit of scholastic work, but it doesn't always help the teacher as much as it might.

Perhaps one weakness of this sort is that the film parallels the textbook, rather than supplementing it. Most of our textbooks in geography and history especially give a general survey of the field. This very point of view makes them somewhat difficult to teach, particularly to younger children. The average geographical text deals in generalizations, such as a few pages about a country or even a continent, its main industries, a few of its larger cities, a bit about the climate, or the vegetation.

A picture, on the other hand, whether it be a still lantern slide, a motion picture film, or even an ordinary photograph, can cover but a small bit. It is an intensive study of detail. It may take up intimate details, and illustrate them more graphically than any text, as regards life, industries, climate or vegetation; but it is a fragmentary bit, while the textbook is a birds-eye. The film may take up the intimate details of an industry; the text suggests industries as a whole.

When the film essays to form a review of the entire field, it goes out of its own scope into one where it is handicapped from the start. In the textbook it finds a rival already too firmly entrenched to dislodge, when it would be of splendid service in complementing a particular bit that for very detail could not be included in the text. The sphere of the film is type-study, rather than generalization.

For this reason I find such films as the Burton Holmes or Chester Outing far more useful in the teaching of geography than the very scholarly films that attempt to take up a brief review of a section, such as New England or the United States as a whole, and are profuse in maps, subtitles and animated diagrams.

After all, the purpose of the picture is to illustrate the actual life. The textbook has by far better maps and diagrams than the film can possibly have, for study at leisure, and the pages of the text can handle type better than can the film's subtitles.

Weakness number six. Teachers and pupils are prone to look upon visual work as entertainment, rather than a part of lessons. While a problem widespread at the outset, this presents no serious difficulties that time and a little care will not remedy. When teachers realize that visual instruction is something besides the mere showing of pictures, and become interested-enough to plan ways and methods to utilize the content, and secure a visual technique, this will disappear without any great trouble. The attitude of the director himself can change this in large measure.

Allied to this is the opposition, sometimes the passive distrust of any innovation, sometimes the active and virulent attacks of par-
ents who feel that time is wasted, or theoretical interests, who believe that school motion pictures are cutting into the amusement field. Better understanding all around will eliminate this. The school has no place as a steady factor in the amusement field. The institution that puts in a projector solely for making money and running "picture" shows is treading on dangerous ground.

A certain amount of entertainment may be desirable and necessary to finance for the present the serious educational work. The theatres can have no legitimate ground for objecting to a moderate amount of this, any more than the restaurants can consistently object to an occasional church supper or social. As to the illustrative use of films to help in the study of school subjects, before school pupils, in regular classroom time, and without admission charges, the theatre has not a leg to stand on if it seeks to oppose them.

Flicker number eight. There are certain subjects of the school course in which films can be of little or no help. This must be granted from the start. These are for the most part the form-subjects, arithmetic, spelling, formal grammar. But as to the content subjects, history, geography, science, hygiene, language, nature study, athletics and physical training, cooking, and various others, the films can help nobly. The film must not be regarded as a cure-all like the claims of certain patent medicines.

Nine. A weakness of some weight is that many of the films that find their way into non-theatrical hands are one-sided propaganda more or less skilfully designed to exploit some special interest or product. For that matter, the same accusation is made with regard to some of our textbooks. The only remedy for this is for the exhibitor to be on his guard, and, something which should be done in any case whenever possible, preview the film before it is screened before a class. In actual practice this objection will be found of comparatively slight weight.

Ten. Films must be run at a certain speed, which precludes comment by the teacher in charge. Films must often be obtained at so short notice that the teacher has no opportunity of acquainting himself with the contents of the film before it is shown.

Satisfactory solution of these very real difficulties appears to be a long way off. Films must be run as they appear, and they cannot be stopped to allow special attention to be given any one point—although this claim is made for certain types of portable projectors with a weak light. But for practical purposes, the use of films precludes discussion by the class, and even in large measure verbal comment by the teacher. In my own case, if films are shown, I find it necessary to be in the projection room. With the constant use we make of motion pictures, cost prohibits the hiring of a professional projectionist every day. In the shape that some film comes to us, I do not feel like trusting its operation to any teacher or student operator, and I cannot be in the projection room and the class-room too. Captions and sub-titles must in a large measure supply comment and discussion, and they must be complete and full enough to call the pupils' attention to the main points of the picture itself.

Flicker eleven. Visual instruction has not yet been scientifically proved worth while. Regardless of the psychological tests given selected groups of students, and the attempts to group and classify and label and pigeon-hole the workings of the human mind, with all the varying elements that make up the mental differences inherent in two or more natures; regardless of the fact that a group of students test 3.5 per cent. better rank when taught by visual means over a group studying in the time-honored methods; if clear vivid impressions count
for anything; if seeing the wonder-spots of the world as nearly first-hand as may be, if re-living the lives and struggles of the great men of history, if seeing the unfolding of a cocoon, the cycle of bud to flower, or the busy insect at work, mean anything to the intelligent pupil, then visual teaching is worth while.

Some of the mental processes cannot be measured in percentage tables and graphs. It is difficult, if not well-nigh impossible to obtain convincing data; yet from the standpoint of a worker with films, from the standpoint of a school man with a dozen years' experience with pupils and teachers, who has been brought into intimate first-hand contact with hundreds of boys and girls and their problems in acquiring knowledge, visual teaching, with its many weaknesses and drawbacks, and its salient good features, too, well worth all it costs in time, money, or labor.

Twelve. There may be some question whether films hold the child's complete attention. We may be inclined to over-estimate this point. When conditions are right, (I emphasize this detail) there should be little doubt of the psychological application. The very darkened room removes outside distractions to some extent, and if attention is not properly concentrated on the picture, there are generally some physical or mechanical distractions which can usually be corrected.

The hall may be poorly ventilated, overheated and overcrowded, with the surety that attention will wander from the best lesson. If the pupils are not physically comfortable, their attention is bound to stray. The program may be too long, or too much of the same kind of material used. The subject matter may be ill chosen, over-technical or poorly presented. Sometimes the trouble may be with the teacher or the subject matter rather than with the method itself. Ideals and theories are not always satisfactorily put into practice. The human equation must be taken into account in one kind of teaching as in another.

Inadequate and unsatisfactory projection mars the presentation of what would be an excellent subject. The film may be out of focus, run out of frame, insufficiently lighted, in bad mechanical shape, projected with glaring spots of light upon the screen, which itself may be in poor shape, or at a bad angle from the spectators. Close attention of pupils cannot be held if the projection is of poor quality.

The darkened room presents problems of its own as regards discipline and conduct. Our own experience has shown that these problems are of no great difficulty. Our pupils are as accustomed to working in a partially darkened room as anywhere else. It is not necessary to have the room in total darkness. This is neither needed nor desirable. If the space around the screen is kept dark, a substantial amount of light can be admitted to the rear of the hall without impairing the value of the picture to any great extent. The teacher who uses visual work should maintain the discipline of her room, whether in a darkened hall or a regular classroom. To some extent the very darkness removes other distractions, and concentrates the attention on the screen. Even with such slight drawbacks as it may possess, so far the darkened room and the projector, either moving or still, present the only practical method of getting the same illustration before a considerable number of people at the same time.

Fourteen. Films cannot by any means cover the complete ground. This objection cannot be denied. The film, the slide, must concentrate on the study of a type. Yet this limitation is by no means so great as it first appears. The type-study is a recognized pedagogical form, most textbooks are a storehouse, a reservoir of material, from

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A Classic on the Screen
Some Reactions of Very Young Purists

A. Marie Coté Weaver
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The young purists mentioned in the title above are a group of boys and girls ranging in age from thirteen to seventeen years. They are the members of the class in the fourth year of French in the University High School, and it will be well to bear in mind their extreme youth as well as the fact that the concepts from which they have formed their judgments and criticisms of the “Classic on the Screen,” which we are going to discuss, were achieved by means of a language not their own.

Dr. Charles H. Judd, in an article “Education and the Movies” which appeared in the School Review for March, 1923, and which was reprinted in the April number of The Educational Screen, places before High School teachers a definite new problem. It is that of forming and developing a sense of appreciation of worth-while pictures on the screen. Let me quote in outline: “What has the school done to make young people intelligent about this new form of art? . . . What educators ought to begin to do is to help the next generation acquire what we do not now have, taste in this new form. Do not let anyone think that the only salutary reform to be advocated lies in the direction of abstinence. People are going to go to moving picture shows. Making pictures moral means making them more worth while. This means raising the level of their correspondence to the highest types of imagination. Do not let the producers get the impression that the educators are not going to have a hand in training taste. Let us . . .

train young people to demand truly artistic effects. . . . Provide a time in the schools for the discussion of the movies. . . . Ask the pupils to analyze the plot . . . the pantomime . . . the dress . . . the facial expressions. In the High School there could be developed a group of art critics who would do more to elevate community taste than any board of censors. . . . Will some teachers begin constructive experimentation?”

Our class has been studying a film—but it is a film that has not yet been made, so our study is not exactly that outlined by Dr. Judd, since his suggestions are applicable to a picture that has already been viewed. We have developed a “taste,” however, and the picture when it appears will have to be pretty real to win the approval of this group of students.

At the end of January, about the time our class in fourth year French was finishing the reading of Victor Hugo’s “Notre Dame de Paris,” the announcement appeared in various papers and magazines that Universal was attacking the project of filming this novel under the name “The Hunchback of Notre Dame.” This news immediately aroused everyone in the class and started a flood of conjecture. There was ever so much to be said because we know and like this book so well that every character in it is very personal and every incident is very real. The first reaction was that of intense interest and delight—we should see our story. We should see the old Paris of the time of Louis XI, its old buildings,
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The film representation of “La Place de Grève” of the 15th century which at present is the site of “L’Hotel de Ville.”

its pillories, its roughly paved streets. We should see people going about garbed as Hugo has described them, and especially should we meet fact to face those we know: Quasimodo, the superlatively hideous hunchback at whom we shudder, yet whom we respect and almost like; Esmeralda and her charming little goat; Phoebus, le beau capitaine; Claude Frollo, the evil genius and suffering soul; his impudent but lovable young brother, the mischievous student, Jehan Frollo; Gringoire, the philosopher and poet; and finally the Recluse, the prematurely old, witchlike hermit of the Tour Roland. How glad we should be to meet them again!

Then entered doubt. Past experience with movies has taught even these young gazers that they do not always find what they expect. Someone remembered that producers have a tendency to give the well-known movie ending even to classics on the screen. Would “Notre Dame de Paris” be pictured truly or would it be mutilated to suit the movie public? The worst was feared and was presently confirmed by a passage in the Literary Digest for February 17th informing the public in general and us in particular that of course the Hunchback could not be produced on the lines laid out by Hugo—that it had to be made to conform to “picture technique” and to the taste of the public that would view it. Carl Laemmle, the producer, is quoted as say-
ing: "I am going to take liberties with Victor Hugo. . . . Let the critical storm its head off. . . . It is high time that intelligent people recognized the fact that the art of the screen is distinct in itself. . . . If books and plays were screened exactly as they are written, the result would be a lot of piffle which nobody could keep awake through." A pupil suggested here that the screen has managed to date by screening books and plays as they were not written—why not try the other way? "How many times," said she, "have I looked at a silly movie and wished I had saved my money for a maple-nut sundae!" So here we stand. Our latest information is that our picture is to be built to appeal to the movie fans, not to those interested in it as the picturization of a literary classic. It may please us, but it must pay the producer. We seriously considered writing the company begging that the book be adhered to as closely as possible; it was thought that the use of University stationery might be impressive enough to have an effect. Presently, after some discussion, it was decided that it was no doubt too late for that plan to be of any value.

Then came pouring into the classroom pictures and clippings giving news of the progress of the film. The Educational Screen for February contained a note about the colossal activities involved. The great army of the research department was delving in the archives for pictures and descriptions, seeking details of the period. Gigantic sets were being built, among them complete portions of streets of the Paris of the late fifteenth century, La Place de Grève, so terrifying and interesting with gibbet and pillory, and last and most breath-taking, a replica of the façade of Notre Dame cathedral, 225 feet in height. This façade is an old friend, with its five well-defined stories. There are first the three portals, then the row of statues representing the kings of France, above that the great rose window flanked by the two smaller lateral windows, these surmounted by the row of colonnettes, and the whole culminating in the perfection of the two beautiful towers.

The query came: Will it be possible to build the façade so that it will appear to have the charm which age had already given the real one? May not the outlines be too new and clear-cut? Of course it must not look as it does today, but will it be remembered that the cathedral had even then been exposed to time and man for nearly three centuries? Might it not have been better after all to go to Paris and use the real cathedral? This last suggestion, made by one of the class, met with violent objection from the rest. It would be barbaric to expose the precious cathedral to the mutilating assault of arms and molten lead that should be pictured when the inhabitants of La Cour des Mystères seek to rescue Esmeralda. Besides, the edifice itself is different in appearance and setting from what it was in the days of Columbus. At this point a pupil re-
membered also that Hugo’s description mentions eleven broad steps leading up to the portals—in the succeeding centuries, each new pavement has settled over the old, ever ascending, and the process has obliterated all but three or four. But there is no reason to suppose that the research department of a great moving picture firm will neglect this detail.

The difficulty of casting came next. Naturally the most exacting role to assign was that of Esmeralda. The best known names, of course, were suggested; among them, Mary Pickford, Lila Lee, Leatrice Joy, Mary Miles Minter, Dorothy Gish, Norma Talmadge, Constance Talmadge. It will be noted that these are all possible players for the part. Not one is a glaring incongruity, but none of these stood the test of analysis. The person was too blonde, too much of a flapper, too heavy, too playful, too tall, or too unintelligent—at any rate she was not Esmeralda and never could be. A little later Universal published its cast of characters. Their Esmeralda, Patsy Ruth Miller, was known to no one in the class. So we anxiously awaited a picture of her. The first to appear was quite desirable in the particulars of unassuming personality, appearance and costume, but the little goat, Djali, was missed at once. The next picture was altogether delightful and natural. There stood the Esmeralda of our dreams and at her side her ever present companion, la petite chèvre. Too, the cobbled pavement and the rubbish in the streets were immediately accepted as realistic details, while the striking pointed arch of the foreground was promptly recognized as the arc en ogive, a bit of architectural terminology which from repetition has become pleasing to our ears.

The next character summoned before this youthful tribunal was that of Phoebus, to be played by Norman Kerry. We have, as yet, no picture of the actor in costume, but the man himself has much the same type of features that we found in a full page picture of Phoebus in an unabridged edition of Hugo. (We are using in class the Wightman short edition, 495 pages.) So here again the casting director has our approval. Since Norman Kerry is so naturally Phoebus, it is hoped that his make-up will in no way interfere with so good a start.

An examination of the eyes and forehead of the actor suggested to a pupil that perhaps he was too intelligent a person to play the role of so foppish and empty-pated a dandy as Phoebus, but that observation was countered with the remark that it requires intelligence to portray stupidity effectively.

Gringoire soon appeared, with Raymond Hatton to work from. Our picture is in many ways suggestive of the half-starved poet. The darned hose, the shabby shoes, the battered hat were all approved, although perhaps the doublet seemed not quite ragged enough. His expression, indicative of disappointment but certainly not of despair, hints that his philosophy will carry him through. The pen is a pleasing touch. The stu-
dentists think that the titles representing any speech made by the ever hungry and learned Gringoire should run in one of two veins. He may make terse remarks about food or he may utter some of the many philosophical observations which follow him throughout the book.

So far our search for advance pictures of Lon Chaney as the Hunchback has produced nothing. Even a dozen or so of fine new stills, recently sent us very graciously by Universal, included no view of Quasimodo. This has been a great disappointment and the first materializing of our “hero” is eagerly awaited. In spite of his intense ugliness, and physical imperfections of sight, hearing and shape, we have a definite liking and respect for him mixed with genuine pity. We hope the film will not give the world the impression that he is a strong, repulsive brute given over to evil. It was not his fault that he could not always react to stimuli in the accepted fashion, since “it is certain that the mind atrophies in a body made up of defective organs. External objects always underwent considerable distortion before reaching his consciousness. His brain was a peculiar medium. The ideas that crossed it would come out badly twisted. Hence the resulting action was bound to be divergent.” He could easily be made into an unmitigated demoniacal influence in the cinema version. It will be more difficult to express the poor chime-ringer’s good qualities and worthy impulses as shown in the pillory scene in the book, in his unselfish love for Esmeralda, in his poetic relationship to his bells, and in the real motive for sending Claude Frollo, his benefactor, to his death. We are very anxious to see our own Quasimodo on the screen, and not something Hugo never meant him to be.

dies except Phoebus and Gringoire. The
Everybody of importance in the story class does not want the book to end in any other way. When the instructor suggested that possibly the scenarist would marry Esmeralda to somebody for a “happy ending,” there was distinctly a resentful attitude, and it is impossible to imagine whom she could properly marry. If it must be done that way, however, it will be interesting, if painfully so, to see in what way the characters will be juggled about so as to give Esmeralda a logical husband. Hugo has surely made a deep impression on these young minds. He has their approval entirely; even when they don’t agree with him they admire him and will not, without protest, allow liberties to be taken with their idol. As one girl put it, “I’d rather have the picture less elaborate and more accurate.”

Are we right, as students of the classics, to want them unchanged? As children we did not want our fairy stories changed by one word in the repetitions. Now it seems that we want our more mature concepts reproduced with equal fidelity. Are these works, as Carl Laemmle says, “too bloody to be presented as they are”? (A very unusual movie argument, this. The scenarist habitually pounces upon just this sort of thing for his “big scenes.”) How can they be cinematized effectively, these classics? In making the appeal through the picture it would seem to be a question merely of emphasis on parts and values, as was our method in studying the book. We did not omit, but we did not dwell upon the ugly parts dealing with delicate situations or horrible deaths — our discussions were not made to emphasize the torture scenes nor the terrible ends of the friends we have come to know through intimate study. We
know these things happened so, but Victor Hugo’s “Notre Dame de Paris” means many other things much more. The fact that our characters have died is not so important as the fact that they have lived. Besides knowing the people of the story we carry away a real idea of the place and period. The cathedral of Notre Dame itself is a treasure that belongs to us. As one impulsive little girl remarked, “When I go to Paris, I’m going immediately to see Notre Dame; I’m not even going to the hotel first.” A good many of our students go to Europe and they always send back pictures of the cathedral with enthusiastic descriptions and thanks for having had the opportunity to know it through Hugo’s remarkable story before they went. The fact that Claude Frollo and his brother got some deaths there is not what they think about because that is not what was emphasized, either in the book or in the class. Cannot the cinema give less footage to these violent scenes and more to the intensive lives which preceded? And if the agonies must be shown, why cannot the artistic dominate the harrowing? Those who have seen the film of Dickens’ “Our Mutual Friend” know that even so repulsive a thing as searching for dead bodies in the Thames, and finding one, can be done so that it is only impressive and not offensive.

Is it utterly impossible to keep to the original? Will it always be a question of getting the money of the masses? A pupil remarked that frank plagiarism would be much preferable to distorting the story. Let them take the idea, change the setting, do anything with the story, give it a different name entirely and offer it as an original achievement. But we should not be subjected to such disappointment as we usually meet when we go expecting to see one thing and find something entirely different and generally inferior. It is like going to see a friend and finding him insane.

So we have made our preparations to see this picture of great possibilities. We know what we want to see and have contributed our discussions. Let it not be supposed that we are going to view it with the idea that it is to be all wrong. Indeed not. We expect to learn much because we know that the picture has been made after much serious study. No doubt we have ourselves many misconceptions, due to inaccurate reading or interpretation, so we mean to put ourselves in a receptive attitude of mind. We expect to have to reread parts of Notre Dame to verify ideas obtained from the picture which we missed in our first study. It is to be a great treat.

Many pictures have cast their shadows before, but no picture has ever been awaited with more intense anticipation by a group of so enthusiastic young critics.
Are the Movies Improving?*

MRS. CHARLES E. MERRIAM

Chairman, Committee on Better Films of Mothers and Parent-Teacher Associations, Illinois Council.

This is the second year that the better films committee of the Illinois Council of Parent-Teacher Associations has been reviewing films in order to choose those films which are suitable for the family to see. As I look back over the two years of diligent effort and compare the films of last year and this year, I must confess, with regret, that the movies are not improving. We had hoped and had been led to believe that the industry did honestly intend to elevate the standard of films shown. We were told that our demands for clean and wholesome pictures for our boys and girls would be satisfied. We have waited patiently—we are a patient nation—for the promise to be fulfilled. Evidently the producers think that we have been lulled to sleep and that now while we are resting and waiting they can hypnotize us into believing that the trash which they are producing is really fine art.

The Better Films Committee of the National Board of Review, so intimately connected with the movie industry, issues a monthly list of better films for the family. I want to quote from their lists of recommendations to prove my assertion. They recommend for our thoughtful consideration when seeking recreation for our families such films as the following: "The Beautiful and Damned," "What Fools Men Are" (the story of a vain young girl living on her sister's bounty in her sister's home and who breaks up that home); "The Face On the Bar Room Floor"; "The World's Applause" (story of an actress desiring the applause of the world, who plays with the affection of a married man, only to become involved in his murder); "Kick In" (melodramatic story of a reformed crook where the sympathy is all with the crook); "Only a Shop Girl" (story of two shop girls; one goes straight—the other doesn't); "The Kingdom Within," (containing a horrible close-up of a repulsive brute, a murderer, about to attack a cripple and a girl); "The Power of a Lie" (story of a man who nearly wrecks the lives of a friend and of a sister by lying to keep his wife from believing anything evil about himself); "Fury" (story of a dying sea captain who en-joins his son to wreak vengeance upon a man who had deceived the boy's mother); "While Justice Halts" (story of a husband and wife parted by his quest for gold in the Klondike and a second man who covets the wife). And so the list goes. One unacquainted with its source might easily imagine that some reformer had picked out the worst films that could be found in order to ridicule the industry and to show up the trash they are producing and exhibiting. But remember, these films are listed as "better films" by a reviewing board whose expenses are met by the motion picture industry, therefore that board does not intentionally ridicule the industry.

One day recently our committee reviewed four feature films and could not endorse any of them. The titles that confronted us in the movie ads were, "The Secrets of Paris," the story of a girl caught in a rat-hole of an underworld cabaret, "which makes this a picture you will never forget," according to the advertisement; "The Beautiful and Damned"; "What a Wife Learned"; and "The Midnight Guest," which is the story of a child of the gutters who enters the home of a rich man in order to steal. Why, the worst dime novel one ever dreamed of reading in the old dime novel days of our youth was a gem of literature and a narrative of the good, the pure, and the beautiful, compared with the majority of these films! Crooks of all types, imbeciles, murderers, hold-up men, robbers, moonshiners, prostitutes of all classes and both sexes, drunkards, and brutes are the human types generally represented. What parent would allow his children to associate with such people in real life? Who of us would send his child out to walk with a woman of the streets for two hours? and yet we let them live with these people for two hours at a time at the motion picture shows,—and the majority of feature films are concerned with these types of men and women.

We try to be so careful about the companions our children associate with and choose only the fit for them, and then we take or send them to the movies to meet the most depraved types of

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humanity, as portrayed in the stories filmed. Would we deliberately send our children out to associate by the hour with and get their inspirations in life from a moron who lived in the neighborhood? or a thief? or a drunkard? or a murderer? or a brute who beats up his family or kicks an animal for the pleasure, to him, of hurting? No, in real life, we lock up these types, these defectives and offenders against society, and keep our community safe from their contamination.

How many of us see these types every day in real life? If such did live in our neighborhood, we would invoke the law or move away. No, the people around us are ordinary people like the rest of us. Criminals are put in jail and the mental defectives are confined where they can do no harm. We demand that they be put where they cannot contaminate our young people. We have been so drilled in the effects of being frightened by these creatures that a superstition has been handed down to us that our children can be marked for life if an expectant mother is frightened by encountering one of these horrifying creatures.

We seem to have forgotten all our horror of these impressions and seem eager for our young people to see all kinds of harrowing scenes. At least that seems to be the theory on which the producers are working. (The Press Agent for Bell Boy 13 boasts that Douglas McLean had a badly shattered set of nerves when he finished making that picture.) The more they can frighten us, the happier they are, and they say, as they did about the old sex films, "We are giving the public what it wants." Peter B. Kyne is correct when he says that the producers are trying to shock the nervous system rather than to appeal to the heart. Recently at a performance I saw a woman of mature years sitting on the edge of her seat, holding her breath at the movie catastrophe about to occur, exclaiming "Oh! Oh! Oh!," when it seemed inevitable, clapping her hands silently when the hero came and averted it, laughing and crying by turns as the picture progressed. Some day they will take her out of a motion picture theatre a raving maniac and we will say, "Too bad! I wonder how it happened." The producers boast of these harrowing scenes which make mature men and women in the audience exclaim in fright. How much worse must be the effect on our young people. Other nations have fallen into decay and other civilizations passed away; shall we hasten to break down our own by undermining the nervous system of its youth?

We believe the close-up of the brutalized faces and brutal deeds is one of the worst offenses of the feature films today. If ever we hope to end war, then this is no time to brutalize our young people. Nations have been known to brutalize their people by showing their children pictures of brutality and accustoming them to revolting sights. We do become brutalized by seeing brutality and having no chance to prevent it. Our senses are dulled and we can learn to take pleasure in it. When a man throws a stone at a cat, just for his delight in seeing the creature suffer, and the screen depicts his bestial grin—yea, even gives us a close-up of it in all its repulsiveness, then that kind of recreation for our young people needs not only to be censored, but condemned.

The producers feel they have quieted the demand for censorship. That does not seem to be true. What they do not understand is that we have now realized that the kind of censorship administered generally which passes such things as I have been describing for our young people to see, is not true censorship. It has not brought clean and wholesome films to them. We need a different kind of censorship.

The only gleam of hope that I see in the whole situation is that our boys and girls are becoming bored to death with the kinds of films shown. They are more eager for our lists of approved films than the average person would suppose. They ask what there is that is worth seeing and refuse to go to the others. If the industry is not careful, it may lose the patronage of the young people and that would mean its certain death. Why does it not think it worth while to perfect some method by which young people will know what is worth while for them to see, the kinds of films that they really like to see. If we set ourselves up as a committee on better films and endorse such a film as Bella Donna for the family to see, our work would not long command much confidence.

What would we think of our public librarian if she suggested that our children read "What Fools Men Are," or "The Secrets of Paris"? Or if the English teacher read "The Woman Who Fooled Herself," with the class? Or suppose a mother told you she had just bought a new book to read to the family the title of which is, "My Friend the Devil!" And how many of us would gather with members of our family or
other friends to read aloud any of the films I have named?

Recently I have seen Edith Wharton's "Glimpses of the Moon," as it is filmed. Some critics have said it is well worth an hour's time. Perhaps you recall the story, an episode in the lives of some young married women each of whom spends her time running after some other man than her husband, leading the worst kind of indolent lives. I jotted down some of the sub-titles and I want to present them now for your edification, simply asking you to bear in mind that our young girls are going to see this film and learn many a lesson from it: A married woman says to Susy, the newly-wed. "It's a thrill to fool your husband. Wait till you start to fool yours." Dick remarks to his wife concerning the people they have always associated with and accepted favors from, "So they've dragged you down to their rotten level!" One married woman speaking to a widow says, "If you must have a man till Dick is free, why not console yourself with Streffy?" And the gossip of the season was, as so eloquently given in the sub-title, "who'd be whose wife next season." Can we expect the girls who see this and read these sub-titles, to think of marriage as a serious affair, or a sacred one?

These films are more injurious to our young people than the smuttiest magazine ever published, for they are led unsuspectingly into the web. They seek an hour of recreation, of amusement, and they find offered them for the satisfying of a perfectly normal appetite for what is wholesome, charming and entertaining, a menu of what is disagreeable, revolting, and often fairly putrid. And before they, or we, have realized it, they have partaken of so much of this unfit mental diet, that their thoughts and actions are warped and distorted by it. One educator has recently said that it will take this country thirty years to recover from certain blighting effects of the movies on our youth.

Is it not time for us to insist that our young people be saved from viewing these pictures? The books in our libraries are classified into adult and juvenile sections. The child under twelve may not choose a book from the adult shelves and even the older child is helped to select a book suitable to his years. All sorts of books are on the adult shelves, catering to various tastes, and we care not what the adult reads; after the mind and character are formed it matters little, but the girls and boys can be moulded and are being moulded by the films they see. We must insist that they see only the films which stimulate the good qualities.

Problems come to us with our years, but the young people are not interested in them. How bored they are if grandpa talks over much about his "rheematics." It is an experience which may easily come to them when they are seventy—but not at seventeen. So it is with the various problems that come to and with maturity. Youth is not interested in them, so why feed it on films such as "WOMEN MEN MARRY," "A FOOL THERE WAS," "MY FRIEND THE DEVIL," "THE WORLD'S APPLAUSE," "THE OUTCAST," etc. These are all adult films, reviewed this year but seen by thousands of our young people. In London, films are classified into adult and family groups. We have asked the industry to do this classifying itself, to show its good faith in helping to solve this problem. After waiting patiently for something to be done and receiving no encouragement, the time has come for us to demand that our children be saved further exploitation. We can have a law here as well as in London, making it impossible for this to continue.

Our committee has been doing this work for you during the past two years, to point out what we believe is the ultimate censorship. To show you that something must be done by the community to prevent our boys and girls from seeing the unwholesome or adult films. As I said before, we are not concerned about the films the adults see, and there are some perfectly proper adult themes like "Enter Madam" and "The Eternal Flame," (for adults if they care for these themes), but which young people should not see, because they are too mature for young minds. Therefore there must be some way to designate which films are suitable for young people to see. If films were stamped before release as family films or as adult films, and advertised in this way, then you could pick up your evening paper and know before going to the theatre whether you will find a film that you can safely take the family to see or whether it is safer to stay at home. As it is now, a wise parent remains at home rather than risk the show.

During the last six months we have seen 147 feature films and have been able to endorse only 21 for the family and 26 for high school age. This is about one-third of the number seen. Last year we endorsed about half of those shown. Even then we do not say that the films listed are worth while. We simply say
Are the Movies Improving?

they are harmless. A few weeks ago, out of the 101 theatres advertising in Chicago, there were only two films that we could endorse for the family. Although our work has been the choosing of and publishing the best films and presenting nothing else to you my conscience would not be clear if I did not tell you now, at the end of our two years work, how many, many films there are which are entirely unsuitable for our young people to see, and to ask you all to make it your personal duty to demand that something be done. We are grateful to the producers and actors who are giving us clean and wholesome recreation. Our lists have shown who they are and the wholesome films they have produced.

It is important to commend the good films—but it is just as important to prevent our young people from seeing the films which are unwholesome because too mature for them.

Mrs. Merriam is also National Chairman of the Better Films Committee of the National Congress of Mother and Parent-Teacher Associations, and presents this list of films endorsed during the past year.

**FOR THE FAMILY** (From ten years up):

- The Covered Wagon
- H. H. Snow's Hunting Big Game in Africa
- Mabel Normand in Suzanna
- Tom Mix in Watch My Smoke
- Johnny Walker in Captain Fly By Night
- Tom Mix in Romance Land
- Harold Lloyd in Dr. Jack
- Laurette Taylor in Peg O' My Heart
- The Headless Horseman
- A Winter's Tale
- Thomas Meighan in Back Home and Broke
- The Hottentot
- Ethel Clayton in If I Were Queen
- George Arliss in The Man Who Played God
- Timothy's Quest
- The Old Homestead
- The Prisoner of Zenda
- When Knighthood Was In Flower
- Robin Hood
- Harold Lloyd in Grandma's Boy
- Nanook of the North

**FOR HIGH SCHOOL AGE** (From fourteen years up):

- The Famous Mrs. Fair
- Milton Sills in The Isle of Lost Ships
- *The Toll of the Sea* (a Madam Butterfly theme beautifully done in colors)
- Charles Ray in The Girl I Loved
- Conquering The Woman
- Mr. Billings Spends His Dime (perfectly insane, but harmless)
- Jack Holt in Nobody's Money
- The Third Alarm (sad melodramatic story of the passing of our fire engine horses)
- Marion Davies in Adam and Eva
- Agnes Ayres in Racing Hearts
- A Front Page Story (very clever newspaper story)
- Wallace Reid in Thirty Days
- Java Head
- Monte Cristo (almost like the book)
- The Flirt (Booth Tarkington's story)
- Jack Holt in Making a Man
- Mary Pickford in Tess of the Storm Country
- The Pride of Palomar
- Lorna Doone (did not keep to the book entirely and ruined the character sketches)
- John Barrymore in Sherlock Holmes
- Wallace Reid in Clarence (a good characterization of Clarence)
- Thomas Meighan in Manslaughter
- Free Air
- Jackie Coogan in Oliver Twist (This is well done if you care to witness a child's sufferings)
- Charles Ray in Smudge
- *The Rustle of Silk*

*These films are worthy of mention, and rather exceptional, but are suitable for the more mature minds.

(ThE Educational Screen is to have the pleasure and privilege of presenting each month hereafter the list of films for the month approved by this Committee.)
The Theatrical Field
Conducted by
Marguerite Orndorff
How They Do It

"A ll actors and actresses employed in this studio are required to be on the ground by eight-thirty, and to be made up by nine. In case they are not needed for a picture, requirements as to make-up may be disregarded. Any failure to appear on the grounds at or before eighty-thirty will be construed as breach of contract or terms of employment. Signed, Hal E. Roach."

Thus a neat little notice, stuck on the door, which I faced as I sat swinging my heels in the office and waiting for the publicity man—who happened in this case to be a woman.

Alas! for the carefree life of a movie actor, thought I. That business-like little statement, and others of the same general tenor that I have noted in other studios, certainly wasn't allowed for in the rosy dreams of the romantic youngsters who every year journey so confidently out Hollywood way to star in the movies! It didn't fit in with the generally accepted notion of the movie actor, who is popularly supposed to go to bed any old time, rise very late, work if he feels like working, loaf if he doesn't, and in any event, never arrive at the studio before noon. No, this was a new idea. I was destined to acquire several before the afternoon was over.

It was May in California. You picture it, don't you? Hot, yellow sunshine streaming over everything, brilliant green grass, glaring white roads, dazzling blue sky, and a soft breeze from the sea, just stirring the tangled eucalyptus. That is the way it should have been, but as a matter of fact, it wasn't that way at all. It was cold—had been for a week—the sky was far from blue, and the sun that copyrighted California article, was nowhere in evidence. And there was a chill, foggy wind, straight off the ocean.

The effect of the weather was manifest on the "lot." Harold Lloyd's company had been doing nothing all week. There was a hitch in the story somewhere, and while Harold and his colleagues puzzled over situations and "gags" the actors and actresses waited. Comedy, you know, is made up as it goes along—no trouble at all, just spontaneous fun! And so for ten days, the Lloyd troupe had been wandering about the studio in make-up and costume, not knowing what minute inspiration might come, the story untangle itself, and they be called for action.

We met Mildred Davis, Mr. Lloyd's leading woman, who seemed to have nothing to do. The publicity woman who was piloting me suggested to her that I might like to know anything she could tell me about comedy.

"Comedy!" exclaimed Miss Davis. A shrug and a glance included everything—foggy sky, cold, raw wind, and eternal waiting.

"This, if you want to know, is comedy." She might have enlarged upon the topic, but someone came to her just then with an invitation to spend the following day at Chatsworth Lake with Mary Pickford, who was on location there. Would she go?

"Would I?" cried Miss Davis, turning rosy.

"With Mary Pickford? Why she's my idol! Of course I'll go—that is, if I can," she added quickly. "I don't know when I'll be needed on the set."

The corners of her mouth drooped a little, and I remembered the notice in the office.

"Anything, it was nice of her to ask me," she said, as someone else came to drag her away to some sort of conference.

So with that authoritative source of information cut off, we set off to learn about comedy by ourselves. First we went on to the dark stages to inspect the sets for the Lloyd picture, and stopped to listen to a bit of harmony, produced by four actors, who were clustered around a big piano in a deserted drawing room set, improving their time while they waited.

Then we went out to look at the animals. A regular zoo! "Cork," the pony, was very cordial and friendly. The weather was apparently not bothering him. "Dinah," the trained mule was "on the set" with one of the children's companies, but "Bunk," a big Newfoundland, was at home, and resented our appearance to the extent of snapping at us in no uncertain manner. Various Sammies and Billies and Jimmies in the persons of other dogs, goats, cats, pigeons and rabbits, held our attention for
a little while, but presently attracted by the sound of voices, we wandered over to the children’s set.

A short street confronted us. At the end of it stood a red school house, almost obliterated by a huge signboard nailed diagonally across the front, reading, “School Closed.” The sides of the thoroughfare were lined with a Coney Island variety of attractions—ice-cream parlors, shooting galleries, bath-houses. In the foreground at the corner of the pavement, lay a small but very muddy puddle. A small chap in rompers sat on the curbstone, pensively wielding an unfruitful fishing rod, and beside him a little girl sat tenderly patting mud pies into being. The camera was focussed on them at close range, and the director was talking to them quietly. Out of camera range stood several interested actors from other sets, and a group of anxious parents.

“Now, Bobby,” said the director to a third small actor, “you come up the street here, and when you see Margery, you stop and watch her. Understand?” Bobby nodded.

“Then you ask her what she’s doing and she will say, ‘Making mud pies.’ Then you sit down beside her and say, ‘Can I have one?’ and when she nods her head, you pick up the mud pie and begin to eat it. Understand?” Another nodded.

“All right,” said the director, “let’s try it.”

Bobby trotted along the sidewalk and paused beside Margery with his hand in his pocket. Margery dipped a grumpy hand into the pool and coolly wiped it on the front of her white apron.

“What are you making?” asked Bobby, with a careful eye on the pastry.

“Pies,” replied Margery, intent upon one of them. Bobby sat down.

“May I have one?” and without waiting for the necessary nod, he seized the chocolate cake which was to be his portion, and took a soul-satisfying bite.

“Cut,” said the director hastily to the camera man. “No, that was wrong Bobby,” he told the child. “You forgot to wait till she said yes. Now try again.” His tone was coaxing. So they tried it again, and Bobby forgot again.

Bobby’s father took a hand. He knelt down beside him and whispered to him. The little boy nodded with a brightened eye, but said nothing. The photographer took advantage of the pause to snap some “stills.” The camera man turned to tell us of a small actor who had entertained them that morning. He had listened carefully while the director had explained a bit of business, and then had nodded wisely and replied, “I see. You want the comedy angle on it.” One may be experienced even at five years.

“How are you getting on, Bob?” someone asked the director.

“Slow. We’ve been all day at this, and I want to get the shots before it rains.” He cast a distrustful eye at the grey sky.

One of the mothers standing beside me, explained that the scenes had gone beautifully in the morning, but that they had had to be done over because of the chocolate cake that played the part of the mud pie Bobby ate. It had a white cream filling which showed in the picture, and would never do. A mud pie is brown, and brown it should be. A morning’s work wasted, and the children tired, but the scene must be shot.

Everybody drew a long breath and prepared to try the scene once more. Just then the mother of the lone fisherman, who up to this time had never moved or uttered a word, felt a few words of advice to be necessary. She ducked into the scene and bent over the young man. He raised objections; battle appeared imminent.

“Lady,” suggested the director patiently, “if you’ll just let me handle this—” The mother withdrew.

“All ready now, Bobby,” and the camera man ground steadily.

“What are you making”? prompted the director. Bobby echoed him.

“Mudpies,” replied Margery without looking up. —And then it began to rain!

Production Notes

Costume pictures are quite in vogue just now, as indicated by the following: Goldwyn’s “Ben-Hur,” and “In the Palace of the King,” Mary Pickford’s “The Street Singer,” Universal’s “The Hunchback of Notre Dame,” Metro’s “Scaramouche,” Douglas Fairbanks’ “The Thief of Bagdad,” and Paramount’s “The Ten Commandments,” to mention only a few.

From Associated First National: Richard Walton Tully has completed an all-star cast for his production of “Tribly.” Frank Borzage’s new picture, “Children of Dust,” has Johnnie Walker in the leading part. Edwin Carewe’s production of “The Girl of the Golden West” is to be released this month.

Over five months will be required for the
making of Cecil B. DeMille's "The Ten Commandments," and for certain big scenes in the Biblical portions, crowds of thirty thousand and more people will be used.

The story as developed by Jeanie Macpherson shows the application of the Decalogue to modern life, with a Prologue of Biblical days, telling the tale of the coming of the Ten Commandments as related in the Book of Exodus.

Most of the Biblical scenes will be taken on a desert location, hundreds of miles from Los Angeles, where Mr. DeMille is to build the famous treasure city of Pharaoh Rameses II, which the Children of Israel were forced to build. This, it is said, will be the largest outdoor set ever constructed, some three times the size of the Robin Hood castle, which until now held the record. A tremendous camp will be established on the desert to accommodate the thirty-five hundred actors and artisans who will be required.

BELLA DONNA (Paramount)

Robert Hichens' story of the vain, self-centered woman, who brought unhappiness and death to all those who loved her, has been gorgeously produced for Pola Negri. Money and energy have been lavishly spent to furnish a setting worthy of the famous emotional star. But somehow the jewel fails to flash in its handsome mounting.

Without question, Miss Negri has some splendid moments as the passionate Ruby Chepstone, but for the most part, her performance seems to consist of a series of exaggerated posturings. By far the best performance is that of Conrad Nagel as the deceived husband; and Lois Wilson offers a fresh and charming picture of the girl he jilts for the fatal attractions of Ruby. Conway Tearle does indifferent work as Baroudi, the Egyptian lover.

Director Fitzmaurice has made a beautiful picture of its kind, but the thought and its expression are too foreign to the American audience to be thoroughly appreciated. (Theatrical only) (Adult)

MISSING MILLIONS (Paramount)

Some of Jack Boyle's "Blackie Daw" stories adapted to the screen. A true "crook" story of crime and revenge, practically every member of the cast being a criminal, with the exception of the innocent young purser of the ship from which the millions are missing. Alice Brady plays Mary Dawson, who engineers the disappearance of the gold, and David Powell is her partner in crime, "Blackie Daw." Fairly entertaining, but if you are looking for thrills you'll be disappointed. (Theatrical only) (Adult)

DRIVEN (Universal-Jewel)

With a story that is frequently reminiscent of "Tol'able David" Charles Brabin has made one of the year's good pictures. It is a simple story, of familiar type, but a splendid setting-forth of characters and motives; and the spectator becomes so engrossed in the unfolding of personalities that the well-worn theme matters not at all. It is a somber tale of mountaineers, moonshiners, and "revenueurs." The Tollivers—brutal father and three brutal sons against a gentle-souled mother and the youngest son who "takes after" her. The longing of the boy to get away from them, to save his little sweetheart from the black Tolliver who threatens her, and the mother's desperate rebellion in order to give him his chance—these make up the story.

The director has had the good sense to avoid mauldin sentimentality, and overacting, yet there is an intensity and a convincing sincerity about every portrayal that holds the interest. The performances of Charles Emmett Mack as
the wistful boy, and Emily Fitzroy as the mother could not be finer. Burr McIntosh as Bill Tolliver and George Bancroft as the vicious endest son are excellent. Elinor Fair plays the girl with charm and restraint. A picture well worth seeing and thinking over. (Theatrical) (Adult)

THE NE’RE-DO WELL (Paramount)

The best thing about this picture is Thomas Meighan, and the next best is the setting, scenes for which were obtained in Panama. Lila Lee, Gertrude Astor, and John Miltern give the star capable support, but the story seems somehow very trivial, lacking the true Rex Beach spirit. (Theatrical) (Adult)

THE CHRISTIAN (Goldwyn)

An earnest and straightforward rendering of a very famous story, made even more worthwhile by excellent characterization. Richard Dix as John Storm does perhaps his best screen work so far. Mae Busch displays charm and dignity as Glory. The scenes photographed on the Isle of Man, and in and about London, carry conviction because of their authenticity; and a mob scene in Trafalgar Square comes as an impressive climax. Although the picture is not one that merits unlimited superlatives, it is nevertheless, a fine effort. (Theatrical only) (Adult)

WHERE THE PAVEMENT ENDS (Metro)

Rex Ingram has turned to the tropics for his latest work, and made a good picture of John Russell’s short story about the love of a missionary’s daughter for a handsome young native chief. Alice Terry and Ramon Navarro are the central figures, assisted by Edward Connelly as the missionary, and Harry Morey, who makes a fine study of a dissolute sea captain. Mr. Ingram has listened to the public’s (or might it be the exhibitors’) demands to the extent of making two endings for his story. The logical one parts the lovers, and ends in a minor key, in the director’s usual style, and the trite one proves the young chief to be a white man’s son, sending the lovers back to civilization and happiness. It was this reviewer’s misfortune to see the happy ending. (Theatrical only) (Adult)

WITHIN THE LAW (First National)

Bayard Veiller’s story of Mary Turner, the girl who was unjustly sentenced to prison, and who afterward revenged herself upon the world by directing a group of clever swindlers, keeping always just “within the law.” With a fine cast, a good story, and excellent direction, Norma Talmadge comes up to expectations. Joseph Kilgour and Jack Mulhall play the rich employer and his son, and Eileen Percy and Lew Cody do unusually good work as two of the swindlers. Not a great picture, but a thoroughly satisfactory one of its kind. (Theatrical) (Adult)

SOULS FOR SALE (Goldwyn)

Rupert Hughes, so expert in showing up the little faults and foibles of us humans, has attempted a spectacle and fallen down hard on the job. He has tried to tell the story of a girl who married in haste, repented in haste, and made her own way in the world at leisure. Incidentally he wished to spread a little Hollywood propaganda. But the incidentals got away from him, and grew to such proportions that what with giving them the footage they demanded and spinning out the thread of the story itself, he has given us in the end merely an incoherent hodge-podge.

There are “big scenes” but they have no purpose; there are “punches” but they have no aim. True, we do get glimpses behind scenes in the movies, but the glimpses are so brief as to be unsatisfactory, and some of the “real” situations are unpardonably exaggerated. The woman beside me complained bitterly that they were running the film too fast, but it wasn’t that. It was just that the director had so much to show us that he couldn’t show us much of anything.

The cast, composed of Eleanor Boardman, Mae Busch, Lew Cody, and Frank Mayo, is assisted by some thirty or forty famous Hollywood personages whom it may thrill you to see as they really are. But to take in the picture as a whole, you had best choose an evening when you are feeling well up to anything and your mind is geared to racing speed. (Theatrical only) (Adult)

WHAT A WIFE LEARNED (First National)

To have a career or to have a husband—that is the question that annoys the heroine and causes all the complications. Sheila Dorne goes west to devote herself to a literary career, but without meaning to she falls in love with a serious young rancher, who swears he will never interfere with her ambition. But when, after they are married, he is dragged away from his beloved ranch, to idle in a little flat while
Please Say You Saw It in The Educational Screen
Choice of them all

Churches, in Schools, in Business and in Governmental Departments — wherever you look, Motion Pictures are being used to instruct, sell and disseminate information. It is an accredited fact that the big successes in Motion Picture Programs are made with DeVry's.

The roster of DeVry owners includes hundreds of school Boards, Business Houses, Churches and Organizations to whom price is the least important item when equipment is purchased — they demand the best, and though willing to pay many times the DeVry price, the fact remains it is impossible to improve upon DeVry quality.

The DeVry Corporation
1248 Marianna Street Chicago, U. S. A.
Sheila is collaborating with a dramatist on a play, he changes his mind. With Sheila's success, the question inevitably arises as to whose money they are to live on—his or hers. Jim asserts his authority, Sheila will not be coerced, and so they part. The play makes Sheila famous; but as a rule, when we get what we want we don't want it, and she finds that she would rather have Jim after all.

Marguerite de la Motte, John Bowers, and Milton Siills handle the leading parts very well, and though the story drags at times, it is nevertheless entertaining and not too stereotyped. John Griffith Wray directed. (Theatrical, community use) (Adult)

**THE ABYSMAL BRUTE** (Universal-Jewel)

A slow-moving, but sincere and well-acted filming of one of Jack London's tales. The "brute" is a youthful mountaineer who goes down to San Francisco and jumps to fame as a prize-fighter. He falls in love with a society girl, and in spite of the shock to her sensibilities when she finds out what his profession is, he wins her away from a young man in her own social set. Reginald Denny makes a rather striking figure as the fighter. Mabel Julienne Scott plays the girl, and Crawford Kent, George Stewart, and Buddy Messenger are included in the cast. (Theatrical, community use)

**Reviewed Previously**

**APRIL**

The Strangers' Banquet (Goldwyn)—Neillans dissipates his directorial genius on a weak story. The cast is the thing! (Community use, possibly.) (Adult.)

The Pilgrim (First National)—Chaplin's inimitable mixture of drollery and pathos. (Community use.) (Family.)

Toll of the Sea (Technicolor Motion Picture Corporation, Metro Release)—A color film of extraordinary charm and beauty. (Community use, possibly some church use.) (Adult.)

A Blind Bargain (Goldwyn)—Lon Chaney in a pathological monstrosity. (No use.)

Mad Love (Goldwyn)—One of Pola Negri's foreign-made films—rather uninteresting. (Theatrical only.) (Adult.)

The White Flower (Paramount)—Betty Compson in Hawaii. (Theatrical only.) (Adult.)

The Secrets of Paris (Whitman Bennett Production)—Mildly entertaining light opera stuff. (Theatrical only.) (Adult.)

Thorns and Orange Blossoms (Preferred Pictures)—A Bertha M. Clay melodrama. (Theatrical only.) (Adult.)

Adam and Eva (Paramount)—Marion Davies in a remodeled stage comedy. (Theatrical only.) (Adult.)

May

The Glimpses of the Moon (Paramount)—Optically stimulating; otherwise dull. (Theatrical only.) (Adult.)

The Beautiful and Damned (Warner Brothers)—Screening doesn't agree with F. Scott Fitzgerald's style. (Theatrical only.) (Adult.)

Alice Adams (Associated Exhibitors)—Florrence Vidor and a good cast do justice to Tarkington. (Community, possibly church use.) (Family.)

Adam's Rib (Paramount)—An ordinary story with DeMille trimmings. (Theatrical only.) (Adult.)

Thelma (Film Booking Offices)—Innocuous

but artificial. (Theatrical, possibly some community use.) (Adult, high school.)

Prodigal Daughters (Paramount)—Gloria Swanson plays a flapper, with surprisingly good results. (Theatrical only.) (Adult.)

Safety Last (Pathé)—Harold Lloyd in a dizzy climb, with comedy as a side line. (Community.) (Family.)

Grumpy (Paramount)—Theodore Roberts scores emphatically as a likeable old grouch. (Community use.) (Family.)

Your Friend and Mine (Metro)—Rather far-fetched domestic drama, interesting in spots. (Theatrical only.) (Adult.)

The Flame of Life (Universal-Jewel)—Film version of "That Lass o' Lowrie's," with Priscilla Dean and Wallace Beery as the highlights. (Theatrical only.) (Adult.)

Singed Wings (Paramount)—Poor. (No use.)

Success (Metro)—A trite story, well handled. (Theatrical only.) (Adult.)

The Siren Call (Paramount)—The far north again. (Theatrical only.) (Adult.)

The Isle of Lost Ships (First National)—Adventure with a capital A! (Theatrical only.) (Family.)

The Go-Getter (Paramount)—T. Roy Barnes gallops zestfully through this Peter B. Kyne story. (Community use.) (Family.)

The Bright Shawl (First National)—Richard Barthelmess and Dorothy Gish in a very beautiful picture. (Theatrical only.) (Adult.)

Daddy (First National)—Hokum—and Jackie Coogan. (Community, church, possibly school use.) (Family.)

Gimme (Goldwyn)—Highly amusing domestic drama. (Community use perhaps.) (Adult.)

Silas Marner (Associated Exhibitors)—Generally satisfactory, with an excellent cast and lovely settings. (Church, community, and school use.) (Adult, high school.)

Nobody's Money (Paramount)—Jack Holt in a dull comedy. (Some community use.) (Family.)

The World's Applause (Paramount)—Poor. (Theatrical only.) (Adult.)
The Year's Best

It is a sacred custom among reviewers to compile at the end of the year, a list of the ten “best” pictures. This is fully as important and necessary as the annual selection of the All-American football team. Robert Sherwood of “Life” feels so strongly about it, in fact, that he has been known to put eleven pictures on his list, so as to remain on an equal footing with Camp, Eckersall, et al. In order not to be remiss in the duties of a reviewer, or to overlook any of the privileges of the position, I have made my list likewise. And here it is:

“Robin Hood.”
“Nanook of the North.”
“The Flirt.”
“Back Home and Broke.”
“The Pilgrim.”
“Oliver Twist.”
“The Dangerous Age.”

“Driven.”
“Toll of the Sea.”
“The Christian.”

It is not a brilliant list, with the exception of “Robin Hood,” which stands as the cinema achievement of the year, but these pictures generally possess those quieter virtues that seem to be getting lost or disappearing entirely in the furious scramble after the bizarre and the obvious in present-day movies.

Truth, it strikes me, is the outstanding characteristic of every one of them—and wholesomeness, which follows inevitably. “Back Home and Broke,” for example, is on the list because of its thorough demonstration that a clean, live, humorous screen play does not necessarily depend upon guns or other weapons for its dramatic interest.

Faults, of course, there may be—these are not perfect pictures, remember—but if you have seen them, you have seen some of the best the screen has to offer you.

The Flickering Screen

(Continued from page 261)

which the skillful teacher will select the material most fitted to the needs of her class. Out of six fourth-grade rooms, no two teachers would probably take up the lesson on “Mountains” in the same way. If they did, teaching would be but a sorry mechanical routine, and all individuality would disappear.

Last flicker. “Visual education is an exploded theory.” This statement, occasionally heard by over-conservative teachers, is as ridiculous as false. It is not altogether a new thing. Back in 1658 Johann Amos Komensky started the movement, when he first introduced the use of illustrations in schoolbooks. Komensky, or Comenius, as we know him, faced even greater difficulties than the modern educator contends with. His life was one long struggle against ultra-conservatism. Comenius had no moving pictures, no lantern slides, no stereoscopic views to help him. The art of photography was not to be born for two hundred years more. The use of an illustration of any sort, even the crude woodcuts of the day, in a schoolbook, was as radical an innovation as ever the use of the motion projector in the schoolroom would appear today.

Comenius, however, faced the opposition of all the educational tradition of centuries, and drove home his point. Today he is acclaimed as one of the great educators of all time. It was as difficult then for him to work out the details of visual education for his day as it is for the modern educator to divert the film from a purely theatrical enterprise to serious work in the schoolroom.

Comenius died 250 years ago. Yet as he succeeded beyond his dreams the modern educator has made but a beginning, and is standing on the threshold of a new vista, an inspired and oftimes faulty enthusiast, yet a dreamer whose visions have the promise of priceless fruit.

(Concluded on page 293)
Official Department of
The National Academy of Visual Instruction

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A department conducted by the Secretary of the Academy for the dissemination of Academy news and thought. All matter appearing here is wholly on the authority and responsibility of the Academy.

The New Department of the N. E. A

By Dudley Grant Hays
President of the National Academy of Visual Instruction

The National Academy of Visual Instruction is now in its fifth year of service. It is strictly an educational organization similar to and affiliated with the N. E. A. It has no commercial ties, nor do its policies depend upon the vote of those engaged in providing visual materials. It recognizes the great value of producers and manufacturers of visual aids, but believes that educational endeavor should be free from trade bias. This has always been the policy of the N. E. A. A most cordial attitude and friendly relationship exist between the active members of the N. A. V. I. and those who are developing and perfecting visual aids for our use. We do not ask the privilege of participating in the business meetings of trade organizations, nor do we think it best to grant members of such organizations the privilege to vote in the official meetings of the N. A. V. I.

There might be some standpoints from which this would be helpful. Material producers, no doubt, would contribute funds liberally if only they could be given the direction of our policies. If we remember correctly, last year an offer of $100,000 was made to the N. E. A. if only it would prescribe the particular types of films we should use. In the past the N. E. A. has not deemed this policy wise. Following the lead of the N. E. A. we
Ready July 1

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MOTION PICTURES IN EDUCATION

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Both authors have had practical experience in the teaching field and also in that of Motion Picture production. They write from inside and expert knowledge. They discuss both sides of the subject, give lists of films available, manufacturers of equipment, teaching methods and every other fact that the educator needs to know.

WITH AN INTRODUCTION BY
P. P. CLAXTON, Former U. S. Commissioner of Education
(Net $2.50. By Mail $2.60)

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have avoided business entanglements which might react in a harmful way in our educational procedure. Because of our policy in this matter, we were affiliated last year with the N. E. A.

Believing that strength of numbers and the increasing use of visual aids justified the action, we petitioned the N. E. A. at the Boston meeting to permit us to organize a Department of Visual Instruction in the N. E. A. that we might render more efficient service to the teachers of the nation than was being rendered by the visual section with its one short program each year. This petition will be up for final action at the Oakland-Frisco meeting. We believe no valid reason exists for delaying the time of our organizing this department which concerns those of us who are active members of the N. E. A., and are devoting our time to the work of visual instruction in the school system.

In a recent conference with Dr. William B. Owen, President of the N. E. A., he said: "I believe the visual instruction work in our public schools is here to stay. We should have had a department attending to this vital work before now. I am for it, and will do all I can to help it along."

"We are rejoiced to know that men of the type of Dr. Owen no longer doubt that great good will result from laying hold upon the modern equipment in the visual field and turning it more fully to advantage in the classroom. Let the N. E. A. Committee, which was provided for by Mr. Will H. Hays, go on with its very helpful work to ascertain what types of films seem most effective in our school work. We will welcome their constructive suggestions and profit by them. Meanwhile we must continue to make use of all the other visual aids, such as nature objects, maps, charts, globes, models, photographs, stereographs, lantern slides, commercial and museum exhibits, in such ways as teachers in the classroom, on the "firing line" of the real work, report as result-getting and worth while.

To give immense impetus to the great work already under way in visual instruction, there should be no delay in organizing this new department. Not to grant the petition of its active members when the requisite number have complied with its regular method of pro-
procedure laid down by the N. E. A. will be a reversal of the time-honored practice of that great organization.

We urge all N. E. A. members who are interested in the development of this work to be on hand at Oakland, and to stand for prompt action in this matter. So far as we have the ability, let's continue to do our own thinking, testing, evaluating, and reporting our findings to our special committees composed of those who are actually doing the teaching in the class-room. Our team work will come up for consideration in annual meetings of our department. The responsibility of "putting over" the subject matter of the curriculum and getting therefrom such a healthy reaction that the pupils placed under our care will develop into worthy, efficient citizens, rests upon us. We must go forward with our work, using such aids as we are able to procure. Let's get together; listen to reports from the front where action has been most vigorous; receive suggestions from the prospectors who have located mines worth working; encourage surveyors to continue surveying; but not subscribe to the policy of "watchful waiting" and doing nothing more.

Visual Education Departments in State Institutions* (Part I)

A. P. Hollis
Chicago, Ill.

A. Professional Status of Visual Education Officers

As visual education departments are very recent additions to educational systems, their place in our educational institutions is not very well defined. It is desirable as early as possible (1) to find out what the existing practices are, (2) to institute comparisons among them, and (3) to use these as furnishing clues for establishing the most desirable types and standards.

There are two groups of educational plants that have concerned themselves with an organized distribution of visual aids to schools. These are (1) larger city schools systems and (2) state institutions.

The necessary information concerning the present status of visual education departments was secured by sending inquiries to these two educational groups. The questionnaire was sent to cities most likely to have such departments. These were the cities of 100,000 population or over, 73 in number, and one smaller city, Berkeley, California, 74 in all. It was also sent to the state institutions of higher learning, and one state normal school, making 78 higher institutions. 152 questionnaires were sent out to the two groups.

 Replies were received from 40 cities, or 55 per cent of those sent out, and from 54 state institutions, or 68 per cent. 60 per cent of all questionnaires were returned. The institutions that did not return the questionnaires were invariably those that did not have departments of visual instruction.

All of the total returns indicated some form of distribution or use of visual aids. But not all of them had a special department or officer for handling the distribution. As the inquiry was directed especially to the relation of such special officers to the school staff, only those cases are used in this paper, that had reached a degree of organization requiring a special officer or one whose principal duties related to Visual Instruction*. A presentation of the more loosely organized systems and an examination of a different group of facts which were secured from the data, are reserved for a later study. No institutions were included in this summary, which merely used visual aids, instead of distributing them.

Visual instruction departments started as extension activities in the state institutions, and these will be considered first. Twenty of these reported on, showed the departments sufficiently well organized to employ special officials to handle visual aids. The New York State Department and the Massachusetts State Department of Education conduct a visual instruction

(Continued on page 284)

*An address delivered at the Fourth Annual Meeting of the National Academy of Visual Instruction, held at Cleveland Ohio, February 27-March 1, 1923.
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Very sincerely yours,
(Signed) Edward Mayer, Secretary,
Department of Visual Instruction,
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Visual Instruction Meetings at Oakland

The National Academy of Visual Instruction affiliated with the N. E. A. last year, and at once took the necessary steps to develop a department of visual instruction in the N. E. A. If the usual procedure provided for in the regulations of the N. E. A. is adhered to, this department will be fully established at the coming meeting.

Because of the strictly non-commercial nature of the Academy, and the fact that its President was instrumental in starting the movement for this new department, pending the time of its organization, he was requested by Dr. William B. Owen, President of the N. E. A. to prepare the visual program for the Association at Oakland this year. At the start of the preliminary work on this program, Dr. H. B. Wilson, Superintendent of Schools of Berkeley, California, was chosen as Chairman. He has given much time and energy to the cause. With his fellow-workers on the coast, he has arranged splendid programs, rich in vital ideas related to visual instruction, for the afternoons of Tuesday, July 3, and Thursday, July 5th, in Ahemes' Temple, Oakland. Some of the best-known speakers who will attend the Oakland meeting will appear on the program of the two sessions of the Visual Instruction Department. In addition to the programs there will beInteresting exhibits of the latest available materials and most valuable equipment which can be had for use in visual instruction. We present herewith the tentative program of general subjects to be discussed by a dozen or more speakers of national prominence from various sections of the country. The names of the speakers will be announced later.

2. Handicaps to the Successful Use of Visual Aids.
3. How to Render the Teaching Staff of a School System Keen and Alert to the Values and Uses of Visual Materials.
4. The Training of Teachers for Service and During Service in the Uses of Visual Materials.
service and are included in the list. So also is the Philadelphia Commercial Museum, which receives an annual state appropriation, and conducts a state wide service.

The full questionnaire included 27 points. Only the first nine are used in the present paper. They deal respectively with Departmental Relations, Titles of Chief Officers of Visual Instruction, Duties, Qualifications, Salary, Rank, Assistants and Budgets. These relate to the professional standing of the departments and their personnel, and were considered important enough to constitute a separate phase for report.

Other topics relating to the character of the visual aids used and the extent and nature of the distribution, are reserved for a later consideration.

The summaries and some observation based on the data may prove of some interest.

All of the twenty departments did not report on all of the items, so that the averages cited are computed sometimes from a less number of cases than twenty.

**Under What Department?**

Ten institutions report visual instruction departments under Extension Divisions, which was to be expected, as the distribution of visual aids is clearly an extension function. As to organization therefore, most frequently, it is not technically related to the teaching staff of the colleges, but as to service, qualifications and spirit, it is very closely related to the teaching on the campus and in the schools of the state. Nearly all these men report that though they were in extension, they nevertheless attend faculty meetings. As they supply campus classes with visual aids, this is a very desirable feature.

The Philadelphia Commercial Museum is a unique institution, but as it gets $15,000 a year from the state, and its material is available to the schools of the state, it is really functioning as a state institution for the distribution of visual aids.

**Duties**

The duties attaching to the new departments present as rich a variety as the titles. Twelve are especially mentioned. The data shows that:

(1) All officials supervise the distribution of visual aids.
(2) All officials select, and either purchase or rent visual aids:

(3) Four report that they have supervised the production of films.
(4) Four report that they prepare the synopses of the films or lectures for the slide sets.
(5) Five specify under Duties that they give courses in visual instruction to either students or teachers, but elsewhere on the questionnaire, it would appear that fifteen give such courses.
(6) Two state that they manufacture slides.
(7) Three have conferences with campus departments to plan visual aids for class instruction.
(8) No one mentions the printing of programs, bulletins, labels and other printed matter; but undoubtedly that was taken for granted —as, a full equipped department requires a wide variety of labels, records, lists and forms.
(9) One “spreads Visual Instruction throughout the state.”
(10) One “collects photographic negatives and makes slides and prints. Distributes also high grade carbons, gravures and color prints for school walls. Passes upon projection apparatus and works of art, for which state grants aid to schools. Evaluates visual aids and makes suggestions.”

Altogether it would seem that directors of Visual Education have discovered duties enough to keep a full fledged department profitably busy throughout the school year. In my own work as a state director, I found the year divided itself roughly into two six months periods—the busy period of booking, from November to April inclusive, and the dull period from May to October inclusive. While the dull period was light in bookings, the extra time was profitably employed in searching the country for new material, repair and better organization of old material, and in the summer, especially, conducting teachers’ courses in Visual Instruction.

**Rank**

The rank in the teaching staff seems to have been determined frequently by the previous position held by the official instrumental in organizing the work. This seems evident where the terms, assistant professor, instructor, and agent are used. Nine cases rank as Heads of Departments, though the title used may be secretary, assistant extension director, or assistant of associate professor. Head of Department then may be regarded as the central tendency for rank of the new officials in the state institutions. Seven are either associate or assistant
professor and also in charge of Visual Instruction—but of these, I have listed only those whose chief duties were Visual Instruction.

### Budgets

One is impressed with the small size of the budgets less salaries. In most college departments, the salary is the main expense and when the salary of the professor is provided for, that is the end of it. In all but seven cases, the salary greatly exceeds the rest of the budget. Four have no budgets but are dependent upon gifts or allowances from the main department or some general fund. The range of the budgets less salaries in the state institutions or departments reporting is from $200 to $22,000, and the average is $4,808.

If we leave out the two large budgets from the Philadelphia Commercial Museum and the State Department at Albany, New York ($15,000 each), the average for the State institutions drops from $4,808 to $3,553.

The best organized departments, show an annual budget, and one large enough to permit the purchase of slides and films and, in a few cases, their manufacture. A visual instruction department is primarily concerned with materials to be distributed. Its nearest analogy in a state institution is the library, although the distribution covers a much wider territory. Institutions contemplating such departments should bear in mind that an initial expenditure of a comparatively large sum of money is needed to procure a stock of slides, films and exhibits, worth the distribution. Commercial and propaganda materials on a more or less free basis, with which many departments had their start, are of uncertain educational value, and while many of them are incidentally of high informational merit, the main reliance of educational distributing agencies must be upon materials produced by educators for educational ends. Just what amount would be available is difficult to state. The writer ventures suggesting, however, a proportion. The budget for materials should at least equal the budget for salaries of officials who are to handle the materials. Two of the states reporting support more than one center of distribution. Where the state supports the service it will materially reduce expense to have only one center of visual instruction in a state. It will then be possible to give that center adequate funds for a state wide distribution.
Official Department of

The Visual Instruction Association of America

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This department is conducted by the Association to present items of interest on visual education to members of the Association and the public. The Educational Screen assumes no responsibility for the views herein expressed.

"Thumb Nail Sketches" in Visual Instruction

By Ernest L. Crandall

No. 4 Psychological Approach to Visual Instruction

In our last article we traced briefly the historical development whereby, through man's wholly changed attitude toward life and the world, his attention finally became riveted upon his own psychological processes and especially upon sensation as a source of knowledge. In conclusion we pointed out that it was by this avenue, historically speaking, that visual instruction entered upon the educational arena, since its very essence consists in the substitution of direct sensory impressions for the spoken or written symbol, in the teaching process.

We frequently encounter the sweeping statement that all man's knowledge comes to him through the senses. To subscribe to that formula, we must consign to the same scrap-heap the visions of the Hebrew prophets, the Christian mystics, and all the poets of all the ages, hand, is universal, general, absolute. Either together with countless cherished intuitions common to all mankind. Moreover, we should also run counter to much that is recognized in virtually every school of psychology. Even those who would flout Divine inspiration, scoff at psychic phenomena and even resent the designation of the inner self as the Soul, fearing some spiritual connotation, are compelled to recognize certain physiological or biological inheritances, instincts, inhibitions, impulses, what not, that are quite apart from, and that profoundly affect the interpretation of external stimuli. What is still more significant, if we accept the postulate that all knowledge comes through the senses, we bind ourselves irrevocably to the proposition that truth is relative. Sensation is individual, specific, variable. Your sensation is not my sensation. It may not even resemble my sensation. Fact, on the other
there is a violet ray or there is not, however it may appear to you and me. Either two is more than one or it is not; even though I may see two where you see one, or might have done so before prohibition. Even Mr. Einstein, I fancy, does not wish to sweep us altogether away from this bit of intellectual terra firma. The relativity of sensation, perception, conception, knowledge, should only emphasize the necessity of postulating absolute verity somewhere.

This reservation is needful, not so much for an appreciation of visual instruction, as for the sake of emphasizing that our first concern as teachers is not the comprehension of this or that phase of the educational process, but a genuine understanding of the child mind as a whole, of the child spirit,—if you do not object to the term. The whole tendency of our modern teaching, as of our modern life, is so strongly toward mere objectivity, we spend so much time and energy in piling up data and devote so little reflection to arriving at conclusions, we scrutinize life processes so meticulously and give so little heed to life’s purposes, that we need now and again to bring ourselves up with a round turn and recognize the philosophical necessity of recognizing the existence somewhere of fundamental, universal, transcendent truth.

We are teachers, not of physics and mathematics, not of language and expression; we are teachers of children. We are trainers of the child mind. If appreciation of visual instruction were to lead us still farther along the path of identifying mind training with sense training, than we are prone already to go, through the dominance of the modern objective attitude, then I for one should wish to discard this method altogether.

Unless we wish to produce a race of egotists, materialists, and crass materialists, then our first duty is not to multiply sensations for the child, but to aid him in their interpretation; not to busy ourselves continually about accumulating a vast store of percepts for the child, but to devote the major part of our attention to helping him weld these into sound concepts; not even to conceive of our supreme function as that of enriching the child’s mind with dependable concepts, but that of leading his imagination out from these to some generic notion of God’s great universe and its laws.

It may be wholly a question of emphasis, but wrong emphasis is the whole secret of bad teaching. It is just because the mere mechan-
ics of visual instruction tend so strongly to emphasize sensation, the objective, the concrete, that I have felt impelled to sound this warning note at the very outset.

Happy the teacher who can enter somewhat into Wordsworth's beautiful vision of childhood:—

"Our birth is but a sleep and a forgetting;
The Soul that rises with us, our life's Star,
Hath had elsewhere its setting
And cometh from afar;
Not in entire forgetfulness,
And not in utter nakedness,
But trailing clouds of glory do we come
From God, who is our home."

For those to whom this may seem like poetic mysticism it may still be possible, with Tennyson to "dimly trust the larger hope," or, with gentle Matthew Arnold, to reach out in our appraisals of life, of history, of the universe, after that "somewhat, not ourselves, that makes for righteousness." In any case, a teacher with no spiritual anchorage, no spiritual background for his teaching, is no teacher, but a blind leader of the blind.

With these reservations made, it is safe to proceed to the formulation of the place of sensation in the learning (consequently also in the teaching) process. I think we should have little difficulty in agreeing to a formula something like the following:—"Sensation is the reaction of the ego (self, soul) to stimuli from the outside world, transmitted through the nervous system by means of which the individual arrives at a consciousness of self and of the world about him, and through the interpretation of which he derives some conception of the universe."

It will be noted that this definition seeks to be neither exclusive nor inclusive; but it is clearly descriptive of the process by which we acquire most of our information, particularly our practical information. It is thus that we obtain at least our working knowledge of the world about us, and of our relation to it. And this is especially true of the child. Hence the importance of training the senses and of teaching through the senses.

In visual instruction recourse is had to the direct sense appeal. The child is taught to visualize through visualization. As far as practicable he is presented with objects or the visual representations of objects, rather than with words. As a result his mind is stored with the images rather than with symbols. These are the raw material of which the voluntary and involuntary combinations and permutations are compounded, upon which he rears his structure of percept, concept, thought and knowledge. That such a method encourages observation, stimulates imagination, sharpens judgment, enriches information and generally broadens, deepens and solidifies the whole process of acquiring knowledge, can hardly be disputed.

To presume that the sense of vision alone should be appealed to would be absurd. Equally bootless is it, in my opinion, to indulge in fine-spun calculations as to what exact percentage of human knowledge is acquired through this particular sense, which some have stated to be as high as 85 or even 87 per cent. The significant fact is that in the common every-day conduct of life, the sense of vision is the one great dominating sense, and not only that, but the one great unifying sense. It is the one chief instrument of co-ordination, through which all our other sensory impressions are marshalled and put in order. Even the tiniest child instinctively seeks with the eyes the source of sound and bends a scrutinizing glance upon whatever he touches.

One more word of warning and we may conclude this article. Just as the visual instructionist should keep ever in mind that he is a teacher of children and not a mere trainer of senses, so should he be careful not to exaggerate the importance of the visual appeal to the exclusion of other forms of instruction. To prove a blessing and not a bane, visual instruction must be adjusted with perfect nicety to every step of the learning process and to every phase of the child's psychological development.

Surely, the study of the precise function of visual instruction, and of its several variant forms, with relation to the various phases of the recitation, with relation to the various stages of the whole learning process, with relation to the psychological age of the child, with relation to the subject matter, and with relation to various other devices in the art of teaching, affords matter for grave deliberation, earnest discussion and wide experimentation. To embark upon such a study without recurring from the outset and continuously to the first principles of psychological pedagogy, would be like rashly attempting to sail upon uncharted seas, with plenty of charts and maps at hand. Accordingly, in our next article we shall make our first preliminary excursion into those familiar but always surprising waters.
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(Signed) Edward Mayer, Secretary,
Department of Visual Instruction,
University of California.

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Legislative Progress

In the last issue of The Educational Screen announcement was made of two measures pending before the New York Legislature, which would open up the use of standard gauge non-inflammable film in portable projectors, without booth or operator. These bills have now passed both houses of the legislature by an overwhelming majority and are before Governor Smith for signature.

The Massachusetts Legislature is still in session at this writing and has before it a similar legislative proposal, which the Visual Instruction Association of America is vigorously pushing.

Meantime the Fire Protective Association of America, in session at Chicago, has unanimously approved in the last detail the nationwide legislative program outlined in our previous announcement, a program worked out by a representative group of persons brought together by the Legislative Committee of the Association.

Visual Instruction at the Oakland Convention

The arrangements now virtually completed between the Visual Instruction Association of America and the business management of the N. E. A. insure the most striking presentation and demonstration of visual instruction materials and methods ever attempted. The far end of the exhibition floor, opposite the main entrance and constituting about one-fourth of the entire floor space of the hall, has been allotted to visual instruction. This segregated exhibit will be under the management of the Visual Instruction Association of America, which has hired the space outright and will sublet it to exhibitors of visual instruction materials.

In addition to the individual booths, two commodious display counters for common and co-operative use have been provided, also a general rest and conference room. A separate projection room, seating upwards of one hundred persons will be in constant use for film and slide demonstrations, in addition to which six or eight other screens will be provided in various parts of the exhibit.

This is the first time that visual instruction
exhibits have been thus segregated and, when one adds to this segregation the strategic situation of the floor space allotted, it will readily be seen that the effect can hardly be less than spectacular. To quote Mr. H. A. Allen, business manager of the N. E. A., "This is promoting visual instruction through visual instruction."

Plan of space taken by the Visual Instruction Association of America for special exhibits in this field.
Lantern and Slide
Conducted by
DR. CARLOS E. CUMMINGS

The editor of this department will attempt to answer all queries submitted, on the making or projection of lantern slides, lanterns or still projectors, or pictures made by photography for educational purposes. All matters connected with moving picture projection or films will be discussed on another page. All readers of the Educational Screen are invited to make use of this page, and submit questions on any topic properly considered herein.

The projection of still pictures on the screen has been a practical accomplishment for at least two hundred and fifty years and the modern magic lantern has been developed almost to perfection in the matter of simplicity and efficiency. It may therefore be proper to offer a word of explanation as to the necessity for a department devoted to the mechanics of projection.

Experience has demonstrated, to the writer at least, that very few exhibitions of lantern slides can be considered as displaying absolute perfection in this art. Compared with the typewriter or sewing machine a stereopticon lantern is ridiculously simple in its operation, but the fact that it is connected to a source of electric power invests it with a mysterious quality which seems to pervade the entire piece of mechanism. The writer is the head of a department which loans out several hundred lanterns a season and if the condition in which these machines is returned is any evidence of the efficiency with which they have been used, scarcely one out of the lot has performed its service in a satisfactory manner.

More than twenty years ago the writer began the use of lantern slides in educational work and even today we find that we are still able to learn. It may be that the very simplicity of a magic lantern renders us careless in its operation, but the fact remains that seldom do we find perfect projection exemplified. This of course is not always the fault of the lantern or the operator. During the past season professional speakers have appeared before our audiences with lantern slides which displayed a most regrettable lack of appreciation of the limitations of projection. Slides without thumb labels are so common as to be the rule rather than the exception, and in one instance we were called upon to project what it must be admitted was a set of most unusual character and splendid technical quality, which were not only free from mats but were not even dignified by being supplied with cover glasses. Undoubtedly a good deal of this carelessness is due to a lack of appreciation of projection difficulties and possibly this department may be the means of assisting in reaching the ideal condition where in the operator, teacher and audience are absolutely unconscious of lantern or operator, and the picture alone attracts their attention.

There are a thousand and one minor details and questions which we are called upon daily to answer and undoubtedly this also applies to any institution or individual using projection apparatus. Practically all of the formal discussions in regard to visual education methods as far as slides are concerned are given over to questions as to proper selection of slides and the proper methods of displaying and explaining them, and very little attention is given to the mechanical end. This can only be considered as unfortunate, for no teacher using slides in the class room can attain one hundred per cent efficiency except such slide be of proper technical quality and shown with a brilliancy and sharpness which makes its viewing entirely free from strain or effort on the part of the pupil. The old fashioned idea that a child can learn music on a cheap piano out of tune is not based on reason, and there is no reason why a class viewing lantern slides should not at the same time develop an appreciation of art quality without in any way subordinating the purely pedagogical quality of the illustration.

We therefore propose to utilize a page or two of this publication every month to develop the use of the lantern from the standpoint of the mechanical features of projector and slide. As has been explained, we will make no attempt to discuss choice of subject or teaching value of pictures. This is properly covered on other pages. In addition to purely technical matter which will be based as far as possible on definite inquiries which we may receive and
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which are solicited from any user of projection apparatus, we hope to be able to broaden the department as space permits to its utmost of practical value.

We will be glad at any time to answer questions as to proper type of apparatus, covering such points as electric current available, size of screen and distance from screen, character of illuminant best suited, and possibly methods by which equipment may be secured. We will be glad to make suggestions as to Dark Room equipment and materials and methods, and in this connection it must not be forgotten that the making of a lantern slide begins with the making of the original negative. We shall attempt to answer any question as to cameras for field or laboratory which would be suitable for our needs. We should also have on file a directory of the competent recommended lantern slide colorists, as this is one of the biggest practical problems which we meet in our work, and the Department may be of service eventually in compiling an Intelligence Bureau to be called on in securing and placing competent Dark Room operators. We may be able even to act as a center of exchange for duplicate slides. If the *Educational Screen* had on hand a list of materials which subscribers have to offer, such exchanges could be very readily accomplished.

As this may be considered as a rather extensive program, it would not be wise at this time to take the position that we can do all of these things. However, with the idea in mind of making the *Educational Screen* of the utmost practical value to teachers using visual education methods, we shall make the effort at least and time alone can determine what lines will prove to be of the greatest value. If you have any problems in your work in any way relating to photography, making of slides, or projection, do not hesitate to apply for information. It must be remembered that this Department is limited to still pictures and all matters connected with the motion pictures will be taken up in another place.

Probably the most serious problem facing the universal use of slides confronts the rural teacher whose teaching quarters are not equipped with electric current. The widespread and recent expansion of lantern slide work in the schools has been brought about very rapidly by the development of the small, portable projector, the current consumption of
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which is so low that it can be attached to an ordinary lighting socket without danger of blowing fuses and whose source of illumination is a simple electric bulb.

Many of us can remember when the equipment for showing slides was of a cumbersome and often unsatisfactory character. Probably for softness and pleasing quality the calcium light has never been excelled, but this equipment is practically obsolete today and it is doubtful if the necessary gas could be secured. Mantle lamps consuming alcohol and other fuels have been made to serve, with more or less satisfaction, and acetylene burners, either direct flame or projected against a refractory earth, have been developed. All of these methods however are complicated, unsatisfactory and very apt to be put out of commission accidentally.

There is a big opportunity for research in this direction but it would probably be too much to hope that it will ever be accomplished, as the expansion of electric service is taking place so rapidly that the sale of such outfits would become less with each passing year. It is only a short time ago that the Nernst light was brought out, presented as representing perfection in lantern illumination, but the high efficiency tungsten bulb has completely surpassed it in cheapness and brilliancy.

In assuming the responsibility for this Department the writer realizes that the limitations of space must confine the material presented to that which offers practical value and service. We earnestly request you to send in your problems without hesitation. Your difficulties are probably someone else's difficulties.

The Flickering Screen

(Concluded from page 279)

"There is no royal road to learning." From earliest childhood that statement has been emphasized to myriads of learners. There is no royal road to learning, but that forms no excuse for keeping the roads that we do have a slough or a dustheap, like the country highways of our grandfathers. There is no excuse for clinging to the ox-wagon when the automobile or motor-truck will serve. Pave, macadamize, resurface the road to learning that you do possess. Then watch your results.
MOTION Pictures in the Church are still, in the mind of the average individual, very much of an innovation, and like all innovations, are regarded by many with suspicion and by others with positive hostility.

The Church was the first great patron of the invention of printing. Here was a new invention which doubtless many said, as they say of all new things, "It is of the devil, and has no place in the Church." But there were churchmen too wise to stand aside and permit this revolutionizing process of movable type to be monopolized by those who, motivated by desire of gain, should use it to pander to the low and base. These wise churchmen seized upon this new method of appeal to the eye for religious propaganda and education.

What an inestimable loss to the Christian Church if suddenly all our Bibles, hymnals, church calendars, church periodicals and religious and devotional books were swept out of existence! But if the reactionary and ultra-conservative elements of the Christianity of the early days of printing had had their way it is safe to say that the Church would have held aloof from printing until the art had become so debased and abused that it would have been extremely difficult to rescue it for the holiest uses of life.

Now, motion pictures are simply the evolution of printing. Instead of taking off an impression from movable type on paper, motion pictures are a form of printing upon celluloid film. If a printed page can be used for furthering the work of God, then why cannot the motion picture, in an even more effective way, be used for the same purpose? It was a clergyman who developed celluloid film for motion picture use, and those who first saw possibilities in motion pictures saw the greatest possibilities for their development and usefulness in the field of religion and education.

But early in their development third-rate purveyors of cheap entertainment seized upon the infant industry, set up their rude projectors in empty store rooms, and the greatest tribute one can pay to the inherent possibilities of motion pictures is that they survived the days of wretched, flickering films of the dark,usty,ill-smelling nickelodeons. These men thought to kill the goose that laid the golden eggs, but

the goose, like the proverbial cat, was possessed of nine lives, and was not so easily to be killed. Indeed, the industry, almost over night, has come to be the third from standpoint of size in America. It is still, to a degree, in ill-repute for the reason that those who might have been expected to see the vast possibilities of its use in the realm of education and religion stood aloof from it. It did not seem to have sufficient dignity, and it was an innovation. The consequences were that an art, so marvelously developed from an entertainment side, is still in its infancy so far as the church and school are concerned.

Up to the very recent past, the motion picture has been produced with only the theatrical audience in mind, and all distributing agencies have been adapted to serve that particular field. Those who have been determined to use it for religious and secular education have been sorely tried in their efforts to secure knowledge as to appropriate film, and when once they have known what was appropriate they have only too often found this material unavailable for their use.

Seriously minded men are thinking of the adaptability of the motion picture for the church as never before. The writer once said to a prominent clergyman connected with a great publishing agency that the day would come when the motion picture department and library of his concern would be larger than the present publishing department, and he predicted this time was not more than fifty years in the future. After a few moments reflection this publisher replied, "I shouldn't be surprised if you are right." The writer repeated this conversation some time later to a conservative layman, and to his astonishment this layman replied, "Why put it sixty years in the future? It isn't going to take nearly that long."

There are hundreds of ministers in America who are far more deeply interested in the possibilities of motion pictures than we are apt to realize. But the impression is deep-rooted that there is not sufficient available material. This impression is erroneous. There are literally thousands of reels of film already existant which can be used for the three-fold purposes for which the Church needs film—for community entertainment, for education and for
beginning with the September issue, Dr. Marshall will supply each month his list of films suitable for church use, selected from the month’s releases.

As far as space permits, questions pertaining to the church field will be answered in this department. Correspondence is invited.

Further, as stated in the editorials for June, Dr. Marshall will edit the church films to be included as a section of “1001 Films,” the third edition of which appears in September.—Editor’s Note.

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Motion Picture Projection
Conducted by
F. H. Richardson

Technical Editor of The Moving Picture World and Author of "The Blue Book of Projection."

SOME while since I agreed with Mr. Greene, the Editor-in-Chief of The Educational Screen, to undertake the editing of a Projection Department therein. Since that time I have wondered whether or no I acted wisely in assuming this task, for the reason that the problems of professional projection—theatre work—with which I have been so closely allied for many years, are very different from those of the non-professional field.

Well, anyhow I have passed my word and that settles it. I shall do the best I can—and I have observed that one who enters upon a task with that determination usually, at least, does not make an entire failure.

While I am at the head of this department I shall endeavor to make it as helpful to the readers of the Educational Screen as possible. The readers are at liberty to consult me on any of the many problems of projection and I will do my best to give them aid. I ask, in return, that such of you as may feel able to contribute anything which will help someone else in projecting a better screen image will do so, to the end that we become co-operatively helpful.

Projection Includes Many Things

The term projection, as applied to motion pictures, I hold to include all those various things which have to do with the excellence, or lack of it, on the screen. It therefore includes not only the actual things connected with the projector mechanism and optical train, but also the screen surface, the screen surroundings, the lighting of the room in which the picture is shown, et cetera.

And now a few words concerning the importance to you of excellence in projection and the things necessary thereto.

It has perhaps never occurred to you that, while you may buy or rent a film upon which is imprinted wonderful scenes, by means of very wonderful photography (of course I well know not all films have either wonderful scenes or wonderful photography—I speak now only of those many which have one or both), those wonderful things must be reproduced upon the screen in such manner that they will appear exactly as did the original scenes, and must be so lighted that all details of photography impressed upon the film be apparent to the eye of the observer, else something will be lost.

Projection is 100 per cent perfect only when those things impressed upon the film in photography have 100 per cent value to the eye of the observer. Unless projection be 100 per cent perfect you have not reached the full value of what you have rented or bought.

Consider for a moment, Imagine what the difference will be, in either instruction or amusement, as between a screen image brilliantly lighted, and with sharp definition (focus), reproduced at such speed that all moving objects move at the same speed they were moving when the "eye" of the camera "saw" them, and a screen image which, by reason of poor lighting, is dull, in which the definition is "fuzzy" and in which moving objects move at unnatural speed. Don't you really think that even the student will be taught far, far better with the brilliant, sharp correctly timed picture? Don't you really think that very much indeed may be lost and the value of the film more or less greatly reduced by wrong procedure in projection?

First of all it is essential that the light be sufficiently powerful to make visible to the eye of the spectator all graduations and shades of photography contained in the photograph on the film. In this I, of course, speak only of the normal or average eye, since projection cannot possibly cater to abnormalities of vision. Un-

The Blue Book of Projection

A 934 page text book of projection—375 illustrations—may be had of the Chalmers Publishing Company, 516 Fifth Ave., New York City. Price six dollars, cloth bound, post free. It is the standard text book of projection and is so recognized in all English-speaking countries.
less the light be sufficiently powerful it is inevitable that some of the details of the picture will be lost to the observer. In this I have in mind not only the power of the light source itself, but also the proportion of the available light which is, by wrong procedure, mis-directed and lost.

Modern photography is at such a marvelous stage of perfection that, if the subject you use has been photographed and finished by professionals, it is almost certain that the film photograph contains all essential details of whatever the subject may have been. If these details do not all appear upon your screen, or if they appear imperfectly, it is pretty safe to assume they have been lost through imperfection in projection.

It is perfectly wonderful how much may be lost to the screen in so apparently simple a procedure as projection. There is a rather prevalent idea among laymen that, given a motion picture projector, of almost any sort, it is only necessary to be able to thread a film into it correctly, light the lamp, start the motor going, point the lens in the general direction of the screen and everything is just simply bound to be lovely. That is all there is, or possibly can be to it.

If you entertain any such idea, my friend, discard it immediately, or as our Mexican friend says, "pronto," for you were never further from the truth in all your life. It is true that almost anyone can "get a picture" OF SOME SORT upon the screen, but to get 100 per cent value or the screen, meaning all there is to be had from any given subject you may have, requires a high grade equipment plus considerable knowledge and lots of care.

Our Part

It is not and will not be the province of this department to advise you as to what projector is best. The department duty will be to try to teach you how to get the best possible results from the films you have with the equipment you have; also to teach you the basic, underlying principles which govern in projection. To this end I will reply to any and all questions having to do with motion picture projection, except such as would oblige me to compare different makes of equipment, which latter I could not do without being accused of commercializing the department. I will also write such editorial matter as may seem necessary or advisable,

Your Part

If you are puzzled with regard to some point regarding your apparatus, or are not satisfied with the results you are getting, write me and I will do the best to help you BUT REMEMBER THIS: In writing me be sure, SURE, S-U-R-E to give all the necessary details, such as kind of projector and its manufacturer's number, which you will find on the name plate. Tell me the kind and capacity of your lamp. The kind of screen and size picture you project. By size the width is meant—the height is always three quarters the width. In fact give data concerning everything you think might have any bearing at all on the trouble. It is always hard correctly to diagnose a case when one is from one to three thousand miles away. Without full data it is impossible. Too little information is fatal—too much does no manner of harm, except a bit of wasted energy.

In February, 1910, I started a projection department in the Moving Picture World, the oldest, and I think the best moving picture trade paper ever published. That department was and still is immensely popular. I only hope that this one may have as long and useful a life. It
Mr. Leonard Power, president of the National Association of Elementary School Principals, writes:

I must mention what wonderful results we are getting with the new Trans-Lux Daylight Screen.

From now on we shall go right on with our pictures with better visualization than ever before, with all the curtains up and windows open. I regard the invention of this screen as one of the big steps forward in visual education.

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The TRANS-LUX DAYLIGHT SCREEN can be used in daylight without darkening the room, thus avoiding poor ventilation and the expense of satisfactory window coverings. It can equally well be used with artificial lighting conditions when desired. The TRANS-LUX DAYLIGHT SCREEN is non-inflammable, can be cleaned and rolled up without damage. It is made in any size for any purpose.

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For the sake of finer and more economical projection, ask further details of

Trans-Lux Daylight Picture Screen
INCORPORATED
36 West 44th St. New York City

And Rev. Newell Dwight Hills, nationally known as the pastor of Plymouth Church, Brooklyn, comments:

At the beginning we were somewhat skeptical as to the results. . . . I am writing not only to express my gratitude to you, but to say that without a single exception the lecturers and ministers who have used the screen, both at every hour during the day and again at night, pronounce it the best screen that they have ever used. It is quite beyond any words of praise.

Worn Aperture Tracks

John R. Bollinger, Winnipeg, Manitoba, says:

"I have a DeVry suitcase projector which I have had for a bit more than four years. It has been used quite a bit, but I have taken very good care of it, or have tried to. Used a good oil, selected and applied according to information in the Blue Book of Projection and former editions of the same, all of which I have. This projector is used both in my home, in the home of my friends and in business. It seems to be in excellent condition. I am unable to detect anything wrong with its mechanism, but of late the picture has a tendency to blur in the center occasionally. By this I mean that while the picture will be perfectly sharp all over, it will suddenly blur in the center. Then it may (or may not) get sharp again almost immediately. Can you advise me as to what is wrong?"

Your trouble seems to be rather obvious. A lens works on certain definite focal points. If the object of which it is to form an image is a certain distance from its optical center it will focus the image a certain definite distance on the opposite side of its optic center. Suppose the film to be three inches from the optic center of the lens, and the image thirty feet, or 360 inches on the opposite side. It will be readily understood that a very slight alteration in the shorter distance will mean a considerable alteration in the larger one, the proportion being 120 to one. In this connection see figure 36D, page 146 of the Blue Book of Projection.

In all human probability you will find, by careful examination, that the tracks of your aperture plate have become worn, which causes the film to "buckle" as it passes the aperture, hence not always to lie flat. This has the effect of altering the distance of portions (particularly the center) of the film photograph from the lens, the effect being to throw that portion of the picture out of focus. You should have a new aperture, which you will be able to obtain from any DeVry projectors, or from the manufacturer direct. His address will be found in his advertisement. I would suggest the advisability of sending the entire mechanism in to the maker for a general overhauling. You have had it four years. It deserves attention. F.H.R.

WANTED—Discarded Safety Films
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All of these machines are factory rebuilt and guaranteed.
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The Theatre Supply Co., Film Bldg., Cleveland, Ohio
School Department

Conducted by
MARIE E. GOODENOUGH

Noon Movies as a Student Project

WITH two lunch periods of an hour each, and at least 90% of the students in Junior and Senior High School obliged to stay at school during the noon hour, the problem of what to do to occupy the free time during the noon period assumed serious proportions. The gymnasium was thrown open last fall as soon as bad weather prohibited use of the school grounds as a play yard, but an exclusive program of dancing five days a week was thought unwise.

What to offer as a counter attraction? The movies presented a solution, but obviously the element of coercion in attendance must not appear, or any plan would defeat its own purpose. The whole scheme became a question of presenting the noon movie program in a manner sufficiently live to enlist student cooperation.

In the first place, good projection was essential. For a movie-wise audience, a dim picture, unevenly focused and full of vibrations, would never hold attention. Before the students were taken into the plan, a new screen was secured, and an improved model, standard theatre projector installed.

With the equipment ready, a plan was presented to the student body, and won enthusiastic support. From each "home room" in both Junior and Senior High School, a chairman was chosen—all taken together to constitute a Student Advisory Committee, with several important functions to perform. In the first place, the Committee was to fix a fair subscription rate, collectible from every student in the school, to constitute a Movie Fund. A weekly collection of 5 cents apiece was in operation for a time, but after a trial it was decided to fix 25 cents, payable monthly, as a fair price for the month's programs—from eight to twelve, or even more, in number. Little difficulty was experienced in collecting from every student regularly, although there was nothing compulsory about it, and no student was refused admission because he had not been able to pay his monthly fee.

Secondly, the Committee was from time to time called upon to act in a truly advisory capacity—to bring student reaction and comment to bear upon the selection of films, and in several instances to take a census of the student body to find out what percentage had seen a picture in question before steps were taken to book it.

Projection was also in the hands of students. The operator was a Senior who had had the benefit of some previous experience in the handling of projection equipment. With some necessary supervision, he was given charge of projection, and held responsible for the results. Under such a scheme, it is a matter of satisfaction to record that during the entire season of twelve weeks, it was never necessary to stop the showing on account of breaks in the film, or other projection difficulties. Toward the end of the season, four so-called "Junior Operators" were chosen to receive special training which would fit them to handle projection next year.

Students also became stage managers, whose duty it was to see that the screen was properly lowered, scenery placed, the stage darkened, house lights off at the proper time, and drop curtain regulated. They even took particular pride in achieving a sort of theatre effect, in allowing the first few frames of the picture to be projected into the draped velvet curtain, which immediately was drawn back to reveal the picture on the screen behind it. Counting the number of people in the audience was also included in the duties of the stage manager's assistant.

Nor was the movie presentation lacking in musical accompaniment. Students volunteered to play the piano, placed in the wings and fitted with a drop light, so that the musician could see the screen and fit his music to the picture. Some clever effects were thought out by the student pianists, and the small effort made this year is particularly suggestive of the possibilities for cooperation with a student orchestra, who could develop music scores for certain special features.

Several matters of general policy were early determined upon, and held during the season. No announcements were ever made beforehand
as to the film for the next program, and no advertising was done to attract a crowd. Programs were taken on faith, and "Come and see," was the only answer ever given to inquiries.

Much might be written upon the nature of the selections made from the film field. Many sorts of films were experimented with: the news weekly, comedies, the scenic, the scientific film, and the "feature" picture. Frequently a film short-subject, secured primarily for special classroom use, was found of sufficient general interest to make it a part of the noon program. It was, however, an entertainment hour, and the films found most satisfactory were the feature pictures of four to eight or even nine reels in length. Obviously, since the noon program was limited to a half hour, it meant breaking the picture into two, three, or even four parts, and presenting it as a serial story on successive days—an arrangement which loses something in effectiveness perhaps, for the picture, but which seemed to answer the particular need the best.

In this manner, were presented such worth-while productions as Nanook of the North, The Last of the Mohicans, Lorna Doone, Rip Van Winkle, Our Mutual Friend, The Four Seasons and The Little Minister. Nothing was run which was not worth while from both an entertainment and cultural standpoint. All films were pre-viewed, but no more serious censorship exercised than to eliminate a title here and there, or "trim" a scene.

The ultimate question is bound to be, "Did it pay—were the programs self-supporting?" It was definitely expected at the outset that the plan would not support itself—that there would undoubtedly be a considerable deficit at the end of the season which would have to be met from school funds. When the books were audited at the end of the season, however, the collections were found sufficient to meet all film rentals, messenger expenses, and incidentals, with the exception of $8.64.

If attendance records are a testimony of student interest, there can be little doubt that the plan "took." The attendance showed a more or less steady increase from the beginning to the end of the season, and percentages ran from 76% to 98% of the entire student body, making no allowance for the inevitable number of absentees from school, nor for those who left the school grounds during the noon period.

M. E. G., Shaker Heights School.
Cleveland, Ohio.

Film Reviews
Down to the Sea in Ships
(8 reels)

UNIQUE in its theme, unique in the manner of its presentation, unique in its quaint setting, it is visual history and visual literature, combined with one of the most charming love stories on the screen.

The world has cause to be grateful to the citizenry of New Bedford, Massachusetts, for the spirit in which they organized the Whaling Film Corporation, its purpose to perpetuate for all time the adventurous story of the old whaling days, now fast passing into history. The result is a film chronicle startling in its realism—even to the ship, the square-rigger Charles W. Morgan, built in New Bedford in 1842, and undoubtedly one of the oldest whaling vessels afloat, the crew of which for this voyage to the Carribean was recruited from veteran whalemen. And to his task of rounding all into a complete whole, Elmer Clifton brought imagination and a fine sense of the dramatic, so that the finished production stands as a splendid example of skillful direction.

The whaling colony of New Bedford are Quakers, clinging to their old customs of dress and manners, gathering in the severe meeting house on Sundays, and while making a gala event of the sailing of a whaling vessel, yet
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never forgetting to hold service aboard, that the voyage may be successful, and the return safe.

Scenic backgrounds are typical of New England atmosphere and charm—quaint houses, gardens in full bloom close to the sea, and the old mill where spindles and looms are busy after the thrifty Quaker fashion.

The old father of the story, a stern man grieving over the loss of his only son, requires his daughter to promise she will never be other than a whaleman’s wife. To the youthful suitor for Patience’s hand, the father’s only reply is: “Thee is not a Quaker. Unless thee has thrown a harpoon into a whale, tell thy story elsewhere.”

Allan’s course is clear. He signs for a whaling vessel outbound on a long cruise, but he is shanghaied at the same time that conspirators plot to steal the Morgan ships and make way with the old man’s daughter.

The crowd gathers on the dock. “Greasy luck,” is the cry of farewell to the captain of the departing ship, on adventure bound. Then begins as thrilling a record of the sea as films could ever hope to tell, and a vivid story of whaling, with all its fascination and its hazard.

The ship finds a floating whale which is brought alongside. “Cuttin’ in” takes off the blubber, the head is hauled overboard, showing in remarkable detail the tiny eye, the throat bigger than a hogshead, and the huge lower jaw unhinged and brought on deck. The most valuable oil is baled out of the head, and straightway put through the first refining on shipboard.

Allan, however, holds fast to the hope that he himself may harpoon a whale. With its sails full in the wind, the graceful vessel glide
on. Porpoises are speared—and at last Allan on the lookout discovers a school of spouting sperm whales. Hurried lowering of the boats—a pursuit with every ounce of strength behind the oars, and at least Allan gets close enough to sink his harpoon with true aim. Then follow unforgettable scenes—a wild race of the wounded whale, tossing the little dory in his wake, until finally in a rage, the huge 90-ton monster turns on his captors, darts under the dory, flinging it high out of the water, and tossing the men into the shark-infested waters.

Finally, the launching of the whale and the reward—the hold filled with the precious oil, and the vessel homeward bound.

In the little New England village, Patience has obeyed her father's wish, and given her promise to marry. The wedding day dawns, and Patience, charming in her Quaker bonnet and cloak, makes ready for the meeting house where the ceremony is to be read according to the Quaker "Discipline." At sea a great storm menaces the vessel, but Allan comes in the nick of time. Happiness in the end, the Quaker marriage cap, and for the old man, a grandson in the old-fashioned wooden cradle.

As far as the proper emphasis of the subject is concerned, there is far too much action after the real climax—the capture of the whale—in an effort to give a stirring finish to the human story. And in the end, one is left in doubt as to the unfolding of the minor plot. Matters of relatively little importance, however, in any otherwise perfect production. (Released by Hodkinson.)

H. A. Snow's Hunting Big Game in Africa With Gun and Camera
(9 reels)

Again there has been added to the repertoire of the screen a classic—the record of a two-year experience from end to end of Africa, condensed into a film document as absorbing as anything which has been brought forth in many a day.

The picture has the sweep of the great outdoors to recommend it, as well as movement, suspense, novelty, variety, excellent photography, and throughout a great naturalness and little striving for effect. Titles have been done for the information value they could carry, and not simply to entertain, although they do not lack a dash of legitimate humor here and there. Amusing, too, and somewhat satirical, is the part which is played by the familiar Ford coming confidently, almost audaciously, into the realm of the primitive, and outclassing some of its wild contestants in the chase.

But more than all else, the observers through whose eyes we see, have the true scientific viewpoint, and they add the benefit of interpretation to what they see.

The Snow expedition was sent out under the auspices of the Oakland Museum of Natural History, and worked from south to north in Africa—from the Cape to the Sahara. Incidentally, the film is worth while for the purely scenic—its glimpses of Cape Horn, Table Mountain, the waterways of the wild interior, and the unusual views of the desert and the camel train skirting its edge.

As a phase of the "big game" subject, Snow pauses long enough on his way to Capetown to take some spectacular views of the whaling industry as it is practiced in that part of the world, where anti-submarine guns replace the

The "king of beasts" crouched over the carcass of a zebra.

more picturesque methods of attack. A 60-ton whale is shown in the tow of the ship, which when later brought upon shore, yields upwards of 50 barrels of sperm oil.

On their way northward from the Cape, the
School Department

June, 1923

Snow party secures a remarkably complete story of diamond mining in the Transvaal. Views far below the surface, showing miners at work, are followed by the dumping of the mine cars, leaving their contents exposed to weather for years, after which the earth is sent back again to the plant for a series of water treatments, in the course of which the diamonds gravitate to the center of the trays. This part of the film is a complete industrial subject in itself.

But of course the chief emphasis is on the study of wild life, in remarkable variety, and under conditions which are Nature’s own. Many of the views are those obtainable only at the water holes—“the greatest magnets in the parched African veldt.” The characteristics of various forms of animal life become perfectly apparent through the trained eye of the scientist-observer. He lets us see the young lion cubs, whose instinct makes them sink close to the ground, and the ostrich nest which must not be molested, for if the parent birds found it disturbed they would destroy it entirely. We learn that the giraffe is the only animal known to man which lacks vocal cords and is unable to utter a sound. The giant hippo, living in the water for protection, is really a vegetarian and feeds on grasses along the river bank.

Two remarkable hunts are the high spots for excitement in the picture. The rhino is the first victim—and the actual charge of the beast straight at the camera is recorded in all its hair-raising vividness. The climax comes with the invasion of the elephant country—the immense crater of an extinct volcano, a rugged refuge for these giants. Passing a rock rubbed smooth by generations of ele-

Preparing to charge the camera.

Noted Explorers Prefer The Universal Motion Picture Camera

Such men as H. A. Snow whose recent release Hunting Big Game in Africa and Martin Johnson whose South Island and African films have proved so successful use the Universal. ¶This camera takes standard size film. It has every device and attachment necessary for making the finest possible picture.

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phantoms, fresh tracks are discovered, and near the crater bottom, a group is glimpsed in the open. Views amazing in their graphic realism lead up to the stampede, with devastation in its wake. One of the monarchs fell victim to Snow's gun—gleaming tusks which stand higher than a man's head, wrinkled, leathery hide more than two inches thick, and feet 24 inches across.

Nor does the film neglect to show the life of the natives, in their ceremonies and their crude industries, such as the curing of a 600-pound rhino skin, which must be treated within a few hours, and for which the salt must be ground fresh on the spot.

Perfectly adapted for school and non-theatrical showing, except that some titles should be dropped for the former sort of audience. (Released by Universal.)

Trailing African Wild Animals

A NOther screen record of African wild animals in their native haunts has many fascinating features to recommend it. It bears the endorsement of the American Museum of Natural History, and stands as the photographic diary of several years' experience in tracking the wild animals of the Dark Continent—the more spectacular from a theatrical standpoint because a woman (Mrs. Martin Johnson) was a member of the safari.


It begins at once in British East Africa and works north to the desert—including on the way some beautiful examples of African scenery, from the thick wooded banks of the jungle watercourses to the sandy wastes of the Sahara. The glimpse of the desert is rightly called "a page from the Old Testament, with the traditional sheep-herder repairing his train for the desert journey."

Native types are brought in here and there within the footage—more, one suspects, for their entertainment value than from any serious desire to throw light on life as it is lived in the most uncivilized of continents.

The animal views in the reels are excellent from the standpoint of detail, and with film footage lengthy enough for extended observation. The building of the "blind" is interestingly shown—from which vantage point near the water holes the wild subjects are observed and photographed. A herd of lions, giraffes in great bands trekking along the hills, or standing close by, their 18-foot height bent to drink from the waterhole, zebras in remarkable variety, and great flocks of birds—all in fine close view. Some little imagination is brought into play in the case of the elephant, photographed in surroundings which might easily have been prehistoric scenes—the huge bulk stalking in the openings of jungle vegetation—"the greatest sight in all Africa."
As a welcome relief to the somewhat monotonous succession of similar closeups come the thrill moments of the picture—the rhino hunt and the charge of the elephants.

Just there lies the picture’s greatest shortcoming. There is throughout too much effort constantly to impress the audience with the danger which many of the scenes involved—a hazard which is sufficiently evident to the observer with a grain of imagination to his credit. One cannot resist the wish at times that the humans in the picture would step to one side that one might better observe the more interesting animal subjects. Miserable titles—too often meaningless and characterized by a forced humor—seriously mar the film as it stands for the best non-theatrical showing. (Released by Metro.)

**TRAVEL AND SCENIC**

**Guatemala** (Prizma)—A most fascinating tour to this little-known city of Central America. A wealth of picturesque detail carries the spectator into the atmosphere of Spanish America—Indians bringing their pottery and rolls of matting into market, the wayside fountain, and the market place itself where after the fashion of the Old World, goods are bought and sold.

Ancient cathedrals, built by the early conquerors, have been partly destroyed by earthquakes, and stand as eloquent evidence to the former glory of Spain in the New World. There are still to be seen monuments to ancient Indian gods, in their form showing interesting resemblance to the totem poles of the North, and still held in reverence by the present populace.

An old gate in the road is an additional evidence of the ancient Spanish regime, as are also the ruins of a splendid city at the base of Mount Agua, the volcano responsible for its destruction. The courtyard of the ruined San Francisco Cathedral gives a hint of the architectural achievements of that past time.

The twin volcanic mountains, cloud capped, stand as sentinels alike, over the relics of the past and the colorful life of the present.

From the Windows of My House (Educational Films)—Without doubt one of the most artistic *Bruce Wilderness* subjects, with the charm of great variety in the beautiful aspects of Nature in records.

Told in the first person, it lists the requirements in vistas of natural beauty which must be met in the quest for a home site. Mountain and glacier and snow-capped peaks, evergreen valleys, in which clouds form and rise, are contrasted with broad fertile stretches, a lake among the hills and a beautiful winding river.

His windows, says the scenic explorer, must
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look out also upon the sea, which is represented by superb views of breakers and billows seen first through the branches of twisted trees along the shore, great waves crashing against rocks, and beaches where the tiny waves slip in quietly over the smooth pebbles. Unusual views, looking down the trough of the sea show waves in even succession coming up onto the broad beach.

Nature and Poet (Vitagraph)—Titled with lines selected from the poems of Bryant, the reel is in itself a picture poem. Beginning with a crowded city street, there follow the lines:

"Stranger, if thou hast learned a truth which needs
No school of long experience, that the world
Is full of guilt and misery; and has seen
Enough of all its sorrows, crimes, and cares,
To tire thee of it, enter this wild wood
And view the haunts of Nature,"

which introduce some views of exceptional loveliness: the cool green of the forest, a glistening pool, waving tree tops against the clouds, an evening sky seen through the leafy curtain, a deep glen with rushing water at its base, and a little stream hurrying along over its clear bed of pebbles.

No less beautiful is the section illustrative of Bryant's poem, To a Cloud, which includes some distinctly unusual cloud pictures—and the moving shadows of clouds on hillside slopes and fields far below. Dark cloud banks are fringed with silver edges, and over the surf on the shore, clouds make several superb scenes.

One of the most successful attempts on record to fit nature photography to nature poetry.

The Impi (Prizma)—From Swaziland, South Africa, comes the film record of these highly trained native warriors, the Impis. Their ever-present shield is used as a protection against the hot sun—as well as a defense against equally warlike adversaries. The shield is made of ox skins, and the process of fashioning it is most interestingly shown. The skin of the animal is stretched, hung on racks and then twisted to make it pliable. Only priests are qualified to cut out the new shields, which are then perforated and mounted.

Groups of warriors in full array are shown, and it is explained that all their elaborate trapping is the property of the Crown Prince. The battle formation is an impressive sight, and extensive preparations are indulged in that the combatants may be in sufficiently warlike mood to meet their individual opponents. Two are engaged in combat as a fitting climax.

Jenkins and the Mutt (Educational Films)—One of the Bruce Wilderness Tales, which is largely taken up, however, with telling the story of a sort of modern Rip Van Winkle—a henpecked husband who with his dog takes to the out-of-doors and becomes a wanderer. Some few beautiful spots are discovered, and recorded faithfully, but the ever-present story holds the center of the stage to the detriment of the Nature photography which one has learned to expect from Bruce, the artist.

NATURE STUDY

The Silvery Salmon (Vitagraph)—A most interestingly-told story of his life and adventures. At first there is shown a perfect specimen of the Royal Chinook from the Columbia River, photographed in a tank at close range. Then the fish are seen in the river on their way upstream in response to the peculiar instinct which calls them away from the ocean in the spawning season.
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WRITE FOR LITERATURE

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set with teeth which become his most effective weapon of attack and defense.

Admirably done for instructional purposes.

**Bobbie's Ark (Vitagraph)**—A film puzzle—the trick being to name accurately the fifty-odd animals pictured. Bobby, the youthful actor in the drama, is busily engaged in leading toy animals into a Noah's Ark when he falls asleep beside his toy. What follows is his dream of the various sorts of toys come to life—among them the giraffe, elephants, llamas, zebras, lions, the ostrich, leopard, buffalo, rhinoceros, and many others not so familiar.

The arrangement is unique, in that the film is without titles. It contains some excellent close views, photographed of course in the Zoological Garden, but exceptionally well done.

An interesting novelty for a program, and especially acceptable as entertainment for a child audience. From the series of Urban Popular Classics.

**Pirates of the Air (Vitagraph)**—One of the Urban Popular Classics, picturing a number of aerial hunters which get their living by preying upon other birds and various forms of animal life. The film was recorded at the Washington and Philadelphia Zoological Parks, and is a succession of interesting views of owls, eagles, vultures, hawks and the condor of the Andes. Included among the pirates is the important looking secretary bird (the origin of whose name is interestingly accounted for), which is a snake killer, stamping his victim to death with his powerful claws.

Titles are well written to carry entertaining and instructive information along with the views presented.

**INDUSTRIAL**

**The Orange (Prizma)**—A beautiful panorama of orange groves introduces a pictorial history of an individual tree, from the time when the seedlings are started in the nursery until, after two years' cultivation, they are transplanted and the base "budded." Grafting places a bud cut from a tree of known pedigree on the original seedling, after which its roots are wrapped in burlap for shipment to the grove. There the trees are planted 125-150 to the acre, and begin to bear at the age of four years.

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water brought from the mountain streams. "Smudging" wards off frost, and the bearing grove is pictured, a beautiful sight with fruit and blossoms on the tree at the same time.

Picking is done with the greatest of care, in order not to injure the fruit, and clipping operations are shown in detail. Boxes of the fruit are taken to the packing house to be graded and prepared for shipment.

A splendid view of the groves against the mountain background makes a fitting close.

From Trees to Tribunes. Here we have an industrial film so well permeated with beauty and excellent photography that commercialism becomes a secondary factor, and in a manner of speaking we are fed our statistics from a silver spoon.

We all know that paper is made from wood but here we are shown just what happens from the time the huge tree is felled in the Canadian woods until the printed page is delivered at our back door. Dynamiting the logs down the river, loading the boats and the ride past Quebec through fifty-six locks to the mill, where the shortened lengths are put into giant presses, are only a few of the things that take place in transforming acres of spruce trees into rolls of paper. This part of the film contains many beautiful views of the Northwest, Rock River Falls and the Gulf of St. Lawrence, so carefully and artistically made that they may be classed with those of our best travelogues. After showing the interesting detail the actual transformation of wood into finished paper the remainder of the film is devoted entirely to printing and publishing and is complete down to the smallest minutia.

While this is a splendid picture for schools, it has no limitations. It would be interesting to any audience. (Free distribution from Picture Service Corporation, 208 South LaSalle St., Chicago, Ill.).

Tommy Tucker’s Tooth (One reel). The subject of dental hygiene is cleverly treated in this film to impress upon children the importance of keeping the teeth in good condition.

The reel begins with the picture of a group of children surrounding the “Story Lady,” who tells them what happened to Tommy Tucker, who had cultivated the habit of caring for his teeth, and Jimmie Jones, who was careless and neglected his.

Tommy, contrasted with Jimmy, is a strong
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argument for good care of the teeth. In the first place, he never has toothaches. A cavity forms in the neglected tooth and, like a hole in a stocking, it gets larger when it received no attention and causes painful toothaches. Secondly, Jimmie's decayed teeth impair his health, while Tommy is a normal healthy boy. Finally, when the boys apply for a job, the employer is impressed with Tommy's neat appearance and turns Jimmie away. This wakes Jimmie up and he immediately makes a date with his dentist. When he applies again, his clean sound teeth make him hardly recognizable as the same boy and he has no difficulty in securing the job.

The reel contains animated diagrams, showing the formation of a cavity and the pain accompanying it. The correct way of brushing the teeth is clearly demonstrated on a model of the jaw and by Jimmie.

The simple narrative form of this film is very effective in its appeal to children and makes a greater impression on them than would a more scientific treatment of the subject. (Produced and distributed by The Deaner Institute, 3520 Broadway, Kansas City, Mo."

The Cost of Carelessness (Prizma)—An early Prizma subject, but as apropos now as ever in the lesson it teaches. Campers in the woods choose their site and set up camp, start their fire and cook their appetizing supper. When they set out on the trail again, if they do not carefully extinguish all fires, they may be the cause of the destruction of thousands of acres of forests.

Most realistic and terrible scenes of fire in the forest, follow. Fire-fighters dig trenches in an effort to check the flames which burn on through acres of fine timber land, leaving it permanently ruined.

The subject as a whole is quite in harmony with the program of popular education undertaken by the Forest Service in instructing the public how to use, but at the same time how to safeguard our National Forest Reserves.

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Kansas City, Missouri
The Educational Screen

(INCLUDING MOVING PICTURE AGE)

THE INDEPENDENT MAGAZINE DEVOTED TO
THE NEW INFLUENCE IN NATIONAL EDUCATION

Herbert E. Slaught, President
Frederick J. Lane, Treasurer
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Editorial Section

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The New Department of the N. E. A.

SOMETHING very important happened last July, on Friday the sixth, at Oakland. The National Education Association formally established a Department of Visual Instruction within itself. The mere announcement of this action will have a great influence on both the immediate and the ultimate future of the visual movement.

Some thousands of earnest educators, to be sure, have been working along these lines for years, but against fearful odds. The wise action of the N. E. A. will give a strong additional impulse and incentive to their work. In the minds of many other thousands, visual education will now cease to be a "fad"—as they were afraid it might be—because the fiat of the great Association has been set upon it. The visual movement now has its credentials, with the official visé upon them. With such credentials it will travel fast and far.

Slides and Stereopticon

AFTER long delay, which we have done our best to shorten, we are at last in a position to give adequate emphasis in our pages to the Slide—in our firm opinion the most effective single instrument of visual instruction today, and likely to remain so through all the tomorrows. The growing use of film for educational purposes, far from usurping the field, will but emphasize and extend the teaching possibilities of the still picture on the screen. There are few subjects in which the slide is not of great value; there are many in which the film is all but useless by the very nature of the matter to be presented.

First, the regular monthly department, Lantern and Slide, has been established under the editorship of an expert in still-picture projection who has also long and intimate experience in the educational field. Beside editorial matter in each issue as occasion arises, Dr. Cummings is ready to serve our readers in all possible ways, by information, suggestion and advice on all questions whether highly technical or very elementary in this field. (Address Dr. Cummings personally, in care of the magazine.)

Second, we now have in hand many authoritative articles, and arrange-ments completed for many more, to be published successively in forthcoming numbers. These are calculated to give our readers the best in theory, opinion and experience to be had upon the stereopticon and slide. (Two articles on the subject appear in this issue.) Further, we invite short articles or mere notes on the use of slides from the many workers whose achieve-
ments in this line are as yet "modest," but nevertheless extremely valuable to the host of other workers who are taking their first steps in the new field.

Third, we shall offer through the year a series of detailed accounts of the activities of highly developed slide libraries in various centers of the United States, with full illustrations. We take great pleasure in announcing as the first of these a series of four articles by A. W. Abrams, Chief of Visual Instruction in the University of the State of New York, which will give a complete and definitive account of the workings of the famous slide library at Albany with its state-wide service to schools. These articles will include much pertinent discussion of the educational questions involved, drawn from the rich experience of the writer in the visual field. The titles of the articles will be: (1) Negatives: Standards for Selection, Titling, Accessioning, Filing. (2) Test Slides and Color Guides, Mats, Standards, Filing. (3) Organization: Classification, Labels, Printed Lists with Notes. (4) Loans: Periods, Types of Uses, Direct Service, Packing, Shipping.

The Misfortune of the Movies

The "Movies" are their own worst enemies—using "movies" generically, of course, to include not only productions but producers. It is a fact easily demonstrable, had we space enough to hold the evidence. Speaking always in averages, moviedom hurts its cause at every turn; from scenario to release the pictures suffer from pompous ignorance and, worse still, unconscious lack of taste. Then follow sordid salesmanship, outrageous publicity, ridiculous displays in theatre lobbies, tawdry "presentation" stuff—and all punctuated with unspeakable English. Little wonder that the intelligent public comprises so small a fraction of the "twenty millions a day" in the theatres. We shall touch on all these things more and more, as time goes on and space permits, but always—be it remembered—from the standpoint that it is not the motion picture that is wrong. The motion picture has been wronged.

Merely to divert a thing from its highest possibilities means no inherent degradation for the thing itself. Steel, for example, is the very core of our economic civilization—binding the world together by transportation, housing it in mighty buildings, manufacturing its every commodity—yet steel also equips the thief and the assassin. The poppy is no less beautiful an adornment of the earth because it can be made to drug humans into sodden wrecks. Music is still the highest and most spiritual of the arts, even though it be twisted into jazz to enhance the appeal of the brothel. All things have their double potentiality.

The motion picture was unfortunate merely in having to fulfill its lower destiny first. The movie was a foundling in the beginning, and was left on the wrong doorstep, after failing of acceptance on better doorsteps. The parents who finally took it did not recognize the infant as a little brother to the arts, were little concerned over the best methods of up-bringing, had no conscience regarding child-labor laws. They intended that the foundling should pay for his keep as soon as possible and at maximum rates. Only a
stalwart infant could have survived such handling by such hands. The motion picture has survived, has grown enormously in headlong, haphazard fashion. Naturally it is an ungainly child, fearfully ignorant, and, shall we say, with a rather muddy complexion. But it is big and strong, final proof of inherent vigor and vitality that could not be killed even by the most lawless treatment ever accorded an infant in the history of industries.

The whole world wants movies—which is exactly why the child has lived and grown in spite of everything. The whole world will have its movies, every part of the world, and it will have the kind of movies that it likes. If the movies have won so far merely indifference, contempt, scorn, or violent antagonism from the intelligent millions of the country, they have only themselves to thank. Certainly it is no fault of the motion picture itself. It is already generally recognized, and sooner or later will be universally recognized, as the supreme invention of man since Printing. It has lived through its babyhood, and will see a greater and better youth, because it is stronger than the men who are supposed to be its "masters." They may have their way with it for a time, as the Lilliputians had with Gulliver, but then it will rise in might and show the pygmies how little they really are.

When our motion pictures are made by men equal to the men who make our printed books, the Motion Picture will take its rank beside Printing—where it belongs.

A Single Illustration. Movie Publicity vs. Facts

A TISSUE of absurd exaggerations—or of plain misrepresentations and falsehoods—is poor foundation material for a permanent and solid superstructure of public approval. It takes no great intelligence to grasp this elemental truth, yet the minds that shape the publicity of the movies seem still unconscious of it. Witness the following.

Moviedom has kept up for years its patter about "giving the public what it wants"—"pictures must please the public in order to pay"—"pictures must pay or we cannot make them"—"we would rather make good pictures, but they will not pay because the public does not want them"—etc., etc., ad nauseam. Now compare the facts with the patter.

The National Congress of Mothers and Parent-Teacher Associations, through its Better Film Committee, puts out each month its list of approved films as they appear in the theatres. This list probably represents the most severely critical selection by a recognized national body of authority to be found anywhere. For this Committee applies rigidly the standard of what is suitable for children under twelve and for those of High School age. This is a more stringent code than is proposed or practiced by any board of Censorship.

From Hollywood (August 19th) comes the following report on current productions. We are glad to quote it entire for it makes so perfectly clear moviedom's allegiance to the single standard (dollars and cents):

"The critic who counts the cash—the man in the box-office who
knows in dollars and cents what films the movie fans want, and the ones they don't—has some interesting comments to offer on current productions this month. From a compilation based on trade journal returns, the ten best movie sellers, and the ten worst, are shown. These estimates are made by exhibitors in all parts of the country and represent solely the box-office appeal of current motion picture productions.

"The ten best are:
Enemies of Women,
Safety Last,
Robin Hood,
Within the Law,
The Bright Shawl,
Dr. Jack,
When Knighthood Was in Flower,
Penrod and Sam,
Down to the Sea in Ships,
Tess of the Storm Country."

"The ten worst are:
Are You a Failure?
The Lights of New York,
The Footlight Ranger,
Refuge,
Stormswept,
Above the Law,
Backbone,
A Dangerous Adventure,
The Jilt,
The Leopardess."

Of the "ten best," the Committee approved seven; of the "ten worst," the Committee approved none. All of which interests us greatly and suggests many questions, among which are:

"How much more money would the movie folk have made if they had sought to meet the Committee's standards instead of their own?"

"Why will more pictures like the second group be produced during the coming year than like the first group?"

"Why will movie publicity keep right on saying that good pictures won't pay?"

"Why will not movie producers take the chance to make better pictures and more money?"

"When will it dawn on the movie masters that there are thousands of men and women outside of moviedom whose judgment is better than their own?"

"When will those in power over the movie world begin to replace the supposed 'experts' responsible for present pictures, both bad and unprofitable, with men less 'expert' and more intelligent?"

Perhaps our readers will be inclined to answer these questions. Without attempting an answer ourselves we are moved merely to remark that when stupidity attains certain heights it becomes almost magnificent.

Our Friends and Critics

There are two sides to every activity, two elements indispensable to existence and progress—production and consumption. Either dies without the other. This holds, of course, for the visual movement.

The Educational Screen stands squarely between the producers and the educational field. The producers sometimes incline to consider us a trifle too partial to the educational field—the schools occasionally suspect us of being a trifle too friendly with the commercial field.

This is exactly as it should be. Were it otherwise we should fear we were not maintaining accurately our middle ground, upon which our own success and our best service to both fields absolutely depend.
September, 1923

SUGGESTIONS FOR A NATIONAL EXCHANGE FOR LANTERNSLIDES

DR. CARLOS E. CUMMINGS

Buffalo Society of Natural Sciences

THE following suggestions are offered in the line of a contribution directed toward the definite meeting of a condition which, in the opinion of the writer, presents the greatest obstacle to the general and universal use of lantern slides in education. Our trouble may be very briefly summarized as a lack of suitable material. We may neglect at this time all considerations of type of subject or method of presentation and accept as our theme the statement that good work is impossible without proper tools.

In the beginning, the building up of a lantern slide library does not offer very serious difficulties. Up to say 20,000 slides we may depend on the commercial houses and similar sources, but as we begin to bring our lists into systematic shape, we find a vast field which either is not covered by the dealers or requires hours of careful search to locate such subjects as we wish to present. Commercial prices must also be considered, and while we do not wish to accuse our friends, the dealers, of profiteering, it must be admitted that $100.00 for a single set of slides very rapidly exhausts the ordinary budget, and no single dealer has as yet offered anything more than a very limited list of subjects, with the possible exception of foreign travel. But we must recognize that dealers cannot deliberately extend their lists of titles, with the accompanying expense for negatives, beyond the possibility of a reasonable return, and undoubtedly cannot reduce prices without financial loss.

I, therefore, admitting the enormous initial cost and the difficulty in assembling the personnel of such an institution as I am proposing, see the solution to our problems in a central lantern slide foundation whose purpose shall be to extend the use of photography in popular education throughout the United States, through a central clearing house of lantern slides. Without further preamble we may outline some of the functions which such a foundation could properly perform, and while I have arranged them more or less in the order of what I assume to be their relative importance, experience would very quickly establish a field of action and undoubtedly require more attention along lines which at the present time may appear more insignificant.

1. Primarily, and first of all, it should collect and maintain a library of negatives for the preparation of slides suitable for educational purposes. This is being done in a small way by practically every institution that uses slides, but the use of such negatives is restricted to the individual institution and accomplishes very little good outside of that institution. For example, in Buffalo we have many thousand negatives which I have collected in the last twenty years, many, if not all of which could be made into slides suitable for use in every city in the country. The slides are on our shelves, but are of course unavailable for the departments in other cities. Many of you have in your possession negatives which we would be very glad to make use of, and there are many private collections of negatives which are not doing anybody any good. The advantage of this central library is so

* Address delivered at February meeting, at Cleveland, of the National Academy of Visual Instruction.
obvious that we may dismiss its further consideration.

2. There should be maintained a laboratory for the preparation of slides from these negatives. While many institutions are fortunate in being equipped with suitable facilities for technical work, there are others who are obliged to depend upon commercial houses where the making of lantern slides is purely incidental and the work is done by men who are not specialists. From a technical standpoint, the making of slides is just as much a specialized branch of photographic art as portraiture or pictorial work, and requires just as careful training. By manufacturing slides in quantities and selling at cost, the price to the consumer could be very materially reduced.

3. The laboratory should be available further to provide slides of proper technical quality from negatives supplied by subscribers for their particular purposes. Where permission is granted, a copy of the negative should be taken to be added to the negative library. This would guarantee a careful and honorable handling of negatives, which is a rather important matter. Any of us who have suffered the unpleasant experience of having valuable plates accidentally broken by careless handling in commercial houses or had our most cherished pictures pirated to appear subsequently on some dealer's list, realize that the more responsible the institution, the more readily do we commit our negatives to it. I do not mean to say that all commercial houses are pirates, but it is surprising how frequently the same picture appears in lots of slides ordered from different dealers, and it is, of course, absolutely impossible that two or more dealers should possess the original negative.

4. The Foundation would serve a further and very valuable purpose by establishing and maintaining standards of technical quality and suitable subjects for educational purposes. It is certainly appalling to note some of the material which is sent out by reputable firms today, when viewed from a purely technical standpoint. The writer does not grant that any legitimate dealer has the right to copy half-tones and sell them as slides without making the fact perfectly plain in the catalog, and particularly when such copy is of so degraded a type as to be nothing more than a smear on being projected. I do not mean to claim that a decent slide and one of educational value cannot be made from a half-tone cut, but I do not think that we should be permitted to order such slides without knowing they were not from original negatives.

5. The service of this Foundation must be based on a purely non-commercial, educational use of all materials, and subscribers should agree not to traffic in any materials secured from the Foundation. In other words, the slides could not be re-sold except by permission of the management of the Foundation.

6. The service should be offered to subscribers only. Such subscribers may be museums, educational bodies, religious institutions, or individual educators in school work or in a private capacity, on registration, with or without the payment of a fee.

7. The scope of material to be as comprehensive as possible along educational lines and should include among other things travel, Americanization, science, industry, history, art, Bible and literature.

8. A very valuable field which could be covered by this Foundation would be the assuming of the capacity of a central clearing house and bureau of exchange among its subscribers for duplicate lantern slide material. Nearly every educational institution has a surplus along certain lines which they would be willing to exchange for desirable material from some other institution. The writer has attempted such ex-
changes in a private capacity, but owing to
the varying standards of technical quality at present accepted has frequently deliv-
ered a number of high grade slides, to re-
ceive in return material which served no purpose except a supply of first class cover
glass. By having all duplicate material passed on before being offered for exchange and through the numerous points of con-
tact which such an institution would furnish, the question of exchanges could be very much simplified, to the mutual benefit of the participating parties.

9. The Foundation could act in an ad-
visory capacity in the matter of the pur-
chase of projection apparatus by schools and individuals. This should be done by establishing definite standards, irrespective of manufacture, which all approved appa-
ratus must meet. The average purchaser is quite ignorant of practical matters such as focal length of lenses, character of electric current, and nature of illuminants, and the average dealer is very much more apt to be guided by his enthusiasm in making a sale than a consideration of the customer’s wants. I have taken in my laboratory many ma-
chines which were entirely unsuitable for the purpose for which they were intended, in exchange for suitable equipment. An alternating current arc on a 25 cycle in-
stallation will frequently give voice to a more vigorous and effective argument than any speaker could be expected to main-
tain. I do not wish to be understood as taking the position that there is any “best” lantern but that there are many lanterns sold which are not adapted for the pur-
pose for which they are bought.

10. Arrangements could be made through co-operation with active educational special-
ists for the preparation of uniform educa-
tional sets. We are all doing that more or less in our small capacities, but a good set of titles with a brief explanatory manu-
script is of as universal value as a standard school text-book, and it is rather a waste of energy to prepare these sets for purely local application.

11. The Foundation would be able, through its manufacturing department labo-
rary, to provide very valuable research data for the manufacturers of apparatus. While our friends, the manufacturers, may regard such a proposition as a presumption on our part, I have been able, personally, to offer one or two suggestions which have been adopted by certain well known manu-
ufacturers of equipment, and the suggestion is offered on the theory that the actual worker who uses tools is oftentimes better qualified to know what he wants than the man in the drafting room who in many cases has never made any practical use of the equipment which he constructs.

12. Finally, we come to the most im-
portant proposition and one which the writer simply offers without any suggestion as to its solution. We hold that such a Founda-
tion could not be self-supporting. Service must be at cost and this necessitates an endow-
dment of some form. This thought loses something of its appalling character when we realize, with the possible exception of the private school, no educational institu-
tion can exist on its intrinsic income. A service of this kind from an ethical stand-
point is just as deserving of endowment as any other purely educational institution, and the scope of this presentation is not con-
cerned with educational values. To survive and operate, an endowment is absolutely necessary.

As a further development of the idea and one which from its nature is not included in the preceding, is the eventual establish-
ment and maintenance of slide libraries in towns and cities where now none exist. These could be operated through the local Chamber of Commerce, High School, or
suitable non-commercial center, and frequent changing of the material would afford sufficient variety. The distribution of Government and industrial loan material through the sub-stations would be practical.

To those of you to whom the lantern slide is obsolete and the future of visual education remains entirely in the film, I may offer by way of apology for confining my propositions strictly to the slide, that in our experience in Buffalo we have limited our loans entirely to glass material. Having honestly and seriously attempted the circulation of film, we discontinued it, primarily for the reason that legal restrictions in the matter of fireproof vaults and insurance rates rendered satisfactory service impossible. We state further as beyond argument and self-evident: First, that slides are very much cheaper than reels of film and more flexible in their use. Second, the projection of slides is very simple and not subject to legal or underwriters' restrictions. Slides may be shown in any classroom without any possibility of interference. While the portable projector with slow burning film may have the same privilege, the greater bulk of our subjects are on a standard film with its universal restrictions. Third, we believe that the successful establishment of a slide library would afford invaluable information as to the method to be followed out later in film circulation. Experiments have been made with film libraries with more or less success, but never to our knowledge on a large scale with slides.

Results of a Motion-Picture Survey

Berta B. Hughes
Evansville College, Evansville, Ind.

The Motion Picture is a recognized power in our present-day life. Much difference of opinion prevails as to its educational value, but no one doubts its power of suggestion. The place this subject has taken in our modern periodicals, the activities of local and national organizations towards its improvement, the restraining legislation concerning it, all emphasize the fact that people are considering seriously their responsibility in relation to this great amusement.

Some such feeling as this prompted the survey taken in the Evansville schools last year. Some twenty questions were answered by five thousand children, ranging in age from eight to eighteen years. Sixteen hundred of these were boys and girls of the two high schools; while twice that number were of the fifth, sixth, seventh and eighth grades of the fourteen grade schools throughout the city.

I. The first question asked was, "How old were you when you saw your first movie?" The answers represented a wide range. Some as babes, three weeks old, had seen their first picture; eight had never seen a motion picture in their lives. Three of these last were boys, and one other boy had only seen one show in his life. The majority, however, attended first when five or six years of age.

II. The second question asked, "what is the first film you can remember?" Naturally, many could not remember the first one they had seen. Many recalled that it was a comedy—usually with Charlie Chaplin, or a wild west show. The Birth of a Nation was the film High school pupils recalled more than any other, while Uncle Tom's Cabin and The Iron Claw ran close seconds. Then followed The Million Dollar Mystery, Snow White, Trey of Hearts, Rebecca of Sunnybrook Farm, The Life of
Christ, Neal of the Navy, etc. Grade children recalled The Iron Claw, Uncle Tom's Cabin, The Tarzan Series, Mutt and Jeff, Daddy Longlegs, The Birth of a Nation, Jack the Giant Killer and Pollyanna. The element of interest more than their age probably was responsible for their memory. For instance, one child remembered a snow storm, others Indians, others animals of various kinds—the thing holding their interest at the time providing the thread of recollection. The significance, then, of these answers lies not so much in what the play was, as in what details held their interest at that early time.

III. The third question, "Have you gone regularly?" was answered by the majority in the negative. While more than half do not go regularly, the majority do go frequently. The fifth grade children, especially the boys, go more regularly than those of the higher grades. Few stated their convictions or scruples against going to shows.

IV. The fourth question, "How many times a week do you go?" brought answers that showed an average of one and a half times a week for the four thousand answering the question. Some two dozen never go. Two go once or twice a year. Then, there is the other extreme. Some three dozen go five or six times a week, and one boy goes eight times a week—his father owns the theatre! It is reasonable to assume that a moderate attendance of the theatre does not necessarily reduce the scholarship of the student, and that the normal child of average ability will seek the recreation of the masses. On the other hand, it is self-evident that a pupil could not attend the theatre every day and do his best work in school. It is interesting to note that the exceptions, both those who do not go at all, and those who go over frequently, are far below the average in their scholarship.

V. It seems significant that the High school students go farther away from home than the children of the grades. This would indicate that the former go to the downtown theaters, while the grade children go to the small neighborhood show houses. This is verified by many who name the downtown theaters they patronize. The small children, then, are patronizing the "round the corner" theater, whose capital is usually too small to bring the best pictures. This sort does not attempt to compete with the big houses, whose bill boards and press announcements must recommend them to a more or less critical and discerning adult public. These neighborhood movie houses cater to the natural desire of the small child for excitement, concern themselves only with the dimes he brings, and ignore the influences of their screen. They do not advertise except at their doors. The children's parents do not know what they are seeing and only when lawlessness breaks out rampant in a school or community, can parents see the mischief that has been done.

VI. The admission fee they pay also indicates that the High school boys and girls go to the best theaters, while the grade children go to the cheap shows. The former pay twenty-eight cents—the latter, sixteen cents. Many lower grade children patronize a three-cent show, and their list of favorite films would indicate that that show should be condemned, and closed as a public nuisance.

VII and VIII. The High school students favor Sunday, with Saturday a close second, for attending the theater. The grade children go more on Saturday, but Sunday nearly ties with it. This means that either there is a dearth of things in this community for children to do when not in school, or a desire of parents to get rid of their children on Saturday and Sunday by turning them over to the gentle ministrations of the men who watch box receipts only. Inasmuch
as the Sabbath Law is not observed, and theaters are kept open, at least a rigid censorship of the films shown on Sunday should be required. In fact, the two days on which children attend in such numbers, the theaters might well provide suitable films for them and encourage their attendance only on those days. Parent-Teacher clubs and other organizations interested in children should be willing to co-operate in some such program. On the other hand, fathers and mothers might hark back to their own childhood, and give of themselves on one of those days to save their children so much of the sensation and unreal in their leisure hours.

IX-X-XI. In the next three questions, the pupils were asked what type of film they like, which they like best, and second best. Those named were: Comics, serials, Wild West, Travel, News, Love stories, Cartoons, Color films, and stories of crime, such as burglary or holdups. The High school girl first, last, and always prefers the love stories. The same is true of the seventh and eighth grade girls. Comics are their second choice. The lower grade girls prefer comics first, then color films and love films, cartoons and wild west. They like everything but crime. The High school boys like everything, but crime is the most unpopular type. They are not so frank in their preference for love films as the girls. They put comics, cartoons, news, and wild west before love films. But when they name their favorite actor, it is Rudolph Valentino, and the Sheik is their favorite play! The boys of the grades are more honest, or more consistent. They are unanimous for comics and wild west shows and their favorite actor is Tom Mix in Sky High.

XII. Of more than a thousand films mentioned as favorites, the Sheik received nearly five hundred votes from the High school alone. It also ranked third in the grades. This probably was due to the fact that it had its first big run in one of the big downtown theaters just prior to the taking of the survey. It was, however, in the class almost unanimously preferred by the High schools. It may be said for it, that it was a cleaner play than the book of the same name, and above the average of such plays in its presentation. However, a close second was the Four Horsemen of the Apocalypse, which ran eighteen months before the survey was taken and its choice needs no apology. It was a powerful play with a message for its day. However some cutting was required in this film in Chicago, while none was required in Evansville. This suggests the need of censorship or regulation of some kinds. The Three Musketeers was the third choice, Over the Hill, Smilin' Thru, The Birth of a Nation, Way Down East, all strong plays were followed closely by Peck's Bad Boy, School Days, The Tarzan Series, Daddy Longlegs, The Kid, Fascination, Pendrod, Go and Get It, The Queen of Sheba, A Connecticut Yankee in King Arthur's Court, Beyond the Rocks, Huckleberry Finn, Thru the Back Door, and Pollyanna, all of them— with but two or three exceptions—the best productions for young people.

The grade children's first choice was the Tarzan Series—the Ape-man jungle stories, Peck's Bad Boy, The Sheik (already accounted for), Over the Hill, School Days, The Three Musketeers, Pendrod, Thru the Back Door, Sky High, Daddy Longlegs, Huckleberry Finn, The Four Horsemen, My Boy, Mutt and Jeff, Little Lord Fauntleroy, Winners of the West, Pollyanna, Smilin' Thru, The Yellow Arm, Ten Nights in a Bar Room, Go and Get it, The Old Swimmin' Hole, and Chasing the Moon. With three exceptions, these also are good films, But this only justifies the taste of the youth. How many films as wholesome as these do they see, going once every week for a
year? The producers need to provide better films in larger numbers, that the natural tastes of these children be not permanently lowered by what they must inevitably see if they go at all frequently to our motion-picture houses.

XIV. The favorite actor of the High school students, Rudolph Valentino, probably was chosen because he played the leading role in their two favorite films, The Sheik and The Four Horsemen. Tom Mix was the first choice of the grades, probably for the same reason. He is the star of their wild west shows, for which they have a decided preference. The list of favorite actors for each group upholds this theory, the high school choosing players of comics and love films; Wallace Reid, Douglas Fairbanks, Constance Talmadge, Harold Lloyd, Mary Pickford, Norma Talmadge, Tom Mix, and Charlie Chaplin; the grades choosing players of comedy, love and wild west shows, with the emphasis on the wild west; Mary Pickford, Wm. S. Hart, Douglas Fairbanks, Jackie Coogan, Pearl White, Charlie Chaplin, Rudolph Valentino, Wallace Reid, Hoot Gibson, William Duncan, Constance Talmadge, Harold Lloyd, Norma Talmadge, Ruth Roland, Eddie Polo, Buck Jones, and Wesley Barry.

XV. The reasons they gave for liking these actors were first, because of their good acting; second — the real reason — because they appear in the plays they liked best; third, because of personal attractiveness in some form or another. The grade children preferred them because they were “full of pep,” were brave, strong, good riders, performed daring stunts, etc. A few preferred their favorites because they were clean, did right, were helpful and taught useful lessons. Some liked certain actors because they played the part of children. One girl liked Mary Pickford because “she plays the part of a girl my age.” A few gave as their reason that they saw them more frequently, hence their preference. Two or three—grade boys, of course—liked their actors because they “were not silly” and “did not make love.” “They were sensible,” and “did not try to be funny.” One girl said she didn’t like any of them because “they married and got divorced and they were not the right kind of people.”

XVI. When asked if they ever went because of the vaudeville or orchestra, the answers were fairly well divided between the two. Except in the case of Junior and Senior girls, the vaudeville had the preference. Since good music is a recent innovation in our theaters, and good vaudeville unknown, it is impossible to judge which they would prefer if they knew both vaudeville and orchestra at their best.

XVII. The children go with their friends to the movies. They do not go with their parents to any great extent. The girls seem a little more carefully attended than the boys, but most of them do not go with their parents. The boys’ fees would indicate that many of them were paying double, especially in the High school. While dates are to be expected at this age, it is of vital concern to parents and to the community to know what these young people are seeing together.

Many indicated that they had seen Bible or History films. Not only those who had—but also the ones who had not—more than four thousand in all, desired to see such films. The supply of pictures on these two subjects, with their great educational and inspirational possibilities is far below what it should be.

Not only are their favorite films indicative of a high standard of taste among our young people, but the stories they would like to see filmed indicate the same fact. They would like to see some of the classics they have studied in school, some of the best
popular novels of the day, together with many historical and Biblical subjects. The High school students asked for such plays as: *Seventeen*, *Silas Marner*, *Quentin Durward*, *Call of the Wild*, *Treasure Island*, *Tom Sawyer* and *Huckleberry Finn*, *Girl of the Limberlost*, *Tale of Two Cities*, *Bible Stories*, especially the New Testament, *Count of Monte Cristo*, *Ivanhoe*, *Little Colonel Series*, *Ben Hur*, *Robin Hood*, *St. Elmo*, *Julius Caesar*, *Shepherd of the Hills*, etc. The grade school children prefer *Robin Hood* to all other stories (it has since been filmed and justifies their judgment). Others were *Huckleberry Finn*, *The Little Colonel Series*, *Little Women Series*, *Rip Van Winkle*, already filmed, and many Bible stories, preferable from the Old Testament, like that of Ruth, Moses, Joseph, David, Daniel; *Heide*, *Robinson Crusoe*, *King Arthur* and *His Court*, *Uncle Tom's Cabin*, *Roland the Noble Knight*, *Buffalo Bill*, *Alice in Wonderful*, *Ann of Green Gables*, *Ali Baba and the Forty Thieves*, *The Wizard of Oz*, *Sapphire Signet*, *Treasure Island*, *Daniel Boone*, *The World War*, *Oliver Twist* (since filmed), *Miles Standish*, etc. Many which they have named have been filmed, either prior to or since their choice was written, and it is to be hoped that many more in this class are to be produced in the near future. Of the more than a thousand different plays requested, comparatively few could in any way be questioned either for their morality or for their adaptability to the screen.

Other similar lists taken from the choice of children over the various sections of the community would be invaluable in their suggestions to the producer of Motion Pictures. If to their work was brought also the very frank criticism of these young minds it might be possible to crowd out much of the sex stuff, crime, and other abnormal phases of our not too perfect adult world from the sensitive gaze of our nation's youth as they seek amusement in the motion picture houses of our land.

**Totals and Averages of Replies to Motion Picture Questionnaire, Evansville Public Schools**

<table>
<thead>
<tr>
<th>High School Girls</th>
<th>Grade School Girls</th>
<th>High School Boys</th>
<th>Grade School Boys</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. of pupils answering</td>
<td>891</td>
<td>1687</td>
<td>754</td>
</tr>
<tr>
<td>Average age</td>
<td>14.9</td>
<td>12.</td>
<td>15.7</td>
</tr>
<tr>
<td>Age when saw first movie</td>
<td>5.5</td>
<td>5.2</td>
<td>6.2</td>
</tr>
<tr>
<td>Go regularly</td>
<td>266</td>
<td>765</td>
<td>239</td>
</tr>
<tr>
<td>How often per week</td>
<td>1.6</td>
<td>1.6</td>
<td>1.3</td>
</tr>
<tr>
<td>No. blocks to Theatre</td>
<td>14.7</td>
<td>10.7</td>
<td>12.4</td>
</tr>
<tr>
<td>Admission fee</td>
<td>28</td>
<td>14.5</td>
<td>28</td>
</tr>
</tbody>
</table>

**SPECIAL INFORMATION**

- **Go with parents** | 386 | 911 | 191 | 436 |
- **Go with chums** | 744 | 1053 | 633 | 1156 |
- **Like movies better than spoken plays** | 436 | 1234 | 472 | 883 |
- **Never saw a movie**—Grade school, 6 boys, 3 girls
  - High school, 1 boy
  - Grade school, 4 boys and 8 girls
- **Never go**
  - High school, 3 boys
  - (Grade) girl goes twice a year
  - (H.S.) boy "not interested"
  - (Grade) girl does not like them
- **Go 8 times a week**—1 Central High School boy (Father owns a show)
- **Go 7 times a week**—(Grade) 14 boys, 7 girls—2
  - (H.S.) 1 boy, 1 girl—2
- **Go 6 times a week**—(Grade) 3 boys, 3 girls—6
  - (H.S.) 4 boys, 3 girls—7
- **Go 5 times a week**—(Grade) 17 boys, 11 girls—28
  - (H.S.) 1 boy—1

**FILMS LIKED BEST**

- **Comics** | 279 | 830 | 439 | 864 |
- **Serials** | 49 | 238 | 57 | 287 |
- **Wild West** | 165 | 1205 | 312 | 499 |
- **Travel films** | 135 | 106 | 95 | 268 |
- **News films** | 111 | 127 | 99 | 127 |
- **Love stories** | 649 | 96 | 89 | 141 |
- **Cartoons** | 18 | 43 | 49 | 173 |
- **Color films** | 17 | 96 | 7 | 43 |
- **Crime, burglary, etc.** | 59 | 219 | 70 | 125 |
STORIES THAT THE PUPILS WOULD LIKE TO SEE IN THE MOVIES

High School pupils mentioned 500 stories, of which the following were chosen most often:

<table>
<thead>
<tr>
<th>Times Mentioned</th>
<th>Story Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>73</td>
<td>A FAVORABLE FILM</td>
</tr>
<tr>
<td>61</td>
<td>A FAVORABLE ACTOR</td>
</tr>
<tr>
<td>54</td>
<td>A FAVORABLE PLAY</td>
</tr>
<tr>
<td>48</td>
<td>A FAVORABLE CONCERT</td>
</tr>
<tr>
<td>44</td>
<td>A FAVORABLE MEETING</td>
</tr>
<tr>
<td>42</td>
<td>A FAVORABLE CONVENTION</td>
</tr>
<tr>
<td>40</td>
<td>A FAVORABLE LUNCHEON</td>
</tr>
<tr>
<td>38</td>
<td>A FAVORABLE DINNER</td>
</tr>
<tr>
<td>36</td>
<td>A FAVORABLE LUNCHEON</td>
</tr>
<tr>
<td>34</td>
<td>A FAVORABLE DINNER</td>
</tr>
<tr>
<td>32</td>
<td>A FAVORABLE MEETING</td>
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<tr>
<td>30</td>
<td>A FAVORABLE CONVENTION</td>
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<td>A FAVORABLE LUNCHEON</td>
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<td>26</td>
<td>A FAVORABLE DINNER</td>
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<td>24</td>
<td>A FAVORABLE MEETING</td>
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<td>A FAVORABLE CONVENTION</td>
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<td>A FAVORABLE LUNCHEON</td>
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<td>6</td>
<td>A FAVORABLE CONVENTION</td>
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<tr>
<td>4</td>
<td>A FAVORABLE LUNCHEON</td>
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<tr>
<td>2</td>
<td>A FAVORABLE DINNER</td>
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</tbody>
</table>

Grade School pupils mentioned over 600 stories, of which the following were mentioned most often:

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<td>6</td>
<td>A FAVORABLE DINNER</td>
</tr>
<tr>
<td>4</td>
<td>A FAVORABLE MEETING</td>
</tr>
<tr>
<td>2</td>
<td>A FAVORABLE CONVENTION</td>
</tr>
</tbody>
</table>

FAVORITE ACTORS

<table>
<thead>
<tr>
<th>High School No. of choice</th>
<th>Grade School No. of choice</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 564 Rudolph Valentino</td>
<td>328 Wm. S. Hart</td>
</tr>
<tr>
<td>2 423 Wallace Reid</td>
<td>315 Jackie Coogan</td>
</tr>
<tr>
<td>3 391 Douglas Fairbanks</td>
<td>496 Pearl White</td>
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A MAN engaged in educational work recently remarked that he had once used lantern slides a good deal, but had given up doing so because he found that the members of his classes were giving attention to the pictures rather than to what he said. This person had missed the essential feature of visual instruction. Had he confined his use of pictures to those occasions when he wished to present objective facts, which pictures are so well calculated to represent, and had aimed to lead his classes to observe and interpret, that is to read, the pictures, he would doubtless have secured better results.

It must be obvious that the person who merely discusses or gives out information about a subject and at the same time throws upon the screen pictures which he does not lead his class or audience to observe and interpret, is dividing attention between seeing and hearing rather than co-ordinating these two avenues of approach to the mind.

The following notes are furnished by a certain commercial concern to accompany a picture of a Swiss chalet:

**A Mountain Chalet, Grindelwald, Switzerland**

The word “chalet” (sha-lá) means “cottage.” The term is now used chiefly to mean Swiss cottages. These are built in one general style. The lower story is of stone. The upper story is of wood. The roof is made of shingles and projects far out over the house. Where the country is rough, and mountain floods are common, the roofs are weighted down with stones. Sometimes a torrent breaks over a mountain side and plunges into the valley. Then the houses need to be strong and the roofs solid.

The view shows an ideal Swiss scene. Against the side of the cottage is stacked a pile of wood. This is to be used for fuel, perhaps for cooking. The pile will be much larger before winter comes; for huge fires are needed to drive out the cold in these mountains when the snow falls. In the little out-house are to be stored supplies of food.

The narrow road winds up the valley past another farm house. It looks like a ribbon unwound among the foothills. The little field is strongly fenced. You would call it only a garden. Most Swiss fields are only gardens in size. Only a small part of the land is tillable, but it is carefully tended. Every village has its herdsmen who drives the cattle each summer morning up the mountain side where the pastures are green.

In the distance the picture shows the white cap of an Alpine peak. The snows on its top are everlasting. In the valley are trees that shed their leaves in the fall. Beyond and higher, to the right, you will observe the evergreens. Beyond these the trees are only shrubs. Then plant life disappears and the line of snow is reached.

Generally speaking, wild animal life also stops with the line of vegetation. There are a few exceptions to this, however.

These notes are well calculated to save the teacher and the pupil all effort except the mechanical labor of reading them and repeating information verbally expressed by the writer.

**A Different Conception of Notes**

For the meaning of chalet send both teacher and pupil to the dictionary. After observing the size and form of this chalet, have pupils search for pictures of others and then answer for themselves whether they are similar or varied in type. Why state that the lower story is of stone? Have the pupils never seen stone? Most pupils who are ready to study Switzerland know what shingles are. If they do not, give them the name after they have noted of what they are made and their size and shape. Tell the pupils to compare the amount of projection of the roof with that of the roofs of houses they have seen. Would it not be better to ask pupils to give possible reasons for the stones having been placed upon the roof and not be in too great haste for a final answer?

I am not sure what the writer means by “ideal.” The word is commonly used as the opposite of real—fanciful, existing only in
imagination. "Typical" would seem to be a better word. But the chalet is hardly imaginary, for a pile of wood is stacked against its side. Do you not think the pupil would be able to tell you that? Why tell him? It would lead more to thinking if the pupil were required to draw upon his past observations and to judge that this wood might be needed both to keep the chalet warm (Switzerland being a rather cool country) and to cook food. He would thus get a little experience in classifying ideas. It is hardly too great a demand upon the reasoning power of a fifth or sixth grade pupil to ask him why the pile will be made larger by the time winter comes. He might even be expected to report why wood is used instead of coal.

The field mentioned in the third paragraph is referred to as little. Outside of our cities, at least, pupils have seen fields. I would ask the pupils to compare the Swiss field with these as to size. I would even venture, if the study of Switzerland had progressed far enough, to ask why the field is small. Usually when objective facts have been definitely noted, it is safe to call for a judgment. In the case of Switzerland it should be easy enough to lead pupils to conclude for themselves that the country is more pastoral than agricultural.

In like manner, if the details of the picture are clear enough to warrant any reference to the kinds of trees, pupils should first report their observation as to their form, size and color and also as to the part of the mountain slope on which plant life does not appear. Some verbal information as to the relation between altitude and vegetation would be allowable, though after a series of observations the pupil would judge the relation and with only a little assistance should be able to make a fairly clear and exact statement of his own.

In selecting pictures to accompany this article between 300 and 400 were examined. The collection is believed to be fairly representative of Switzerland and includes numerous chalets. Note one chalet of two stories, one of stone and the other of wood, is in the collection. It would seem that the writer of the quoted notes drew from a single picture an unwarranted conclusion as to the structure of chalets. It should be clearly understood that picture expression is always specific. The visual method is strictly inductive. Generalized statements should not be drawn from a single picture.

Picture No. 1: This expresses very well the type of roof mentioned in the quoted notes. The cottage has only one story, but the piles of wood and the cows are characteristic.

Picture No. 2: Here the chalets have overhanging roofs and two-stories, besides a basement. The roofs lack the stones. One has

(Concluded on page 334)
How May the Public Improve Motion Pictures?

Hazel B. Stevens

Extension Division, University of Utah.

The question, how may the public improve motion pictures, implies by its wording that there is need of improvement. We are not, however, doing the industry an injustice by so stating it, because the most earnest advocates of the motion picture—the producers—are admitting the need.

Reforms must come from two directions: within and without. It is too much to expect that the production end will go very far alone on the road to reform under the fervor of its freshly undertaken enterprise—that is, unless it is met and supported by its public. The cry has ever been from the studios, "We produce what the public wants——" And some pretty "rotten" stuff has made its debut under cover of that cry. For some time there has been a quiet concerted movement among certain groups of the public to refute the cry; but the time is peculiarly ripe now to make this movement felt. A hopeful sign on the negative side is the recent failure of a stupendous salacious production which ten years ago would probably have made a fortune for its godfather. As it was, the public put the seal of its disapproval upon the picture in the most effective way—through the box office. A consistent following of this policy would solve once for all the problem of how to get better movies.

Producers and directors will specialize in "clean" movies as soon as these prove themselves paying propositions; producers and directors are not in the "game" for their health, as they will tell you quite frankly; they will not go on spending good money to "clean up" the studios unless they are rewarded tangibly through their pocketbooks for their good deeds. We, the public, must see to it that better pictures "pay." Fortunately, producers and directors, though not idealists, are as a rule normally wholesome in their reactions; the financial returns being equal, they would rather produce good pictures than bad,—good in the sense of morally sound as well as of artistically photographed. In fact, there may be some already in the field who will come to prefer a smaller profit in order to satisfy their own sense of what is community service. Some day surely there will come, as a result of the present movement toward higher standards, a maker of pictures who has real vision as well as business perspicuity, who will give us, not accidentally, but consistently, pictures which will have power to stir the wells of spiritual aspirations in us, purifying while thrilling and entertaining us, in the manner of great novels and great drama. A few pictures have already touched this height—Humoresque, The Miracle Man, The Birth of a Nation—but none, in the opinion of the writer, has yet completely attained and maintained it.

The "great producer" will come in response to a demand of public taste. This molding of public taste takes time; it is not a reform that can be effected "once for all"; in the meanwhile the commercial interests of the better sort may time and again lose faith; but the educational interests must never lose faith, even though their job takes a complete generation.

It is hard to teach an old dog new tricks; in other words, it is hard to make over the tastes of the adult who has been fed from childhood upon penny novels and cheap movies. It is hard to teach a confirmed drunkard to appreciate fresh spring water,—possible, but hard,—for he has first to lose his taste for strong drink.

It is not so hard to lead the untainted minds of children to prefer the wholesome to the hectic and perverted. No harder at least than to teach them to choose right lines of personal conduct although they are surrounded by people who act from lower motives and who seem to thrive notwithstanding. The latter problem, too, is a hard "nut to crack" for educational interests, but they show no signs of wishing to give it up.

The soil has undoubtedly been prepared for a better class of movies, of which the very near future should see a noticeable flowering. Every member of the public can help by commending and attending these better things. Those especially concerned can put forth group effort to have the better things supported in their communities.
Official Department of
The National Academy of Visual Instruction

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A department conducted by the Secretary of the Academy for the dissemination of Academy news and thought. All matter appearing here is wholly on the authority and responsibility of the Academy.

The Oakland Meeting

By Dudley Grant Hays

Members of the National Academy of Visual Instruction will be interested in the report of the splendid program of visual instruction which was presented at the N. E. A. meeting in Oakland in July. The start for this program was made at our annual meeting in Cleveland last February, when Superintendent H. B. Wilson, of Berkeley, California, was asked to act as Chairman of the Program Committee for the July meeting. He accepted the task and carried the work through in a very successful manner and much to the satisfaction of all present.

Opinions do not alter facts as a general rule, but facts should sometimes change opinions. We were on our second year of affiliation with the N. E. A., and from the statements in Section V of Article II of the By-Laws of the N. E. A., we believed we were wholly within the sphere of consistent action in starting a visual program for the Oakland meeting. After the program had been decided upon and speakers chosen, the officials of the N. E. A. ruled that the Academy could not put on a program under its name, notwithstanding its being an affiliated organization of the N. E. A.; but that its members, as individuals, might take part in a program sponsored by the N. E. A. If you are well trained in visual work, you, by careful study, may see the point raised.

To make it easy to get up a visual program, those officials asked Superintendent Wilson to act as chairman of a conference on visual instruction and to secure speakers for the same. He accepted that duty and went ahead with the program he had already arranged. It went off in good shape. There were two sessions
and a brief report of them, in the language of Superintendent Wilson, follows:

"The programs throughout were excellent. All duties were carried by capable people of experience in the field. At the Tuesday session a brief introductory address on the importance of keeping our visual materials broad was made by the chairman of the conference, Mr. Wilson. Following the opening of the conference, Mr. Dudley Grant Hays, Director of Visual Education in the Chicago schools, was introduced as chairman of the afternoon. He spoke briefly in reference to the growth and increase in the pedagogical use of visual materials.

"The theme of the remaining addresses of this first session was 'Equipping for Greater Concreteness in Education.' This was developed by Superintendent Peter A. Mortenson, of Chicago, who spoke on equipment and the handi-caps to its use; by Mrs. A. V. Dorris, Director of Visual Instruction in the San Francisco State Teachers' College, who spoke on the training of teachers; and by Dr. A. E. Winship, of Boston, who showed that the visual appeal is universal and irresistible.

"The second session of the conference was presided over by Susan M. Dorsey, of the Los Angeles city schools. In opening she spoke very inspirationally of the use of visual materials in community work.

"The theme for this session was 'Practice and Theory in Visual Instruction.' Able addresses were made by Professor J. V. Ankeney, of the University of Missouri, and Principal George C. Kyte, of the University Elementary School, Berkeley. A round table dealing with field experiences and answering questions was participated in by Miss A. Loretta Clark, Director of Visual Instruction of Los Angeles city schools, Principal H. O. Welty, of the Lockwood Grammar School, Oakland, and Mr. H. S. Upjohn, Deputy Superintendent of Schools, Los Angeles County.

"At the conclusion of the conference a motion prevailed directing the chairman to appoint a committee to urge the directors to grant the petition presented the year before, asking for the creation of a department of visual instruction in education as a regular department of the N. E. A. This committee consisted of Superintendent Mortenson, of Chicago; Superintendent Dorsey, of Los Angeles; State Superintendent Finegan, of Pennsylvania; Mrs. A. V. Dorris, of San Francisco State Teachers College, and Deputy Superintendent Upjohn, of Los Angeles County. The committee presented the matter to the new Board of Directors at their first meeting on Friday afternoon, July 6th. The directors acted immediately, creating the department as requested.

"The creation of this department should mean much for the right guidance of and use on the part of school officials of visual materials. Thus far, the only guidance on the matter was in the main only such material as came from sources with commercial interests. Without doubt, this guidance has been sincere but there is great need that the N. E. A. should further the development of a body of literature setting forth the purposes of and the procedures in the use of visual instruction in education. The organizing of this department will insure regular meetings annually, at which various aspects of this important procedure in teaching will receive fundamental attention, by persons of experience and training."

Thus the movement started over a year ago at Boston by Mr. A. W. Abrams and Mr. Dudley Grant Hays in due time and by patient cultivation has resulted in establishing the much desired Department of Visual Instruction in the N. E. A., wherein all teachers and others engaged in promoting visual instruction can function in every way consistent with the time honored ideals of the N. E. A.

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How to Use Pictures—An Illustration

(Concluded from page 331)

walls of plastered stone, the other of wood, except the basement. Note the flowers belonging to the nearer one. Are flowers about the house characteristic of Switzerland?

Picture No. 3: Shingled roof with stones, wood piles, evergreen trees below, no vegetation above, snow near summit.

Conclusion

Verbal information is not education. One of the peculiar advantages of the use of visual aids to instruction is the fact that they offer a means of gaining percepts and stimulate thinking. The statements of the notes quoted contribute little to either of these ends.
The Training of Teachers for Service and During Service in
The Use of Objective and Other Visual Material*

Anna V. Dorris
Director of Visual Instruction, San Francisco State Teachers' College
and Berkeley Public Schools

Throughout the programs of this conference we shall be concerned with discussing ways and means of bringing more concreteness and greater reality in the teaching process. To this end it is important to have our schools and class rooms equipped with as many worthwhile types of objective and other visual materials as is possible in order that keener interest, more economy and greater efficiency may be brought to our teaching. It is also necessary to set up ways and means of eliminating, as rapidly as possible, all hindrances and handicaps to the easy and effective use of all concrete materials in regular class room procedure.

The total effectiveness of the use of such concrete materials, as a means of enriching and improving our teaching depends very largely upon the personality and training of the teacher. To secure the best results from any educational tool or device the teacher must first feel its need wholeheartedly and enthusiastically, and then know how to use it judiciously and effectively. No industrial or commercial institution would think of introducing new equipment into its plant without thoroughly training its employees how to use it to the best advantage. Yet in our schools we very frequently forget the need of training the teacher in the use of new techniques of working.

To me has been assigned the task of discussing the need of training teachers to make appropriate use of objective and other visual materials in teaching. That I may deal concretely with the problem, I shall present, (first) the results of a survey showing the provisions now being made in the United States for training teachers in the values and uses of the various types of visual material, (second) some results of my own efforts to train teachers in the San Francisco State Teachers' College and (third) the progress made in the city schools of Berkeley in helping the teaching staff to make larger use of concrete materials in their work.

To gather the facts in reference to the definite facilities providing for the training of teachers in visual instruction in the United States an inquiry or circular letter was sent to 171 normal schools and teachers' colleges and to 114 colleges and universities. Request was made for the announcement of any courses given with the object of training teachers to use visual materials as a means of definite instruction.

A total of 30 returns were received from normal schools and teachers' colleges and 37 were received from colleges and universities. A tabulation of these returns revealed the following facts: But four normal schools and teachers' colleges offered regular full credit courses and two offered summer session courses. Michigan reported that each of her four normal schools offers to seniors a five months non-credit course. One institution offers a three credit course in graphs and their uses in teaching. For years The Kirksville Teachers' College has offered a course in photography and slide making. But two colleges and universities offer regular courses for credit and two others offer summer courses only.

Colleges and universities have given more attention to the developing of centers for the distribution of visual aids, particularly slides and films; seventeen of the thirty-seven institutions reporting maintain such centers, two such centers are self-supporting and two circulate material free to schools and community centers. Only four normal schools and teachers' colleges report the operation of distributing centers to help schools.

The main object thus far in operating distributing centers seems to be to provide clean wholesome materials for entertainment rather than class room instruction. The evidence gathered points rather clearly to the fact that thus far the main use made of slides and films is for entertainment purposes.

From the foregoing, it is seen that of the thirty normal schools and teachers' colleges reporting, but eleven are attempting to provide

*Address given at Visual Instruction Conference, National Education Association, Oakland, California, July 3, 1923.
any type of training in the field of visual instruction, while of the thirty-six colleges and universities reporting, only four are attempting to meet this need. However, several institutions stated that they were using various types of visual material, mainly charts, slides and a few films for instructional purposes in certain courses, especially in science and geography. Others were frank to say they had made no attempt nor had they felt the need of offering such a course. One teachers' college report outlined its art course in reply to the inquiry showing that they had no conception of the richness or extent of the field under investigation.

Two serious questions arise from the foregoing. First, in view of the welfare of the pupils, is it justifiable to allow teachers already in service to go on in the old traditional way—slaves to formal text books—using long, dry, uninteresting methods of teaching without making a serious effort to awaken and inspire them to use newer, more economic and more efficient methods of procedure? Second, many progressive school systems in different sections of the country are now equipping their schools with exhibits, stereographs, stereopticon lanterns and moving picture projectors. Shall no provision be made by training institutions whereby teachers may have the opportunity to learn how to use such valuable tools in order to get the greatest educational results with the least expenditure of time and energy?

At the present time, as all of us well know, much of this valuable equipment is used haphazardly and unpedagogically or for entertainment purposes only.

In order that we might begin to meet these problems raised by the above questions, the San Francisco State Teachers' College introduced a full credit visual instruction course last fall, primarily to meet the needs of the teachers about the bay region. We began with these guiding objectives, namely, to provide guidance as to good practical methods of using such materials and to encourage and aid schools and school systems in equipping for the larger and more systematic use of visual instruction.

The appreciative response from the teachers about the bay proved to us that there was a great need for such a course. In the Saturday course thirty-five teachers and principals enrolled the first day. This group was composed of five principals, one supervisor, two high school teachers, fifteen junior high school teachers and twelve elementary school teachers. To the original group there were many additions during the semester. In the complete enrollment were represented six different school systems and twenty-seven different school buildings.

Our courses offered two types of work. In the first place, the main course, given at the Teachers' College, consisted of lectures, concrete demonstrations of the uses of all visual materials, reports of progress on individual problems and laboratory work. In the lectures such topics were taken up as the need of improving and enriching our teaching, fundamental reasons underlying the uses of visual instruction, practical pedagogical methods of procedure in the class room, special uses and sources of supply of all visual aids such as flat pictures, charts, maps, globes, graphs, stereographs, slides and films, how to start a distributing center, how to equip schools for visual instruction and ways and means of earning money for equipment.

In the demonstration feature of the course, type lessons were presented either by the instructor or by members of the group. The aim was to illustrate how class work was developed and enriched through the use of visual aids, by the children as needs arose. The illustrative lessons were drawn from geography, history, current events, nature study, health, safety and the like. This was probably the most helpful part of the course since it demonstrated concretely just what the members in the class were actually accomplishing in their regular class rooms under the influence of the course offered.

The second type of service rendered by the courses consisted of field work. Upon request the instructor visited principals and individual teachers in their schools and endeavored to give concrete help in solving their daily problems in the field of visual instruction. As a result of the field work twenty-one different schools about the bay region were visited from one to four times. Twelve out of the twenty-one schools were fairly well equipped at the end of the year to carry on visual instruction work and three started school libraries with a small visual center. Every teacher upon finishing her course had accumulated a personal collection of well mounted pictures, exhibits, charts and graphs to enrich her own class room teaching. The improvement in the atmosphere
of the different school rooms of teachers taking courses seemed quite remarkable. The rooms became real living workshops with attractive illustrative material on the walls, the library table and in the cabinets. Boys and girls were beaming with interest and enthusiasm because they were learning to solve real life’s problems in a natural, interesting way.

In the Berkeley City schools, our problems have been somewhat different. For several years various schools in the system have been using visual materials such as stereographs, slides and films along with the older types of visual aids, but as in all systems, the material was too often misused by teachers and principals who had not thought seriously of the total needs and uses. So there was a growing desire on the part of many to see the work organized, guided and encouraged. It was felt that before much new material and equipment was placed in the various schools, the teaching staff should be guided as to its proper use and application.

Accordingly a committee was appointed about three years ago, to formulate some sort of handbook or guide in the use of visual materials. It fell to my lot to become chairman of that committee. The various members of the committee were chosen because they were specifically interested in some particular field of work. Each took the work seriously from the outset. The first year was spent in studying, experimenting and investigating with methods and materials.

The second year we began to compile our findings in the form of a monograph. In this guidebook we have attempted to give concrete help regarding available materials and how they may be used to enrich all types of subject matter.

A few months before the monograph appeared, a visual instruction center was established with a part-time director and an attendant in charge. During the year that center has been in existence we have collected for circulation for class room use:

3,049 slides (90% being colored)
1,118 stereographs
2,519 well mounted pictures 75% colored
875 illustrative booklets
184 exhibits
1 stereopticon lantern
1 moving picture projector

A special budget is set aside each year to increase the visual equipment.

As a means of training teachers special meetings are held for different groups and concrete demonstrations of class room work use given by teachers and pupils.

But a small beginning has been made thus far, but we have purposely gone slowly and carefully. We never circuit films or any other material. The request must come from the teacher that material is needed to solve some definite problem or to enrich some subject matter.

The last few years we have all been aroused to look upon public education with a new meaning and significance. Our objectives have somewhat changed and we now realize that if we perpetuate the high ideals of our great American democracy, we must cast aside educational tradition and meet the specific needs of this new complex life. We must make learning more appealing, more concrete and meaningful, so that it may be attained by all the various types of minds and that the knowledge gained may actually function in daily living. The modern school cannot be apart from life; it is life.

With this in view, we are not so much concerned with imparting an accumulation of facts which are bodies of information especially in the elementary grades, as we are in developing right habits, attitudes and ideals in the minds and hearts of our on-coming citizens. If we are able to guide students toward right thinking and living and inspire a desire or real hunger for knowledge, we have certainly paved the way to self-education. Visual aids are a valuable means toward this end.

Modern psychology makes it clear that for the most part we gain our knowledge thru a series of experiences which leave a wealth of images and clear concepts in the mind. Books can only interpret experiences and are not a substitute for the actual experience. Words are mere symbols of ideas. The language of the printed page can but suggest mental images, and unless the individual has had something in his past experiences with which to compare and out of which to build correct concepts, the true interpretation is not possible and accurate knowledge cannot be gained.

It is only thru a wide and systematic use of the various visual materials to supplement

(Concluded on page 353)
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The Educational Screen assumes no responsibility for the views herein expressed.

“Thumb Nail Sketches” in Visual Instruction

By Ernest L. Crandall

No. 5. Child Psychology and Visual Instruction

We shall begin this article with a quotation from the preceding article in this series, which appeared in the Special Summer number of the Screen. The reasons for this are two-fold. In the first place, the second paragraph of that article was so badly garbled, through a printer’s error, that the reader, himself, found considerable difficulty in unraveling the tangle. In the second place, these little sketches are intended to constitute a continuous series, and the lapse of time between this article and the last instalment has been so great as to justify a little review—merely that we may get together, recall whether we were tending. The misprinted paragraph, then, should have read as follows:

“We frequently encounter the sweeping statement that all man’s knowledge come to him through the senses. To subscribe to that formula, we must consign to the same scrap-heap the visions of the Hebrew prophets, the Christian mystics, and all the poets of all the ages, together with countless cherished institutions common to all mankind. Moreover, we should also run counter to much that is recognized in virtually every school of psychology. Even those who would flout Divine inspiration scoff at psychic phenomena and even reserve the designation of the inner self as the source of fear some spiritual connotation, are compelled to recognize certain physiological and biological inheritances, instincts, inhibition impulses, what not, that are quite apart from and profoundly affect the interpretation of external stimuli. What is still more significant, if we accept the postulate that all knowledge comes through the senses, we bind ourselves irrevocably to the proposition that truth is relative. Sensation is individual, specific, variable. Your sensation is not my sensation.
on the other hand, is universal, general, absolute. Either there is violet ray or there is not, however it may appear to you and me. Either two is more than one or it is not; even though I may see two where you see one, or might have done before prohibition. Even Mr. Einstein, I fancy, does not wish to sweep us altogether away from this bit of intellectual terra firma. The relativity of sensation, perception, conception, knowledge, should only emphasize the necessity of postulating about absolute verity somewhere."

This paragraph was introductory to a warning note, namely, that in our study of the learning process, we should never lose sight of the fact that our duty as teachers is not the imparting of information, is not merely to teach the child how to acquire knowledge, but consists, primarily, rather in leading the child's spirit out into the discovery of some phase of eternal, immutable truth, through the maze of relative and often illusory data which the senses supply.

With this reservation in mind, we can safely posit the theorem that the child's knowledge of the world about it comes to it chiefly through the senses and in large and controlling measure through the sense of vision.

The process by which mere sensory impressions are translated into knowledge, however, is a complex one. Accordingly as advocates of a methodology of which the very cornerstone is the substitution of direct sense-impressions for linguistic symbols, we cannot too often or too sedulously examine and re-examine the various steps of that process.

We shall ask the reader to bear with us, therefore, during two or three brief chapters, while we retrace, from the standpoint of our own peculiar problems, the pathway from sensation to knowledge.

Now, in retracing this pathway, it is not so much our purpose to review certain general and generally accepted psychological principles or maxims, as to seek through such a review some definite indications as to how visual instruction may best be applied to certain phases of the teaching process, or as to what form of visual instruction is best adapted to certain stages of the child's psychological development.

Let me illustrate what I mean. It will be found that psychologists are pretty generally agreed that the process of acquiring knowledge divides itself into certain more or less readily distinguishable stages or phases. Also the student of psychology will find these several successive stages, with some little variation, pretty generally enumerated as follows:—

1. Sensation.
2. Perception.
3. Memory.
4. Imagination.
5. Conception.

A fact not always made quite so clear, but, still pretty generally accepted or implied, and certainly a fact very easy of demonstration, is that each of these stages or phases has its own characteristic accompanying emotional state and results in its own characteristic efferent impulse. In short, no single mental act or state but is tri-une in its very essence. Accompanying each purely psychological reaction, some particular state of feeling will be excited. Equally, some impulse to action will be engendered, which may be responded to, frustrated or inhibited, but which will always be there, whether consciously noted or not.

Thus, mere sensation results in a state which is frequently spoken of as if it were a mental state but which is purely emotional, namely, attention. At the first dawning of a percept, however, attention merges in interest; and the retention, recall and comparison of percepts, which we shall call memory, whips interest into curiosity.

Again, mere sensation results only in an efferent impulse to locomotion, while the dawning of a percept impels to manipulation. Arrest the attention of the child, or of an adult for that matter, by mere light or sound and you will succeed only in setting him, or some portion of his anatomy into instinctive motion. Definitize these sensory impressions into a clear percept, a recognizable object, and his first impulse—if he is near enough to nature—will be to touch and handle.

More of this anon. For the present we have proceeded far enough along this pathway, to make a point which is of first importance. It is a point to which teachers and educators generally have given all too little attention. That point is, that most of the learning of the child's earlier years is confined to the first three stages named above—sensation, perception, memory.

We do not mean to assert that a child, even a very young child, has no mental processes beyond these three phases. Of course he does. Nevertheless, by far the greater part of his
Christie Studios
This is literally "seeing yourself as others see you." Viola Daniel sitting on the arm of the davenport and Tom Denspay in the center are watching themselves in a Christie Comedy "Farewell Thun." Al Christie is projecting the picture which was made in the same set in which the cast is photographed. The camera men can be seen at the left.

Chicago and Alton Shows Movies
The DeVry was the first projector in our community to project motion pictures on board a circ. The projectors were set at the back of the room. Formerly there, DeVry have been installed on the Manaca which is the first-stall to ever show motion pictures as a regular part of their service.

Weasly Barry in the Hospital
After completing his picture "Service," Weasly Barry returned the best of scenes in the hospital scene. In the hospital he photographed the entire growth in the depths of the hospital.

Thurston With His DeVry
No one could ever accuse Thurston, the famous magician, of being behind the times! In his latest show he has added a moving picture novelty—and of course, democracy has been—he uses a DeVry for his projector.
Of course they use DeVry

It may appear as a strange coincidence that wherever big successes are made with motion pictures—there you will find DeVrys.

But, upon consideration, the reasons are plain. Thurston uses a DeVry because he demands accurate performance in his show and cannot afford to take the chance of having anything go wrong. The Chicago & Alton picked the DeVry for its initial trip because they realized that the gruelling service a projector would be put to on a train demands a machine of more than average ability.

The Monon, the first railroad in the world to establish a motion picture service, uses DeVrys, as do practically all the large industries whose sales and publicity effort includes a motion picture program.

For more than eight years, under almost every possible condition, DeVrys have successfully projected motion pictures. This is the reason back of their success!
mental activities begins and ends within the truncated gamut of this first half of the learning process.

Now, it is equally certain, though not so readily recognizable, that as the child develops psychologically, he takes over successively in increasing degree the remaining stages or phases of the learning process. Memory yields to, indeed prompts, imagination; and imagination, which is memory in a genetic, constructive, creative mood, provides him with clear and satisfying concepts, built of the scattered perceptions with which his brain has been stored.

Now, if all this is true, clearly the first duty of the teacher is to be guided in his methods by a careful consideration of those mental processes, emotional states and efferent impulses that are characteristically dominant in the child's particular stage of psychological development. In other words, there is a time, or an age, at which to bombard the child with sensory impressions; there is a time or an age for bringing the motor impulses into play; there is a time to give free rein to the imagination. Even though any of these or other methods of approach may properly be resorted to at any stage, there is some particular stage of mental growth at which each is most appropriate.

This is a vital point, and to none more vital than to the visual instructor, whose whole methodology consists in the correct application of the direct sensory appeal.

We shall require some maxims, from time to time, to serve as road-signs in any rapid mental survey of our progress. Let us erect such a sign-post right here and clinch the lesson of this article by a maxim that our elders taught most of us many years ago—namely, that

There is a time for everything.

Visual Instruction at the N. E. A.

By Ilsley Boone

For the first time in the history of the National Education Association, the theme of visual instruction was given something like its due recognition at the Oakland Convention of the N. E. A., held in the coast city, July 1 to 6. The simultaneous meeting of the World Conference on Education in the neighboring city of San Francisco and the large number of annual meetings of allied organizations, brought together what was probably the largest single gathering of educators from all over the world that has ever been held.

In both the World Conference, and more notably in the N. E. A., attentive consideration was given to the subject of visual instruction. President Owen had requested Dr. H. B. Wilson of Berkeley to organize two half-day programs dealing with this subject, and while it is a matter of regret that the participants in the programs presented almost entirely the methods, programs, and results of visual instruction in the west and middle west, to the exclusion of what had been accomplished in the east, nevertheless, the sessions were exceedingly suggestive and helpful throughout, and great credit is due to Dr. Wilson for the excellent programs which he arranged.

The National Council of the N. E. A. de-
regretted that the work of the committee did not eventuate in a more definitely helpful report to those who are interested in the subject of visual education. No effort, apparently, was made to guide the educators of the country in the practical employment of motion pictures as an aid in educational processes. With the keen interest manifested in this subject, have not the teachers of the country a right to entertain a reasonable expectation that the N. E. A. will furnish some leadership of a definitely helpful and constructive character? Without such help, multitudes of schools and teachers will introduce the use of motion pictures in ways, and under circumstances, that can only ultimately work harm.

It is safe to say that vastly more than fifty per cent of the schools that now employ motion picture projection are doing so without any proper regard to the pedagogical technique; to the proper range of films to be shown; and to the right sort of equipment for school use. The largest service that a committee of the N. E. A. having this subject under investigation could render to the schools of America, would be to line up this subject in its true proportions and with due respect to the needs of the schools. Perhaps no more could have been expected from the committee in view of the shortness of the time and the complexity of the subject, but it is to be sincerely hoped that the work thus excellently begun will be continued until brought to a helpful and inspiring issue.

Perhaps the outstanding visual instruction feature of the entire convention was the visual instruction exhibit which constituted more than one quarter of the entire exposition in the Oakland Civic Auditorium, and which was arranged and carried out through the close cooperation between the National Education Association and the Visual Instruction Association of America. The effort was made and notably realized, to group together all those exhibitors interested in visual aids to instruction. This included the makers of charts or models, as well as manufacturers of microscopes, telescopes, cameras, lenses and other optical instruments, screens, motion picture machines, lantern slides, motion picture films, stereoscopes and stereoscopic views, and publications in which the visual appeal was predominant.

For the benefit of these exhibitors, and in order to carry out the purpose of a unified visual instruction exhibit, a projection room, seating 125 persons, was set apart for continuous projection of motion picture and lantern slide material during the entire time of the exhibit. The equipment was supplied through the courteous cooperation of the exhibitors and a more or less constantly changing audience had the privilege of viewing practical class room material. Motion pictures dealing with Biology, United States History, Physical Geography, Civics, Physical Education, and other subjects of the upper grades and high schools, were shown. The association maintained a corps of workers whose purpose it was to further the interest in visual instruction among those who came into the projection room or visited the exhibit. Teachers school principals and educators from many parts of the country enquired as to methods of use, source of material, proper equipment for class rooms and auditoriums, and a large amount of information was disseminated in respect to these phases of the subject. It was only an extension of the service which the Visual Instruction Association is gratuitously rendering continually from its offices in New York City.

The visual instruction exhibit was largely in the nature of an experiment, designed to further a more general interest in the subject of visual aids to instruction. It was therefore to be expected that, as in the case of most experiments, much could be learned from the endeavor. The intensive qualities of California sunlight; the practical difficulties of daylight projection in large and airy lighted rooms; the value of a daylight screen for projection under difficult light conditions; the values and some minor limitations of cooperative effort: all these were made evident before the exhibit was closed.

On the other hand, there was no mistaking the fact that immense value resides in a close cooperation between the educators on the one hand, and commercial producers of educational material on the other. This was seen more clearly perhaps, in the realm of motion pictures, than in any other single field, since the problems here involved are so new, the technique of motion picture use within the class room as yet so undetermined. A great deal of valuable information was elicited at the regular afternoon meetings held in the projection room, where opportunity was presented for persons to ask questions and to tell their own experiences in the employment of motion pictures for class room instruction.

(Concluded on page 364)
The Theatrical Field

Conducted by

MARGUERITE ORNDORFF

A Picture in the Making

At the Lasky Studio they were making "The Spanish Dancer," and it was my privilege one morning to watch the work. The publicity man kindly offered to "park" me on the set, and left me with authority, in case I was disturbed or threatened with ejection, to say I was deposited there by him. But nobody even noticed me; everybody was too busy attending to his own affairs. Even the pianist and the violinist, behind whom I had taken shelter so as to be sure of avoiding the camera's eye, had no time for more than an occasional friendly grin.

The set was a castle interior of impressive plainness, with a curving stairway in the background, and in the foreground, a banquet table, its cover of crimson velvet and cloth of gold billowing to the floor. Behind it in the middle rose a tall, carved chair—the host's seat, no doubt—and on either side of it ranged stools for the guests. Golden dishes of curious design held real food, among them a Spanish galleon in full sail, and a four-wheeled coach with galloping horses. A bustling "Props" at a side table was buried in mountains of oranges, apples, melons, cakes, and mounds of some delicious looking pink stuff, all of which he carried tenderly to the banquet board and covered first with oiled paper and next with napkins. A majestic roast pig lay on a golden platter—no make-believe pig, either, for afterward I heard a hungry extra describing him to friends most eloquently as they lined up at the corner cafeteria at noon.

Mounted on scaffoldings along the sidelines stood half a dozen of the big searchlights called "sun arcs," supplemented by rows of Klieg lights and small "spots." Each was manned by an electrician. Assistants and technical experts occupied themselves with details of costuming and setting, and in the midst of everything, walked the director, Herbert Brennon, immaculate in white flannels and a woolly white sweater—it was chilly on the barn-like, covered stage. Nobody paid any attention to him apparently, and he seemed to move in a world of his own imagining. He was going through the action of his scene minutely and, it was evident, intensely.

In a detached sort of way he blew a whistle that hung around his neck; piano and violin thumped into a march. In time with the music, Brennon paced from the doorway to a point just in front of the table, drew an imaginary sword, clicked his heels, and saluted. Then he went on briskly, around the table to the great chair. He stood before it a moment, then raised a goblet in a toast, bowed to unseen guests, and seated himself with a grand air.

Toot-toot! The music stopped, and the director gazed off into space. He went back to the doorway and paced off the distance to the table, thought a moment, called for "Harold" and gave an order. "Harold" shouted for "Props;" "Props" shouted for "a couple of hands here;" and in a jiffy the gaudy covering was swept clear of the floor while a dozen men were carefully lifting the table to a different position, the director helping.

Toot! Music again, and Brennon went through this action once more, this time apparently to his own satisfaction. The sound of the whistle cut off the music.

"Now where are my six serving men?" In answer appeared six men in blue costumes with flowing sleeves. They wore bobbed black wigs and stiff pink collars, and each individual part of each one's costume was its own particular shade of blue. The total effect might have been slightly bewildering to the conventional-minded outsider, but was not, to the camera-wise; for some colors photograph white, and as for the ensemble of the costumes, they could just as well have been rainbow-hued provided their photographic values were correct.

After careful inspection of each actor, the director instructed them in their "business," and gave them their cues, and herded them into a convenient corner to wait till he needed them. Then he turned his attention to the guards. ("All guards on the set," roared Harold.) Halberds for these two, swords for those two, and—"Oh Harold, this will never do! These swords are of different lengths. They look very bad." A speedy exchange of weapons, and the guards were stationed at decorative intervals along the stairway.

Next came a detailed rehearsal with Gareth
Hughes of a bit of action at the table involving a large cushion, and there was prolonged deliberation over its proper placing. Patiently the two repeated the thing till every move was as it should be, the actor’s serious countenance an odd contrast to the incongruous mixture of medieval rags and modern sweater he wore; to say nothing of shell-rimmed glasses with their nose piece swathed in cotton to protect his make-up.

Spanish soldiers began to wander in from outside, evidently in anticipation of being needed, for in a few minutes the call came: “All soldiers in the places assigned to them last night!” They stood behind their stools at the table, and with Brennon facing them in military posture, gesturing energetically, and shouting, “Sa-lute!” they rehearsed again and again the business of dragging swords out of scabbards and bringing them to the correct position at the right time. The director marched around to the chair and seized a goblet.

“Gentlemen,” he cried, “I give you the king!” “The king!” echoed the soldiers, and raised their cups.

Antonio Moreno, the hero, brave in maroon brocades and velvets, laces and plumed hat, came strolling in, and watched while the soldiers performed. All at once there came a pause. Nobody seemed to be doing anything at all. I looked for the cause: found it in a little group around the camera, a buzz of talk, a laugh. The famous Pola Negri had arrived! She was not to work that day, and so was not in costume, and after a short conference, she left the set. I was sorry, for I had heard rumors of magnificent costumes and a wonderful bridal procession.

The whistle sounded a new signal, and the lights buzzed, and flashed for the first time. Toot! Mr. Moreno started down the steps to salute his guests, doff his plumed hat with a wide sweep, and propose the toast to the king. Mr. Brennon was not satisfied—it would seem from my observation to be the fate of directors never to be satisfied!

“Let’s try it with the cloak on, Tony,” he suggested. It was forthwith done, and then the question of cloak or no cloak was debated.

“I think it’s much better without,” was Tony’s opinion, and so it was settled.

Then it was decided to add two guards and a captain to Mr. Moreno’s business of entering, which necessitated choosing and rehearsing three men—“fine, big fellows,” the director stipulated, “men who’ve had military training.”

At last everything really seemed to be ready for final rehearsal. Toot! went the whistle—lights. Toot! Music. Entered the captain, followed by the hero and his attendant guards.

A bridal magnificent in costume and setting

“One, two, one, two. Left, right, left, right,” I heard them murmuring as they passed me. They reached the table; the guards drew back with precision. Click! The swords snapped to salute, the plume swept the floor. Captain and guards marched out of the picture—one, two, one, two. The host passed to his place, raised his cup. His voice rang out merrily: “Señores, salutamos, el rey!” (What Spanish I knew came to my assistance.)

“El rey!” responded the soldiers, drank the toast, and followed it with laughter and talk.

A series of short, vigorous blasts from the whistle brought the action to a sudden stop. Brennon spun down from his vantage point beside the camera in a brief rage of disapproval.

“Why the laughter?” he demanded. “What is there to laugh at? You are toasting your king! People who have monarchies don’t laugh at their king!”
Silence for a space of minutes, while the actors looked sheepish, and the director recovered his good humor. Then they did it all over again, this time without mistakes. But that was not the end; it was not until they did it for perhaps the dozenth time that the director set on it his seal of partial approval with, “All right. Lunch!”

In a second every electrician had slid down from his perch and disappeared. Assistants, technical directors, musicians, actors were gone; Brennon was gone; the place was suddenly dead. I wandered slowly off the set, stumbling over workmen who were munching in dark corners, and getting mixed up in the line that was forming in front of the hot-dog wagon.

I was wondering whether, after all, we really appreciate the amount of labor involved in a motion picture when we sit comfortably in the theatre and watch it. Here was a whole morning gone, and not a foot of film to show for it; perhaps it would be all afternoon, too, before the scene was finally shot. Yet I had seen only a very few parts of the big puzzle that is a picture in the making, put together in logical form.

Production Notes

Costume pictures are promised in full measure for the coming season. Mary Pickford’s Spanish “Rosita,” directed by Ernst Lubitsch, opens in New York this month. In addition there are Norma Talmadge’s elaborate French drama, “Ashes of Vengeance,” Constance Talmadge’s “The Dangerous Maid,” Goldwyn’s production of “In the Palace of the King,” Rex Ingram’s “Scaramouche,” Paramount’s “The Spanish Dancer,” Charles Ray’s “Courtship of Miles Standish,” Universal’s “The Hunchback of Notre Dame,” and even other important ones to follow later.

The comedians, too, have fallen victims to the costume epidemic. Buster Keaton is following his “Three Ages” with “Hospitality,” a parody on the days of the first railroad train; and Lloyd Hamilton burlesques the Pilgrim fathers in “The Optimist.”


In the making for the same company are Maurice Tourneur’s “Jealous Fools,” “Flaming Youth” by Warner Fabian, “Her Temporary Husband,” and “The Swamp Angel.” Frank Lloyd is to direct Gertrude Atherton’s famous “Black Oxen,” with Corinne Griffith in the part of Madame Zattiany.

Charles Chaplin has made his first picture for United Artists, “A Woman of Paris,” starring Edna Purviance. This is the comedian’s first serious drama, and it is said by those who have seen it to mark a distinct departure from old methods of directing. Mr. Chaplin does not appear in the picture himself.


King Vidor is to make “Gulliver’s Travels” for Goldwyn, according to a recent announcement. It will be produced on an elaborate scale. “Greed,” the von Stroheim picture, will be released in October, Joseph Hergesheimer’s “Wild Oranges” is just starting under King Vidor, and Rupert Hughes is at work on “Law Against Law,” his own story dealing with the divorce evil. Other Goldwyn pictures now finished are Marshall Neilan’s “The Rendezvous,” and his original story, “The Eternal Three,” “Red Lights,” directed by Clarence Badger, “Six Days,” an Elinor Glyn story directed by Charles Brabin, and Hall Caine’s “The Master of Man,” by the Swedish director, Victor Seastrom.

“Anna Christie,” the famous play by Eugene O’Neill, is being filmed by Thomas H. Ince under direction of John Griffith Wray, with Blanche Sweet in the title part. George Marion plays the part he originated on the stage, and William Russell plays Matt Burke.

Metro pictures in production are “Held to Answer,” “In Search of a Thrill,” starring Viola Dana, and an Allen Holubar production, “The Human Mill.” Jackie Coogan’s production of Mary Roberts Rinehart’s “Long Live the King” has been finished and is being edited for release in October. Victor Schertzinger, who directed it, is to make an original story, “The Man Whom Life Passed By.”

George Ade has written “Woman Proof” for Thomas Meighan, and will assist in the making. It will be directed by Alfred Green.
William S. Hart returns to the screen with Paramount, and has started work on "Wild Bill Hickok."

William C. DeMille's "Spring Magic," adapted from Edward Knobloch's "The Faun," has been renamed "The Marriage Maker."


Of special interest are William DeMille's plans to film Julian Street's "Rita Coventry" and Owen Davis' Pulitzer Prize play, "Ice-bound."

Harold Lloyd's latest comedy is called "Why Worry?" and he has begun work on "The Girl Expert."

"Dust of Desire" and "Rose of all the World" are tentative titles for Norma Talmadge's next picture.

**Film Reviews**

**MAIN STREET** (Warner Bros.)

After the first few scenes Sinclair Lewis would never recognize his street, or his people. Not that that's uncommon when best sellers are filmed, but sometimes the spirit, at least, is preserved. Here the whole force of the story integrates under the pressure of box-office appeal. Carol Kennicott, that eternal rebel, succumbs tamely to the Main Street influence; Bea and Miles degenerate into purely comic opera characters; and the others are mere caricatures. Doctor Kennicott more nearly preserves his original being than any of them. A competent cast wasted. (Theatrical only) (Adult)

**TRIFLING WITH HONOR** (Universal-Jewel)

A baseball story with a moral. The plump and jovial Buddy Messinger as the small boy whose loyalty and adoration keep his baseball idol from "going wrong." Not a novel idea at all, but entertaining and well presented. Rockcliffe Fellowes and Fritz Ridgeway play the principal parts. (Family) (Church and community use)

**THE COVERED WAGON** (Paramount)

From the standpoint of realism and truthful scenic and character detail, this is probably one of the finest pictures of the year. James Cruze, the director, has caught the spirit of the pioneer movement in marvelous fashion, giving us some splendid scenes, as for example, that impressive moment when the great wagon train moves forward at the start of its long journey. The fact that Mr. Cruze might have developed the dramatic possibilities of his story to a greater extent constitutes its one fault from a technical point of view.

There is an excellent cast. The main "character," of course, is the covered wagon, shown in the various vicissitudes of its historic journey from Kansas City to Oregon. Charles Ogle, Lois Wilson, Ethel Wales and John Fox, Jr., portray the leader of the train and his family. J. Warren Kerrigan returns to the screen after a long absence to play Will Banion, and Alan Hale plays his rival, Sam Woodhull. But the acting honors go to Ernest Torrence as Bill Jackson, who knew every foot of the trail to Oregon, and Tully Marshall as the old plainsman, Bridger,—two immensely fine performances. (Church, community and school use) (Family)

**THE GIRL OF THE GOLDEN WEST** (First National)

This famous story has lost much of its vigor in the transfer from stage to screen, largely because of unfortunate casting, in the case of "The Virginian," the film rights to which were formerly owned by Douglas Fairbanks, is being filmed by B. P. Schulberg for Preferred Pictures, directed by Tom Forman, with Kenneth Harlan as the Virginian.

Universal has ready a number of new pictures, of which the most interesting appear to be "Drifting," with Priscilla Dean, "The Victor," with Herbert Rawlinson, "Where Is This West?" said to be a clever satire on western drama, "A Lady of Quality," and "Editha's Burglar," with Baby Peggy. Booth Tarkington's "The Turmoil" has been purchased and will be produced by Hobart Henley who made "The Flirt."

Marshall Neilan has been engaged to direct Mary Pickford in "Dorothy Vernon of Haddon Hall." Clare Eames and Alan Forrest have already been cast for the picture. Miss Pickford has also signed Ernst Lubitsch as director for one picture a year for the next three years. The first of the series will probably be "Romeo and Juliet," and there are rumors that Douglas Fairbanks will play Romeo.
the “girl.” Sylvia Bremer is attractive, but she
is not the aggressive and superbly alive mist-
tress of the Polka saloon. J. Warren Kerrigan
as Ramerez, the road agent, and Russell Simp-
son as sheriff Jack Rance are adequate. The
story is slightly diluted to suit the demands of
censorship, but the production is on the whole,
satisfactory. (Theatrical only) (Adult, high
school)

**ONLY THIRTY-EIGHT** (Paramount)

Walter Pritchard Eaton's story of a belated ro-
mance, deftly handled by William DeMille and
a good cast. A mother, after twenty years of
suppression under the strong will of a “good”
husband, upon finding herself a widow, awards
her natural self, gratifies her artistic desires, and
horifies her sedate eighteen-year-old twins by
eventually falling in love with one of their col-
lege professors. Its delicate humor is a pleasant
relief. Lois Wilson realizes the quiet wistfulness
of the woman who is “only” thirty-eight; Elliot
Dexter is comfortable as the elderly lover; and
May McAvoy and Robert Agnew give delightful
performances as the twins, whose one thought is,
“What would father think!” (Adult, high school)
(Community use)

**TEA WITH A KICK** (Victor Halperin Production)

Farce—foolish, but occasionally amusing. Doris
May, Creighton Hale, Louise Fazenda, Stuart
Holmes, Rosemary Theby, and others make an
imposing list of characters. (Theatrical only)
(Adult)

**THE EXCITERS** (Paramount)

Bebe Daniels in search of excitement furnishes
a fair amount of amusement in the course of her
quest. An airplane crash, a chivalrous house-
breaker, played by Antonio Moreno, and a vill-
ainous assortment of crooks, add suspense. Not
the best of its kind, but fair enough. (Theatrical
only) (Adult)

**HUMAN WRECKAGE** (Film Booking Offices)

Mrs. Wallace Reid's anti-narcotic propaganda
picture at least indicates sincerity of purpose.
There are a number of excellent actors in the sup-
porting cast, including James Kirkwood, Bessie
Love and George Hackathorne, and in several in-
stances they do good work. The story is, natu-
really enough, depressing, and logic is occasionally
sacrificed to point a moral. This film may do
some good, yet it seems a doubtful method of
attacking the problem (Possibly community use)
(Strictly adult)

**FOG BOUND** (Paramount)

Another of those stories in which the hero is
suspected of having murdered the heroine’s fa-
thor. The mystery is smothered by the fog.
Dorothy Dalton and David Powell waste their
time on this. So does the audience. (Theatrical
only) (Adult)

**THE LOVE TRAP** (Grand-Asher)

An ordinary picture, undistinguished by any
brilliancy of story or direction. Just a fluffy
tale of a girl who is driven by a socially ambi-
tious mother, into a run-away match with the
wrong man, but realizes the mistake in time to
end things happily with the right man. Bryant
Washburn, Mabel Forrest, and Wheeler Oak-
man head the cast. (Theatrical only) (Adult)

**LEGALLY DEAD** (Universal)

A rambling story, unskillfully built around
the idea of the restoration of life to the human
organism by means of the recently exploited
drug, adrenalin. Milton Sills in the part of a
man wrongfully accused of murder, convicted
on circumstantial evidence, and executed, after
which he is restored to life by a scientific friend.
Mr. Sills can usually hold his own against
poor picture material, but this time he is decid-
edly worsted. The rest of the cast is equally
unconvincing. (Theatrical only) (Adult)

**WHERE THE NORTH BEGINS** (Warner Bros.)

This is a typical story of the far north, dis-
tinguished from the usual by the interesting
performance of the featured actor, Rin-tin-tin,
a police dog. The humans in the cast, though
somewhat overshadowed, furnish adequate sup-
port. Children especially will like it. (Commu-
nity, possibly church use) (Family)

**THE COMMON LAW** (Selznick)

A line-up of stars headed by Corinne Griff-
ith, Conway Tearle, and Elliot Dexter give
this story a rather higher rating than it should
receive on the basis of story or direction. It
rambles a good deal, in getting to the point, and
certainly has lost much of the Robert W.
Chambers flavor. The production is heavily
overdressed as to costumes and settings, there
are too many lengthy titles, and for a picture
with so little real action, there are far too many
long shots for comfort. You can't tell what a
man is thinking when he is a mile away. The
actors are as good as they are permitted by
the limitations of the story to be, but at best
it's slow entertainment. (Theatrical only)
(Adult)
Film Recommendations by

The National Congress of Mothers and Parent-Teachers Associations

MRS. CHARLES E. MERRIAM
Chairman, Better Films Committee

The National Congress of Mothers and Parent-Teacher Associations recommends the following films for the family. They have been reviewed by the Better Films Committee and afford clean and wholesome recreation.

FOR THE FAMILY
(From Ten Years Up)

Penrod and Sam, a Booth Tarkington boy story, splendidly done, affording the entire audience, both old and young, a jolly time. (First National.)

Johnson's African Big Game. Like H. H. Snow's experiences in Africa, brought vividly to us. (Metro.)

The Soul of the Beast. A trained elephant performs to the delight of the children. There is much brutality which might better have been omitted. If you are in a position to cut, you can improve the picture greatly. (Ince.)

Jackie Coogan in Circus Days. In order to show Jackie's splendid abilities, they give us too much abuse on the part of cruel grownups towards him. I do wish his managers would let us laugh with him, instead of always drawing on our sympathies. No one likes to see a child abused, and to other children it is too real. (First National.)

An Old Sweetheart of Mine. Riley's short poem is drawn out to film length. But it is a clean addition and in harmony with the poem. If it will induce other mothers to take out the Riley poems and read them to the children, even to the little four-year-olds (especially the Bear Story), then the filming of this little poem has been a wonderful achievement. (Metro.)

The Go-Getter. A Peter Kyne story of a young man out to win a girl and a fortune. (Famous-Players.)

Slippy McGee. From the story of same name. An unusual film became it reproduced the spiritual message of the book. (First National.)

Wrecks. A good, clean comedy about old autos. (Educational Films Corp.)

FOR HIGH SCHOOL AGE
(Or Over)

Charles Ray in The Girl I Loved. From Riley's poem. A beautiful production but, to many, it was spoiled by the overdone dreams. If these were cut out it would make a perfect production. (United Artists.)

Walter Hires in Sixty Cents an Hour. Comedy drama, inane but harmless. (Famous-Players.)

Jack Holt in A Gentleman of Leisure. Comedy drama in which Jack Holt enlists the aid of a burglar to win a bet. (Famous-Players.)

Down to the Sea in Ships. The pictures of the sea and whaling make it very worth while. The quicker you forget the brutal love story which runs through it, the better. (Hodkinson.)

Lon Chaney in All the Brothers Were Valiant. A sea story. (Metro.)

Human Wreckage. Because it is said that the drug habit permeates our high schools, this film of Mrs. Wallace Reid's is included. The school or the church, however, seems a better place to impress upon the minds of the young people than the theatre, supposed to be a place of amusement. If this picture will bring home to parents the horrible conditions prevailing among many of the actors who are entertaining our boys and girls and becoming their heroes, then Wallace Reid's death will not have been in vain. (Film Booking Offices.)

Thomas Meighan in Homeward Bound. Interesting sea-scenes and a pretty love story running through it. (Famous-Players.)

Harold Lloyd in Safety Last. One must remember that this is trick photography and there is no occasion for getting unduly excited. (Pathe.)
School Department

Conducted by
MARIE GOODENOUGH

Make Each Film Do More

W. J. WILT
Extension Service, University of Minnesota

HOW is this increasing nation-wide demand for purely educational films to be used in the classroom, going to be met? This country has approved the motion picture as a direct means of education by its universal use of all visual material available. So rapid has been the growth of this approval, however, that the producers and distributing agencies have been unable to give the educational institutions enough films to permit them to depend on these visual aids as a regular supplement to their work. Practically all of the film corporations are co-operating by placing their productions at the disposal of the non-commercial organizations. On the other hand, the majority of these non-commercial organizations have not the finances, as yet, to organize and support a complete library. The problem at present simply seems to be the question of how our schools and other educational institutions can obtain the broadest and best service from the films to which they have access at the present time. It is imperative that they do obtain this service from this material, for in so doing, they will stimulate and keep alive the interest that is so current at present until that time when production will meet the demand.

The solution which the Department of Visual Instruction of the University of Minnesota has found to help meet this immediate problem is simple and it may be of service to other individuals or institutions working in this field. This department is trying to impress upon the users of visual aids in Minnesota the fact that practically every film is applicable to more than one distinct type of instruction.

A purely industrial subject is thought of as an aid only to the class studying that particular industry. The same subject can, however, be used in the same school in connection with other classes. A class in geography may be reading of a certain city or state where this industry is prominent. Will not the use of this film here again help to fix this lesson in geography more firmly in the minds of the students? Again, the class in chemistry can find in nearly every industrial picture the result of some chemical process or action and its use by the manufacturing interests of today. So we find that there are three distinct classes that can use this one subject with direct bearing on their work. The travel or scenic pictures, which are perhaps the most common and easiest to obtain, can be used in a like manner. The scenic of Brazil showing the country with its coffee plantations is first used with a geographical connection. Then it may be used in physiology or hygiene class where the stimulating effects of coffee are being emphasized. Or the commercial department may use it in its problems in transportation, or the economics class in establishing some point with regard to tariffs or duties, and again we have made one film directly useful to several instructors.

If schools and colleges will only study more carefully the films to which they have access, they will find that there are many opportunities to use a single subject with equal interest and bearing in several classes. One way to bring about this closer inspection of films by the instructors is to have them all see a certain subject as it is used by one class, and to have them look upon it with the idea of finding some way in which it is applicable to their own work.

The Extension Division of the University of Minnesota is earnestly trying to get the users of the service offered by its Department of Visual Instruction to study the films it has more closely. By doing this they may find more opportunities to use them, thereby assisting the university to get the greatest service possible from its material.
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Film Reviews

TRAVEL AND SCENIC
The Crater of Mt. Katmai (Educational Film Exchange)—Photographed on the National Geographic Society's Mt. Katmai expedition, undertaken several years ago, and one of the few film records of that remote region of Alaska.

The party is followed as it penetrates toward the interior, and some good views are taken of salmon streams, and of a forest all but the top of which is covered with volcanic ash. Scenes showing the crater and a glacier at its steaming edge, are splendid, and the part of the reel which is perhaps most instructional is that which shows Katmai re-constructed as it was before the explosion. The film traces the recent history of the mountain, showing how volcanic pressure at its base formed the Valley of Ten Thousand Smokes, and blew off the top of the snow-capped mountain, leaving a crater eight miles in circumference and 3700 feet deep, with a milky lake in the bottom. Its huge size is graphically brought out by a picture of the Woolworth Building photographed to scale, and looking like a speck in the vast expanse of the crater.

A splendid subject—which cannot too often be brought to mind—and especially interesting as illustrative of the region which has been made the Katmai National Monument.

Trails That Lure (U. S. Department of Agriculture)—Notable for its views of the Columbia River Highway, and the gorge of the river itself. Some artistic photography record scenes along its course, where there are to be found many tiny cascades and larger falls, among them the famous Multnomah, second highest in the United States. Sunset Tunnel leads to Bridal Veil Falls, gossamer and shimming. Some of the views of falling waters at the base of the fall are among the finest in the reel.

Some footage is devoted to Eagle Creek Camping Grounds and a camping party. The reel ends with views of Mt. Hood in the distance.

An enjoyable number for a film program, and valuable to any audience for the glimpses it gives of this particular part of the Northwest.

The City (Educational Film Exchange)—
A symphonic picture of a great city, its financial center, its theatrical playground, its monuments in memory of the soldiers of a great war, its bridges, its towers, its fine architectural beauties and its busy waterfront. Not a word is said to label it as New York, yet not one can be in doubt as to the identity of the city which furnished the subject.

Scenes as lovely as a painting or an etching justify the city’s claim to beauty as well as to industry and trade. There are most artistically photographed scenes of the city’s sky line at night, and some of its towers of steel and concrete seen in the late hours of a summer day, its bridges and towers against a moonlet sky, its park scenes in summer and winter and the river Hudson with its boats at anchor as seen from the famous drive. Some of its especially famous landmarks come in for their share of attention—such as Washington Arch and the church which stands at the head of the city’s money mart.

A Post Nature picture, and a classic of its kind.

**JUVENILE**

Rumpelstiltskin (4 reels) (Kinema Film Service)—A delightful film version of the old story of the wicked little dwarf, the beautiful daughter of the miller, and the prince who, disguised as a hunter, seeks a bride who will love him for himself.

It has the refreshing atmosphere of fairy story—a not too literal adherence to probability and a permissible touch of humor here and there. There is, of course, the good fairy, who turns the dragon into a harmless frog, the magic carpet with its great power for good, Simple Simon and the pig into which he is transformed, the wicked dwarf and the cruel king with the tremendous nose. In this latter character, a touch of burlesque and slang is the only unfortunate touch in the entire subject.

There is action and suspense—after the manner of the fairy tale—and a perfect justice in the end which sees the wicked dwarf sentenced to a life of spinning straw into gold. Proving, if it proves anything, that virtue always wins, and that wickedness is a most short-sighted policy.

**Through the Looking Glass** (5 reels) (National Non-Theatrical Motion Pictures)—As charming a bit of foolishness as the original book of Lewis Carrol’s from which this is taken.
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In Looking Glass House at last, she comes upon the Jabberwock (for all pictures in story books are alive in Looking Glass House) the Chessroom where all the Chess people live, the Red Queen who shows Alice the Rocking Horse Fly and the Rough and Tumble Bug; she encounters the Walrus and the Carpenter by the sea shore where "all the little oysters stood and waited in a row;" and met Tweedledum and Tweedledee, Humptydumpty, and the Mad Hatter in prison, convicted and serving his sentence although he has not yet committed the crime, for "everything goes backward in Looking Glass Land."

Training of Teachers

(Concluded from page 337)

and enrich text books and other subject matter that every teaching situation may become an interesting concrete thought — provoking experience to the child. No other addition to the technique of teaching can be so productive of gains in the total results of the educative process if wisely handled by trained teachers.

New and better visual material and equipment is being introduced daily and there is a great need of a nation-wide recognition of the importance of training teachers to use it effectively. In this age of transition and progress no educational institution can afford to treat lightly any effective educational means that promises to bring keener interest, more economy and greater efficiency to the teaching process.
The thin line of civilization threading its way westward.

**The Covered Wagon (13 reels)**

ONE of the screen's greatest achievements to date. It is drama with genuine epic quality. Not so much a play of individual characters as it is the struggle of man against fearful odds which Nature puts in his path—a struggle against desert and cold, against the barriers of mountain and rushing stream, against wild animals and savages as untamed, against hunger and uncertainty. It is the stirring record of pioneering of all time.

The story woven into the picture is all well enough, but the real center of interest is that long winding train of wagons making its toil-some way from the plains of the Mississippi to the little known lands of the great West. Within that train as it toils onward, life takes its steady course relentlessly, with its struggles, its loves and hates, births and deaths, dissensions and losses.

There are some fine dramatic moments—the start at the given signal, the pioneers with faces set steadfastly toward the goal thousands of miles distant; the fording of the great stream; the fight against the prairie fire and the Indian attacks; and, not least of all, the silent prayer at the last, those simple heroes of that journey on their knees in the Oregon snow of mid-winter.

And there are classic characters—the old trader and the guide perhaps pre-eminent. Some good comedy varies the action, although it is to be regretted (as far as the possible future non-theatrical showings are concerned) that the episode of the liquor is relied upon for so much of the comedy action. A fault which, fortunately, a judicious use of the scissors will modify, while in no sense need it rob the characters of their picturesque qualities. There is also a little subtle suggestion that tobacco chewing on the part of the lad in the story strengthens the frontier flavor, though the boy is hero enough without it. And the obvious melodrama of the plot might have been softened to good artistic effect.

A film, however, stands as an incomparable picture of that none too well remembered period...
of American pioneering, bringing to vivid life the hardships and sufferings of those heroic days, and the strength and vigor which overcame and conquered. There is a stirring something about it which makes every American pulse beat a little quicker with a pride that he belongs to a race which produced such as these. *(Released by Famous Players.)*

**Black Shadows (5 reels)**

By all odds the best picture which has yet come from the South Seas, with a reality about it that is convincing.

It is "a journey backwards in civilization"—a trip to the equatorial islands of the Pacific where the life of the black people is primitive and the civilization of the outside world has not penetrated. Good use is made throughout of animated map work to point out the route of the journey and the location of the various groups of islands visited.

A commendable effort has been made to show something of life as it really is in the Polynesian Islands. On the way out from the Pacific port, one of the first stops is at the Society Islands, where the capital of Tahiti is visited; street scenes and views of the public market give a real idea of this "Paris of the Pacific." In Samoa there is the largest wireless station of the Pacific, and the film gives interesting glimpses of Samoan home life. In the Fiji Islands the thread of civilization becomes faint—and the natives live in their house craft on the streams and the queer shaped huts on land in truly primitive fashion. In the New Hebrides the natives are all cannibals, many of whom have never seen a white man. Here, as in the case of many of the other island populations, the black people are shown carrying on their primitive occupations, and doing their various ceremonial dances which form so large a part of their ritual of the hunt. A good deal of attention is paid to some of the most interesting details of costume and ornamentation, native homes and picturesque watercraft.

In the Solomon Islands a head hunt is enacted for the camera, with no little dramatic effect. The preparation, involving the Dance of Blood, which lasts all night, the embarking of the grotesque warriors, on each canoe the war god of victory; the surprise attack upon the inhabitants of the neighboring island, and the actual battle—all end with the Dance of the Skulls around a pile of trophies on the shore.

The film has much to recommend it. There is a minimum of posing on the part of the native subjects—a fault so common to efforts of this sort—and the reels are further distinguished by some really beautiful photography. It is, perhaps, from the nature of the subject, not a film for audiences too immature. But
it is true to life—as it is lived in a land far different from ours—and contains much fine material of instructional value. (Released by Pathe.)

A Trip to the Arctic With Uncle Sam (4 reels)

Each reel is a complete unit of the subject, all dealing with far northern life as seen by the U. S. S. Bear of the Coast Guard Service.

In the first reel the Bear is seen starting from Seattle, and, passing the ice floes off the Aleutian Islands, encounters the ship which rescued Amundsen. The explorer is shown, with two Eskimo children and the Eskimo crew of his abandoned ship as well as the survivors of his dog team. The Bear makes a search for Amundsen’s vessel, and touts it down Bering Sea.

Good use is made through the reels of a map of Alaska showing coast locations visited by the ship. Point Barrow (the northernmost point in Alaska), is represented by views of the hospital and the northernmost school on the continent, where Eskimo children are taught.

Throughout, there are interesting views of various kinds of Eskimo dwellings, and a good deal of footage is given to Eskimo types, with their characteristic dress. Especially novel, too, are views of the Bear among the restless ice floes along the coast, giving one an excellent idea of an ice-clogged coast.

The most serious drawback to the effectiveness of the picture is the artificial posing which the cameraman evidently thought necessary in order to do full justice to his shy subjects. Titles are not always the best, and the photography leaves something to be desired, though one realizes that conditions are difficult in far northern latitudes.

The second reel of the series is entitled “In the Land of the Midnight Sun with Uncle Sam” and finds the Bear off the coast of Siberia. Eskimos come aboard to barter with the sailors, and dance by way of welcoming these visitors from the outside world. A hint is given of the problem of supplying fresh water to the Bear—for the sailors take advantage of a clear stream which flows into the harbor, and pump fresh water to the boat anchored off shore.

Reel 3 shows “Uncle Sam moving his Eskimo Family”—a unique yearly exodus of 250 villagers from King’s Island, 50 miles out in Bering Sea, where they go to hunt seal and walrus but spend their summers on Nome Beach. There they are seen tanning walrus hide, which is used for boats and shoes. Most delicate and artistic work is done in carving various articles out of the ivory of walrus tusk—some of which are displayed in closeup.

The last reel on “Uncle Sam's Queer Industries in the Arctic” completes the series, and pictures the reindeer on Seward Peninsula where a large herding industry is developing from stock imported from Siberia. Basket weavers are seen at work, and the Eskimo use of the scanty materials at hand is interestingly shown in the making of sleds—walrus tusks serving as runners—and boats from reindeer skins.

A rather miscellaneous collection of glimpses of Arctic life, but containing much material which should be useful in a study of northern peoples. (Distributed by Church and School Film Exchange, 316 Locust St., Des Moines, Ia.)
The Light of the World

Re-edited Version of
the Birth of a Race
(7 REELS)

Freedom and equality (God’s thought in Creation) followed through the time of Moses and the Christ period, to our modern day, when the principle of equality has become the foundation of enlightened governments, and peace and freedom the hope of the modern world.

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INDUSTRIAL

How Salmon Are Caught (DeVry Circulations)—Produced by the Canadian Government, it is a summary of the methods of fishing for British Columbia salmon—by the use of drag nets, which are laid to surround the school and then hauled in, by trolling with hook and line, and by purse seines in open waters. Especially good are the views of the fish being scooped out of the trap nets. Separating and sorting the fish complete the subject.

Your Friend, the Railroad (4 reels) (Agricultural Department, New York Central Railroad, Chicago).

Devoted to showing how the railroad moves (1) Live Stock, (2) Grain, (3) Perishable products, and (4) Milk, and delivers them in perfect condition to the consumer. Each reel is a complete unit in itself, and all admirably adapted to instruction.

In the first reel of the series, the purpose of the whole four is brought out by a little animated cartoon representing the railroad as some people regard it, the remainder of the film is devoted to showing the railroad as it really is. The first reel follows live stock from the ship-

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104 North 17th Street, Birmingham, Ala.
Church and School Film Exchange
416 Locust Street, Des Moines, Iowa.
UNITED CINEMA COMPANY, INC.
130 West 46th Street
New York, N. Y.

This story of a family who, realizing that their stony farm "back east" holds little promise, take a claim out west where they are told the fine soils will never wear out.

Five years later they are seen in possession of an Iowa farm, which the father of the family works on the assumption that the soils will never wear out. Crops are planted year after year, with decreasing returns to be sure, yet nothing is done to replenish the soil.

The two young boys, however, have different ideas. When the clover crop turns out a failure, and the corn grows poorer and poorer, they take a sample of the soil to be tested at their agricultural college. The soil expert recommends lime and phosphorus.

Winter and spring pass, and the father away at a sanitarium knows nothing of what is going on. But when he returns, there is a fine crop of clover as a surprise for him. A good contrast is shown between the crop on ground treated with fertilizer and on that without.

The moral of the film lies in the question, "Is soil merely 'pay dirt' to be mined as long as it will last, or is it to be wisely conserved that it may yield indefinitely?"
THE LIGHT OF THE WORLD
(7 Reels)—Super Photoplay Service, 159 N. State St., Chicago

A RE-EDITED version of "The Birth of a Race," which will be remembered as having enjoyed tremendous popularity during war days. This version makes more extensive use of the purely historic scenes than did the original (in which the review of history formed only the prologue to the war story) and far less footage is devoted to war—only enough, in fact, to bring the theme down to the present day.

As it stands in this version, it is a dramatic series of scenes which has as its general theme the development of the idea of democracy and freedom from the creation to the present. The Bible narrative is followed faithfully, in review, from the Garden of Eden, where all was at first peace and happiness, to the time when discord and violence came into the world and man was punished by the great calamity of the Flood. Then came the time of Moses, when the Hebrew race, enslaved by the Egyptians, were led by Moses to a new freedom in the promise land. Again, in the time of Rome, cruelty and oppression gained the upper hand, and Christ appeared to preach the brotherhood of man. Fourteen centuries later, a new continent, discovered by Columbus, became the home of a first venture in democratic government. Even there, however, oppression appeared, and the Great Emancipator gave himself that freedom might survive. Still later, the Great War blights the peace of the world, and man must be sacrificed before universal peace may become the dream of nations.

There are parts of the sequence which deserve particular mention for the artistry which they show. The Israelites in slavery and the young Moses as a champion of his people are scenes well done. The Bible narrative is kept without distortion throughout, and especially convincing are the scenes of the rabble before the palace of Pilate, and the dramatic moments on Calvary. There are also some truly remarkable views of the World War armies.

It is perhaps inevitable that there should be character portrayals that fall somewhat short of ideal. Bible characters have become more or less classic personalities, and any effort to portray them in terms of screen figures, with gestures and makeup, runs the risk of being a

(Concluded on page 361)
Pictures and the Church
Conducted by
Chester C. Marshall, D. D.

Motion Pictures to Get Audiences*

If the sole use of the motion picture for the church is just to get an audience, I doubt if it is worth our consideration. But to get people to come in order that one may give them a religious message is very much worth while, and anything which enables the preacher to do this is worthy of his most careful consideration.

What preacher but would feel he was engaged in bigger business preaching to one thousand people than to one hundred? And what layman but would support his church and pastor more loyally if his pastor was preaching to ten times as many people as he is preaching to? It would surely be a bigger and better investment.

It is true that any consecrated preacher would rather preach the gospel to a congregation of one hundred than to afford entertainment for one thousand people—wholesome as that entertainment might be. But the fallacy of much thinking to the effect that having a crowd always presupposes less care in the preparation of the sermon ought to be exploded once and for all.

Ordinarily there is no virtue in preaching to empty pews. Nobody has yet shown us how to evangelize wooden benches. If benches could be evangelized and made into saints there would be a good many churches over the land filled with “gospel soaked” pews. It is a trite observation that pews are only to hold the people which are to be brought into the church and then christianized or trained in Christ-like living.

I have asked what layman would not be happier to support a church that ministers to large numbers than to the church of the empty pews. To answer my own question, I believe there are some who would rather support a ministry to the handful rather than a ministry to the multitudes—at least if the preacher has to resort to any modern methods to prevail upon the multitudes to come in.

We are mortally afraid of innovations. Our fathers were equally fearful and suspicious of innovations. They resisted the organ, and as for the violin, was it not the “Devil’s” own instrument? Our fathers look with equal suspicion on the Sunday school as an innovation—the very same school we now regard as the heart of the church of today and the hope of the church of tomorrow.

But there is no more occasion for fear in regard to the motion picture than there was in regard to the organ or the Sunday school. Jesus taught and preached with word pictures continuously. It is worth while to remember that the word pictures were the only kind of pictures available in his day. Art was early seized upon by the church and has been one of its greatest assets even to the present day. The motion picture is merely an evolution of the pictorial art and its possibilities are almost infinite.

Motion pictures, when properly chosen and projected, are a “crowd getter.” Of course, it goes without saying, the people who know the best and most artistic pictures and the well-nigh perfect projection of the theater, will not go to church more than once to see wretched, antiquated films projected in an amateurish way by a toy machine.

But give people worth-while pictures of a character such as they do not see every time they go to a theater and they soon learn to expect something worth while and interesting and they will come again. Folk want something interesting. While interest is not to be the “god” of the church, we need not expect crowds to come to church unless there is plenty of interest to draw and hold them. The motion picture can be made a powerful ally in creating interest.

The speaker had as a special attraction one Sunday night a few years ago, one of the most prominent public men in America. The weather was beautiful and the church was comfortably filled. The following Sunday night the speaker preached on Joan of Arc and used three reels of the film “Joan the Woman” to illustrate his

*An address delivered at the Church Departmental of World, at Atlantic City, June 6, 1923.
sermon. An hour before service time a downpour of rain started in and continued unabated. When he started to church he had no idea there would be a sufficient number of people present to hold a service. Imagine his amazement to find the church crowded! Did he preach less effectively because there were over one thousand people present than he would have preached to the handful usually comprising a stormy night congregation?

But one may say that people will come only for the pictures. My best answer to that objection is another illustration from my own experience. For ten consecutive mid-summer Sunday nights I announced a sermon series, each sermon to be illustrated by one of the two-reel Lincoln cycles. The pictures had been seen well in advance, copious notes had been taken and the relationship between the sermon material and the picture was in every case very obvious.

The first night there was a large congregation. We went right through the regular order of service, and when giving out the closing hymn it was announced that the regular service would be concluded with the benediction and that after the postlude a two-reel Lincoln cycle would be shown to illustrate the sermon. Every opportunity was given to the congregation to leave during the postlude. As a matter of fact, one woman left the church after explaining to an usher that she had to catch a train. The same method was followed for all ten nights. The congregations held right up with increasing interest to the very end. Had people come only for the picture they could easily have waited until after the regular service, but everybody was on hand for the opening hymn. And what is even more to the point, those of the regular congregation who professed not to care for motion pictures invariably stayed to see them. The only fair explanation of the success of that experiment was that the services were interesting. The picture increased interest in the sermon and the picture was doubly interesting because of the sermon which had been preached. Ordinarily, a few faithful people would have gathered each of those hot Sunday nights, and they would have gone through the service with the best show of interest they could simulate. But as it was a large congregation had a fine, interesting, helpful time on all those ten Sunday evenings.

If pictures are to be used to get congregations, they must be wisely chosen, studied and "built in" as integral parts of the service—otherwise the crowd will come just as an audience to see interesting pictures, but not as a congregation. Pictures must not be used merely to entertain, unless one wants simply a motion picture audience or "optience." We are after congregations and not mere audiences.

When used wisely to enforce one's preaching, motion pictures vitalize a service, and people will come to a vital service, and what is more important, they will come again. When we get them to the church, then it is our business to give them the best message of life and hope, of righteousness and salvation that God can give to consecrated members of His Gospel. It surely is permissible to use pictures in a proper way to get people to church in order that we may get them into the church.

A word of caution. Pictures are not to be used as sermon substitutes. One should always preach as long as necessary to deliver his message. Nor are pictures to be used as crutches by lazy men. To select just the right picture and prepare an appropriate sermon entails far more work than is involved in the conduct of an ordinary service. When properly used, the pictures can be used in preaching the Truth to a greatly increased congregation. Why should the church stand aloof or throw stones at this tremendous invention? Why not consecrate it to the glory of God and the extension of His Kingdom? The most important entrance into the soul of man is the "eye gate." The motion picture can be a genuine ministry to the soul through the "eye gate."

—Chester C. Marshall, D.D.

The Light of the World

(Concluded from page 359)

bit disappointing. The portrayal of Jesus—always a difficult and precarious venture—although lacking the force which might be also associated with the gentleness of the character, is done with a commendable reverence.

On the whole, the production has the sweep of a fine historic pageant—a panorama of scenes all tending to the development of the central thought—the growth of the world toward real democracy and human equality, pointing to the dawn of a brighter day when all the world shall be at peace.
Lantern and Slide
Conducted by
DR. CARLOS E. CUMMINGS

The editor of this department will attempt to answer all queries submitted, on the making or projection of lantern slides, lanterns or still projectors, or pictures made by photography for educational purposes. All matters connected with moving picture projection or films will be discussed on another page. All readers of the Educational Screen are invited to make use of this page, and submit questions on any topic properly considered herein.

Some Common Faults in Lantern Slides

The standard lantern slide as adopted in this country is 3½ by 4” in size. As far as we know, every lantern manufactured in the United States will accommodate a transparency of these dimensions. The manufacturers as a rule are very careful in cutting the plates and as this is a matter beyond the reach of the lantern slide maker, cannot be controlled in any way by him. There is very little fault to be found with most of the slide plates on the market. Coated on thin glass free from bubbles and uniform in size, they occupy practically the same position in the plate holders, making it possible for us to depend on our ground glass marking for centering. The best cover glasses are secured by cleaning up spoiled and obsolete slides, but this supply is seldom sufficient where our work reaches proportions of any magnitude. The covers which we buy in bulk will usually average 90% of bubble-free glass. Old negatives if sufficiently thin can be cut into good cover glass but we must avoid those of any great thickness, as a thick cover results in a heavy bulk and possibly a greater likelihood of breakage in the lantern.

Our friends across the water prefer a slide 3½” square and some American lanterns are prepared to take this size in addition to the standard. It is better, however, when the opportunity offers to build up these small slides to standard size. We have used two methods to accomplish this. The slides can be lengthened by attaching to each end with binding strips a piece of cardboard about the thickness of the slide and 3½ by ¾” in size. A sticker on both sides will usually produce a sufficiently strong joint to withstand ordinary wear. Another method which gives us the advantage of producing a more uniform appearing result and also of inserting our own mats consists in opening the slide, discarding the cover, and attaching to the positive two pieces of glass 3¼ by ¾” by means of gum strips on the face. This is then remounted with a standard size cover and when finished appears uniform with other slides and allows full space underneath the cover for whatever labels we wish to place thereon. While slides too thick to be placed in the ordinary carrier are unusual, nevertheless they are sometimes seen, and a slide too thick to be projected is of no more value than no slide at all.

The matter of matting is one to which unfortunately too little attention is often given. The mat serves as a frame for the picture on the screen and also to carry the maker’s name, title, etc., preventing this data from being removed or obliterated by handling. Mats can be purchased in quite a variety of openings but most dealers use a round cornered opening about 2½ by 3” as standard. A round corner on any form of picture is an abomination and the use of such openings is more or less of a habit. It is undoubtedly easier to manufacture a die which will cut a round cornered opening than to produce a similar die which will cut a square corner, and it is true that where the lantern is not set square with the screen, a round cornered picture does not appear as distorted as a square one. Small cut-out patterns of metal can be secured by means of which openings can be cut with a small wheel cutter but great care should be taken in using these cutters to secure a clean, sharp edge, free from fuzz or fiber. A plate of glass affords a suitable surface on which to cut but it has a tendency to dull the cutting wheel. A piece of thick zinc which can be procured of a photo engraver gives greater freedom from slipping and is not so hard on the cutter. Where conditions permit, each slide should be matted individually to produce the best effect. A pat-
ent device sold by the dealers is a pad of "L" shaped half-mats covered with parallel lines by means of which any size of rectangular opening can be readily and accurately secured. The objection to this arrangement is its cost and the time it takes to apply. In our laboratory we find the quickest and best method is to cut a binding strip into four pieces and after dampening slightly place these on the emulsion on the four sides of the picture as desired. On top of this a standard mat with a large opening is placed and the whole bound up. Great pains must always be taken to produce clean edges, parallel sides, and square corners, as a defect which is hardly visible in the slide itself becomes enormously exaggerated on projection.

Binding is another simple problem but one which apparently offers great difficulties to the beginner. While the binding of the slide in no way affects its projection quality, provided the paper is securely attached to the glass, it is a very simple matter, if properly done, to secure a neat and durable result. There is no necessity or even advantage in cutting binding strips into short pieces. If the strip is properly gummed and moistened the glass can be placed on it squarely and the slide revolved till the binder is fully attached, and by pinching down the corners without cutting them away, we leave an additional thickness of paper at the corner. Frequently in handling, slides are stacked and these reinforced corners serve to keep the glass surface from coming in contact and thus prevent scratching and dulling of the surface from rubbing against other slides.

To the operator the most exasperating feature of the ordinary slide is the thumb label, or to speak more correctly the lack of it. To the man in the booth a slide without a thumb label is worse than no slide at all; and on the other hand, a thumb label properly placed enables him to quickly and accurately place the picture on the screen right side up and right way around. Many lecturers hand their slides to the operator with the statement that they are "all in position, right side up and in order, and thumb labels are not necessary," but with the greatest of care this method results in mountains standing on their head and other abnormalities. If the thumb label were a difficult or expensive thing to apply, there might be some excuse for its absence, but it is possible to label an entire lecture set in a very few moments and there is no excuse except carelessness for not so doing. This label also serves to
receive the set and serial number by which the slide is identified in storage, but wherever possible such data should also be placed on the mat where they will not become obliterated. Do not attach the labels by rubbing all the paste off on a wet sponge and then expect them to stick on glass. The best, if not a particularly refined method, is to wet them on the tongue, but if this is objected to the moisture should be applied with a small brush preferably dampened in a weak gum solution and the label should be very carefully rubbed down as soon as applied. If this is done there is no reason why it should not last as long as the slide itself. The proper position for the thumb label is the lower left hand corner of the slide when viewed as it appears on the screen. When properly placed the operator picks up the slide by the label while standing on the right hand side of the lantern and it will then appear as it should. The English slide is usually marked with two dots on the upper corners. There are eight ways of putting an English size slide in the lantern and seven of them are wrong. Unless thumb-labeled the odds are strongly against the operator.

The title label should be about 3½" long and should not project beyond the end of the glass. While this is usually attached to the face of the slide on the same side as the thumb label, it is better to put it on the back, attaching it to the transparency rather than the cover glass. Many times the binding becomes loosened and the cover glass falls away in handling and if the label is attached to the cover glass it may be lost or misplaced, causing confusion when the slide is sent in for repairs.

C. E. C.

Visual Instruction at the N. E. A.

(Concluded from page 343)

When it is considered that it was only a year and a half ago at Chicago that the Visual Instruction Association was first conceived; that it was organized only a year ago at Boston; that the first motion pictures shown in actual conjunction with the sessions of the N. E. A. were presented at Cleveland last winter, it will be seen how rapid and how wide have been the strides in the direction of increased interest in this field. Whereas, all efforts heretofore made in the direction of incorporating motion picture instruction in the regular program of school activities has been undertaken almost with fear and timidity, there is now a general recognition that no school is up-to-date that does not have its motion picture equipment; that the ideal equipment should bring the motion picture into the class room, or where this is impossible, the specific classes interested must be brought to the auditorium; that no normal school provides adequate curriculum facilities to its students unless some provision is made for training them in technique and the art of motion picture instruction; and that no city school system making a pretense of being up-to-date can much longer neglect the appointment of a properly equipped supervisor of visual instruction, in whose hands should lie the full development of this newest and most efficient instrument of education.

The annual meeting of the Visual Instruction Association of America was held at Oakland on Tuesday, July 3, at which time the entire official board was elected with the sole exception that owing to the services of Charles H. Mills being no longer available, Mr. George P. Foute, 71 West 23rd Street, New York, N. Y., was elected as treasurer.

Please Write to Advertisers and Mention The Educational Screen
The Industrial Picture Field

Conducted by
Homer V. Winn
Secretary of the Screen Advertisers Association

The Screen Advertisers Association was formed several years ago as an organization of film manufacturers and was to all intents and purposes a trade body. They were accepted as a body in the Associated Advertising Clubs of the World, but did not make any material progress at any time.

In June, 1922, this association was reorganized at the annual convention of the Associated Advertising Clubs at Milwaukee. The purposes and plans of the new body were changed materially to incorporate the best ideas of both film and slide producers and the owners and exhibitors of such subjects.

Under the present regulations, producers, owners of films and slides, advertising managers, sales managers and all others interested in screen activities, are admitted to full membership on an equal basis.

Most of the leading film producers are members of the association. Many nationally known concerns, such as the H. J. Heinz Company, Cadillac Motor Car Company, Long Bell Lumber Company, Commonwealth Steel Company, and the Northeast Electric Company, are identified by active membership.

Briefly, the purposes of this association are: (1) to promote public interest in industrial-educational films and slides; (2) to raise the standards of production; (3) to maintain a high moral and financial reputation among producers, and (4) to provide its membership with information regarding the circulation of films and slides.

The circulation of industrial-educational films has been the one absorbing problem of recent years. Hundreds of excellent reels of film have been produced by the leading manufacturers in various lines of industry. These subjects have been produced at tremendous cost to the owners and in most cases are welcome in the non-theatrical field.

The better class of industrial films, such as are being produced today, are in demand by schools, county agents, churches, and clubs and everywhere pictures are shown other than in the theatre. Many large universities and colleges are using industrial films to supplement the regular course of instruction.

Through a special arrangement with the publishers of The Educational Screen, the association is enabled to place at the disposal of their great family of exhibitors the best of industrial films. Each month this special department will contain news of the field, information regarding the distribution of films, and also monthly reviews of the best subjects in the field.

We believe that this courtesy, so graciously extended by the management of this magazine, will benefit both the film owner and the ever increasing family of non-theatrical exhibitors. The reviews of industrial films, which will appear each month in this section, will be made under the supervision and control of the magazine. No member of our association will seek to influence in any way the judgment of the editorial staff and their opinions of films submitted for review will be accepted as final by our association.

Plans are now being formulated whereby the various owners of film subjects will be able to plan their circulation through this department, so that the greatest number can be served with the minimum loss of time and effort. Lists of such films will shortly be in the hands of the publishers and a special announcement will be made in a subsequent issue.

The Atlantic City Meeting

The first meeting of the Screen Advertisers Association, held in connection with the convention of the Associated Advertising Clubs of the World, was June 5th and 6th at Atlantic City, N. J. Papers and reports were read by members of the association on the production and distribution of slides and films. The distribution plans of the International Y. M. C. A.; the United States government; the DeVry Circulations and individual companies were presented and discussed. Interesting talks were given by Bennett Chapple, American Rolling Mill Company, on "Motion Pictures as a Force in Welfare Promotion;" by Mrs. F. S. Fox, Virginia Public Welfare Department, on the need of films bearing definitely on Public Health; and by Mr. Chas. F. Hatfield, St. Louis, on "The Screen Medium in Community Work."
"The Best Industrial Film of the Year"

At the convention of the Screen Advertisers Association held in Milwaukee in June, 1922, the DeVry Corporation of Chicago offered a portable motion picture projector of their make for the best industrial film of the year. The board of judges after reviewing all the films submitted in the contest unanimously awarded the prize to the Cycle Trades Association. Their film, "How Dreams Come True," was produced by the Rothacker Film Mfg. Company, Chicago.

How Dreams Come True (One Reel—NF). Ambition rewarded is the theme of this unusual industrial photoplay which was awarded the first prize as the best industrial film produced during the current year. It features such well known stars as Ben Alexander, Peaches Graham, Bobby Hendrick, Claire Windsor and George Walsh. 1—This story is built around the trials and tribulations of "Shorty," a typical Booth Tarkington character. 2—"Shorty" was late for the ball game and his team was defeated. If he only had a bicycle he would have been there on time. He starts out to earn enough money to buy a bicycle. The spirit and zest he puts into every job from carrying luggage to selling papers is well portrayed. Then comes the bicycle contest, and "Shorty," with his unique bicycle, made from a saw horse frame and barrel-end wheels, wins the prize and his dreams at last come true. (Free distribution from DeVry Circulations, 1111 Center Street, Chicago.)

Future Meetings

There are to be held during the coming fiscal year two departmental meetings independent of the National Association. The first meeting will be held during August in New York City. Definite date of this meeting, as well as of subsequent meetings, will be published at a later date.

Publications

Annual Report, Screen Advertisers Association, Atlantic City, June 5th and 6th.—Copies of this report may be secured by writing the secretary of the association.

"Motion Pictures as an Aid to Business."—Four parts. Published in "Administration" for March, April, May, June, 1923. Ronald Press, N. Y. Joint authors—P. A. Raibourn, Famous-Players, N. Y. C., and Roy L. Davis, DeVry Corporation, Chicago. This series of articles makes a critical analysis of the production and distribution problems connected with the use of motion pictures in business. Reprints of this series of articles may be secured by addressing the authors.

Among the Producers

(This department belongs to the commercial companies whose activities have a real and important bearing on progress in the visual field. Within our space limitations we shall reprint each month, from data supplied by these companies, such material as seems to offer most informational and news value to our readers. We invite all serious producers in this field to send us their literature regularly.—Editor.)

System of Exchanges Established by National Non-Theatrical

The National Non-Theatrical Motion Pictures, Inc., first in the field of industrial film distribution, shows again its pioneer spirit by opening a series of exchanges in the key cities throughout the country to further facilitate and popularize the use of the film for educational purposes.

Mr. Levy, the president, says that the time is ripe for branching out; that activities in the field, that the sustained profit-making basis of his organization, that the possibilities for greater service to the field and the putting of an extensive library of films at the disposal of a greater number of customers, justify this step.

Day by day the need for exchanges in the different cities has become more insistent. Thousands of letters have been received complaining of the difficulties attending dealings with the New York Office, from those in distant parts of the country, who, no matter how anxious they may be to secure pictures, are forced to go without them because of transportation charges. Others chafe at the delay,
the long wait before the films arrive, the risk of loss and damage in traveling, and their inability to view films in person. There will be absolutely no reason now for any school, church or welfare institution not securing any film that they may happen to want. Already several of the big universities of the country, which have done their best to supply films from their meagre libraries to smaller institutions throughout their respective states, have expressed their commendation of this establishment of exchanges. (These exchanges are listed in our advertisement in this issue.)

Each branch office is fully equipped with a complete library, recently augmented by a number of the finest and largest productions in the non-theatrical field, including the eleven-reel portrayal of the activities of the United States government departments, entitled "The Romance of the Republic"; the entire library of the World Film Corporation series of selected dramas; the Eskay Harris list of juveniles, including the famous Alice in Wonderland and Through the Looking Glass features; a ten-reel presentation on a most elaborate scale of Columbus and the Discovery of America, and others of equal note. These have all been passed upon by the advisory board of educators, club women and clergymen of the various denominations. Each reel is standardized, scientifically tested and edited by Don Carlos Ellis, secretary of the company, assisted by Miss Marietta S. Higgins, supervisor of geography in the Hackensack public schools, formerly geography teacher in Berkeley, California, and author of the chapters on geography in the Visual Monograph, published by the public schools of Berkeley.

Motion Pictures on the Leviathan

The use of motion pictures on ships is by no means a new idea and the United States Navy has gone in very extensively for this form of entertainment. Practically every ship of any importance in the Navy is equipped with motion picture projectors and the Brooklyn Navy Yard has one of the largest film exchanges in the world from which all these vessels are regularly supplied with the very latest films. The illustration shown on this page is a photograph taken of Secretary Denby on board the U. S. S. Henderson when she took a party of distinguished guests to Japan last spring.

The machine shown is a Power's 6A, which is used on the Leviathan, the world's largest ship. This vessel is equipped with a battery of Power's Projectors and a Raven Halftone Screen. The requirements of the Leviathan, of course, are of an exacting nature as it is necessary to supply motion picture entertainment which is of the highest professional type. The machine shown, while somewhat smaller than the professional machine used in theatres, gives strictly professional results and is well adapted for use in schools, colleges, churches, and so on. This type of machine is not strictly portable, but is considerably lighter than the larger professional models and can be moved about very readily. As a matter of fact, it is very essential that motion picture projectors used on vessels shall be somewhat portable as a machine is frequently set up in one of the salons and then taken down after being used or pictures may be shown on deck in clear weather and, of course, under such circumstances it is necessary that the projector be set up and removed without delay or difficulty.

New Instruction Book Issued by Acme Motion Picture Projector Co.

Those interested in visual education will be glad to learn that one of the leading manufacturers of motion picture machines designed especially for school use has realized
The ZENITH Motion Picture Projector

For schools, churches and similar institutions, industrial concerns, railway and steamship companies, and all others with whom clear, steady flickerless projection is important, and portability is an advantage.

Equipped for Mazda lamp and with Universal motor, both adaptable to any standard lighting current. May be had with or without stereopticon for showing slides or views. Stereopticon quickly and easily attached or detached.

The Zenith produces sharp and clear pictures up to 100 feet and over. Uses standard films only. The selection of standard films is almost unlimited.

Simple and easy to operate. Light in weight, less than 60 lbs. Dependable, adaptable, sturdy and established. Endorsed by users; guaranteed. The moderate price appeals to those who desire durable and standard equipment at reasonable cost. Send for illustrative and descriptive booklet. No obligation.

SAFETY PROJECTOR COMPANY
310-312 West Second Street
Duluth, Minn.

The Most Effective Tool
In the hands of Progressive Teachers

To make the Teaching of History, Geography, Health, Literature, Civics, Science. Fascinating, Memorable and Profitable.

The Victor Portable Stereopticon.
For Class Room, Small or Large Auditorium. Brilliant Illumination—Simple to Handle.

Catalogues on request

Slides Stereopticons Motion Pictures

W. C. BLIVEN
130 West 42nd Street
New York City

the lack of adequate instructional material regarding the use and care of such projectors. To overcome this lack, which is believed by many to be one of the serious drawbacks to the more rapid spread of motion picture work in schools, the Acme Motion Picture Projector Company has prepared an excellent booklet which gives complete instructions for the use and care of their Acme S. V. E. combination motion picture projector and stereopticon.

This booklet shows careful and intelligent effort. By making generous use of simple diagrams and photographs to illustrate the various operations, the Acme Company has succeeded in producing a set of instructions which are so easy to understand that anyone can learn to operate and care for the Acme S. V. E. by following the suggestions given.

One of the distinctive features of the Acme Projector is that each operating button is outside the case of the machine, and plainly labeled to show its function. This labeling of operating controls is a great aid to the novice. The new instruction book is useful not only to the novice, but also to the more experienced operator; in addition to instructions for the operation and care of the machine, the book contains suggestions on the care of film, and other hints useful to projector users.

A copy of "How to Operate the Acme S. V. E. Type F Semi-Portable Motion Picture Projector" is sent with each machine shipped from the Acme factory. The company will be glad to send one of the books to anyone interested who has not already received a copy.

It is understood that the Acme Company is preparing a similar booklet for use with the Model 12 Acme Portable Projector, a suitcase style machine which has become very popular among those who require machines of that type.
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Motion Pictures in Community Development

Among the Producers

(Where they tell their own story)
YALE UNIVERSITY
has used the
POWER'S PROJECTORS
for many years

That results have been satisfactory is clearly indicated by the recent installation of

POWER'S PROJECTORS
with Incandescent Equipment
in the
YALE GRADUATES' CLUB
and
SAGE HALL OF FORESTRY

Yale University

Thousands of other colleges, schools, churches, etc., have successfully used Powers Motion Picture Machines for many years.

NICHOLAS POWER COMPANY
EDWARD E. E. Edward Earl, President
NINETY GOLD ST., NEW YORK, N.Y.
A Bulletin

WHEN THE EDUCATIONAL SCREEN passed its first birthday last January, it became subject to that disease—inevitable for all magazines and fatal to some—which is known as "Expirations." Naturally it gives us great pleasure to make the following report on the condition of this patient:

New Subscriptions and Renewals for the past two months are 74% greater than the Expirations for the past six months.

We can trust our readers, our contributors, and our advertisers to appreciate fully the significance of the above statement.

Novelty, Habit, Merit

HAVE we passed the heyday of the theatrical movie? To answer either "yes" or "no" requires some temerity, for either amounts to prophecy which is always rash. But consider one simple aspect of the question.

If the figures given out by moviedom in its most serious moments can be trusted, there were 20,000 movie theatres operating in the country a few years ago. Today the same figures from the same sources have dropped to 18,000 or below.

Back of most of these movie houses was the vision of millionairedom for owners or lessees. The vision was born of the press agent poison which has permeated the whole industry to its vast detriment. The type of mind that was drawn toward movie-exhibiting was the type that could believe the absurd advertisements. It is the type that can go on believing them as they have grown more hectic and desperate. And it is the type that will continue indefinitely as the exhibitors of stupid pictures for the vacant-minded, which will forever constitute the bulk of the movie output.

But some of these theatre-owners were disillusioned rapidly—two thousand theatres are gone. Most of those remaining have modified their ambition; they are struggling only to make a living but their method remains the same. They read the delirious ads of the forthcoming productions, inquire of friends who have seen or shown them, listen to the fluent patter of the salesman—and try to guess the truth about a film. When they guess right, they glow over the view through the glass doors of their lobbies as they "stand 'em up" outside. When they guess wrong, they accept it as part of the game. It is a gamble anyway.

What does it come to, then—this situation? Eighteen thousand theatres are apparently enough to run all the films the present movie public will support.
The "novelty" days are over and two thousand theatre-fulls are gone. The theatres remaining are filled by "habit". There is still a large fraction of the public who have never gone at all, and who never will go except for "merit" in the films. Nothing but better films—and these must be made by better men—can bring back the lost audiences and win the new ones. The heyday of the movies as they are is past. There will be another heyday, however, for the movies as they can be.

The One Percent

THE chief difficulty with the "visual movement" is that there is hardly enough of it to move. It is a safe statement that not one teacher in a hundred in this country is using the visual appeal, consciously and systematically in the teaching process, to anything like its full value.

Can one per cent be said to constitute a "movement"? It can. Great movements always start with the merest fraction of one per cent. The first one per cent is the hardest, and when that one per cent begins active operations on the other ninety-nine, the movement is under way. This is the present status of the movement for visual education. The one per cent comprises thousands of teachers. They know the values they are advocating, and they are going after their colleagues vigorously. There is now a genuine "visual movement."

Education by declamation and audition should thank its lucky stars that pupils have eyes. Those eyes, even without rational direction from the talking teacher, steadily through all the centuries have been furnishing a large proportion of the results credited to the educational system. What these eyes can do when scientifically set to work upon the brains behind them, can only be guessed at now. (We are beginning to find out, and one of these days we shall know.)

This professional backwardness of visual instruction is due to just one primary cause—the ignorance of the ninety-nine per cent. It is not due to the high cost of visual equipment or lack of funds in schools; it is not due to the crowded curriculum or overloaded teachers; it is not due to lack of evidence from learned theory or actual practice. All these are but secondary and minor causes, as we expect to show in succeeding issues. The fundamental reason for the lagging progress of visual instruction in the United States is the pure ignorance throughout the teaching profession as a whole regarding visual aids, their potentialities and their use.

This magazine was founded to let the one per cent reach the ninety-nine. The performance is going on steadily. One of these days we shall be able to announce in these pages that two per cent are after the ninety-eight. Such is progress.

"1001"

THIS is a word to the scores of readers who have been writing to us since September 1st, asking for the new edition of the booklet, "1001 Films."

Naturally you are impatient. So are we.

The forthcoming edition (the third) is a more elaborate piece of work than has yet been attempted in this field. Over 6,000 films have been individually carded,
Editorial

rental sources determined, and data gathered for summaries and reviews of each film. Correspondence is still going on with producers and distributors to eliminate all error, as far as this is possible in such a compilation from heterogeneous sources and in a field which is still more or less chaotic. The multiplicity of firms engaged in the field, the extreme irregularities and variations in their systems of handling films, and the unreliability of much of the printed data which is distributed (a heritage from the theatrical film methods)—make the assembling, sifting, verifying and organizing of such material a formidable task.

It is difficult to name a definite date for the appearance of the book, but we hope to get it to our readers about the time the next issue (November) goes into the mails. We shall do our utmost to better this date, but we count upon your forbearance if we fail to do so. We believe that you agree with us that maximum accuracy in the book that is to serve you for a year is of greater moment than a few weeks delay in its appearance.

Theatrical Films for the Non-Theatrical Field

The booklet mentioned above will contain, of course, a substantial number of theatrical films, which for various reasons will be out of rental reach of many schools and communities. Because of this fact we have received occasional protests from non-theatrical distributing firms against the inclusion of such films. These protests are based on some perfectly sound arguments, but there are also sound arguments on the other side. The whole situation—not a simple one—will be discussed rather fully in an editorial in an early issue of The Educational Screen, and it will also be treated in the editorial matter to be included in the new edition of the booklet itself.

Just here we are concerned with but one of the opposing arguments, namely, that "the non-theatrical field does not want theatrical films, hence, why list them?"

It is becoming more and more clear that "entertainment" films are to be the entering wedge toward visual instruction in the great majority of non-theatrical centers. Entertainment films, at a very modest admission charge, will pay for themselves, pay for the projector, and develop surplus funds which can go toward the purchase of other visual equipment and the extension of serious visual instruction.

Only a small proportion of the theatrical film output (the portion we shall list in the booklet) is suitable for this purpose, and such films cost more than the non-theatrical films now available. But they are also better entertainment. They pay better, in spite of the higher cost, and the centers that can afford them will use them. They do use them. That there may be no doubt on this point we reprint here a recent communication entire, omitting merely the names involved, for we do not wish to subject the writer and his institution to an epistolary barrage of question or criticism. (We expect to run a formal article later, written by the writer of the communication given below, on the activities along these lines at his institution.)
"To the Motion Picture Reviewer,
THE EDUCATIONAL SCREEN,
Chicago, Ill.

"The entertainment course committee of the College gives a moving picture show each Saturday night for the benefit of the students. It has been our endeavor to select from the lists of the commercial producers such films as would furnish high-class entertainment and at the same time be entirely clean and wholesome—such films as teachers and prospective teachers would be pleased to see. For a committee whose experience in this field has been as limited as ours, this is a rather difficult task. Occasionally we find ourselves exhibiting a film that is not quite what we expected it to be.

"I am enclosing list of pictures which have been represented to us as suitable for our use in the course of the next school year. Will it be possible for you to assist us by giving us your judgment as to the character and suitability of each of these films? We shall be very glad indeed for any suggestions you may be pleased to make."

Signed

"The Exciters
A Gentleman of Leisure
Fog Bound
The Snow Bride
Sixty Cents an Hour
Java Head
The Ne'er Do Well
Glimpses of the Moon
You Can't Fool Your Wife
The Rustle of Silk
The Dictator
The Young Diana
The Bonded Woman
Top of New York
Blood and Sand
The Cowboy and the Lady
Clarence
Ebb Tide
Making a Man
Nobody's Money
Adam and Eva
The Leopardess
The Tiger's Claw
The Law of the Lawless
Mr. Billings Spends His Dime
The Woman with Four Eyes

Only 38
Hail the Woman
R. S. V. P.
Song of Life
My Boy
Penrod
Primitive Lover
Sonny
Masquerader
Trouble
Eternal Flame
Skin Deep
East Is West
Mighty Lak a Rose
Sure Fire Flint
Your Best Friend
Rags to Riches
Heroes of the Street
Little Church Around the Corner
The Road to London
Home Keeping Hearts
Father Tom
The Rider of King Log
Tracks
The Isle of Zorda"

We need not give here our answer to the correspondent, other than to say that we congratulated him on the general excellence of the list and on the important role he and others like him are playing in developing activity in this field. We would point out
merely the strong evidence afforded by this single letter on the point at issue, whether non-theatrical centers do make any use of theatrical films.

All this still does not touch the great question of distribution to the non-theatrical field. It cannot be answered briefly. We are convinced, however, that the non-theatrical field must be served by firms who understand and specialize in that field—which means a form of exchange distinctly different in personnel and methods from the theatrical exchanges. This matter will receive considerable space in our future issues, both in editorials and formal articles.

How To Get a Projector

An illuminating pamphlet, edited by Leon N. Neulen and published by The National Child Welfare Association, offers nine specific suggestions as to ways of acquiring a projector. We reproduce on this page a "Booster Receipt" which is recommended for use in the campaigns. (Continued on page 390)

This half good for two admissions
This half good for two admissions

BOOSTER RECEIPT

No. ........................................ (Transferable) No. ........................................

Mr. ........................................ of ........................................ City State

I accept this receipt in exchange for One Dollar, paid to assist in the purchase of a ........................................ (motion picture projector) ........................................ for ........................................

........................................ of ........................................ City State

This receipt entitles the holder to a refund of One Dollar, with six per cent interest one year from date, or to Four Admissions at any motion picture entertainment given under the auspices of undersigned committee.

........................................ Committee Chairman.

Date ........................................ FOR ........................................

Organization.

MR. LOYALTY: How many Receipts?

Every cent you keep in your home town makes it a better town.

Every way in which you add new attractions to your town makes for a larger patronage.

Every wholesome home activity you support brings you and your townsmen into better comradeship.

Every GOOD motion picture you can bring to your city gives a new impulse to right living.

Every RECEIPT (of this kind) that you buy will help to do all this. It will maintain a free educational program, (three reels each week) on some regular selected day. It is good for four admissions to motion picture entertainments. It will pay for all rental of films for ten weeks. It will leave a profit balance in your committee's treasury to aid them in becoming braver in bringing to you the best picture entertainment the producers can offer.

The surplus profits will come back to your home town as "bread cast upon the waters."
Enriching Learning Through the Use of Visual Aids*

GEORGE C. KYTE, Associate Professor of Education,
Washington University, St. Louis, Missouri.

A SHORT time ago a scientist whose greatness will never be questioned, paused in the course of his activities in his own field of effort to indulge in some rather positive statements on a subject which was foreign to anything in his previous experiences. He has been quoted as stating in the course of his remarks that if the total essential human knowledge could be reproduced in a series of moving picture films, an individual’s exposure to them would be sufficient to make of him a well educated person. Since many teachers using moving pictures as educational means have made the same assumption thoughtlessly and merely exposed pupils to visual materials, is it any wonder that an eminent lay person should err similarly in assuming that adequate returns are thus obtained?

Such a type of teaching is analogous to the methods of planting seed adopted by the lax farmer. When the planting season arrives he harnesses his ill-kept nag to a dilapidated seeder and without further ado scatters the seeds over his land. Copious quantities are thrown to the winds in the hope that a sufficient amount will take root as will guarantee a good yield of crop.

Not a very long time ago a teaching situation developed which afforded me the opportunity to observe this same method applied to educational planting. The boys of a certain school were assembled in the auditorium to be exposed to six reels showing the manufacture of an automobile. The classes crowded in with evident anticipation of seeing a “movie” in much the same spirit as if they were going to a “thriller” in a local theatre. During the first few reels they watched the picture with considerable interest. Then a restless murmur began to sweep over the audience. It grew and persisted as the program was continued. The waning of interest in many cases was very noticeable. Rapidly it approached a climax when it became certain that the picture would require time beyond the closing hour of school. Shortly before this time was reached a continual stream of boys began to seek the various teachers and made to them the strangest collection of excuses for being dismissed that anyone ever heard. Many others turned their attention to this growing line but refrained from joining it because of the large number of unsuccessful pleas noted. I am sorry to say that I did not have the opportunity to observe the follow up lessons which took place in some of the classes the next day, but from what happened at the showing of the pictures I am sure that the results were unquestionably poor. The possible outcome from the proposed moving picture educational plan of the great scientist would be correspondingly unsatisfactory without a doubt.

These remarks are not intended to convey to you the idea that moving pictures should not have a place in our educational scheme. On the contrary I am sure that there is no question in the minds of most of our educational leaders that the film and in fact many other kinds of visual aids should be used more extensively in the classroom in order to obtain better results in learning. The problem we face is how to use as well as what to use as visual aids in order that efficient learning will be maintained.

The careful farmer exemplifies for us the

*Address before the Visual Instruction Conference at Oakland, July, 1923.
analogous procedure which we need to follow. Before beginning his planting he inspects his seeder and makes all necessary repairs and adjustments which will put it into very good working order. Next he harnesses his well-kept horse to the vehicle and carefully spreads his tested seed over his prepared ground. Then he covers the seed just as painstakingly, not neglecting to smooth the surface so that the harvesting can be done most economically and efficiently. His returns are what we should expect. He obtains a bumper crop, while his more careless neighbor cited previously complains about his own meager one. What produced the good returns? You will say “Careful previous preparation, thoughtful sewing, and just as careful turning over of the seed and finishing of the planting.”

Translated into teaching technique we have determined three principles which should govern our procedure: (1) Careful preparation before using visual aids in order that real interest may be aroused and meaningful needs felt; (2) Presentation of the essential visual material as a means of meeting the felt needs; and (3) Directing the pupils' interest and efforts growing out of the exposure to the visual aids, into channels of activities providing adequately for review of the content. Of course, this is nothing more or less than the application of the laws of learning—readiness, exercise and effect. The pupils will have in mind definite purposes; they will feel a desire to accomplish their ends; they are ready for the experience presented by the visual materials; and the success of it will bring satisfaction to them. Hence, learning will have become enriched and effective.

The teacher's technique must be just as thoughtful and purposeful whether she is using moving pictures, slides, flat pictures, or other visual education materials. It is not improbable that through such careful adherence to sound educational procedure she will find that visual aids “will supply some of the intermediate steps in the grasping of large conceptions” on the part of her pupils. (Bagley; Editorial in Visual Education Magazine, January, 1923.) The enrichment of the children's experience by means of the visual aids will be evident in any of the types of natural attacks in teaching. The solving of problems, the execution of projects, the use of appreciation lessons and the motivation of drill become productive of better outcomes as a result of the thoughtful introduction of the visual materials. In any one of these activities, it can be seen readily that right use of visual materials is in fact the presentation of an appreciation lesson.

Some concrete examples of teaching through visual aids which it has been my good fortune to come in contact with in the Berkeley public schools during the past year or so will serve to illustrate the application of the principles to practice. The first case is indicative of the correct use of a motion picture as an aid to enriching learning in the execution of a project. The pupils of a sixth grade class were studying about Africa. In order that they might construct a floor map of it, they were consulting a large collection of textbooks, books of travel, the National Geographic Magazine, and a variety of other materials which they had obtained. While they were in the midst of their activity, the pictures filmed in Africa by the naturalist, H. A. Snow, were advertised as a coming feature by a local moving picture theatre. The resourceful teacher turned the attention of her pupils to this possibility of getting first hand some important information about Africa. She visited a theatre in a nearby city where the picture was being presented and took notes while it was being shown. These she used as the basis of planning with the children so that when they saw the picture they would have in mind some very definite,
meaningful problems which the production would materially help them to solve. With this adequate preparation for an appreciation lesson, the class attended the special morning show for school children.

The afternoon periods were given over to a discussion of the picture as a beginning of the activities involving review. In this first review even the materials read in books and elsewhere were introduced and criticized in the light of the morning’s experiences. Also during the next few days compositions were written about the pictures, illustrations were drawn, models made, and similar activities were carried on. Thus the materials from the pictures were assimilated and utilized by the pupils, through a series of interesting projects requiring repetition of subject matter.

Another sixth grade class enriched its learning by means of a second type of visual aid. The members were studying Egyptian history having in mind the solution of the problem: “What constitutes the essential historical information which will show Egypt’s contribution to the progress of civilization?” This problem needed to be solved before the pupils could continue their project, the writing of a pageant depicting the progress of civilization. With the felt need in mind, they planned a trip to the museum to see the Egyptian mummies and other ancient relics of this early civilization. Under the teacher’s guidance the pupils developed a program, listing the objects they were to study and what they wanted to find out from first hand observations. This involved careful planning to the end that the essentials, even to important details, would not be missed. The children organized themselves into groups to each of which they assigned special responsibilities. These were natural activities for them in the light of their interests and purposes. Therefore, their excursion to the museum presented to them an exceptional opportunity for enriching their experiences and increasing their knowledge by a real experience, exposure to materials representative of the life and customs of the ancient peoples.

The visit required the whole of one school day. Teacher, pupils, and many of the parents spent a fascinating time in the one small section of the museum. There was little evidence of the desire on the part of anyone to go elsewhere during the time spent in the building. Discussions, explanations and questioning were indulged in similar to that which adult research students would have carried on in the same situation. For some time thereafter, this experience served as a basis for much oral and written composition involving a review of Egyptian life and customs. All through the remaining periods spent on the study of Egypt the influence of the visit to the museum was very marked in the thinking, acting and feeling of the children. It was noted in the contributions it made to their major project in such activities as the writing of a section of the pageant dealing with Egyptian history and geography, the making of the necessary stage scenery, the designing and making of appropriate costumes. The products of these purposeful experiences were concrete records of the desirable outcomes attained.

The use of slides by the children of a fourth grade class illustrates how these were utilized to enrich learning when, first, careful preparation; secondly, meaningful exposure; and thirdly, purposeful follow up or review activities were observed in using them. The class was studying about the missions of California. The special responsibility of a group in the class consisted of developing and presenting reports on mission life to the rest of the pupils. This group went to the auditorium and examined carefully a collection of slides. They read the accompanying descriptions. The busi-
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nonsense discussions which followed led to the selection of a limited number of good slides. Then these children planned their series of reports. Several times during the course of these activities the teacher joined the group and gave the pupils the benefit of her suggestions and criticisms. The whole performance moved so interestingly to me that I sought an opportunity to see it carried to a conclusion.

When these children reported to the class actually using the balopticon in rendering their appreciation lessons most effective, the other members listened and observed with intense interest. The questioning and discussions which followed the presentations were sufficient proof of the enrichment in learning that was occurring.

A similar procedure by second and third grade children using stereopticon pictures and stereoscopes in reporting to their classes which were taking imaginary trips around the world presented corroborating evidence that the development of a good technique in the use of visual aids inevitably enriches and enhances learning.

It is possible for anyone whose interest in children’s learning leads him to observe their activities where natural situations are maintained in the classroom, to add many examples similar to those presented. Undoubtedly some occur to you at this moment. Therefore to continue at length to present concrete evidence of how visual aids may enrich learning is unnecessary. Hence in conclusion I will cite only one more example, doing so because it exemplifies this type of teaching where very young children are concerned.

The pupils in a kindergarten had planned the project of building and furnishing several stores using Patty Hill blocks for this purpose. The teacher led her children to discuss the various kinds of stores which contribute in large measures to the comfort and welfare of the home—the grocery, the bakery, the hardware store and the like. In concluding this discussion she planned with the class a series of visits to the stores near the school.

Before these excursions were begun, she went to every store and made mental notes which she felt would help her in guiding the children to obtain the best returns from their trips. She discussed the proposed visit of her class with each of the store keepers until she felt that most of them had acquired a sympathetic attitude with what she was attempting to do for her children and also how these business men and women could contribute materially to make the lessons very effective. Just before the children started on each excursion, the teacher worked out with them some questions which she planned that they should discuss when they returned to the kindergarten. Hence she stimulated their observation, by very careful preparation. The stores that the children built afterwards and the activities dramatized in them showed plainly how valuable visual aids become to young children, also when careful planning accompanies their use.

Every teacher in every class can obtain the same results when she observes the laws of learning in making use of visual materials. The learning of her children will be greatly enriched through their use if she provides them with: first, an opportunity to prepare adequately for the program of exposure to visual materials; secondly, the wise guidance during their exposure which will make it a purposeful and meaningful one; and thirdly, the opportunity to carry on activities after the experience by way of review which will involve the utilization of the content gained from the materials. The outcomes achieved will be sufficient proof to her that learning has been enriched through the use of visual aids.
Development and Extension of Visual Education in Michigan

THOMAS E. JOHNSON,
State Superintendent of Public Instruction.

THE use of all visual aids except slides and films has for years been taught in all our state institutions of learning. Students there also to a certain extent have been made acquainted with the use of slides and the operation of lanterns, through their frequent use in some classrooms. However, the idea of consciously using all visual aids as tools under increasingly skilful control, to accomplish expert results without waste of time, is only now being adopted. The old attitude is to consider visual aids as conveniences rather than tools—a passive rather than an active attitude.

For special purposes, such as health instruction, physical education propaganda, and information as to the resources of the state, we in Michigan have been sending occasional motion picture films out to schools for several years past. One of the men from the Department of Public Instruction, with a portable projector, had to accompany the film.

From these experiences and from other observation, several facts became more and more impressive, until it was felt that some action should be taken. Some of these outstanding facts are:

The increasing need for the use in schools of films to show pupils the natural appearance of processes and moving objects which can not readily be studied in the original;

The financial impossibility of sending a man and a projector from the offices of the department every time a film for teaching purposes should be shown in a school;

The lack of knowledge among teachers of how to handle films and operate projectors, how to make the best use of films in teaching, and where to secure suitable films.

During the first half of 1923 we experimented with serving all these needs, and believe that it can be done—and done profitably, from an educational standpoint—in any well-populated state where local school boards will appropriate funds for slide and film equipment and supplies as freely as for maps, pictures, blackboards and pianos.

To stimulate the use of school films, the department purchased a small library of reels related to public school subjects of study. These films have been loaned as requested by schools scattered over the state. During this half year there has been no attempt to establish regular circuits nor to dictate what films should be used or when. Information has been given to all inquirers as to where films and projectors of various kinds can be secured.

School leaders all over the state were told of the advantages to be had from the use of motion picture equipment in actual teaching work, and were urged to secure serviceable equipment which can be moved about from room to room or from building to building as needed. Quite a number of schools have responded in this brief time, in addition to those which were already equipped. The list promises to be greatly increased during the coming school year.

As has been stated, teachers generally are unfamiliar with the steps necessary to the proper use of films in teaching. Seeking
the most practicable method of correcting this unfamiliarity, we decided this year to train as many as possible of the students—especially the Seniors—in the Normal Schools* of the State. This was done by offering in each Normal a short course in Visual Instruction. The course had three immediate aims—to acquaint the teachers-to-be with:

1. The theory and technic of using films in teaching;
2. How to secure films of various kinds, and how to take care of them;
3. How to operate and care for a motion picture projector.

In two Normals the course was practically limited to Seniors, while in the other two (smaller) schools the enrollment was thrown open to all classes. There was no credit given other than a letter of recognition from the Department to those who successfully completed the course. Owing to this work being superimposed on an already full schedule, the lectures had to be given to six different sections of students, meeting at different hours of the day. There was time for eight lectures to each section. In addition to the lectures and some prepared material given out in printed or mimeographed form, each student who so desired was given from one to two hours of individual coaching in the operation of a projector and the physical care of films. Under these conditions it is interesting to note that the total lecture enrollment approximated 750, of whom two-thirds learned to inspect and repair film and to operate a motion-picture projector.

By announcement through school superintendents and commissioners, all teachers in adjacent areas were invited to round tables held on two different Saturdays at each Normal School. While the response to the Normal Course offering was extremely encouraging, the response to the Round Table invitation was almost negligible—due probably to the fact that two urgent letters to each Superintendent with enrollment cards enclosed, are not enough advertisement to bring good results.

We believe Michigan is the pioneer State in offering such work in all its Normal Schools. Whether that is true, or not, we have gained useful experience in carrying the work thus far.

In concluding this brief summary of a half year's effort in paving the way for the proper use of films for teaching purposes in Michigan, several probabilities may be stated. The scheme of training should include courses in the University as well as the Normals. Demonstration lessons, together with individual training of teachers, should be conducted during certain weeks in the school systems of the larger towns and cities. No reliance should be placed on the response of teachers invited from a given area to spend one Saturday at an Institute or Round Table held at a convenient central point. Sufficient time should be given to each course in Visual Instruction to require each student to practice each principal feature of technic about which instruction is given.

*In the University of Michigan, courses of training in the use of slides and films are not yet announced and may be postponed until some time during the coming school year. The same applies to the Michigan Agricultural College.
The Movie and Manners

J. E. McAfee
University of Oklahoma

The blight of the movie upon public morals is the subject of essay and sermon and diatribe all over the land. Perhaps a more severe indictment is the movie theatre's corruption of manners. A wise man has said that "manners maketh man."

The disorder of children and young rowdies in the small town movie theater is notorious. Nor are they to be too greatly censured. Their conduct is entirely unregulated. I was standing the other day at the elbow of a movie theater manager while a serious lecture with stereopticon illustrations was being conducted in his house. A citizen rushed up to the group and exclaimed in distress, "Can not some one come and bring those children on the front seat to order? They make it impossible for any one to hear what is being said."

As a prominent citizen who was standing by hurried away to try his hand the movie manager sniffed and muttered in an undertone, "Huh! That is what we have to put up with all the time."

Thoughtful observers declare that the now prevalent disreputable conduct of adult citizens in stamping out of a public gathering is the outcropping of irresponsible habits which the movie cultivates. These disturbances of peaceful assemblies seem all the more intent upon making themselves conspicuous by their interruptions because the lights are turned on and their neighbors have a chance to see them make their parade in or out of the house during the lectures or entertainment programs. The system operating in the picture theaters encourages admissions at any old time and retirement when the attendant is surfeited. The actors on the screen have no feelings to be considered, and, popular habits are formed which often wreck serious attendance at other public performances when the speakers or other performers are present in all their sensitive flesh.

So habitual are these bad manners in movie theaters that it is usually impossible to use some of them for any other purposes than the unregulated mulling in and out of the crowds. In connection with our University Extension work, they are some times found worse than useless. Managers are often most generous in offering their facilities. Usually not only do they permit assemblies for our work in their theaters but they frequently furnish their projectors free of charge for the exhibit of our films and stereopticon slides. Yet, the associations of the public with these theaters are such that it is next to impossible to assemble a serious audience before a screen.

Furthermore, prejudices are often so deep-seated among the most serious citizens that an exhibit in connection with the extension work entirely fails of its purpose because the more thoughtful members of the community cannot be induced to resort to assembly halls which otherwise stand for disorderly and irresponsible conduct in the community.

When extension work reaches towns where the high school is equipped with a projector, the exhibit of films or slides serves its purpose with splendid effect. The discipline of the school has usually developed such habits and traditions of order and it is recognized as so dignified a community center, that the public share and absorb these traditions. School superintendents and school boards are depriving their communities of a great boon, who do
not utilize the film as an educational factor and equip themselves for its regular use under their auspices.

This solution should not, however, lift the burden of responsibility from any community to redeem its commercial motion picture theater. Usually the managers will welcome any sympathetic and serious assistance they may gain from citizen boards or committees in redeeming their places from the ill fame into which neglect has brought them. As a rule, they do not themselves know how to meet the social issues of their art. They consider their work done when they have mastered the mechanics of their business.

Booth Tarkington, in a recent interview, has recorded his conviction that the movie actors have committed their most serious crime against society not in lowering morals or cultivating diseased ethical tastes among the young; he laments most the degeneration of the popular esthetic nature through the glaring and blase exhibitions on the movie screen.

Similarly, the serious indictment against the commercialized movie is the neglectful policy of managers which has allowed their places to become the centers of rowdyism. If parents do not feel a responsibility for accompanying their children, especially the small squirming, scuffling youngsters, a self-respecting community will adopt measures or see that the city management shall adopt measures to preserve the community's self-respect in the maintenance of order. A vigorous campaign of popular education will be necessary to overcome the depraved habits which have already been formed. Schools, by introducing positive programs for the use of films under their own direction, can go far towards this needed community redemption. They must pay for their neglect, in any case, since corrupted manners are inevitably reflected in school discipline, no matter under what auspices the mischief is done.

Here is a powerful educational instrument which the constituted institutions of education have been tragically slow to take over. They are paying big for their neglect. The community is suffering in every fibre and filament. “Manners maketh man.” The movies are turning out a grotesque product in many communities.

Americanization Through Educational Motion Pictures

STEPHEN F. PULLIS,
Industrial Secretary, Y. M. C. A., Passaic, N. J.

For the past three years the Young Men's Christian Association of Passaic, N. J., has had as a part of its Industrial and Americanization program, the projection of educational films, secured through our Motion Picture Bureau, International Committee, New York City. These programs are kept going throughout the entire year, reaching ninety to one hundred thousand people, of all ages and nationalities. We have found the opportunity to bring these pictures into industries, foreign-born clubs and churches, public schools and out-of-door summer shows.

On more than one occasion motion pictures have gained us the admission into an industry where no other parts of our program appealed at that time and from which the services of the Association have expanded and will continue to expand in reaching the industrial worker.

The use of motion pictures before foreign-born clubs and churches has been one which, without a question, has increased the
process of assimilation of those foreign-born peoples reached through the program. They have shown to these foreign-born friends of ours that America is a mighty force in industry and commercial wealth, and has, as well, scenic beauty. The value of such educational pictures toward assimilation by the foreign-born of American ideals, institutions, etc., is inestimable. We have found also, that they are a valuable adjunct in our naturalization classes for men and women preparing for citizenship.

These programs are also furnished to schools where a large majority of the pupils are children of foreign-born parents. The letter quoted below, in part, from an auditorium teacher of one of our schools will show the value of motion pictures in their work:

"This is to testify that we have been using motion picture films furnished by your Association for two years and have found them of great educational value to our pupils of third to eighth grades, inclusive.

"The grade teachers often speak of the great fund of general information the children have derived from seeing these films that reacts in their academic work.

"We find the manufacturing and scenic pictures of special value."

Out-of-door movies was inaugurated in Passaic and vicinity three summers ago and we have found it to be one of the best mediums to "carry on" throughout the hot summer months, bringing to those we reach a fund of educational knowledge and enjoyment through the educational and comedy reels. We have found that it is not necessary to add to this arrangement other than a one or two reel comedy to hold the attention of the crowds of people of all races, nationalities and ages, who flock to the movie centers eager for each night's program. Our programs this summer were the same as used in the two previous years, made up of a scenic, two educational and industrial pictures and finishing with a two reel comedy.

The vice-president of one of our industries writes:

"It gives great pleasure to learn that you are going to show your free movies again this summer.

"May I say that I can think of no finer evening's work up in this district than this.

"Let me assure you that you have our hearty co-operation and support.

"One of the reasons that I think so well of this work, and I know I speak for the company, is simply that this is constructive and if we had more constructive acts of this kind and less negative legislation we should not only raise the moral standard more quickly but would have the great advantage of having made-people happy."

A letter received from the Superintendent of Recreation for the City of Passaic reads in part as follows:

"Please accept our thanks and appreciation for the motion picture entertainments made possible by your department of the Y. M. C. A. These pictures were greatly enjoyed by large crowds of all ages and nationalities and I personally feel that a vast amount of good has been accomplished through this agency and that the work should be kept up."

I personally believe that what we have accomplished through educational motion pictures can be done by no other agencies as well. Our equipment is simple: a DeVry projector and a portable screen.

We do not care in the least to change the nature of our motion picture programs at our out-of-door summer shows for the more popular three or four reel feature pictures and a comedy, because the Association will then have lost its opportunity for attaining one important part of its objective—education, through visual instruction.
A Picture Service on Wheels

Everett B. Parke, Motion Picture Director, Middlesex County Bureau of Agriculture and Home Economics, Waltham, Massachusetts

It hardly seems possible that any broad-minded individual, especially one in extension service or welfare work, can seriously doubt the value of motion pictures. Some educator has said, "We learn three-eighths of what we hear, five-eighths of what we see, and seven-eighths of what we do." That, to my mind, gives visual instruction the balance of power. Through the proper kind and use of motion pictures, the mind is taught to retain more than three-eighths of what we hear and more than seven-eighths of what we do. When you want to remember a ’phone number or street address, don’t you try to see that number in your mind? As a matter of fact, you want a picture to remember rather than a sound. More than once when our agents have been conducting a demonstration of how to do a thing, someone has interrupted with, "That isn’t the way they did it in the movies." The movie method of doing had stuck.

So the why of motion pictures did not trouble us long. It was the how, and then the best method of using this power after we obtained it. Even then we made mistakes, and no doubt we will make more mistakes, but I hope each will prove its lesson.

Our trustees, believing in the value of motion pictures to supplement the work of our other departments, supplied the money for the outfit, consisting of a No. 2 Graphoscope projector, a Half-tone screen, the portable, asbestos-cloth booth required by our State law, and a second-hand, light, Ford truck. Later we added a Victor stereopticon. With this very complete outfit we put on a show that, when supplemented by good music, compares favorably with a city "movie."

We plan our schedule and book the films weeks in advance in an endeavor to avoid conflict of dates with local organizations, as it is inadvisable to split the smalltown audience. We book the films far in advance in order to get seasonable subjects or those that fit the projects the County agents are working on. During the Fall, Winter, and Spring we run shows five and often six nights a week in a different town each night until we have covered the rural towns of the County. Then we start around again with a new program. Our shows run from 8 to 10 or 10:15 p.m. We do not believe in keeping the farmers or the children out late. This means nine or ten reels except when there is a speaker. We have found that a rural audience attracted to the hall through the movies will give close attention to an instructive talk for about fifteen minutes, no longer. So it is up to the speaker to get his message over in that time. Most of them can do it if they understand the game. Some preacher, speaking of long sermons, said, "There are no souls saved after the first fifteen minutes."

We usually have piano accompaniment, sometimes voluntary, but more often because of a small emolument and when the music is fair to good, it adds much to the value of the program. Little accidental noises and the side remarks of young people are not noticed and therefore do not distract attention from the picture.

We generally start the evening entertainment with a scenic reel so the late-comers (and if we didn’t start until nine, there would be some late-comers) will not miss any part of a story or educational reel; also because we do not like to have interruptions after we get into the main part of the program.
Then comes a one- or two-reeler of educational matter, and we have given up trying to fit all educational reels definitely to our local work. It can't be done; anyway, we believe in the broader viewpoint. We consider the scenic or travel reels splendid educational matter.

Next follows a three- to five-reel, preferably a feature picture containing a human interest story to bring home the educational subjects. This if possible can be applied to our local conditions and our work. Sometimes a short talk helps to show how we can apply the vital points to our own home or community work.

Following this picture we take up a silver collection to help pay the expenses of the motion picture project.

Finally, comes an educational reel and a one-reel comedy or a two-reel comedy. Though the comedy may have no educational value, it is immensely important. A good laugh does us all good and we like to turn on the lights when the audience is smiling and send them home in a happy frame of mind.

The above program is supplemented with the use of slides while changing reels. This not only avoids an awkward break, but is an excellent opportunity for putting much good stuff across. Slides containing local announcements can be made in a few seconds and are always appreciated by the audience. Slides are used showing the standing of towns in contests, naming the local winners of prizes, giving announcements of our meetings and general information regarding the County Bureau.

People like to sing, though many of us don't want anyone to see or hear us at it. So occasionally we sing between reels, throwing the words on the screen with the stereopticon. We find the volume of sound about a third greater if the hall is left in darkness.

In most of our rural towns these entertainments are an established institution. Everyone that can, comes. Often a supper by some local organization precedes the pictures, or perhaps after the collection, refreshments are served.

We generally use the town hall, occasionally the Grange, church or school hall. The pictures could be given outdoors in seasonable weather, but during the Summer we in Massachusetts have daylight saving—fool time, the farmers call it—which makes good pictures impossible until nine o'clock or later.

We have been at this for a year and a half and in that time have pretty well exhausted some of the better-known sources of supply, but new fields keep opening up and new films are being made, so we don't despair. It would be a simple matter to make up programs if we could pay for all the films, but when most of our program must come from the free list,—well, it is more difficult. Speaking of difficulties, the comedy is our greatest. The requirements are so great. First, it must create spontaneous laughter, because concluding an educational program, it must lift them out of the deeper thoughts and let them see life is not all work. Second, it must have real points in it and not depend on slap-stick stuff to create a laugh. Third, it must be clean. We sometimes show in a church. At all times we ask the support of the clergy and naturally we cannot screen anything objectionable to them. Last year in making up one of our programs, I inspected 27 comedies before finding one suitable for our entertainments.

For the educational part of our program we have used nearly all the Government films. Some of the earlier ones are poor and of little value, but the later ones are good, and for County Bureau work, the Pleasant View series is excellent.

Among the industrials, I think the General Electric Company heads the list. Their
films are always good, not too technical, and they have a rather large library. The Western Electric also have some very good films. Our State Board of Health have several and are producing more. They are invariably good and of great value. Then there are hundreds of reels in the industrial field that are generally acceptable if the producers don’t blow their own horns too much, and most of them don’t.

The Homestead Films, Inc., have some exceptionally good films of the feature type. We have used most of theirs and hope to use them all. So far they have made but one comedy, “Farming in One Lesson.” From the way our people reacted to this picture, we hope for more soon.

Space would hardly permit the names of all the good films we have used, but subdividing them as Features (and these are also educational), Educational, Scenics, and Comedies, some of the best are as follows:

**Feature**

Spring Valley
The Homestead
Farm Bureau Comes to Pleasant View
The Benefactor
Joe McGuire
The Yoke of Age

**Scenic**

A Prehistoric Bandolier
Summer Fun in Western National Forests
Trails That Lure
A Trip to the Grand Canyon
Tumbling Waters
Wonderland of Canyons and Peaks

**Educational**

Making Mother’s Work Easier
Your Mouth
Revelations
Cherryland
Conquest of the Forest
Food for Reflection
A Matter of Form

Out of the Shadows
Texas Trails to the Table
A Woolen Yarn
Land of Cotton
Apples and the County Agent
The Kid Comes Through

**Comedies**

Farming in One Lesson
Dog Doctor
Kids and Kidlets
Tin Cans
Papa by Proxy
Too Much Elephant

Occasionally we buy films instead of renting them. We require a subject for a month—usually running it 23 or 24 times. We can buy some films for but little more than the rentals would amount to, sometimes for less and we still have the film. In this way we have acquired the nucleus for a small library and it is all stock that could be quickly converted into cash if desired.

A few minutes with a pencil develop some interesting figures. Since starting the project, we have run 2,110 reels, approximately 2,110,000 ft., or 400 miles. This means 33,-760,000 individual pictures. During the past season we have given 148 entertainments to a total audience of 24,467.

Now, as to the value of the project and its cost: Our County agents have been holding meetings, more or less well advertised, for years and yet in most towns there were many people that were not familiar with the Bureau and its work. We found that in no other way could we get together so large a per cent of the population as with the movies. Old and young, rural and urban, they come. Whether they want it or not, know it or not, they absorb much educational matter. When they get a kernel they like, they remember who gave it to them.

This is helpful at town-meeting time, when our appropriation is to be voted on.

Another valuable point is this: In most
towns there are several cliques, generally represented by the various organizations in the town, but they all come to the movies and we feel a better, more wholesome community spirit is generated.

That the pictures definitely promote extension work is beyond doubt. At our headquarters we frequently have calls for information on various subjects relating to agriculture or home economics and find the idea originated from something they had seen in our movies.

At times we supplement a Bureau meeting with pictures and there is no question but what the added attraction calls out a larger attendance.

Altogether we feel that in no other way could we reach so many people, place our service in so many hands, give entertainment as well as instruction to the rural population and at the same time so thoroughly and satisfactorily advertise the County Bureau.

As we operate, the project is not self-supporting. The cost varies according to cost of films, distance between towns, music, etc., but averages about $20.00 per night. The collections which are purely voluntary offerings, average $17.00 and we charge the balance to project work.

Last season the collections averaged $.09 per head. This season to date they have averaged a little better than $.09 (the month past, $.0998) and it must be borne in mind that our audiences are usually about 25% to 35% children.

Some halls are not large enough to accommodate all that want to come and as the children came early, many adults were forced to stand. In these towns we give a late afternoon show just for the young people and in the evening no children are admitted unless accompanied by a parent. A collection taken up in the afternoon yields about $.05 per head.

Editorials

(Concluded from page 377)

The nine suggestions are not theoretical. They have been used repeatedly and with success. These plans are workable in any community where there is an individual possessing genuine interest in the project and the modicum of energy and initiative necessary to put it through.

1. Make a straight loan from your banker. You can sell season tickets at $1.00 each, covering six or eight entertainments, two or three times a year. This will give you sufficient funds to own full equipment, while paying your bank in small regular payments.

2. Schools cooperate with the church in the purchase of equipment. Have the church pay one-half the cost and use it on alternate days.

3. The School Boards often pay the initial cost of the equipment and the children maintain the cost of the educational and entertainment films by giving an entertainment once or twice a month.

4. Alternate with another town. Get another superintendent or minister in a nearby town who is interested in visual education. His aid can help you purchase the equipment.

5. Cooperate with the local representative of the Farm Bureau. The Bureau will welcome the opportunity of using some of the valuable films distributed free by the United States Department of Agriculture.

6. An individual can purchase the projector outright and get his funds back by giving entertainments and educational programs to the school and church.

7. Parent-Teachers' organization or Ladies Aid take hold of the proposition and organize the interest needed for this community enterprise. The funds can be raised by selling season tickets. This makes visual education a community affair and quickens the interest in school and community life.

8. Get ten men public spirited enough to advance $25.00 each. This pays for the equipment and these men can be reimbursed at the rate of so much per week. The funds will be derived from the entertainments by collection or admissions.

9. Secure the backing of your patron through the issuance of loan certificates. The value of each certificate may be one dollar. Secure loan through the school committee. Have certificates signed by president of the Student's Entertainment Committee and the principal.
The Theatrical Field
Conducted by
Marguerite Orndorff

A Dream Comes True

Do you remember the African magician in the Arabian Nights, who picked up Aladdin's palace so casually, carried it to Africa, and dropped it there? The fellow has been at it tricks again, but on a much more ambitious lan, for this time he has gathered up the whole city of Bagdad, whisked it through the air, and deposited it in merry England, somewhere between King Richard's castle and the town of Nottingham.

Not the real Bagdad, you understand—that would be too prosy. No, he's gone and got it out of the fairy tales, picked it up in pieces—twisting stairway here, a tower there, a balcony or a great, sweeping archway somewhere else—and put it together with his curious magic.

Where, in days gone by, proud knights and fairy ladies used to wander, and plumes and lances and gleaming armor flashed, and the thud of galloping horses' feet sounded on the green turf, there now sparkle the gilded minarets of the Sultan's dream city. For if ever there was a dream city, this is surely that very one.

Grey and gold, silver and glistening black, it stands there, mocking the cynics who never believed in it. Great archways sweep skyward and down again, to lose themselves in twisting passages. Crooked stairways skulk along walls and cap dizzily into midair to bridge the way to some tiny balcony, perched at a reckless angle on a sheer wall. Little barred windows, veritable peepholes, wink from the immense heights of the moon masonry, hiding—who knows what mischievous faces?

Palm trees flourish in secret gardens near the sky; billowing Oriental draperies flaunt their color and their romance from far balustrades. Intricately wrought metal lamps lean at odd corners on their tall standards, as if they drooped of their own weight; and in the depths of the polished ebony that paves the city, reflections make little floating pools of color, as its strange citizens scurry on their mysterious errands.

And through the fantastic lights and shadows of winding streets and curious dwellings flits a brown-skinned fellow with an impish smile—the Chief of Bagdad!

This same Thief—who, to be strictly accurate, is really Douglas Fairbanks—says that this new picture is essentially for children. That naturally includes all of us who haven't grown up and away from the days when even midday could not drag us from the delights of the Arabian fairy tales. He promises us a story of adventure made up of all the most entrancing bits of the fantasies of Scheherazade—a truly enchanting prospect. But more than that, he promises us the pictorial background.

Beauty of line and composition—and let realism fly to the four winds!

There is gradually becoming settled in the minds of the progressive picture-makers, the conviction that there is too much realism in the movies. It interferes with the artistic quality. In his endeavor to reproduce exactly a locality or a building, the art director frequently has had to sacrifice beauty and simplicity to accuracy. And in many cases, when he sought to make his background look "real"—he succeeded merely in making it look cluttered. Most of us, no doubt, can count on the fingers of one hand the pictures we have seen whose backgrounds had true pictorial beauty. Many of them are obviously rich, but they are generally very prosaic.

Here, then, is an attempt to get away from
realities, to give imagination free play; and in carrying out the idea Mr. Fairbanks is fortunate in the fairy-tale quality of his story. Nobody knows what Bagdad really looked like; nobody cares—Just so it was beautiful and strange. We like to think that it was everything that our practical, workaday surroundings are not. The *Thief of Bagdad* respects these treasured illusions, and gives us something to feed our imaginations on.

There is a rather bigger idea behind all this than seems at first evident. I think Mr. Fairbanks is putting into his picture ideals and convictions that he has clung to this long time. Over a year ago, in discussing motion pictures in relation to children, he deplored the unimaginative modern child.

"They *must* use their imaginations," he said emphatically.

We need creative minds. The world at present would be in a dreadful state if there hadn't been lively imaginations sprinkled through the ages. The child of today is too matter of fact, too literal minded. He needs the imaginative and emotional stimulus of just the sort of thing that this type of picture is likely to provide him.

It is an interesting experiment, whether one views it from the artistic standpoint or the psychological—one that is quite likely to open the door to a new and altogether fascinating phase of picture-craft.

Mr. Fairbanks once disclaimed to me any definite educational purpose in making pictures. He was firm in his statement that he made them primarily for entertainment.

**Production Notes for October**

*ANNOUNCEMENT* has been made by Goldwyn that the Balzac story, *The Magic Skin*, has been retitled *Slave of Desire*. The change was necessary to avoid confusion with a European picture which has been brought to this country under the same name. The Hall Caine novel, *The Master of Man*, will come to the screen as *The Judge and the Woman*—this to avoid confusion with several pictures which have been recently released under very similar titles.

*ERIC VON STROHEIM* and his company, making *Greed*, returned to Los Angeles safely after almost a month spent in Death Valley. This is the first expedition to go into the valley for a feature motion picture, and is said to have been the largest group of persons to enter it since the emigrants who attempted to cross it in 1849 and subsequent years. It is said that no more than one thousand white people have ever
been in Death Valley, which is the lowest, dryest, hottest spot in America.

B. DeMILLE is editing his film, The Ten Commandments, and preparing for production of Triumph, a Saturday Evening Post story by May Edgington.

WILLIAM DeMILLE has started on Every Day Love, adapted by Clara Beranger from Julian Street's novel, Rita Coventry.


NORMA TALMADGE will be supported in Dust of Desire, a new picture for First National release, by Joseph Schildkraut, Artur Edmund Carewe, Hector Sarno and Earl Schenck.

K. McDONALD, who produced Penrod and Sam, is to make another Tarkington picture, the title of which has not been announced.

A PERIOD play, starring Constance Talmadge, The Dangerous Maid, is now in production.

**Film Reviews for October**

**PENROD AND SAM (First National)**

For a real exposition of the way a real boy's mind works, I recommend this picture to you. It is a sympathetic handling of the Tarkington story because it was done by somebody who understands boys. There is no attempt to squeeze the incidents into the regular channels of a plot. It's just a record of the things that happen to a boy from day to day—from the boy's point of view. It is simple and natural. The "meanest" man seems perhaps a trifle overdrawn in his vindictiveness, but it is quite possible that that was the way he seemed to Penrod and Sam. Ben Alexander and Joe Butterworth play the title parts, with Buddy Messinger as Roddy Bitts and Gertrude Messinger as the beautiful Marjorie Jones. Gladys Brockwell and Rockcliffe Fellowes as Penrod's father and mother, Mary Philbin and Gareth Hughes as his sister and her beau, and William V. Mong as Mr. Bitts add excellent performances.

**HOMeward BOUND (Paramount)**

If you like Thomas Meighan—which of course you do—you don't greatly mind the fact that his stories seldom amount to much. "Homeward Bound" is a typical Cappy Ricks sea story with a too obviously faked storm, and the usual pleasant ending. Lila Lee again supports the star. (This is the picture, we understand, which set the author of the original story in a rage. Mr. Kyne's remarks about what the producers did to his work make vigorous reading.)

**CIRCUS DAYS (First National)**

As usual, Jackie Coogan plays, as only Jackie Coogan can, a natural and unspoiled child. But the story which surrounds him is ancient, and it
creaks in all its joints. However, in spite of a weakly sentimental plot, you will find some things to enjoy in the story of a six-year-old who runs away and joins a circus in order to support his widowed mother. The children will be highly entertained.

**Suzanna** (Mack Sennett)

Mabel Normand in one of her rare appearances. It was a disappointment, on the whole, being largely a series of pretty but long drawn out poses. One wondered when it was ever going to get anywhere. Old California under the Spanish regime was beautifully pictured; but the plot was that familiar one in which the babies are changed and the heroine grows up beautiful but obscure, but marries the Prince Charming in the end, to the confusion of the plotters. Miss Normand has little opportunity for the effective display of her talents as a comedienne.

**Hollywood** (Paramount)

Delightful fooling by the movies at the expense of the same. A clever story: of how a pretty girl renounces dish-washing and braves the wrath of family and sweetheart to be a movie star; of how she goes to California; of how she discovers to her sorrow that there are hundreds of other pretty girls there; of how her family follows her to Hollywood; of how they all become wealthy and famous in the movies; of how the pretty girl sits at home and wonders how they did it. Most of the stars on the Pacific coast are in "Hollywood," beginning with Mary Pickford; and there is a particularly hilarious dream sequence in which the general public idea of "horrible Hollywood" is gently ridiculed. Of the various pictures on the subject, you will probably find this one the most entertaining. James Cruze is the director responsible.

**Dulcy** (First National)

The "bromide lady" has reached the screen in highly entertaining form, although many of the high spots which made the stage play so delectable are necessarily missing. Good direction and a good cast are topped by one of Constance Talmadge's cleverest performances as Dulcy, whose brain is "as good as new because she never uses it." Her wide-eyed complacency is worth seeing, as is also the scene in which the demon scenario writer entertains for two hours with a complete performance of his latest story. Jack Mulhall as Dulcy's husband, John Harron as her brother Bill, and Claude Gillingwater as the peevish financier are all delightful.

**Salomy Jane** (Paramount)

George Melford has made only fair screen entertainment of Bret Harte's story. It moves slowly and the suspense isn't well maintained for a story of this type. A good cast pulls the picture up to average, but does no striking work with the exception of Louise Dresser, whose characterization of "Lize" stands out. Jacqueline Logan plays Salomy Jane, and Maurice Flynn, George Fawcett, Charles Ogle, and others are included.

**Merry-Go-Round** (Universal)

Surprising in some ways, yet after all not offering anything unexpected in the matter of story, this picture presents an interesting study in treatment. It changed hands in the making, having been started by Eric von Stroheim. Rupert Julian took it over in the midst of production and finished it. The story revolves—literally—around the love of a little organ grinder in a merry-go-round, and a titled officer in the service of the Austrian emperor, presenting a vivid picture of Vienna before and during the war.

It is interesting to wonder which scenes to credit to Stroheim and which to Julian, and on the whole, not hard to pick them out. One feels that Mr. Julian has softened the outlines of the story, and made the characters a trifle more human than they might have been under Mr. Stroheim, whose stark realism and heavy brilliancy of direction are evident in certain flashes.

To my mind Mary Philbin and George Hackathorne are the outstanding figures, as the merry-go-round girl and the crippled "barker" with his pathetic love for her. George Siegmann as the brutal owner of the concession, Dale Fuller as his wife, and Cesare Gravina as the old Punch and Judy man, do excellent character work. To Norman Kerry falls the somewhat difficult role of Count Hohenegg, who loves the little organ grinder and comes back to her after the war. He gives a sympathetic portrayal.

**The Shriek of Araby** (Mack Sennett)

I had to sit through this so-called comedy because I had got in on the tail end of the feature and wanted to see the first part. I give it space
here merely to warn you off. It is excessively dreary, and the audience viewed it is abysmal silence. I was sorry the producer and the entire sales force could not have been there.

**SALOME** (Allied Producers and Distributors)

Not exactly Oscar Wilde’s “Salomé,” but a very gorgeous and artistic rendering of the drama. The appeal is almost wholly pictorial. The drama is there, very subtly expressed, but it is subordinated. Personally I felt that the poster effect was marred by failure to select decorative people for certain important parts, and ineffective grouping of elaborately costumed actors against bizarre, figured backgrounds. Costumes and settings were designed in the manner of Aubrey Beardsley, by Natacha Rambova, who perhaps had not as free a hand in the actual production as in the planning. Nazimova’s great dramatic instinct shows only in flashes. For the most part she poses—beautifully, it must be admitted.

Owing to some quirk in the channels of distribution, you will not find “Salome” at the big theatres. You will have to hunt it out, but it will be worth the effort.

**THE FAMOUS MRS. FAIR** (Metro)

Echoes of the late war have been a long time taboo. Here, fortunately, they are very faint—just enough to establish the story of a woman who left her husband and daughter at home to follow her son to France and become famous as a Red Cross worker. Then, having tasted applause, she was not content, after the war was over, to remain at home and piece the bits of her broken household together again. Myrtle Stedman makes a sincere and charming Nancy Fair; Huntly Gordon does fine work as Jeffrey Fair; Marguerite de la Motte, Helen Ferguson and Cullen Landis represent the younger generation. An excellent picture directed with all of Fred Niblo’s sane judgment and even tempo.

**SOFT BOILED** (Fox)

Tox Mix with horn-rimmed specs and his hair parted in the middle is a decided change from his usual character, although he does appear in chaps and sombrero for a few minutes at the beginning of the picture. This time he inherits along with the time-honored fortune a hasty temper, which he is required to tame before he can claim his money. Various obstacles placed in his way by the villains, and a little romance as a side issue provide the interest. Billie Dove supports the star, and Tom Wilson as an old negro servant is responsible for a good many laughs.

**GARRISON’S FINISH** (Associated Producers and Exhibitors)

While this is not a picture to haul you out of your chair and make you cheer wildly; it has some interesting, even exciting moments. The familiar story of the race track, and the jockey whose disgrace was brought about by a trick, has been carefully if not brilliantly done. Jack Pickford, whose features and little tricks of gesture and expression are at times uncannily like his famous sister’s, is pleasing as Billy Garrison. Madge Bellamy is a picture—not an actress, but you can forgive her because she is a picture. Lydia Knott, Ethel Grey Terry and Clarence Burton add good work to the general ensemble. A safe picture for the family.

**THE SPOILERS** (First National)

This is a re-rendering of the Rex Beach novel already pictured some years ago. A bright and shining lot of stars, careful direction throughout, and what would be technically termed a “whale” of a fight between Milton Sills and Noah Beery, make this picture. It should be popular, and it doubtless will be, in spite of the fact that stories of the gold rush to Alaska no longer hold the interest they once did.

**HER REPUTATION** (First National)

A not uninteresting story sugar-coats a rap at sensationalism in newspapers. A young and innocent girl acquires an unsavory reputation through the misguided efforts of a zealous reporter. The action plunges at feverish tempo through fire, flood, and accident, to end happily and point a moral. There is a good deal of “hokum,” but it will pass. May McAvoy and Lloyd Hughes are featured.

The Better Films Committee of the Parent-Teacher Associations found too little material to make recommendations worth while in this issue. Mrs. Charles E. Merriam, the chairman, will have the usual page again in the November issue, with some additional comments.
DEPARTMENT OF VISUAL INSTRUCTION
KANSAS CITY PUBLIC SCHOOLS
201 Public Library Building
Kansas City, Missouri

RUPERT PETERS
Director

March 21, 1923

DeVry Corporation
Chicago, Illinois

Gentlemen:

Yours of the 14th, relative to the use being made of the DeVry projectors in the Kansas City Schools at hand. We have three machines at present, keeping two in constant use and holding one for emergencies or irregular calls. We show films on circuit using three-reel programs — the subjects being chosen to fit the course of study in Geography, Nature Study, History, etc. The operator takes a machine and his can of films, boards a street car, shows his program at one school at 9:00, at another at 10:45, another at 1:15, and another at 2:45, returning to headquarters then to inspect films and machine. His circuit requires two weeks to cover.

Our machines are used under all conditions from well-darkened rooms to those having nothing but light yellow shades and are giving satisfaction. One of ours is three years old, ran over a million and a half feet of film last year and will beat two million this.

Where portability or class room use is to be considered, I am recommending the DeVry always.

Very truly yours,

Please Write to Advertisers and Mention The Educational Screen
There are certain duties a projector in the non-theatrical field must
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It is a known fact that wherever big successes have been made in
pictures they have been made with DeVry projectors.
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This department is conducted by the Association to present items of interest on visual education to members of the Association and the public. The Educational Screen assumes no responsibility for the views herein expressed.

The Child and the Commercial Moving Picture*

By Olive M. Jones
Principal, P. S. 120 and Annexes, New York City.

The subject assigned to me calls to my mind at least five divisions, five different points of view from which it might be considered. The first is probably occasioned by the use of the word "commercial," which has come to have an unpleasant connotation in the thought of people more specifically interested in the development of the educational values of moving pictures. Personally, I have little sympathy or patience with such distinctions, but I accept it for present use in this discussion.

The suspicion of commercialism in connection with the relations of managers and producers of films with professional advocates of moving pictures for use in visual education can be dismissed with a very few words. I believe that it has little foundation in fact and no basis except the difficulties of unbelief and suspicion always attached to what is new.

For commercialism, in the sense of undue or unjust or illicit profit, to exist in connection with the introduction of any activity or equipment in the schools two conditions must first exist: 1. Secrecy in regard to its introduction. 2. The possibility of profit inherent in its introduction. Neither of these two conditions exist and right handling by authorities together with open cooperation between the professional and the commercial interests will effectually prevent both.

As to secrecy. In the past there have been scandals in regard to the introduction or use of school materials where some evidence of improper pressure seemed to be obtainable. These scandals came about through furtive agents of certain concerns making furtive connections with superintendents or principals. In the field of visual education no secrecy exists or will be permitted to exist in so far as the influence of the National Education Association can prevent or expose it. Competition must be open to all. Closed lists and adoptions should not be permitted. Membership in organizations interested in the betterment of visual education and of film production generally must be open to producers and teachers both. The

*An address delivered at the San Francisco meeting of the National Council of Education, National Education Association, July 8, 1923.
films in New York schools come from forty-one different sources and include producers of the purely commercial type not members of any visual education association.

As to inherent profit. So far, this is a joke. The producers of educational films are not making money enough to bribe or influence anyone. There is no market for their goods in the commercial picture house. Boards of education are not yet appropriating money enough to make percentages of profit so attractive as to induce commercial producers to go into that field. The number of films possible of inclusion as visual education is as yet so small and the demand even for those available is as yet so slight that no opportunity yet exists for profit considerable enough to afford temptation.

Forewarned is forearmed. With this we can dismiss the danger, as well as the suspicion, of commercialism.

The second division of my subject brings up the relation of the training of children to the moving picture now most frequently shown in houses run for commercial profit. Here I speak as a practical teacher, who keeps informed in what is occupying the minds of the children in her class. From this point of view the commercial moving picture is doing several things to our children, and most of them harmful.

Last fall Dr. Ettinger, our superintendent in New York, made an address which he called "Facing the Facts." It compelled us to look squarely in the face the matter of the progress children are making through the grades and the relation of our course of study to that progress. It has brought a complete change of the point of view of many teachers regarding both questions. Similarly let us face the facts regarding the moving picture and its influence on our children.

Hitherto most teachers have spent their time inveighing against the evil of moving pictures. Let us face the fact that the moving picture is here to stay, like the theatre. As a child and young girl I was forbidden to go to the theatre and was taught to believe it was a sinful thing to do. The first time I went was in secret disobedience to orders. I found out it was good, a means of making my difficult study of Shakespeare alive and interesting and remembered. I lost respect for the judgment of those who had told me it was all wrong and sinful.

Likewise, inveighing against the evils of moving pictures will never keep children away from them and only builds up a barrier between us and them. Let us face the fact that the moving picture is an unremovable factor in children's lives and consider wherein it is evil and wherein it is good.

Its evil influences are serious disturbances to the teacher's work and to the training of character. The most important are:

1. The moving picture makes too strong an appeal to the imagination, because it wakes up and stirs imagination without giving it proper direction or training.

2. It makes explicit much which should be left to imagination and for many children never known and better never known. It is one thing for a boy to read about jimmying a lock open, but quite another thing for a moving picture to show him how to do it and induce him to try his hand at it.

3. It is a temptation to superficiality and satisfaction with disconnected bits of knowledge instead of thoroughness, organized knowledge, and organized habits of thinking.

4. Young children are permitted, and even tempted, to attend moving picture shows at night, as is seldom the case with the theatre. The loss of sleep and the distraction to their studies makes the child unfit for school.

At the same time the commercial moving picture has brought about three results for good, which teachers fail to realize or to benefit by. One is that the moving picture gives knowledge and information not otherwise obtainable by the average child in public schools. The child in the large city learns what a wheat field is and the country child learns the difference between a paved street and a shady lane.

Second, the moving picture does arouse interest in subjects of knowledge otherwise closed books to those same children, no matter how pedagogically thorough the teacher's work may be. A notable illustration of this is the impetus given to geography by the travelogues and news weeklies of the big motion picture houses.

The third result which makes its special appeal to me is that the moving picture has provided a victorious rival for the corner gang, the pool room, the street battles, and the "Fagins"—which influences used to provide most of the candidates for admission among my delinquents, much worse problems than any we have today.

Facing the facts about the moving pictures brings us logically to the third division of our subject: How can teachers aid in solving the problems precipitated by the moving pictures?

First, let us bring the moving picture into the
schools and make it a means of education rather than empty amusement.

Second, let us co-operate with the producers so that they will comprehend our point of view and not justly accuse us of blind prejudice or "school teacherish" ignorance of business.

Third, let us give them the right material. Educators write the best text books for the publishers. Why not the best scenarios and themes for the film producers?

Fourth, let us guide children as to the films they should see as we already do their plays and literature. Instead of wasting effort in trying to keep children away from moving pictures, let us train their taste in what to see.

Fifth, let us apply our old friend, that principle we educators call correlative, and make use of the words and themes and "business" of the motion picture in the teaching of classroom subjects of study. To illustrate:

A recent school test in composition given to pupils in the eighth year compelled the children to combine their study of literature with information gained by attendance upon moving pictures. I forget the exact questions, but they were to this effect: (a) Write the scenario you would use to produce as a moving picture the scene between Brutus and Cassius. (b) What captions would you use, selecting them from the material provided by the speeches of each character? (c) What staging and scenery effects would be required to produce the picture?

The fourth division of my subject I shall not attempt to discuss here because it is too technical and not of immediate interest to us as teachers. It is the question of the possibility of producing pictures which children should be permitted to see and which will permit commercial profit for their producers. But it is a question which must not be* forgotten, else the whole structure will tumble.

OWING to a number of requests for the publication of Mr. Crandall's address at the Oakland Convention, that paper is reproduced in this issue in place of the serial "Thumb-Nail Sketches," which series will be resumed in the next issue.

Visual Aids and How to Handle Them
By Ernest L. Crandall
Director of Lectures and Visual Instruction, New York City

VISUAL aids may be divided into four general classes or types:

1. Real objects.
2. Loose pictures.
3. Stereopticon views.
4. Motion pictures.

Each type has its peculiar characteristics and should be handled accordingly. I believe the paramount question is when each particular type is most appropriately applied—that is, at what psychological age of the child and also at what stage of the lesson or recitation. Too little attention has been paid to this vital consideration.

Personally, I should apply them in the order named, objects, pictures, slides and films. I am convinced, for example, that the motion picture should come later than the slide, later in the child's development and later in the lesson.

Let me state it in another way. Those visual aids should come earliest which involve some physical activity, because the motor impulses are dominant in the earlier years. Those should come latest which exact most mental activity to fit the child's maturing mentality. I would let a small child handle objects. I would show an older child motion pictures. Likewise I would start a lesson with specimens and I would conclude it with a film, because, other things being equal, I believe the development of a lesson should follow the same lines as the child's psychological evolution.

Of course, under proper conditions all visual aids may be used interchangeably at all ages and stages. I am merely stating a general principle. Let us see whether closer examinations of each type will bring us nearer to its appropriate use.

Real Objects

With real objects the child comes in contact in three ways: (a) excursions, (b) specimens, (c) experiments.

(a) Excursions.
The excursion is an invaluable teaching device,
particularly with younger children. It is virtually the only means of introducing the little folks to certain geographical concepts, such as land forms, water forms and points of the compass. At this stage it has the great advantage of bringing into play the motor impulses so strong in the young child.

Later, naturalist hikes, museum visits and shop and plant excursions may and should be added. If you cannot take your children from the building, there are two recursos (1) the mental excursion, reminding the children of objects and scenes known to be familiar, and (2) the class room excursion. For example, if you are studying a group of states, have the pupils label certain desks, suitably grouped, as states. They may then distribute specimen products brought from home—an egg for Ohio, any steel object for Indiana, a jar of bacon for Illinois, a picture of a Ford for Michigan, etc. Finally let selected pupils conduct interstate excursions. The essential point is to elicit self activity, particularly of the motor type.

(b) Specimens

Speaking of specimens, every class should have its own specimen collections, especially an industrial collection, for geography is largely a study of the sources of the great primal necessities, food, clothing and shelter. Do not aim at gorgeous, immaculately labeled collections securely locked behind glass. Let each class make its own collection, which it can handle freely. This provides an outlet for the hoarding or collecting instinct, induces self activity and furnishes an excellent class project.

Under the general heading of specimens, one may also include models of various sorts. It scarcely need be added that where practicable these should likewise be made by the pupils and preferably through co-operative effort.

(c) Experiments

Of the experiment little need be said. It is firmly entrenched in modern school practice. My own observation is that the elementary general science teacher uses it more effectively than most high school physics and chemistry teachers, for he invariably makes it the initial step of the lesson—which it should be.

Loose Pictures

Under loose pictures may be designated (a) the illustrated text; (b) photographs and their reproductions, chiefly available to the teacher in the form of post cards and illustrations clipped from current periodicals; (c) posters; and (d) stereographs.

(a) The Illustrated Text

The illustrated text is perhaps the oldest of visual aids. It is still badly made and badly used, however, because neither author nor teacher builds the lesson around the pictures. Examine a real illustrated text, such as those put out by the American Viewpoint Society and you will see what I mean.

(b) Post Cards and Newspaper Illustrations

Like the specimen collection, the making of a model scrap book to which each pupil contributes post cards, illustrations and clippings, is a suitable class project. Here the teacher again utilizes the rather troublesome collecting instinct, so strong in boys at a certain age, and socializes it by applying it to the common good.

Another effective use of post cards and small pictures applies equally to posters. Both should be used to dress up the bulletin board and classroom walls. The girl’s instinct for self adornment, usually appearing at about the same age as the boy’s collecting craze, can thus also be sublimated and made to serve a useful and a social purpose.

Many valuable industrial posters are obtainable. Also, every teacher should know the National Child Welfare Association’s wonderful posters, which are sold at cost.

Everything thus posted should also be vitalized for the pupils through some class exercise, preferably conducted by a member of the class.

(c) Stereographs

Among loose picture devices must be reckoned the stereograph and stereoscope. The illusion of reality conveyed by this marvelous little instrument makes an indelible impression. A well indexed set of stereographs should be in every school library, for the use of the upper grades. In the lower grades the best usage is to leave two ’scopes, with two or three pictures each, on each window sill for two or three days. This enables the youngsters to examine them at their leisure. Then whip the whole series into a coherent weekly or bi-weekly lesson, by reproducing the same objects on the screen. If this is impracticable, review the series by question and answer.

Thus the motor impulse is utilized by having the children leave their seats and handle the pictures themselves; and mental co-ordination of retained visual images is effected by the review.

Stereopticon Views

This brings us to the slide or stereopticon view, which must always remain the staple among
visual aids, especially in the development stage of the lesson.

Useful for all ages, the slide is virtually indispensable with pre-adolescents. By shutting out distractions and facilitating concentration upon a leisurely series of agreeable images, it lends itself to an intimate give and take of observation, inference and judgment that can be secured by no other means of which I am aware.

Yet the slide is frequently misapplied. Except with college classes, its use merely to embellish a lecture, robs it of its value as a teaching aid. The stereopticon is essentially a classroom instrument, better dispensed with altogether, unless used in the intimate manner indicated.

**Motion Pictures**

Last but not least comes the motion picture. Last in its application to the lesson, because it presents essentially a review, a summation, a co-ordination of the detached percepts and concepts of which the lesson has been built up. Last also with reference to the child's psychological age, because it addresses itself to powers of co-ordination, imagination, judgment and consecutive thinking, rarely well developed below the seventh and eighth grade. Last in all these senses, but, when properly applied, the crowning glory of the whole visual instruction edifice.

To convince ourselves of this we have only to reflect how even the theatrical screen has broadened life's horizon for the masses.

No door is shut to the camera's all seeing eye, no barrier deters, no distance daunts. It mounts up into the air, rides upon the wind and is companion to the cloud. It dives into the ocean's depths and brings forth the slimy secrets of the vastly deep. It penetrates alike the frozen familiarities of the north and the tropic jungles of the equator, bringing back a faithful record of the life history of bird and beast and reptile, as also of the manners, customs and habit of thought of strange and divers peoples.

It follows the statesman into his cabinet, mounts the bench with justice and accompanies the soldier out upon the field of battle. When the "rockets red glare, the bombs bursting in air" have been translated from poetic trope to grim reality, it again follows the wounded soldier into the hospital. Plunging after the surgeon's knife amid nerves and tissues, it preserves the life saving operation for future generations of medical skill.

It takes unto itself the telescope of the astronomer and the microscope of the scientist. It dissects and analyzes all manner of cell forma-

tions, traces the genesis of life, counts the red corpuscles as they course through the blood vessels, spies upon the virgin crystal, rising like Venus from its bath in the chemical solution, and reproduces mimetically the battle of the electrons, thus visualizing the whole structure of organic and inorganic matter.

It fixes upon the tell-tale celluloid the record of world affairs and of the human drama of today, revitalizes the story of the past both in history and in romance, and lends a subtle aid to man's speculative impulse to prefigure ages yet to come.

Yet its very power renders the film of all visual aids the most difficult and dangerous to handle. Merely turned loose upon the plastic mind of youth, its effect may be deadening, if not devastating. Its proper application requires judgment, skill and constant study. Unlike the slide it may safely be used for mass instruction; but in that case, and in any case, the ground must be cultivated in advance and results very carefully checked up afterwards.

May I offer a summary of my conclusions, in the shape of a concrete illustration. If I were to teach a lesson on cotton to a third or fourth year class, I would begin with a collection of cotton products and I would probably end by letting the pupils examine some post cards, cuts or stereographs. If I were teaching the same lesson to a fifth or sixth year class, I would begin in the same way, and probably wind up with a stereopticon lesson. If the class were a seventh or eighth year class, I would omit no single step, but I would add the motion picture.

Many may not accept all my conclusions, but I think we shall all agree that each of these typical visual aids must play its particular role in the teaching process; and that a large part of our problem is to allocate to each its own most effective place and function.

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**Approved Educational Films**

BEGINNING next month, the Visual Instruction Association proposes to publish monthly in *The Educational Screen* descriptive lists of educational films approved by its Reviewing Committee, Miss Rita Hochheimer, Assistant Director of Visual Instruction, New York City, Chairman.
School Department
Conducted by
Marie Goodenough

School Room Projection
Otis O. Painter
Department of Physics and Electricity, Polytechnic High School, Los Angeles

The variety of things that can happen in school-room projection may easily turn a period of instruction into an embarrassing loss of time, if thought is not given to perfecting a smooth-running organization. Extension cords may be broken, plugs lost or out of order, fuses burned out, film broken or wound backward. These are just a few of the items to check up before time to show the picture.

A few well-meaning but ultra conservative teachers will offer opposition in every school. However, if carefully selected films are shown to the proper groups of students, without unnecessary loss of time, this opposition will be gradually overcome.

Our principal appointed a committee of two on visual education for the school. Within a short time we formed a division of labor, and have kept rigidly within our own spheres of activity.

Teachers desiring to run a film or slides must confer with a certain member of the committee, leaving with him the title of the picture, the date wanted, the periods to be shown, and the room to be used. This committee member then attends to the delivery of films, etc., from the Visual Education Department so that they appear promptly at the school. At least twenty-four hours before the presentation of the film, a copy of this memoranda is sent to the other member of the committee.

Ten boys have been trained to operate the portable projection machines. These boys were carefully selected from the electricity department, and recommended for training by the second member of the committee, because of their initiative, dependability, and knowledge of electricity.

Two of the most dependable boys have been placed in charge of different phases of the work. One is responsible for all equipment and the condition of rooms, and for filling the day's program with operators. Care is taken that a boy does not miss too many classes.

The projectors are oiled and inspected. Films inspected, curtains, screens, fuses and cords looked after before the time to show pictures. As soon as the tardy bell rings the blinds are pulled down and the picture starts.

A "Y" connection has been arranged on a cord, with plugs to fit the projectors. This allows two projectors to be threaded, focused and connected side by side, and as one reel is finished the second machine is started without a break in time.

The other boy previews films at the Visual Education Department bringing a synopsis of each to the first mentioned committee member.

Our record week is forty-two periods of pictures. During several of these periods we were running films in three different rooms at the same time. Our average week will run between twelve and fifteen periods.

Film Reviews

LITERATURE

William Tell (Vitagraph)—The dramatic story of this Swiss legendary hero, re-enacted—as is periodically done—by the villagers of his native valley in the Swiss Alps. Prefacing the action are some characteristic scenes of Switzerland and Tell's country, and some representative types of people.

The drama begins with the Swiss returning to their homes from the mountain hiding places. Baumgarten encounters fishermen and begs a refuge from the tyrannical governor. The former refuse, fearing persecution, but Tell appears and comes to his aid. The story is followed through in pantomime by these sincere villagers, though it must be confessed not too skillfully from an artistic standpoint, for the gestures are a bit methodical, stereotyped and
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overdone. The scene in the market place is well enacted, however, and the dramatic moment loses little of its force.

In closing, the reel shows views of Altdorf in the fertile valley, the monastery above the town, and street scenes in the village itself. Here, too, is a monument to Tell. The reel should furnish a valuable piece of concrete background to any study of this classic story.

TRAVEL AND SCENIC

Yellowstone National Park, 2 reels (De Vry Circulations)—A scenic tour starting at Gardiner and visiting the famous spots of this most popular of our National Parks. Eagle Nest Rock, Mammoth Hotel and its neighboring camp, the swimming pool, the terraces of Mammoth Hot Springs, Jupiter and Angel Terraces, Golden Gate Canyon, fine views of the geysers, Gibbon Falls, the cascades of the Firehole, and the strange bubbling mud of the Mammoth Paint Pots—all are shown in excellent scenes which do full justice to their natural beauty.

Giant Geyser is not overlooked—and Old Faithful comes in for its share of attention. A bit less usual are views of the Obsidian Cliff—of black volcanic glass, used by the Indians for arrowheads.

The well known bears play a considerable part—and the reels close with a brief cartoon in animation to warn against feeding the pet animals of the Park. Produced by the Northern Pacific Railroad.

Leaves from a Ranger's Notebook (DeVry Circulations)—Produced by the Motion Picture Bureau of the Canadian Government, it tells the story of the day-by-day job of the Mounted Patrol in the western Canadian Rockies, recording incidentally much of the scenically beautiful in this region of snow fields and mountain peaks. For intimate acquaintance with precipitous heights, beautiful waterfalls, mountain lakes, and close views of glaciers it can hardly be surpassed. An exceptional film of its kind.

Lake Louise (De Vry Circulations)—A collection of interesting views of this famous locality—including of course the beautiful lake itself and the hotel nearby. Tourists are seen in the open tram car designed for sight-seeing, and starting out on a motor trip on a mile-high boulevard. Splendid panoramic views reproduce the mountains and snowfields, Moraine...
Lake beneath the great Twin Peaks, and Paradise Valley, as well as the snow tops of the Saddleback Range. Produced by the Canadian Pacific Railway.

Trailing the Apache Trail (De Vry Circulations)—From New York City to the Apache Trail Highway may seem a far call, yet an animated map makes the route well defined. And along the highway itself are to be seen numerous typical aspects of the country—the sage-brush desert, the mines of Globe, Arizona, Roosevelt Lake and Dam, the cliff dwellings of the Tonto Apache Indians, and scenes along the Snake River. More views of desert and canyon bring us to irrigated lands and Phoenix.

NATURE STUDY

Do You Know Beans? (Kineto Company of America)—An exceptional scientific film, affording excellent material for the classroom or auditorium showing.

It tells the life story of the bean seed from the time it is planted until the shoot is "up." In splendid drawings, the different parts of the seed structure are pointed out—the inner and outer coat, hypocotyl, plumule, etc., designated. A strip of the outer skin is stretched to show its remarkable strength, and the seed leaves under the microscope seem to be made up of cells full of tiny grains. Crushed in water, they give it a milky appearance, and when the iodine test is applied, it turns blue—a sure sign of starch.

The micropyle is pointed out, and in a most interesting experiment with a bean seed placed in water under an air pump, the location appears.

Osmosis is explained, and the force with which seeds absorb water is demonstrated to be enormous.

Perhaps the most remarkable part of the reel is that which shows, by means of long-interval exposures, just how the tiny plant bursts through the tough coat. Splendid are the views of the roots emerging, picturing the swinging spiral motion as growth takes place. A series of well planned experiments shows the root always growing downward, regardless of the position of the seed, in answer to the force of gravity. In like manner, side roots are seen to develop, and the action of the root hairs in absorbing water is well shown by animation.

What happens inside—the development of the plumule, the bending into a crook before pushing up—is no less remarkably shown. Thus by
the miracle of modern photography become perfectly clear the exact processes of plant life, which—because they happened so slowly—could only be guessed at, previously.

**Beasts of Prey** (Vitagraph)—One of the **Urban Popular Classics** and devoted to showing representatives of Carnivora, as they may be seen at the National Zoological Park, Washington, D. C., and the Zoological Society of Philadelphia. The reel is distinguished by some splendid photography of the animal subjects—many of them seen at close range. There is good informational material in the titles, which are uniformly well written.

The lion, Bengal tiger, leopard, lynx, jaguar, mountain lion, the cheetah, hyena, wolf, coyote, red fox, raccoon, and badger are represented—along with many others—and in the majority of cases are “caught” by the camera in some characteristic act—such as the scene which shows the red fox burying his food, the raccoon washing his green food in the pool before eating, and the otter catching a fish.

A reel to be enjoyed in the same spirit with which one visits a Zoo—and perhaps particularly entertaining to a young audience—although much of the titling is too difficult in phraseology for any except adults or older children. Splendid material, especially for the thousands who seldom have the opportunity of visiting the zoological parks of our larger cities.

**INDUSTRIAL**

**Making Telephone History** (De Vry Circulations)—Hardly is there anything more absorbing than the romance of the development of our modern means of communication. Within the memory of most of the present generation the telephone has come into general use, and so accustomed have we become to its convenience, that we seldom think of a time when it was unknown and undreamed of.

This reel, made by the American Telephone and Telegraph Company, traces the history of its development from the first model in Bell’s research laboratory of 1875, through the many stages of evolution in form. The attic workshop of those days is contrasted with the modern telephone laboratory, and the first crude switchboard (New Haven, Conn., 1878) seems primitive indeed beside the modern switchboard of today. Overhead wiring is shown to have been displaced by the 18,760,000 miles of underground cables today. A most interesting scene shows the putting up of an overhead cable, and a close view of the cut end of a lead cable discloses the hundreds of individual wires insulated and sealed within it.

Graphs bring out a summary of growth in the number of telephones in use—and scenes show the laying of the world’s greatest telephone cable (1921) from Havana to Key West.

A fitting climax comes with the contrast between the epoch-making long distance conversation of 1877 between Boston and Salem, and that which took place 45 years later, when on Armistice Day, 1921, the President spoke from Arlington cemetery to the whole continent by means of telephone amplifiers.

**The Staff of Life** (Vitagraph)—The familiar but never too frequently told story of the metamorphosis of wheat which changes the grain to the loaf of bread on the table.

Harrowing the ground in the spring precedes views of the tractor-drawn reaper and binder harvesting the grain. The harvesting is also shown as it is done by hand on smaller farms, where farm laborers pitch the bundles of grain onto wagons.

A motor-driven “four binder” working on level land that stretches as far as the eye can reach, cuts and bundles the wheat, covering four widths at one round.

The most remarkable sight of all is the combined harvester and thresher, pulled by twenty-four horses and threshing 1,600 sacks a day. Good close views of various parts of the machine show the different sorts of operations it performs. The reaper and binder are also seen in nearer view.

Threshing as it is done now is interestingly contrasted with an old-fashioned horse-power thresher. The modern machine, run by steam,
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takes the bundles tossed onto the moving belt and sends the threshed grain through a feed pipe into the waiting wagon—the chaff blown out at the other side making a huge pile.
At the mill a sample of the grain is traced through the various processes of cleaning, grinding and sifting, until the product of the miniature process is a fine white flour which is tested chemically for its proportion of nitrogen, ash and gluten. The manner of determining the content of the latter is especially well shown.
When the sample has safely passed through the various processes, the wheat is turned over to the mill. Interior views show the grinders at work, the sifter separating bran from flour, and the “dressing” of the flour through silken strainers. Finally piles of sacks are ready for shipment, and are loaded into the hold of a vessel.
Sunshine Gatherers (Prizma)—Filmed at Monterey, the subject is introduced by a brief pictorial history of the landing of the Spanish and the establishment of missions in this most picturesque and beautiful part of California.
Panoramas of orchards in full bloom are followed by scenes of the picking of apricots, cherries, strawberries, pears, loganberries and peaches—all photographed in realistic and beautiful Prizma color.
In orchard kitchens, the preparation of the fruit (peaches in this case) for canning is shown in interesting detail. Pits are removed, the fruit is sent to the peeler and then graded for size before the cans are filled. The fruit is then covered with syrup, machines cap the cans and they are delivered to the steam cooker. Labeling finishes the preparation for market.
A subject admirably photographed and valuable alike for the general audience and the school classroom.
Please Pass the Cranberries (De Vry Circulations).—A revelation as to the peculiar methods of raising this brilliant addition to our holiday feasts. Filmed on Cape Cod, in the center of the “cranberry country”—which is restricted to a very few states, and has its greatest area in Massachusetts.
First is shown the preparation of the bog soil, involving in many cases preliminary clearing of the land and leveling the surface of the swamp. Sand is spread on evenly, then the ground is graded and the vines are set out in rows. Pumping stations supply fresh water to
the bogs, thus not only irrigating the crop but preventing frost injury to the vines.

The fourth year after planting, the vines are pruned, and harvest follows shortly after. Experienced labor is required, and only when the bogs are dry can the work be carried on.

Especially interesting closeups show the workers raking the berries from the vines with their peculiar basket-scoops. The crop is then screened—to separate the chaff from the berries—and inspected by allowing the berries to bounce on a conveyor; the defective ones being unbreakable, fall to the bottom. Packing in crates prepares for shipment.

Keeping Up Railroad Service (2 reels) (New York Central Railroad, Chicago)—A disgruntled shipper, complaining of slow freight service, hears over the radio the story of the progress of railroad in this country. The story, in picture form, begins with the contrast between the first locomotive and the present-day model, followed by a description of many phases of railroad operation, maintenance of way, and replacement of rolling stock. Many interesting glimpses are given of what to many people are little known phases of railroad

In short, the subject is devoted to setting forth facts of railroad operation which may not be apparent to the outsider, but which are really responsible for "making the wheels go 'round." Valuable as a lesson in industrial geography, or as a study in commerce.

The Romance of Glass (Atlas Film Co. and De Vry Circulations).—Tradition has it that the discovery of glass was made by the Phoenicians who, setting up a camp on shore, had brought from their ship a block of stone containing crude soda upon which they could cook their meal. The heat melted the soda block, and with the sand on the shore, produced an unknown fluid which, when cool, was found to be a new transparent substance.

Authentic or not, this little story furnishes an entertaining prelude to an explanation of modern machine methods of glass making in use today. Molten glass is drawn into the molds by suction—and clear animated drawings show the effect of compressed air in shaping the glass. After the jars are finished, they go to the annealing oven, and are later inspected and counted, capped, packed and crated, ready for shipment. The remainder of the reels deals with the subject of proper canning, and demonstrates the Cold Pack method most clearly and specifically, with several different kinds of food as subjects of the demonstration. (Produced by the Ball Bros. Co.)

ENTERTAINMENT

Fruits of Faith (3 reels) Pathé. Will Rogers makes possible—almost plausible—the story of a tramp who through faith, the doctrine of which he picked up from a street preacher, came into possession of most of those things, which are considered comfortable assets in this world—a home, goods, a stray child which Fate casts on his doorstep, and a woman to preside over his household. Only by a narrow margin, achieved through the evident sincerity of his acting, does Mr. Rogers save many a scene from the burlesque. In addition, there are some genuinely funny touches.

Not that the story is a very real one. The prospector, lost in the desert, meets with an accident, and the donkey, carrying the motherless baby, wanders home to the deserted cabin. The tramp, through the strange workings of faith, comes into possession of the child as well as the prospector's property, and the father, reappearing some years later, beholds the happy
family scene, and considerably disappears again. Truly, a movie solution.

Irene Rich is delightful as the woman, and two winsome children make up the rest of the cast.

**Urashima (Kinema Film Service)—**The film shows a group of Japanese children being entertained by a professional storyteller, who relates the tale of Urashima, the fisherboy who dozed off in his boat one day, and is wakened by a beautiful maiden who is the daughter of a sea god. As a reward to Urashima, who has been kind to a tortoise he has caught and put it back into the sea, the girl takes the humble fisherlad to her father's dragon palace. The sea god receives them and ultimately gives to Urashima his entire domain and his beautiful daughter as a wife.

Three years later, a longing seizes him to visit his native land. He goes—and takes with him a box which, if he opens it, will prevent him from returning.

Everything in his own country is strange, and he marvels that it could have changed so much in so short a time. He enquires of an old fisherman if he had known Urashima, and is informed that the latter had been drowned long ago. In a cemetery he finds the graves of his parents and their grandchildren. He opens the box, its contents burn, and he becomes an old man at once—for a day in the Dragon Palace (a part of fairyland) is as long as a year elsewhere.

Entertainingly done, and deserving a place on any program.

**MISCELLANEOUS**

**The Coolie (Prizma)—**In overcrowded China, where man-power is cheap, the street coolie is the lowest of all society. Roaming the streets in the search for work, he is distinguished from other classes of coolies by the bamboo pole which he constantly carries. All together, the various classes of coolies are said to make up one-fourth of the entire population of China.

To their lot falls the work of the teeming waterfront in the Chinese ports—and there the coolie is seen carrying burdens from ship to dock, heavy loads borne by the seemingly endless stream of bent figures dog-trotting along. The load may be 240 pounds of rice, and in case any stray grains are dropped by the train of burden bearers, they are speedily swept up—too precious to be wasted in a hungry land.

Packages of tea are loaded in a two-wheeled wagon drawn by two laboring coolies. Other dock scenes picture the weighing of tubs and barrels, delivered by the human pack animals, who also carry baskets in which may be fruit, poultry, or even swine.

The activity of the coolie would be incomplete without something said of the ricksha. Oriental street scenes taken in the foreign section of Hongkong are interesting not only for the coolies drivers of "man-power street cars" but also for their picturesque signs hung outside the numerous shops that line both sides of the narrow passageways.

A parade of ricksha men bringing tokens of various sorts in the hope that by so doing, prosperity may attend them in the year to come, is the final scene of the reel—which is not only illuminating as a side light on China, but also as an intensely human document eloquent of the conditions of life in the densely-populated Orient.

**Roving Thomas Series (Vitagraph).—**A brief review of one of these will give an idea of the character of the series, which belongs to the Urban Popular Classics.

"Roving Thomas on the Western Coast" first finds the Urban cat (Roving Thomas) in Alberta, Canada, where he pauses long enough to witness scenes of dipping cattle in what he terms "bovine baths—sanitary chutes." He "hops" a freight train westward bound and there follow some interesting enough views of the Rockies, seen from the moving train. Vancouver is reached—"an ancient town it must be," observes the cat, "since they call it B. C." Bathing beaches, zoo-botanical gardens of Victoria, where trees are trimmed in peculiar shapes to represent birds and animals, horse racing at Vancouver, and scenes at Neptune Beach, California, make up the greater portion of the reel, along with the footage devoted to the antics of the cat (a little animated cartoon figure).

The series contains informative material, but in a guise unsuited for any serious use. The reels were built solely for entertainment and are harmless enough, perhaps, if one does not mind the antics and "clever" speeches of the cat.
Pictures and the Church

Conducted by
Chester C. Marshall, D. D.

In a recent symposium on "The Young People's Problem in the Church," conducted by the Homiletic Review, one of the leading magazines for clergymen, there was a tabulation of the principal causes for the worst conditions which are discernible here and there among young people. Eighteen per cent of the letters reflecting this attitude assigned to the "immoral suggestions of the movies" first place among the causes for these conditions.

I am inclined to think a similar symposium among active laymen would assign an even larger influence for evil tendencies among the youth to motion pictures. Twenty-eight per cent of the letters regarded "bad example and lax discipline of parents" as the greatest cause of bad conditions, and another twenty-eight per cent ascribed to "modern dancing" first place.

Accepting the careful judgment of these well-informed clergymen as being as near to the truth as we shall ever be able to arrive, it is indeed disquieting to think that the motion picture, the development of twenty-five years, should come to be thus quickly so prolific a power for evil.

We are probably not far from the truth in saying that the motion picture contains the greatest power for either good or bad of any invention or instrumentality of modern times. That it has done untold harm scarcely any churchman would care to deny.

As to why so many pictures emphasize the suggestive, the prurient, the salacious, the immoral in so many aspects is an interesting question. We are apt to say the low taste of so many who flock to the immoral or low-toned pictures has been developed by a long series of that kind of picture. I presume the producers of such pictures would say they found the taste and demand for such pictures most prevalent and, being purely commercial, they made the kind of picture demanded by their patrons. Undoubtedly there is a great deal of truth in both statements.

What we must recognize is that this taste for low-toned pictures is very prevalent, whether the taste prevailed before the pictures were forthcoming or whether it was developed by the producers. It is a present condition that must be dealt with.

The pertinent question is this: How can youth be safeguarded from seeing evil pictures?

On first thought we should probably say that censorship is the only remedy stringent enough for the malady. Now if this is true, then in spite of the fact that censorship is in my judgment, thoroughly un-American in principle, we should all advocate it for the simple reason that something must be done to give to youth a more wholesome kind of picture.

However, I do not believe censorship is the only remedy. As a matter of fact, I do not believe censorship is any remedy at all. Censorship begins at the wrong end of the problem. If we are to have good pictures the real work of making them good begins with the preparation of the scenario and the production of the film. The picture is completed when it comes to the censor. All the censor can do is to delete objectionable scenes and titles. Nothing he can do will change the atmosphere of the film, and the atmosphere can easily be the most insidious and harmful thing in a film. One might say that the censor should in such cases condemn the film in toto. Perhaps so, but if a censor had the sweeping power to reso
this extreme measure and actually at- ttempted it he would find it in practice an entire impossibility.

Standards differ so radically even among those who are actuated by the same high motives that it would be impossible to work it a standard which would be accepted.

But it may be argued that censors, acting on arbitrarily, by condemning for a short period every picture with even a low moral atmosphere would soon compel producers and scenario writers to see it that their pictures thereafter were above reproach when they at last reached the reviewing audio of the censor. However, if human nature among scenario writers and directors is true to form, and there is every indication that it does, there will always be the determination to produce pictures just as far the borderland as they dare be and yet escape the wrath of the censor. No, censorship puts the cart before the horse. It deals with the finished product and can never factually revolutionize the spirit and aims at control the inception of the film.

Censorship can never enlist the vital cooperation of the motion picture industry, or can it ever enlist the sympathetic cooperation of the patron. The twenty million Americans who pay admission daily to see pictures will not tolerate this drastic form of supervision. If all the people are to be induced to withhold their patronage from the objectionable film and to patronize the good one (and the opposite has prevailed to a large extent in the past) it will never be by compulsion but by willing and enlightened co-operation as a voluntary choice.

Few of our readers will take exception to the statement that where political censorship has been resorted to it has failed holly or in large part to solve the problem of good pictures.

Now some one may say that if the movies cannot be cleaned up they must be "cleaned out, root and branch, with a tidal-wave of righteous indignation that will sweep them off the face of the earth," to quote from one letter in the symposium alluded to above. Who of us has not sometimes felt justified in using language as strong as that? But the movies are not to be cleaned out, root and branches. They constitute the third largest industry of the country all because they exert such a universal appeal. One might as well talk of making the Hudson river flow north. The movies are here to stay. We shall have to recognize that fact and then settle down to a realization that we can not shunt the problem of making them good over to government censorship and that we can not clear our conscience by standing aloof and throwing stones at them, but rather that we must find a way to make them all wholesome.

Censorship is only a lazy and superficial way after all, and by this method we shall never reach our goal. I believe there is a more excellent way, and I shall outline this method in the October issue of the Educational Screen. It is not a quick method, nor is it easy. It will require the continuous, active and intelligent co-operation of every good citizen of every community, but it will be tremendously effective when given a thorough trial. Furthermore this way is American—in principle and spirit. C. C. M.
Lantern and Slide
Conducted by
DR. CARLOS E. CUMMINGS

The editor of this department will attempt to answer all queries submitted, on the making or projection of lantern slides, lanterns or still projectors, or pictures made by photography for educational purposes. All matters connected with moving picture projection or films will be discussed on another page. All readers of the Educational Screen are invited to make use of this page, and submit questions on any topic properly considered herein.

Converting an Old Lantern Into a New One

We have received many queries as to the possibility of installing incandescent bulbs in old types of lanterns. Most of the machines used five years ago and previously were built to be used with the electric arc or the calcium light, and as both of these types require skilled attention to operate it is very often advisable to replace this source of illumination with the bulb. The latest type of bulb is small, tubular in shape, and the filament in the form of a flat grid, making its installation much more simple than the previous types in which the bulb was round and the filament in the form of a cluster. Optically there is no reason why an incandescent bulb cannot be used in any lantern which shows a satisfactory picture with other forms of illumination.

We have converted a number of calcium machines by removing the jet and screwing the socket for the lamp in its place. In this way the light can be raised and lowered or moved from side to side to get the necessary centering. In some machines the lamp housing is small and will not permit the bulb to be centered, but this is not apt to be the case in using the small tubular type of lamp. Ample ventilation must be provided as otherwise the bulb will become so hot as to melt the glass. A very important feature to be considered where conversion is attempted is the size and diameter of the projection lense. This should never be less than 2½ inches in diameter. It is unfortunate that certain dealers are turning out a machine with a projection lense of the small size, as the results obtained are not to be compared with the larger size, and the saving in cost is so slight as to be negligible. Where an incandescent bulb is placed in a lantern, particularly if the lantern is to be carried from one room to another, the cord should be attached firmly with tape or a clamp to the base of the lantern. Many of the manufacturers are very careless in this matter, bringing the cord directly to the lamp socket, which results in the breakage of the wire close to the socket. The weight and strain of the cord should never be allowed to fall on the socket itself.

Many of the old type lanterns were equipped with lamp houses which were open at the back and where bulbs are installed, the back should be closed in order to prevent the light from shining into the eyes of those in the audience sitting behind the lantern. This may readily be done with a piece of stove pipe iron, or if this is not practicable the same result can be accomplished by hanging a felt curtain on a loop of wire. Where the flat grid lamp is used, the best results are obtained when the plane of the grid is parallel with the surface of the condenser and as the relative position of the screw and the grid may vary with different bulbs, provision should be made by which the socket can be turned and clamped at the proper point.

A very useful addition is the concave mirror back of the bulb. The dealers have in stock on type of bulb in which the mirror is attached to collar fitting on the base of the lamp, while in other types of lantern the mirror is separate and fastened to the back of the pedestal. The mirror should be so adjusted that its light is projected on the same axis as the lamp itself. This can be accomplished by placing a piece of white paper in front of the projection lens. By moving the bellows in and out a point can usually be found where the image of the filament shows plainly on the paper, and if the lamp is properly adjusted it will come in the center of the illuminated spot. A misplaced mirror will show a secondary image sometimes at a considerable distance from the image of the filament, and where this occurs the mirror should be adjusted until the two practically coincide. While it is true that satisfactory projection may be secured without accurate cen
tering of the filament, nevertheless such centering is not difficult and adds very materially to the brilliancy and sharpness of the field.

A four hundred watt lamp is quite satisfactory for ordinary class room projection. A five hundred consumes about an ampere more of current and costs but little more. For long throws or very dense slides such as autochromes, the thousand watt lamp may be required, but where this is used we must be sure that the fuses and cord are sufficiently rugged to stand the load. Switches placed on the cord should be of the largest and strongest type available and probably the best of all is the branched connector which can be pulled apart. Anyone attempting to disconnect a thousand watt lamp or even one of half the size at the socket is very apt to be greeted by a startling display of fireworks, and no connecting socket ought ever to be unscrewed until all current is cut off from it in some other fashion.

C. E. C.

The News Chat

Conducted by

The Editor

A NEW book, "That Marvel—The Movie," by Dr. Edward S. Van Zile, comes to us from the publishers, G. P. Putnam Sons, just as we go to press. After a hasty, but very eager once-over, we are inclined to think it is the most important contribution yet made to the serious literature of the subject. We shall give an extended review of the book in our November issue.

FOR many months that portion of the intelligent public, which pays any attention at all to the theatrical screen has been worrying over "The Hunchback of Notre Dame." Interest has centered mainly—not on the possible greatness of such a picture, for there is no question about that—but on what the movie-makers would do to Hugo.

The film has appeared, and there is much waiting in many quarters. And now we learn that "one of the scenario-writers is at work rewriting Hugo's great novel." With the powerful publicity machinery at their command, the perpetrators of the monstrosity may sell more copies in six months than the original sold in a generation. Such "achievements" are out of reach of the law, as the law stands. The Louisville Courier-Journal waxes indignant in the following words:

"George Bernard Shaw might rewrite Shakespeare and, perhaps, make a good job of it, though it would not be Shakespeare. For Irving Berlin to rewrite Beethoven would be an entirely different matter and comparable to the jazzy writers of scenarios attempting to rewrite Hugo.

"It's a pity that Hugo's copyright has expired and that Hugo has no way to protect himself. Really there should be a law to protect these masters of literature from the vandals of Hollywood."

STARTING with the statement that "the motion picture is in the schoolroom whether the teacher knows it or not," the Better Schools Bulletin for August outlines a very definite plan for creating better taste in the matter of movies among High School students. This plan has received much discussion in various publications for many months past, but it can hardly receive too much emphasis. We are glad to reprint the details of the plan.

Organize in each high school a High School Better Films Committee to review and report upon motion pictures showing in your local theaters. Each week a reviewing committee from one of the English classes will visit the downtown theaters and on the following morning submit a report. Senior, junior, sophomore and freshman classes will be called upon to do this reviewing in turn. All reports before being posted on the bulletin board must be approved by one of the English teachers, thus making the review serve the double purpose of English composition and visual education.

The entire student body should be urged to confine their movie attendance to pictures recommended by the reviewers.

Once each month or oftener the English classes will devote a special period to motion picture study, discussing the month's films from an artistic and dramatic standpoint and hearing the report of the reviewing committees.

In furnishing a criticism on films viewed the following topics are suggested:

1. The theme should be fundamental to the picture and it should involve that which is of social interest in a constructive sense. Wholesomeness is a major consideration.
2. The main problem should be vital and interesting. The secondary problem should complicate, be relevant to, and build up the main problem. The solution should bring in the elements of suspense and climax. It should satisfactorily solve the minor problem and should solve completely the main problem.

3. The cast should be well chosen. The players should possess the qualities of appearance, ability, and dramatic art to interpret properly the characters they represent.

4. The photography should be good. The lighting should be properly focused. The settings should give the proper atmosphere to the story. Novel, artistic, magnificent settings should not detract from the story.

It is believed that by following such a program as is outlined above a high standard will be maintained and that only the best films will be patronized.

EVERY new attempt to organize the materials of visual education in a thorough going pedagogical fashion by real educators is welcome. Every experimenter realizes that his results establish a record for only a very short time. So rapidly are events moving in this field, that by the time announcement is made of one result a new one appears to raise the record.

The new De Vry Primary Set consists of 200 slides selected by a practical educator and a staff of primary assistants. A novel feature of the set is the use of a new light weight, practically non-breakable slide, especially adapted to use in primary departments where the children are more apt to knock slides down from the table. Each slide has a study picture card accompanying it and all are neatly inclosed in a case that looks like an enlarged edition of milady's vanity case.

A Teacher's Manual comes in a leatherette loose leaf binder, and is replete with suggestions to the teacher for each slide in the set. Cross references make the set cover a variety of subjects and even the upper grades will find some interesting material in Geography, History, Industries, Science and Citizenship.

Every new offering in the way of slide collections is welcome for it is another incentive to expansion in the use of this invaluable visual tool. The slide performs and will always perform a very large share of the work of visual instruction—its future will grow steadily greater, keeping even step with the growth of the whole visual movement. DeVry Circulations, through this new slide collection, make a distinct contribution to progress in this field.

THE New York Central Railroad is proving itself one of the leading pioneers in the development of the visual idea in our national education. Under Mr. W. H. Hill Agricultural Agent for the New York Central Lines, there has been developed a train called "The Service-Progress Special" which is exercising a mighty influence in the sections of the country served by that railroad. As we go to press the train is covering a 30-day itinerary of over 50 towns in the state of Indiana.

The train itself is a huge "model" for visual instruction. It is headed by three engines. At the front, the latest and largest type of present-day construction; next, the famous old "999" that drew the "Empire State Express" when that train was astonishing the world; third, the original "Dewitt Clinton," the little forefather of them all. Then come several coaches filled with elaborate displays of pictures, posters, samples, models, etc. The train carries a stock of slides and films, with full projection facilities, calculated to give new knowledge and respect for the achievement of American railroads, as well as to dispense invaluable information for the use of our great rural populations.

The Educational Screen is to have the pleasure of printing a definitive article on this train, with full illustrations, from the pen of Mr. Hill himself, director of the Service-Progress Special. This article will be highly suggestive of the tremendous amount of "education" that is going on outside our schools and colleges, and of the values being derived from visual aids in the process.

AND still another illustration of education on a large scale outside of the college walls is furnished by Mr. Charles Roach, head of the Visual Instruction Service, Iowa State College at Ames, Iowa.

Less than a decade has sufficed to bring about...
the following development in community education through various visual means, notably the film. The year in each case closes on July 1st.

<table>
<thead>
<tr>
<th>Year</th>
<th>Number of meetings supplied with films</th>
</tr>
</thead>
<tbody>
<tr>
<td>1914-15</td>
<td>187</td>
</tr>
<tr>
<td>1915-16</td>
<td>220</td>
</tr>
<tr>
<td>1916-17</td>
<td>476</td>
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<tr>
<td>1917-18</td>
<td>932</td>
</tr>
<tr>
<td>1918-19</td>
<td>1,079</td>
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<tr>
<td>1919-20</td>
<td>2,313</td>
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<tr>
<td>1920-21</td>
<td>3,020</td>
</tr>
<tr>
<td>1921-22</td>
<td>4,760</td>
</tr>
<tr>
<td>1922-23</td>
<td>6,423</td>
</tr>
</tbody>
</table>

We quote Mr. Roach for further details on this state-wide service.

"Part of the work is conducted through what are called 'farm bureau film circuits.' These circuits, as the name implies, are circuits in which county agents are supplied with films for use in their counties. There are 10 counties represented on each circuit, and it requires approximately 20 weeks for a film to go the rounds of the circuit. In the year ending July 1, 1923, films were supplied for 2,315 meetings on these circuits, and the total attendance was in round numbers 265,000.

There are also school or community organizations which use films and lantern slides. During the past year there were 2,000 meetings of such organizations which were furnished service through the department, with a total attendance of about 320,000.

There is also what is known as a special date service, in which films or slides are sent out for special meetings in various parts of the state.

Totaling the people reached through the film service, it was found that there were approximately 825,000 people in attendance at all meetings. The film service and the lantern slide service combined reached approximately 875,000 people during the past year.

Mr. Frank A. TILLEY, editor of the British "Kinematograph Weekly," gave some interesting comments on the status of American films abroad, while making his recent tour across the United States. His views are, in part, reported as follows by The Moving Picture World.

During the war about ninety per cent of the world's picture supply was the product of American studios. The United States still retains a full eighty-five per cent. Not because of quality. Oh, no! If quality were the determining factor it would be a waste of transportation to send many American pictures to foreign markets. America boasts some of the screen's greatest artists, America has and still is producing some of the screen's greatest classics, but I am talking about the average.

America's monopoly is due to economic reasons alone. The United States domestic market is so tremendous that an American producer can sink $500,000 into a picture, sell it only to theatres at home, and still make money—to where an English producer can't spend more than $20,000, and hope to make a profit from home consumption. You know, $20,000 is actually a British director's limit for actors, sets, story and everything—while some American directors do not feel they have made a good start until they have sunk $150,000 into a production.

Having made a good profit on home sales alone, everything an American producer takes in abroad is pure velvet. He can afford to sell a $200,000 picture to European theatres for less than a British, French, Swedish or German producer can sell a $20,000 film, for America maintains its monopoly, throttles foreign competition, by sheer force of dollars.

From the artistic standpoint Sweden leads the world today. But given the same amount

(Continued on page 418)
The Industrial Picture Field

Conducted by
HOMER V. WINN

With the cooperation of
THE SCREEN ADVERTISERS ASSOCIATION
A Departmental of The Associated Advertising Clubs of the World

D. D. Rothacker, President    George J. Zehring, Vice-President
Homer V. Winn, Secretary

This association is composed of leading producers of industrial-educational, advertising and technical films and slides, sales managers, advertising men, welfare workers and others interested in non-theatrical screen presentation.

Motion Pictures in Community Development

The subtle influence of advertising is ever present in motion picture presentation, whether in the theatre, school, church or salesroom. For advertising is, as you know, the art of influencing the human mind.

Theatrical motion pictures have had a wonderful influence in the every day life of the average family. Every theatre goer is now familiar with the geography of California, the desert lands of Arizona, the great Northwest and through the various travel pictures we have seen bits of practically the whole world. Methods of living, transportation, habits and customs of people and even the lives of city dwellers are now familiar to even the smallest hamlets. Motion pictures have been instrumental in the betterment of community life in broadening its vision.

Motion pictures have been used in most of the agricultural states to promote the modern idea of living on the farm. The United States government, working through local farm advisers, has provided hundreds of excellent educational film subjects on various subjects. Many manufacturers of farm machinery, household appliances and supplies used on the farm have supplied good films, intended primarily to advertise a certain product of course, but most of these subjects are full of valuable information for the farmer. The local farm adviser and the farmer audiences appreciate this type of film and the better subjects are in constant demand.

Industrial-advertising films have been used to excellent advantage by health officers and welfare workers to promote health in the community.

The United States itself, acting as one great community, is carrying on a huge campaign of advertising this country to the rest of the world. Prominent manufacturers of automobiles, watches, clothing, food stuffs, etc., are financing the program and it is certain that American ideas of government, industry and freedom will be registered in the minds of communities all over the world through seeing these films.

Through the use of motion pictures, communities are learning how to plan parks, playgrounds and civic centers. They are learning the value of paved streets and good roads. They are teaching "Safety First" with films. The schools everywhere are using film and slide subjects to visualize the work in the class rooms. Mothers, fathers and children are learning together, in the community center, what life really means.

The industrial, or so-called advertising film, has played an important part in the education of young people and grown-ups as well. Today the romance of business is known to tens of thousands of people through the agency of the industrial film. These little journeys through the industries and business enterprises of the nation have brought about a better understanding between buyer and seller and have opened up to thousands of younger people the possibilities for future life.

There is another angle to this subject that is worthy of consideration. The value of motion pictures to a community is very interesting but the advertising of a community is a new and important development in recent years.

Los Angeles can give credit for its wonderful growth in population to the motion picture industry. The scenic and climatic advantages of this city are told to us in every picture we see. The settings for all outdoor scenes are beautiful as a rule and we have been influenced to believe that Los Angeles is the garden spot of the world.

"The Romance of the Dells" is a picture made in the picturesque Dells of central Wisconsin.
National Pictures Academy

"The Home of Refined Photoplays"

EXCLUSIVELY
NON-THEATRICAL

Educational, Dramas, Comedies
Religious, Travelogues, News & Weeklies
SACRED SONGS with Music on Film—Something New
High Class Pictures at Low Rentals

We pay part of the transportation charges

New and Used MOTION PICTURE PROJECTORS
Bought, Sold and Exchanged

National Pictures Academy
94 Wisconsin Street  MILWAUKEE, WIS.
Telephone Broadway 2006
Free Film List

This picture was paid for by the hotel owners of the district and is what might be called an "industrial-advertising picture" although no advertising appears on the film. This picture advertises one community to the whole world and does a good job of it.

The citizens of New Bedford, Massachusetts, recently raised $100,000 to finance the production of "Down to the Sea in Ships", a feature picture that is now showing in the best theatres. Not a word of advertising appears in the picture but its real purpose is to advertise the New Bedford community.

The state of Louisiana, acting as a community, has produced a number of films describing many of its industries, such as shrimp fishing, rice growing, lumbering and fruit growing. These pictures have much educational value and serve to advertise the state industrially.

For many years the St. Paul Railroad has utilized films to advertise the Canadian Northwest and other territory crossed by that road. The Illinois Central Railroad uses films extensively. Many other roads have educational films covering various communities.

The St. Louis Chamber of Commerce some time ago produced a motion picture of its civic, commercial and industrial life and sent this film all over the world for the purpose of advertising the community of St. Louis. This film was shown in 28 countries.

As these lines are written a new film "The Spirit of St. Louis" is having its initial showing in three of the most prominent theatres in St. Louis. This is a full seven-reel feature picture, produced by the Rothacker Film Company and shows the complete history of the city. This new film was financed by prominent business and professional business men of the city.

"The Spirit of St. Louis" incorporates all of the romance of its early history, the various periods of its development and the advantages of the city as it is today. While St. Louis is a large city the production of this picture, the first ever completed by a city for its own, is truly a community enterprise.

Looking at the matter from every angle we are sure to conclude that motion pictures have a very important part in the life of a community. Every community, no matter how large or how small or where it is located, has an abundance of romance. People who live in these communities will easily find this romance through knowing of other communities who have found life in living in the atmosphere brought to them through motion pictures.

Please Write to Advertisers and Mention The Educational Screen
The News Chat
(Continued from page 415)

of production money either England, France, Italy or Germany could put out pictures artistically far superior to the present average American product.

America might not like these pictures, but the real art would be there. America might prefer to continue on its present menu of silly stuff. America is youth mad. American fans would rather see a pretty school girl or handsome young male pose through six reels of emptiness than view a film with a serious thought enacted by persons old enough to know something about acting.

It has been fondly supposed by many in this country that American movies are Americanizing the world. But America is not imposing culture on the world in this manner. The culture exemplified by the average American photoplay is too shallow to make a lasting impression abroad.

I

N "Arts and Decoration" for September, Mr. D. W. Griffith writes on the subject, "Are the Movies Destroying Good Taste?" The approximate gist of this article would seem to be as follows:

Mr. Griffith admits that the "rooms of the rich" on the screen "are crowded with masses of misplaced magnificence, like a furniture shop or an auctioneer's showroom." This interferes seriously with the development among the movies' vast audiences of a true "sense of beauty," which Mr. Griffith thinks is the great end the screen should achieve.

Then we learn that this sort of stage-setting is all quite necessary or the producer will lose money—which would seem quite fatal to the development above-mentioned. Still, "if occasion offers, he will tempt the lightning of the gods" and try photographing a room furnished in good taste. Diminished returns at the box-office are thus rated as "lightning of the gods," the accepted phrase for the supreme disasters that can overtake human life. One can fancy that it would be hard to find an "occasion" to justify such risks. To summarize, the taste of the movies is bad, but it has to be bad or the financial results will be worse, yet the movies should do their best to promote a "sense of beauty."

Mr. Griffith then gives still more space to a sort of cultural catalog of the surroundings in his own boyhood home, where his father's "orotund voice poured forth the music of Keats and Tennyson and Shakespeare" in rooms of impeccable taste and beauty, in a house adorned exclusively with "forceful pictures, all portraits" of Lincoln, Emerson, Washington, Lee, Grant, Roger Williams, Thomas Paine, and Rousseau. "Every picture was an epic."

At first we did not see the connection between these autobiographical data and the subject of the article, but concluded that they were given as evidence of Mr. Griffith's qualification to speak authoritatively on matters of taste. And this leads us to place next in this column the following note.

T

HE Saturday Evening Post recently printed an article, "My Crystal Ball," by Elizabeth Marbury in which she records memories of her own remarkable career in the world of Art and Letters. We quote two paragraphs:

"The list of men who contributed to the glory of the French stage in those days would be incomplete without including Pierre Decourcelle, the nephew of D'Ennery, who was the author of the Two Orphans. Although successful as a dramatist, he has devoted himself in later years to the making of moving pictures, so that he is now preeminent in the world of films.

"Decourcelle was and still is a very handsome man. He is a familiar figure everywhere; not only in the theater but at every private art view in the Rue de Seize, at the Hôtel Drouot when important auction sales are in progress, at Longchamp on the day of the Grand Prix, at Anteuil, in Deauville when the season is at its height, in the most exclusive salons of Paris; in fact, Pierre Decourcelle is in all and over all. He is noted for his marvelous taste, for his knowledge as a collector, for his own overwhelming energy and for his universal courtliness."

The outstanding need of motion pictures in America—and about the only one, as we see it—is some serious attention from men and women of the character and quality of Decourcelle, at the producing end of the business. A few of them have tried it, but they were so few that they were too lonesome to endure life in moviedom. A few more—enough so that they could feel each other's presence in the great task—could bring the motion picture into its own. Some day they will.
October, 1923

The News Chat

I

N Staaken, half an hour’s motor ride from Berlin city, reports the Film Express, a huge airdrom, is just being transformed into what will be by far the biggest film studio of the world. The measurements of the studio are really enormous, the shed being about 800 feet in length and 120 feet high. The Staaken studio will offer to film producers, apart from its vastness, more and better facilities than any studio in the world.

All sets in this studio will be built on movable stages which, being lifted through the air by means of electric cranes, can be posted and combined wherever they are wanted. All the lighting units (so far, the studio yields about 15,000 amps.) will also be movable in such a way that director and camera man will be in a position to adjust the lightings by telephone at a moment’s notice.

The most interesting novelty in the new studio, however, (also adopted from the stage technique) will be the huge cupule-dome which will allow of painting a finer sky, and better clouds in the studio than nature would present to the camera. Thus, all exteriors will be done away with entirely, and the producer, working in the Staaken studio, will be entirely independent of climatic condition.

In addition to the super studio, there has been constructed a “small studio” in conjunction, which measures, nevertheless, 800 feet in length by 40 feet in height. This gives ample additional space for housing executive offices, library, storage of costumes and properties, work shops, laboratories, canteens, dressing rooms, bath rooms, etc., thus making of the gigantic plant a complete self-contained unit for film production.

Down the center of the studio building runs a railroad track, which puts production on the same basis as big manufacturing; raw materials come in at one end, and finished pictures on reels go out at the other for distribution.

Work is going on night and day under high pressure to bring to completion this vast plant. When the monumental task is finished, its makers believe it will achieve enormous savings in time, money and energy—which means greater output at the same cost as at present.

Barr, of the Sierra Educational News, gives his impression and estimate of the “visual” situation as it manifested itself during that week. The quotation below is the more significant because Mr. Barr is not connected with any phase of the visual movement. Further, his broad educational experience enables him to speak with genuine understanding of the values involved, not from the standpoint of a curious outsider impressed by the novelty of the thing.

“Strange to say, visual education occupied pretty near the centre of the ‘educational stage.’ I say ‘strange to say’ for in 1915 when I was Chief of Education of the San Francisco Exposition, I made a big effort to make a showing on the educational film, but the school people were indifferent and the producers were too busy making ‘real money’ to bother with the school end at all. Now it seems a bit different. Some producers, at least, have awakened to the fact that the educational field is second only to the entertainment side while visual education at a world convention is a major feature. The world do move! But just a word on the trend toward visual education as shown by the unusual interest in the exhibits and the program.

“The commercial exhibit touched the ‘high water mark’ for an N. E. A. Convention.
The exhibits were shown in the Oakland Auditorium and, as they should be, immediately adjacent to the Registration Bureau, N. E. A. Postoffice, Secretary's Office and hall for meetings of the General Assembly. As a result, the exhibits were seen by everybody who came to N. E. A. headquarters. The Visual Instruction Exhibit, a group of twenty individual exhibits, was the largest, best arranged and most visited exhibit in the Auditorium. The service booth of our magazine was near by and I had every opportunity to see how visual education had taken hold. Your exhibit, by the way (The Educational Screen), was finely arranged and splendidly handled.

"As to the program, visual education was very much in evidence. The report of the Committee on Visual Education and Cooperation with the Motion Picture Producers certainly scored a hit. The National Council of Education devoted an entire afternoon to the various phases of visual education. A special visual education conference gave two afternoons to considering notable addresses and reports. Among the most striking were those by Superintendent Mortenson of Chicago, Dr. Winship of Boston and Professor Judd of the University of Chicago. No one could visit the exhibits or attend these programs with their big audiences without feeling that visual education had come to stay."

"Judging by the comment of dozens of even conservative leaders at our great Oakland-San Francisco meeting, it is very safe to predict that all types of visual education will go forward by leaps and bounds within the next two or three years. It is just as safe to predict that you and I may live to see a Film Library as much a part of the equipment of every school as is the Reference Library of today.

"Knowing your interest in the field, and appreciating the needed work you are doing through the Educational Screen, I could not resist sending you this personal comment."

**Among the Producers**

(This department belongs to the commercial companies whose activities have a real and important bearing on progress in the visual field.

Within our space limitations we shall reprint each month, from data supplied by these companies, such material as seems to offer most informational and news value to our readers.

We invite all serious producers in this field to send us their literature regularly.—Editor.)

**The Yale Pictures**

The following is a concise and authoritative account of the important educational enterprise known familiarly as the "Yale Pictures," written by Arthur H. Brook, general manager of the corporation. For the privilege of printing this article we are indebted to the head of the educational department of Pathe Exchange, Inc., Mrs. Elizabeth Dessez, for whom the account was prepared. Mr. Brook says:

I have thought that you might like to have a concise statement relative to The Chronicles of America Pictures.

Yale University Press, which is owned by Yale University, has organized The Chronicles of American Picture Corporation for the purpose of producing a series of American historical motion pictures in 100 reels.

George Parmly Day, treasurer of Yale University, president and founder of Yale University Press, is president of The Chronicles of America Picture Corporation. Elton Parks, Yale, '94, is a vice president. Arthur H. Brook is a vice president, treasurer and general manager.

The production of this series of historical motion pictures is controlled by the Council's Committee on Publications of Yale University, without whose approval no continuity can be accepted and no picture can be released. This committee appointed a board of editors consisting of Dr. Max Farrand, professor of American History at Yale University; Dr. Frank E. Spaulding, Sterling Professor of School Administration and head of the department of education at Yale University, and Professor Nathaniel Wright Stephenson, a distinguished historian and teacher. Mr. Stephenson devotes his entire time to his duties as editor, having first of all obtained a year's leave of absence and now having resigned the Chair of History at the College of Charleston, South Carolina, because of his devotion to our work. These gentlemen have organized a large staff of research workers and have brought to our service many of the leading historical specialists in the country.

The preliminary work of investigation and historical research was in process for over two years. Following this, the editors, with the aid of their advisers, have selected thirty-three high lights in American history which will be the basis for our plays. These will be, in effect, stepping stones covering the march of our progress from Columbus to Appomattox.

As we are attempting in a very literal sense to recreate our past, not only through interpreting its historical significance but also through depicting its physical aspects, our work of research is much more arduous and extensive than that of the historian who is planning to write on the subject. The most minute details of our life in
the past have to be sifted and verified. When the historical material for a play has been fully developed, this is turned over to a continuity writer who is first required to make a synopsis of the proposed play. This synopsis is then examined by the editors and by the outside historical specialist selected because of his exceptional knowledge of the subject. Then, the conclusions of the editor, based on their own viewpoint and the opinions received from dramatists and other historical scholars in the matter of the synopsis representing absolute historical accuracy, historical significance and the utmost of dramatic value consistent with truth, are passed on and acted on by the continuity writer. In spite of this extensive work of preparation in shaping the continuity it has been necessary for each one to be rewritten many times. One continuity, in fact, was rewritten twenty times; and the developing of each continuity represents from twelve to seventeen months' work, in addition to the enormous labor of historical research. Ten continuities are in final form and eight others are in process.

When the continuity has been approved by the editors it must be submitted to the Council's Committee on Publications of Yale University, and accepted, before it can be put into production; and, finally, the completed picture must be approved by the editors and accepted by the Council's Committee on Publications of Yale University before it can be released. The actual work of production is in experienced hands and is carried out by our own organization. The costumes worn, sets, props, weapons, etc. all represent a vast amount of research work. We have gathered already, at great expense, about 9,000 photographs for use in production. The distinguished historical artist, Mr. H. A. Ogden, makes a drawing of every costume worn, indicating clearly in writing each minute detail of the costume. These costume drawings usually range in number from seventy-five to one hundred for each production. Mr. Ogden also makes drawings of important props which cannot be bought, rented or borrowed, in order that they may be reconstructed with absolute accuracy. I believe it is safe to say that this work is making motion picture history from the standpoint alone of the enormous amount of work which is done and the extraordinary amount of care which is taken in production. The editors function closely with the production department and the director. Dr. Stephenson is the resident editor who is on the ground continuously. Every step of the work at the studio or on location is watched closely by the editors, and by the dramatic editor whose duties are to assert at all costs the historical point of view and to see to it that the picture is absolutely accurate, historically. Because of this rigid supervision it is impossible for us to include many of the legends which are so commonly accepted as true history, nor to invent any major historical characters nor to take any liberty with historical facts. The pictures, however, in order to be true history must and will have dramatic force and entertainment qualities.

The Yale University Press in having undertaken to produce this series of historical pictures has

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aimed to serve the cause of Americanization and to make vivid and real the great traditions of the American people through projecting on the silver screen what the citizen of today would have seen and experienced if he had lived from the time of Columbus to Appomattox, and through that period of 400 years had been an invisible shadow of the great actors in the drama of America. The building of this great nation is the result of hopes, fears, disappointments; conflict and struggle. Heroic work on the part of a band of noble patriots. The true history of America as we are presenting it on the screen is a story of human achievements where the great men and women of our past are made to live again and we experience all their hopes, disappointments, and achievements. Entertainment and a great patriotic uplift will be found in each picture.

Arthur H. Brock.

The Romance of the Mail

"LOYAL LIVES," the romance of the United States Mail Service, produced by Whitman Bennett and released by Vitagraph, has been endorsed by the National Letter Carriers' Association of Washington. This endorsement followed the screening of the picture at the Whitman Bennett studios at Yonkers last week, when E. J. Gainor, president of the association, accompanied by Major
James A. Buchanan, chief of the Bureau of Information of the Postoffice Department, and other officials came from the national capital to view "Loyal Lives."

"It is a magnificent tribute to the United States Mail Service and to those men who contribute so much to its success—the letter carrier on his route," said Mr. Gainor after he had seen the picture. "As familiar to the American public as is the postman, few realize what an important part these men in gray play in our national life. They are the arteries through which pass all communication, whether it be of social or of business nature. The very familiarity of their presence has made us indifferent to their value. Too little has been known about the risks of life they accept in the performance of duty.

"I haven't words to express my appreciation to Mr. Bennett, the producer, and to Vitagraph, which will distribute 'Loyal Lives,' for giving the public an opportunity to see the daily life of the modest letter carrier. The picture is an amazing feat in its accuracy as to detail and the romance which has been so cleverly written around the United States Mail Service is most appealing."

Uncle Sam's Work Shown in Films for Non-Theatrical Distribution

The Commissioner on Visual Instruction of the U. S. Department of Education has received numerous requests from schools throughout the country, asking for films on the various activities of the Government. To supply such motion pictures to educational and other institutions using films for instruction or entertainment purposes, National Non-Theatrical Motion Pictures, Inc., announces the acquisition of an eleven-reel series of films made by the Instructive Films Society of America, Inc., in co-operation with cabinet officers and their staffs.

"The Romance of the Republic" as the series is called, shows briefly, but very clearly to the layman the beneficent work being carried on by the Executive Branches of the U. S. Government, as follows: State Department, directing the relations with foreign governments; Treasury Department, under the direction of which money is made, stored and redeemed, and all financial transactions of the Government handled; War Department, supervising the activities of the army in peace and war; Department of Justice, having charge of the administration of justice; Post Office Department, handling and caring for the mails; Navy Department, which takes care of the naval activities of our country; Department of the Interior, which directs the administration of public lands, reclamation, national parks, education, mines and mineral investigations, Indian affairs and many other internal activities; Department of Agriculture, which looks after our forests, bird and game life, the weather and the agricultural interests of the nation; Department of Commerce, regulating foreign and domestic commerce and activities associated with them; Department of Labor, having to do with the relations of labor and capital, the industrial problems of the country and immigration.

This production is conceded to be the most complete presentation of the Government's work, which has ever been made in a single picture. It can be used either in its entirety, at one time, or can be used serially one reel at a time since each reel is complete in itself.

An Unusual Film by Rothacker

A FLOWER that is several days in the blooming will blossom forth on the picture screen in a few moments—insects will hatch within a wink or two of the eye.

Now by the magic of the cinema a 32-story skyscraper will rise in one reel—sixteen minutes.

It has been tried before, but not with great success. In the past the trouble has been that when different scenes were made the camera was in slightly different positions. A fraction of an inch difference in the position of the camera was so magnified on the screen that the general result was rather chaotic.

But when the Strauss building on Chicago's Michigan Boulevard was started, the Rothacker Film Company was in a position to insure the desired results.

In Grant Park across the Boulevard a mound was thrown up. Stilts were driven into this mound and on top of the stilts the camera house was built. The tripod was cemented to the floor of this house and the camera was bolted onto the tripod so that it could not move a hair's breadth. This movie equipment will remain as it is until the building is completed.

Every morning the cameraman mounts to this house on stilts and cranks a few feet of film.

Next year engineering school students—or any screen audience anywhere—can behold
October, 1923

AMONG THE PRODUCERS

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a $15,000,000 building go up in sixteen minutes. The film will also be available to engineering and architecture organizations, contractors' conventions, and any other elements interested in such a picture.

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Can a Good Picture Make Good?

IRWIN WHEELER, who operates theatres in Mamaroneck and Rye, N. Y., has evolved a subtle line of exploitation which enables him to book with confidence good pictures of the class which the majority of exhibitors shy away from as being "over their heads."

Manager Wheeler's method, as he explains it, amounts simply to an appeal to the self-respect of his patrons. Having satisfied himself of the merits of a production, he books it, and then in his announcement of the attraction he puts this question to his patrons:

"Would you like to see a picture which the producers and some of the critics say is too good for you?"

The answer, Mr. Wheeler says, is practical and conclusive, made in person at the ticket window. The subject was further elaborated as follows:

"The idea that producers have that you must work down to the public is absurd. I have broken records with pictures that were supposed to be box office failures.

"I got out a four-page herald on 'Nanook of the North' and told my people it was distinctly an educational picture, an appeal to the intelligence, and I have broken two records with it. My patrons came and thanked me for showing it to them.

"I believe that you can build up in any community a love for better pictures. When we have to run, as we do, half a dozen trashy pictures for every good one, we hurt our audiences by keeping them away, because they get so sick and tired of trashy pictures that it is hard to get them to come back for a good one. You have got to get the confidence of your audience, and you can't do that by telling them that a poor picture is good."

----------

The Courtship of Myles Standish

EARLY two hundred delegates from the annual convention of the National Education Association passed through Los Angeles on their way home from San Francisco and were extended the courtesies of some of the motion picture studios. They found that some of the makers of films are making an honest effort to raise the level of their art and make it an educational force in the right direction.

One of the forthcoming productions, in which the delegates took an especially keen interest, was the ten-reel picturization of Longfellow's poem, "The Courtship of Myles Standish," produced by Charles Ray Productions, Los Angeles, Calif. Through the influence of some of the teaching staff of the Los Angeles public school system the delegates were permitted to see many important shots in this historical photoplay.

The showing was attended with much enthusiasm because of the growing interest in visual education, which received large attention at the San Francisco convention and the need of films with both entertainment and instruction values. After witnessing the preview, Ernest L. Crandall, Director of Visual Instruction, New York City, sent the following letter to the producer:

My dear Mr. Ray:

Permit me to acknowledge with sincere thanks your courtesy in giving me the opportunity to preview your forthcoming picture, "The Courtship of Myles Standish."

This is a most commendable undertaking. It is just this type of plays that will be welcomed by the better class of patrons—plays that have both a literary and an historical value, yet so constructed as to be full of dramatic interest.

The artistry and photography of your production seem to me superb. It is clear that you have spared no pains to be authentic, to the last detail, in your historical presentation. Best of all, you have not destroyed, but rather enriched and enhanced, the beautiful Longfellow legend.

You are to be congratulated.

Sincerely yours,

ERNEST L. CRANDALL.

----------

Microscopic Films

AN amazing exhibition of movie films made in Pelham at the studio of Dr. Charles F. Herm was given recently before a group of noted scientists at the Pelham Picture House. The exhibition was private being principally a demonstration of the marvelous aid which can be afforded to science now by the new micro-
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scopical movie camera which Dr. Herm has perfected at his Fifth Street studios. Dr. Herm was formerly connected with the American Museum of Natural History but of late years has devoted his time to the development of the microscopical movies.

Taking microscopical pictures automatically, every ten seconds, every two minutes, or at any interval desired, this machine can record the details of chemical reaction, the action of white corpuscles and the growth of new tissues in the healing of wounds, the building up of fine crystals from solutions, or the gradual changes inside the egg of a fish from the original clear fluid to the fully formed baby fish. Operated night and day for two and even three weeks, this camera has made records of scores of biological and chemical processes hitherto incompletely observed.

One of the most interesting of the films so far made is a microscopical study of the life cycle of the oyster. The oyster lays eggs by the thousands and scatters them in an unfertilized condition in the water. The male oyster impregnates the waters with great quantities of sperm which are individually so minute as to be difficult of detection by the microscope. The chance meeting of the two varieties of cells fertilizes the eggs and starts the young oyster on its career which is ended ninety-nine times out of a hundred by predatory minnows. Those which escape, however, are still numerous enough to keep the oyster industry flourishing.

Cilia or whiplike processes soon appeared with which the new hatched oyster rowed itself through the water with great speed. Just how the minute oyster larva propelled itself was not known before. It shot about with a speed which prevented the movement of the whips to be observed by the naked eye.

Taking the pictures through the microscope at high speed and then showing them at low speed, however, made the rowing motion discernible. After acquiring the whips which enabled it to charge in all directions for food the oyster gradually acquired one shell, then another, and its after life was uneventful.

Another film taken over a period of weeks by this patient camera was the biological history of an infusion of hay and water. Bacteria first developed in such quantities as to cloud the water. The water cleared, as the protozoa, the smallest animals, multiplied and ate up the excess bacteria. Then appeared the rotifers, a little more highly organized, which live on protozoa. But the rotifers fattened themselves on the protozoa only to become themselves the prey of various water worms. Hundreds of amazing feats of gluttony were exhibited with one drop of water for an arena.

Dr. Herm works with the zeal of a scientist engrossed in his task, not seeking the plaudits of the multitude for his accomplishment. His scientific investigations revealed by the films are so amazing as to be almost unbelievable and their possibilities as an aid in medical research and educational fields are limitless.

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Please Write to Advertisers and Mention THE EDUCATIONAL SCREEN
Theatrical and Non-Theatrical Production

The market for film, theatrical or non-theatrical, is measured absolutely by the number of projectors in actual use. The theatrical film-market can be pretty definitely known, for the projectors in operation can be counted, have been counted. The non-theatrical film-market can only be guessed at, and the guesses vary widely. We are informed frequently and emphatically by correspondents and interviewers as to the present installations in churches, schools, clubs, social centers, etc.—but the figures range from 7,000 to 133,000. This seems to suggest a trace of uncertainty still as to the facts in the case. The simple fact is that no one knows the facts, and it is safe to add that when anyone starts a complete and systematic count of non-theatrical projectors, his figure will be utterly obsolete by the time he reaches it. For the non-theatrical market is growing, the theatrical market is standing still—when it is not slipping backward.

The number of motion picture theatres in the United States has fluctuated. There have been thousands opened, but hundreds have been closed. In all probability an approximate equilibrium has been reached. To adopt a generous figure, we may say there are 20,000 theatres in operation, or 1 theatre to 5,500 people. This ratio may still be slightly changed if the national appetite for movies increases, but such does not seem to be the present tendency. It means, therefore, that the theatrical market is at its maximum and can increase only as the population of the country grows.

On the other hand, for that same 5,500 people there are more than 20 churches, schools, clubs and community centers. When an increase in population calls for 1 more theatre, it will also call for 20 more of these non-theatrical centers. When the film-footage running on non-theatrical projectors equals the footage running in the theatres, the non-theatrical market will be less than 10 per cent developed. At the present rate of non-theatrical installations that time is not far off—and the day when the two runs are equal will be the last day of the theatrical film supremacy. For the non-theatrical market will have over 90 per cent of its growth still ahead of it, the theatrical market none.

With this development there will come gradually great changes and readjustments. Theatrical producers will have a new interest in producing
worthwhile films—films which will make money for months in the theatres, and then more money for years in the larger field. Rental prices will change when there are years instead of a few desperate months for realizing on an investment. Non-theatrical producers will increase and multiply—and the wise ones will prosper. And who will be the "wise ones?" Those who know three things—the technique of good pictures, the field they are trying to serve, and the folly of the movie methods in the past.

The production of fine pictures for the theatre is, and always will be, a splendid work. There are some producers who can do it now and there will be many more. But there will come still another generation of producers (some of them are at work already), equal in knack and superior in knowledge, for whom the theatrical field will seem too shallow, too narrow, and too small. They will be the great names in motion picture history as it will be written some day not many years hence; and their greatness will be achieved through art instead of bombast.

The New Edition of "1001"

We had hoped to be able to mail with this number of The Educational Screen a copy of the new edition of "1001 Films," to which every subscriber is entitled. It has proved impossible to do so, in spite of the immense amount of labor which has been expended on the booklet by its seven editors since our hopeful announcement in the October issue.

Please, readers, to keep in mind the fact that we attempted—and have nearly finished—a task greater in difficulty, and correspondingly greater in value, than was ever attempted before in this field. The work is wholly new, it could be based on nothing previously done. All data has been sought from original sources, a large proportion of the films have been viewed by the staff, every detail has been checked with the utmost care, a new system of classification has been devised to give greater ease in reference, summaries and reviews of the individual films have been written—and all this material will be presented in a typographic form and on a quality of paper-stock never previously offered in such a catalogue.

We can only ask your forebearance a little longer and assure you that the better service rendered by the book when it appears will amply compensate for this trying but unavoidable delay. We choose rather to delay than to disappoint. We believe you will second our choice, in a matter which concerns your comfort and advantage through an entire year.

Index to Volumes I and II

The December number of The Educational Screen will include a full index of contents for Volume I (1922—page size 6x8½ inches) and Volume II (1923—page size 7x9½ inches).

Each Volume is complete in ten issues. For a limited time complete files of each volume can be supplied to libraries or individuals desiring them.
Why Put the Reel in Religion?

REV. PAUL G. MACY

Hyde Park Congregational Church, Chicago.

THIS title is not meant to be facetious or irreverent, nor was the title originally planned for this article, namely, "Taking the 'Cuss' off Religion." It was chosen carefully and deliberately after failure to find another which so aptly expresses a task which faces the present generation in the ministry of the Church. There is a "cuss" on religion—that is, of course, on organized religion, not on religion in the deepest and broadest sense. Man is still "incurably religious," but there is certainly a popular revolt against the religion of the churches. Canvass the situation in our great centers of learning, check up the reactions to established religion which you get in any large business office, see in how far the church is reaching the great industrial masses, listen in on the star chamber sessions held in Pullman smoking compartments, or compare the total population with the population of the churches and the fact is inevitably established that there is at least a great lethargy, if not an open antipathy, toward the established forms for expressing religious feeling.

This is not the place to discuss all the various causes which have produced this state of affairs or to fix the blame for them, if blame there be. There is one fundamental cause, however, which does concern us here. It is the testimony of thousands that they find nothing real in the forms of religion which are offered them. One woman expressed it to me as feeling, upon attending a service, as though she were "at a rehearsal for something." There seemed to be the indication of something wonderful to happen in the future, but the "main show" was a long way off. A man of deeply religious nature, in describing his last venture at church, said that when he saw the clergyman, bedecked in varicolored raiment, fold his hands in artificial pose and intone "Let us pray," his reaction was a violent desire to hurl a hymnbook! Still another said, "The ringing of the church bells is a signal to curse and put on a Victor record." These are but typical of an astounding number of testimonies to the same lack of reality in the forms of religion. Let me interject right here the testimony that I know of many churches today where a real, vital message is being preached and that I am personally acquainted with a number of ministers who are not posing. On the other hand, it is all too true that there is a tragic prevalence of religious training which is utterly lacking in reality and which brings up children into adults who turn their backs disgustedly upon it all. There is, in much of organized religion, a lack of vital force and in its place a sort of holy show which fails to fool the thinking public. "The hungry sheep look up and are not fed" in many a gorgeous temple of religion.

Is this a condition of things in which motion pictures can lend a helping hand to the church? Can we make religion more real by putting the reel into its services? I think we can. Take, for example, a man who has been long out of touch with organized religion. He is probably entirely misjudging the church which is near him. He thinks that it is still teaching (and he may be right) the same sort of thing which he got as a boy and that is "bunk" to him. If he should go to a regulation service he would be so out of touch with the "language" of the churches that he would only see in it all a sort of artificial and superficial attempt to stir emotion. It would seem
quite disconnected with the every-day world in which he does his work. Now he is used to going to the "movies." He likes them. There is something definite and tangible about them which he can understand for, of course, they are designed to make him like them. Therefore, the very use of a motion picture film in a religious service at once says to that man, "Here is something you can understand, something you are accustomed to and like." He goes to such a service without the prejudice which he might have had and, going without prejudice against it, perhaps even with prejudice for it, he probably likes all of the service. He did not know that he really loves to sing the old hymns. He never realized what a lot of meaning there is for him in some of the things which the minister reads out of a modern and plainer translation of the New Testament. He rather likes it all. There is something in it to which he reacts most favorably. The "reel" has not simply attracted him in, but it has "taken the cuss off" the service and he enjoys every bit of it.

At all events this reaction is typical of the experience which I have had with the use of motion pictures in an evening Church service on Sundays, both in a small town and a very large city. At one time I held services in a theatre to which men who never darkened the door of a church came regularly, usually more men than women. Best of all, they came not just to see the picture, for I seldom gave them as good as that same theatre showed during the week, but for the whole service. Never have I had better attention for an out and out religious message. It was a religious service from start to finish, although held in a theatre and using motion pictures as an integral part. The wife of one man who had formerly done all his church attendance by proxy told me that her husband was so enamored of the service at the opera house that he even begged off to attend when she was quite sick! Incidentally my evening audience in that small town jumped from an average attendance of 25 to over 300 or an increase of 1,200 percent!

It hardly seems necessary to argue the propriety of using motion pictures in a religious service, although there are still some people who fume against them just as our grandfathers did against the violin, organ, and stereopticon. But it is necessary to make the particular function of motion pictures in the service of religion definitely understood. I state my case thus: Jesus, in His day, faced a problem similar to ours in the fact that religion had become an unreality. The lofty teachings of the great prophets had become encrusted with ceremonialism. Between the Old Testament and the people were the Mishna and Talmud and a flood of authoritative commentaries with their intricate provisions for holiness. Between God and the people stood the priesthood. Jesus sought to make religion a real, vital, living thing, a matter of personal relationship to the Father, God. One of the favorite ways He had for doing this was the use of the parable or picture story. It was the accepted and popular form for presenting truth. Through the parable one made his hearer "see" with the mind's eye a vivid picture of what happened in life when people acted in certain ways. Through this means a lesson was taught with far greater impression than through mere moralizing. Jesus did just that. He made His hearers see the Prodigal Son feeding with the swine as a result of his profligacy, the house built on the sand crumbling because of the kind of foundation which the builder chose, the foolish girls at the wedding left out of the bridal procession because they had failed to bring oil enough for their lamps; and, seeing, the people understood and were helped.

The present-day parallel to the parable or picture story of Jesus' day is unquestionably
the motion picture. It is the popularly accepted and vivid way of portraying truth. It still leaves much to be desired as a vehicle for presenting religious and moral truth, but it can be, and in some instances undoubtedly is, a vital force in the interest not so much of reel religion as real religion. Thus motion pictures may not only serve to take the "cuss" off a religious service and so serve as a way of approach to the outsider but, when properly used, they may be the active agent for presenting and enforcing truth. They can add the "eye gate" to that of the "ear gate."

Who could witness, for example, such pictures as "The Servant in the House," "Silas Marner," "The Passing of the Third Floor Back," "A Maker of Men," "Shadows," "The Man Who Played God," or others like them shown in the setting of a carefully wrought-out program of worship and a short vital message from the leader to direct the thinking of the audience as the picture is being shown to the accompaniment of the great organ—who could see and hear and not be profoundly moved? How much greater the message of a really great picture when presented under such conditions than in a giddy palace of amusement! I recall particularly the difference in seeing "Shadows," that wonderful picture in which Lon Chaney as the Chinese laundryman portrays the conquering power of love, first in a regulation movie house and a second time in my own Church. It was as though a different picture had been shown. Dull the mind and stony the heart that was unmoved by that service. A minister may proclaim Sunday after Sunday that "Love never faileth," but there are some people, yes, hosts of people, who will not believe it half so quickly as when a particular incident of love conquering under terrible odds is dramatized before them. There is almost no limit to the possibilities in the right kind of a picture combined with the right kind of a service.

Alas, when I mention the right kind of a picture I am striking at a problem which immediately confronts him who would try to use films in his services. At the present time there are all too few of the pictures which can be used in a Sunday night service, because of their character and especially because of their length. The average feature is too long to be run in connection with a service and yet the service must not be sacrificed to the picture if the real purpose of the Church is to be carried out—the picture alone is seldom enough. Would that some producer, with the financial power necessary, might give us clean, strong dramas of real life in not more than four reels of film. It can be done. Many pictures which now occupy seven reels could profitably be cut to four and be better pictures for it. One hour of pictures in addition to a service is a great plenty. I believe that the demand for such pictures would be large. It is one great lack which causes many men to hesitate before trying the experiment.

Again, some of the greatest pictures of the past few years have been junked in favor of much less worthy ones. If it is not "good business" to keep such pictures in circulation with fresh prints it would at least be good philanthropy. Are there any such philanthropists among our producing and distributing agencies?

While I am speaking of difficulties may I complain of the number of good films which are spoiled for real religion because they have touches which are very unreal to life. They contain the very essence of what one tries to escape in their use. Again, there are so many pictures with a strong story and a moral lesson at the heart of them which offend in taste. Is there some way in which these difficulties can be overcome? It will not be. I am confident, in sporadic attempts
to organize separate producing companies to make "religious" pictures. Most of the ones I have seen are hopelessly inartistic, poorly acted, and, with few exceptions, insipid. It will rather have to be in the "conversion" of the already established methods of producing to filling the great need.

Where is the man with the vision as well as the experience, with the heart as well as the head, with the passion for service as well as for coin who will come to the aid of organized religion? He it is who, in company with the ministers who would serve their day and generation, may make motion pictures a vital force in making religion real to thousands of people who are now seeking blindly and not finding the goal of their desires. Him I would hail with glad heart and call him "Brother in the service of God."

The Stereopticon in the Classroom

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EDUCATORS have been slow in following the advice of great teachers like Comenius (1592-1671) and Rousseau (1712-1778)—so slow indeed that those eminent men can hardly be called "pioneers" of visual education. They were merely prophets.

"If the objects themselves cannot be procured," says Comenius, "representations of them may be used. . . . For every branch of knowledge similar constructions should be kept in schools ready for use. . . . True that expense and labor will be necessary . . . but the result will amply reward the effort."

In the following Comenius is telling us pretty clearly why children in present-day schools "grow dull, and wry themselves hither and hither out of a weariness of themselves." . . . "The senses (being the main guides of childhood, because therein the mind doth not as yet raise up itself to an abstracted contemplation of things) evermore seek their own objects; and if these be away, they grow dull, and wry themselves, hither and hither out of a weariness of themselves; but when their objects are present, they grow merry, wax lively, and willingly suffer themselves to be fastened upon them till the thing be sufficiently discerned."

Rousseau says, "I like not long explanations given in long discourses; young people pay little attention to them and retain little from them. The things themselves! The things themselves! I shall never repeat often enough that we attach too much importance to words; with our chattering education we make nothing but chatters."

It is generally recognized that the stereopticon offers the best means of presenting pictures to a class. The nature of the light, together with the large size of the image, gives to the pictures a peculiar sense of reality not found in the text-book or other small-size illustrations.

There are several reasons why the stereopticon has not come into more general use in the teaching process. Until recently its use was inconvenient and somewhat dangerous, unless carefully handled, because of the necessity of using hydrogen and oxygen gases. The new development of the high candlepower incandescent electric light has made the stereopticon a very simple, easily manipulated machine. Yet teachers, including principals and superintendents, are very
generally unfamiliar with these newer features. It is difficult for them to get out of their minds the old associations, and to see in this a great contribution to education. Another reason why the stereopticon has not come into more general use is the lack of organized slides suitable to cover the course of study in the various subjects. There is a wealth of material available, but too much time is required of the teacher in sorting it out. It is true that some attempts have been made to put this in usable form, with some degree of success. It is possible to organize pictures in such a way that they become as readily accessible in the daily lesson as the topics in the text-book. The collection, edited by the writer, called, "The United States, an Industrial and Economic Geography in 400 Stereographs and Lantern Slides,"* is an example of such organization. Similarly organized collections should be made as soon as possible for other divisions of geography, for general science, history and, in fact, for every subject in the curriculum.

A third reason why the stereopticon is not used more extensively is because methods have not been developed and standardized. The lecture method is most commonly used. The teacher says, "Now, children, we are going to have a lesson on 'The work of water,'" and then proceeds to put the pictures on until the box is empty. The pupils have little or no part in the lesson except that of passive listening. The value of such a lesson is very doubtful because the children get little out of it except a few additional facts.

A second method I shall call, "The teach-


The Stereopticon Doing Its Work

ing method," and outline, briefly, the three types: the development lesson, the recitation, and the review lesson. In the Development Lesson the teacher uses the pictures as he does the textbook, merely as a means to an end. The stereopticon becomes an important part of the classroom equipment and the illustrations an incident in the lesson. It is seldom necessary to employ a large number of slides to give a clear impression of the ideas expressed by the teacher or those found in the book. Sometimes only one picture is necessary. Suppose, for instance, the subject under consideration is "Erosion caused by water." After the meaning of erosion has been explained the room is darkened and a few typical pictures are shown, such as the Niagara Gorge and the Grand Canyon. The essential elements are pointed out by questions so that the pupils are led to observe the facts. The class then turns to the text-
book for further study. The stereopticon may be used once or many times during the lesson.

In the Recitation Type the children are allowed to use the slides along with the oral expression of their ideas. This may be done in a great variety of ways. Topics may be assigned in advance. The pupils then choose their own illustrations from the cabinet and prepare the subject matter to accompany them. This may be written, in which case good practice in English composition is afforded, or if given orally in the recitation the best kind of practice in Oral English is an incidental result. As almost any unit of instruction may be broken up in many smaller units so that a large number of pupils in the class may be given an opportunity to have a part in the lesson. Other ways of carrying on such a recitation will suggest themselves to the resourceful teacher. In this type emphasis is placed on pupil activity and not on teacher activity. It is surprising what a lot of work, even the poorer children will do eagerly, when they are given a chance.

The third type is the Review Lesson. (Concluded on page 468)

Film Sense

C. J Primm

Michigan State Board of Education

MANY instructors feel the need of some sort of intuition or other means of reaching a satisfying decision about the value of any film; or about what film to use in a given connection. Familiarity with films helps, of course, but something more is required. To many, this something seems an intangible, evasive accomplishment, blindly striven for, without which they feel continually “up in the air” over the problem of film selection.

Let us assume that the instructor has a course or series of lessons thoroughly outlined, and knows just what is to be taught. The subject matter of the course has been well analyzed. There is no uncertainty in that direction. Then why not adopt some such logical method to determine upon the films to be used? Starting with a very general analysis of the whole non-theatrical film field, the instructor will find that it rapidly becomes easier to deal with groups of films, and then with individual films, purporting to be useful in teaching.

One very good way to proceed is to formulate or adopt one or more schemes of classifying films. Classify them all. First efforts will be crude, but perseverance in practice will bring very effective results. Each instructor may have his own method of classification, so long as the object is the same and is clearly defined in each instructor’s mind. That object should be to discover and use in a practical way the best available film material for the illustration of each lesson or series of lessons.

Under one such plan, films for school purposes are classified easiest according to Source and Purpose. At first thought these may seem to be two very different classifications. But this is only partly true. The use of the two bases for one classification helps to develop that “film-sense” which eventually saves the instructor much time and sometimes embarrassment in choosing films.
### SOURCE

#### GOVERNMENTAL

*National*

- Dept. of Agriculture
- Dept. of Commerce
- Navy Dept.
- Dept. of War
- Dept. of Labor
- Reclamation Service
- National Parks Service
- Bureau of Mines
- Bureau of Public Health

*State*

- Dept. of Public Instruction
- University Extension
- Agricultural College
- College of Mines
- Board of Health
- Conservation Dept.

*City*

- Board of Education
- Museum
- Chamber of Commerce, etc.

#### INDUSTRIAL AND COMMERCIAL

- Manufacturers and Mines
- Mercantile establishments
- Railway systems

### PURPOSES

- **Record Progress**
- **Teach Technology**
- **Advertise Advantages**
- **General Popular Education**

Films from the above two sources—Governmental and Industrial Commercial—are circulated free or with a small service charge, the borrower paying the transportation both ways.

### NON-THEATRICAL AGENCIES

- Religious
- Pedagogic
- General “Educational” and Civic Entertainment

### THEATRICAL AGENCIES

- Those Strictly for Theatres
- Those undertaking also General Distribution

- **Aid in Church Work**
- **Help in Teaching**
- **Community program for entertainment and general popular education**

- **Entertainment for Profit**
- **News Dissemination**
- **Popular Education**

For films from the agencies constituting the above two sources, borrowers usually pay a rental as well as the transportation charges both ways.

The reader will note that here are mentioned four great sources of films for school purposes, with the general purposes for which films are produced or distributed by each group. Under the Governmental group, for example, the Reclamation Service records in films the progress of its great irrigation and drainage projects, the Department of Agriculture teaches in films the methods of doing many things, the National Parks Service advertises in films the advantages of our great national play-
grounds, and the Bureau of Public Health issues films for general popular education in matters calculated to raise the average of American physical well-being.

Under the third great source of films for schools, the Non-Theatrical Agencies, the word “Educational” has purposely been enclosed in quotation marks as a reminder that the word no longer means anything when used in connection with films. For the last decade its use has been growing so loose and its attempted application so broad that it has no suggestive value to the instructor. An “educational film” may turn out to be anything, from a fancied trip to the moon to a custard-pie face-plastering contest. That phrase, “educational film,” should be spoken with the first word silent.

Of the fourth great source of films, the Theatrical Agencies, of course, only those undertaking a general circulation of films are of use to schools. Occasionally films are to be found here which seem to have popular education as their real purpose. But this phenomenon is not as yet frequent enough to make it necessary to remove the line which separates “popular education” from the other and main purposes of films from theatrical sources. It is probable, however, that the theatrical producers’ growing appreciation of school needs will within a few years make true popular education the primary purpose of many films.

Another basis of classification, not so easy to follow before seeing the film itself, is that of CHARACTER. Classes may range from the purely entertainment films to the purely teaching films. It is to be noted that the real pedagogic film must meet two severe tests. All producers of films for teaching purposes should have constantly in mind the criteria embodied in the definition of pedagogic films, given below.

These classes are not entirely distinct. Films may partake of more than one of these characteristics. A Pastime film may also be Informational or Instructional. A Propaganda film must be presented as a Pastime film; often, if not usually. Many films of each class can, with proper preparation, be used profitably in schools.

If the film-user will endeavor to place in both of these classifications—that on the dual basis of Source and Purpose, and that based on Character of the Film—each film that he sees or about which he learns, he will soon reach a power of independent decisions about films which will be of inestimable value in making selections for school purposes.

**PASTIME FILMS**—Drama—Serial—Stunt—Comic—News—Travelogue.

**PROPAGANDA FILMS**—Geographic—Hygienic—Institutional—Civic—Moral
—Vocational—Political.

**INFORMATION FILMS**—Chiefly advertising, direct and indirect, Industrial—
Commercial—Governmental Records—Community Boosters.

**INSTRUCTIONAL FILMS**—Process Illustrations—General Nature and Sci-
ence Studies—Geographic—News.

**PEDAGOGIC FILMS**—School films exactly related to some course of study, and scientifically constructed as an aid to teaching.
Official Department of
The National Academy of Visual Instruction

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What the Academy Is

The National Academy of Visual Instruction is an organization of men and women interested in a wider, more intelligent, and more systematic use of visual aids; in short, in the development of visual education as an art and science.

The Academy is not engaged in promoting visual education commercially. Active membership and the control of the Academy and its actions are vested solely in those engaged in educational, semi-educational, or welfare work, and who are actual users of or are directing the use of visual aids for instructional purposes. No companies, dealers, agents, or persons financially interested in the sale of visual-instruction materials shall be eligible to active membership.

An Invitation

There are several types of membership with the fees ranging from one dollar a year up. Full information on this subject can be obtained by writing to the Secretary, Mr. J. V. Ankeney, University of Missouri, Columbia, Mo., who will furnish members with copies of the constitution and by-laws giving full details of the method of working through the National Academy.

We have mentioned in two or three issues of the Educational Screen the development of a new Department of Visual Instruction in the N. E. A. The movement to bring about the organization of this new department was initiated by the officers and members of the National Academy of Visual Instruction.

The question has arisen in the minds of some whether or not we need to have as many organizations in the visual field as are now provided for, and also whether it would not be wise for us all to unite in the one centralized organization in the N. E. A. This may be considered an open question for debate, and discussions pro and con on this topic will be very much appreciated, and we call for opinions on this subject.

Some believe it would be wise to keep the Academy's activities in existence for the pur-
pose of conducting educational surveys of this field as it is developing, and look upon this as a distinctive line of work aside from the ordinary service of providing equipment for visual instruction purposes and suggesting ways of using the same. Others believe it will be possible for the new department in the N. E. A. to provide special committees to carry on all phases of the visual instruction movement, and that at the yearly meetings the research committee could report its findings, which would be used as a basis to guide all in their developmental and regular work. Other committees could make a study of and present reports on practical application of the visual aids in specific lines of teaching. There are still others who are of the opinion that there should be an organization combining both educational and commercial interests. While this has been contrary to the general procedure of the N. E. A. and its subsidiary organizations, earnest efforts have been put forth to create sentiment for this combination organization. There are those of us who see good that might result from such an organization, while others believe that it would be detrimental to educational interests to become allied with commercial interests, which might not be a desirable thing in the educational field.

This question is open for discussion, and a place should be provided for it on the next program of the N. A. V. I. Looking forward to a discussion of these various phases of the work, those in charge of the preparation of the next program, to be given in February in Chicago, will provide speakers to present these various claims for recognition. It is earnestly desired that a full, free, and frank discussion of these topics on their merits will be the order of the day.

Suggestions for speakers and topics to be discussed will be gladly received by the President of the National Academy of Visual Instruction, who is also the Secretary of the new Department of Visual Instruction in the N. E. A. Communications bearing upon these matters may be addressed to Dudley G. Hays, 460 S. State St., Chicago, Ill.

Visual Education*

Susan M. Dorsey
Superintendent of Schools, Los Angeles, Calif.

So popular and so universal has the motion picture screen become that we unconsciously associate visual education with that particular form of photographic representation. Most of this discussion will be concerned with the motion picture. Before, however, passing to that phase of the subject, it should be urged that for educational purposes there are other types of visual instruction quite as important. An impressive example of what may be done for a community is that of Richmond, Indiana, where earnest-minded, art-loving citizens are accomplishing the progressive education of a whole community through successive exhibits of the best obtainable pictures with, as a result, the establishment of a permanent gallery of art. This effort in education is not so popular, possibly not so entertaining, as the motion picture screen, but the educational results are doubtless more significant as a permanent residuum of community culture. As the screen increases in favor there is a danger of discounting the educational value of the slide, although hardly any adjunct of visual instruction surpasses the slide in effectiveness for two reasons: it remains within the range of vision so long as desired and lends itself most readily to the illustration of verbal instruction. Few communities in the country are unable to find someone who can provide an evening of the finest kind of instruction with the material furnished by selected slides as a theme.

The film, however, we must admit is the most enticing form of visual representation for adults and child alike. In these days many things are claimed for it by its inventors, interested producers, social workers and educators. While some of the claims to value are a bit excessive, he would be rash indeed who would contest the probable supremacy of the film as a visual attraction and medium of instruction. There are difficulties, however; always the chief of these are inability to finance the project and to set in motion the necessary machinery for satisfactory and continuous programs of visual instruction. The addition to an old school building of a room or auditorium with booths costs money; funds must be had for projection outfit and for the rental
of very questionable value, except as harmless entertainment providing the pictures are innocuous. The viewing of pictures which are unrelated to some experience in the child’s life, or that are not meant to make something clear through illustration, some incident, principle, process, or setting, is not educational. Most teachers fail just at this point. In visual material we have the very finest illustrative possibilities, but if the teacher does not know how to use these offerings so as to make them readily profitable the effect and the expenditure are pure waste. In one school system the supervisor of visual instruction visits the school at the noon hour and gives help to the assembled teachers in the showing of pictures so that their educational value shall be fully realized. The lesson in the textbook on a given topic is taken up and, in a discussion, the available visual material illustrative of the text is reviewed. It is pointed out how the lesson and the picture may be correlated to realize the full information or ethical content of both. A teacher needs to be familiar with the visual material she is to show; this seems to make necessary a preview had long enough beforehand to enable her to think out how the lesson is illustrated by the picture and to decide what points in the visual representation should be commented upon. If the pictures are shown for the purpose of civic or ethical instruction the teacher must plan how best to lead up through the lesson to the point where the picture will really illustrate.

The lesson in one school was on thrift and pictures were to be shown, several reels of them on successive days, illustrative of this virtue as, for example, how it may be practiced in the saving of clothing, in suitable provision made by the father to protect his family through insurance, or the taking care of one’s garden tools and the like so as to prolong their possible use. The teacher, before showing the film, through questions brought out various phases of thrift that might be practiced, such as the ones I have indicated. The reels that followed in successive days illustrated these phases of thrift, and the child instantly made the connection between the lessons and the visual illustration. Most teachers will benefit greatly by suggestions of this sort.

Visual instruction is expensive at the best. It is all the more important, therefore, that it be made to yield the utmost educational profit.
“Thumb Nail Sketches” in Visual Instruction
By Ernest L. Crandall

No. 6. Graphic Representation in Thought Processes

I. Successive stages of the process of acquiring knowledge through the senses.
1. Sensation
2. Perception
3. Memory
4. Imagination
5. Conception

II. Characteristics of sensation successively involved in the process.
1. Kind
2. Extensiveness
3. Intensiveness
4. Assimilability
5. Tone

III. Innate capabilities of mind successively involved in the process.
1. Sensibility
2. Selection
3. Retention
4. Combination
5. Association

IV. Emotional states successively evoked in the process.
1. Attention
2. Interest
3. Curiosity
4. Wonder
5. Elation

V. Efferent impulses successively occasioned in the process.
1. Locomotion
2. Manipulation
3. Imitation
4. Dramatization
5. Expression
We have delimited with some degree of precision the part played by sensation in the process of acquiring knowledge. There can be little quarrel, I think, with our rather cautious formula, that "Our knowledge of the world about us is derived chiefly from our interpretation of our sense experiences." Since sensation, therefore, constitutes the first step which we must explore in our examination of the learning process, it may be helpful to reverse this formula, and center it upon the function of sensation itself. From this viewpoint, it would run somewhat as follows: "Sensation is the reaction of the ego (self, soul) to stimuli from the outside world, transmitted through the nervous system, by means of which the individual arrives at a consciousness of self and of the world about him, and through the interpretation of which he derives some conception of the universe."

Having thus outlined the function of sensation as a factor in the acquisition of knowledge, it still remains to inquire into the character of those concrete experiences known as sensations.

We must confess at the outset that we know absolutely nothing of their physical nature. That they are produced by vibration of the ether, or of air, and by physical impacts of some sort, acting upon the terminals of the afferent nerves and transmitted in some way to the brain and there in some way registered, recorded and co-ordinated, constitutes practically the sum of our knowledge. Whether the effect upon the nervous system, including the brain, is a chemical or a physical one is thus far a mere guess. To enter upon it here would lead us into an interminable discussion, nor is it of particular consequence for our purpose. What is of consequence is to note that the fact of sensation transcends all mechanical explanation, because it involves the profoundly baffling fact of consciousness. No account or description of it is complete that does not bring it into the realm of the psychic, as distinguished from the physiological. Perhaps the one point to which we should adhere most tenaciously is that sensation is a psychic phenomenon, rather than a physiological reaction. Before sensation has been translated into perception, before there has arisen any faintest conception of the meaning or significance of this clamor from the outer world that is beating upon the seven doors of self, there awakens an awareness of self and of a something outside of self. Long before I have any idea what I am listening to, I not only hear but I am aware that I hear. Long before I have any notion what I am looking at, I not only see but I am conscious that I see. I may add, at the risk of making a distinction without a difference, that I am aware that it is I that see, and that what I see is not I. Thus the very simplest sensation brings us not only to the threshold but across the threshold of that world which we instinctively recognize as a separate realm, the realm of personality, of subjectivity, of the self, the soul, the ego.

From this point on we may trust our intuition and accept the human soul as an entity, measurably master of its surroundings and captain of its own destiny, tenanting a body which serves it as a medium of communication with the world about it and with other psychic entities; or we may accept the Hegelian formula of thought, feeling and will as mere functions of the cerebral gland, just as digestion is the function of the stomach, or respiration of the lungs.

To my mind it will make a tremendous difference in our teaching which view we accept, but in either event one thing is very clear. If thought, feeling and will are mere functions, we must be careful at every step to distinguish between the secretion and the gland. The products of sensation constitute the facts of consciousness and from the moment that sensation is complete, we are dealing not with physiological reactions, but with a vast complex of phenomena which have their existence entirely apart from the reaction which precipitated them and which are linked with external stimuli only at the point and in the moment of original impact.

In proportion as we recognize this truth shall we proceed intelligently to build upon our own sense experiences, or those of our pupils. In the realization of this distinction lies all the difference between training the senses, as one trains white mice and pet pigs, and cultivating the mind through the skillful use of the senses.

Proceeding now to a closer view of the intellectual process and beginning with the sensations themselves, the first step would seem to be to observe the outstanding characteristics common to all sensations. I have placed at the head of this article an outline, or rather a sort of table, by which I have hoped to convey some graphic impression of the elaborate train of psychic phenomena set in motion by sensa-
tion, with all their delicate and intimate interrelations. In this depiction I have adhered as closely as possible to a commonly accepted terminology, but I have been obliged to depart from it at times, first because such terminology has never been standardized and secondly because I am at certain points not in entire agreement with some of the psychologists as to the processes involved, or their relation to one another. We shall have to recur to this table from time to time. Hence, may I ask you to fix it as firmly as possible in your minds, as a sort of skeletonized graphic representation of the whole process which we are about to explore. It involves two assumptions, beyond the major assumption already dealt with (regarding sensation as the source of knowledge). These assumptions are:

1. That there are certain definite phases or stages in what, for the sake of brevity, we shall call "the learning process."

2. That in each of these phases or stages there is a definite and more or less exclusive dependence upon some particular characteristic of sensation, a definite demand upon some particular innate quality of the human mind, a definite emotional state accompanying this particular phase of cerebration, and a definite behavioral impulse, which, in terms of the nervous system, is best described briefly as an efferent impulse.

For example, to take just one illustration at random, we should find, if our assumptions are correct, that an act of memory depends for its quality largely upon the intensiveness of the original sensory experience or experiences underlying the object, scene or fact remembered; that it involves that innate capacity of the human mind which enables it, not merely to register, but to record sensory impressions, that is, to retain them and store them up for future reference, which, of course, implies the power of voluntary and involuntary recall; that the emotional state characteristic of an act of memory is that of curiosity; and that recollection impels to imitation.

Now it is quite clear at least some of these postulates are by no means obvious. On the other hand, it is equally evident that, if true, they are of great significance in memory training. The same might be said regarding the development of any other phase of mental activity. Clearly, then, it is quite worth our while to check up on the correctness of our assumptions. This we shall proceed to do in our succeeding chapters.

Some Obstacles in the Way

By Rita Hochheimer

Assistant Director of Visual Instruction
New York City

There has been a great deal of rather loose talk of late years, regarding the pedagogical importance of motion pictures. This has been especially noticeable since the meeting of the National Education Association in Boston last July and Will Hays' magnificent offer of cooperation.

I do not, in any sense, mean to belittle the importance of that event. On the contrary, I believe it to be most significant, and I confidently trust it may mean the opportunity for bigger and finer things in the school use of films.

But it seems to me that we must beware of being carried away by our own enthusiasm. It is a very simple matter for a speaker at a dinner or luncheon or woman's club meeting to assert that "The screen is the great educator of the future" or "the educational possibilities of the film are limitless." There has been enough of it. "When the tumult and the shouting dies," what is needed is a quiet facing of the facts and a little sober thought. If we are to make proper progress in the field of visual instruction, we must first overcome some very real obstacles, which at the present writing hinder the widespread use of films in schools, and prevent the screen from being the educational force it might be.

First among these I put the lack of national distribution of films for school use. This is an entirely different problem from theatrical distribution, and should be handled by an entirely different type of person. There are theatrical exchanges in about every town in the country. Non-theatrical exchanges are practically non-existent. And the reason is not far to seek. The business does not warrant their establishment; and the business does not warrant it, because we school people cannot locate the films we want, owing to the lack of national non-theatrical distribution. Thus is the vicious
circle complete. We are beginning to work out the question of production. The next essential step is better organized distribution. I believe the answer in both cases is the same—cooperation.

No one producer has made all the films a school can use and should use to teach a given school subject or even one term's work in that subject. He must therefore cooperate with other producers to put his product at the disposal of the school authorities or do without the business. Similarly no one producer has a sufficient non-theatrical output today to warrant the expense of national distribution. Some years hence that may not be true. Today it is one of the facts which we visual instructionists must face if we expect motion picture people to take us seriously. "They are not in business for their health," they tell us. It costs thousands of dollars to make each reel of film. The only way this money can earn a return is by a national circulation. No single school system can support a non-theatrical distributor. And no one producer can afford this national distribution.

Every now and then we hear rumors that one or another local exchange is opening branches in all the large cities. Each time I pray sounder councils may prevail. Thus far they have, for no one has actually ventured on this difficult road. But that is negative comfort. What the cause of Visual Instruction needs today is positive action. The first step out, as I see it, is the establishment of non-theatrical exchanges throughout the country, not under the dominance of one concern, but open to all producers, the expense proportionately borne by all. This will, on the one hand, render more film material available for the schools and, on the other hand, will so definitely crystallize the school demand that the producers will see what we want and how much we want it.

**Approved List of Educational Films**

 Reviewed by the Film Committee of the Visual Instruction Association of America

Chairman, Rita Hocheimer, Assistant Director of Visual Instruction, New York City.
A. G. Balcom, Assistant Superintendent of Schools, Newark, N. J.
Ina Clement, Librarian, Bureau of Municipal Research, New York City.
Alice B. Evans, National Committee for Better Films, New York City.
Kathryn Greywacz, New Jersey State Museum, Trenton, N. J.

This Committee was organized for the purpose of assisting schools and school people to find films suited to their needs. Recommendations are made with these needs in mind, not from the point of view of the entertainment value of films, nor as in any sense adding one more to the many agencies already active in the "better pictures" movement. School people throughout the country are more and more seeking films for teaching purposes, and are at a loss to know where to find them. It is the function of this department to assist them.

Many of the films listed here will not be new productions. It is safe to assume that most of them will not be, especially at first. Most films are still made primarily for the theater, and are not available for schools until some considerable time after production. There is no point in calling teachers' attention to them until they may obtain them. However, we shall try to keep in touch with new productions, as they appear and as they may prove valuable and accessible to schools.

The list of approved films published in any given issue of the Educational Screen will cover several school subjects. File your copies of the magazine, and the index to films published at the close of the school year will help you locate material suited for any one subject in the curriculum.

If you have questions with regard to films, write enclosing a self-addressed, stamped envelope and the Committee will answer them.

**Twentieth Century Pilgrims.** (2 reels.) Producer, F. S. Wythe Pictures Corp. Distributor, The Screen Companion, 71 West 23rd St., N. Y. First lesson in film series, "Citizens in the Making," planned for thirty lessons of which (Concluded on page 468)
The Theatrical Field
Conducted by
Marguerite Orndorff

Close-Up of a Director

I asked Rex Ingram how he cast his pictures.

Somewhat taken aback at such a direct attack, he said at first that he didn't know, exactly. But we talked around the fringes of the subject for a little while until he found an opening. Then I learned in part what it is that gives Rex Ingram his uncanny ability to make characters live upon the screen.

"When I read a story, I visualize the characters," he said. "I make sketches of them as I think they ought to be, and I give them to the casting director. He finds the types."

It seemed very simple. Until he showed me some of his sketches. There were the fat master of the inn of "Trifling Women," afterward played by Hugh Mack; Danton in "Scaramouche"—George Seigmann; an impression of Eric von Stroheim in "Foolish Wives," and others that appeared startlingly familiar. There were photographs of a sculptured head or two, Ingram's own work; and there were still others—not portraits—just embodiments of fragmentary ideas. Imagination, so vitally necessary to the director, was there, keen observation, satire, possibly something of the cynic. No wonder he is able to cast his pictures so unerringly.

I said so. Ingram smiled.

"Training, perhaps a natural aptitude for this sort of thing," he replied.

"I studied under a famous sculptor. I think like a sculptor; I work like a sculptor—I can't tell you how. When a man begins to lay down rules, he's lost!"

I wanted to know where he found his types. Los Angeles, of course, teems with them. Thousands of them are registered with all the casting directors in town, and whenever there is a big production being made, a long line of them storms the casting director's window in a continuous siege. In general he chooses those whose work he is familiar with, those who have had experience, or, less often, some who for one reason or another, stand out distinctly from the mass. Of course Ingram takes advantage of this never-failing supply, but he is always watching for a new face.

"I find them everywhere. In 'Scaramouche,' for example, I wanted a man to play Napoleon, and they brought me a man with a lock of hair over his forehead. But that wasn't the thing that made a Napoleon. It's the mask I look at, and his wasn't the right mask." (He does think like a sculptor.) "I found a man to play the part—a young Serbian artist I knew—and when I brought him in, nobody could see any resemblance to Napoleon. But when he got the make-up on—he looked like Napoleon!"

His Robespierre and his Danton and some of the other historical characters in "Scaramouche" he selected after studying death masks of the actual personages. Robespierre he found fighting in a mob of extras. Another he discovered in a curio shop—the owner of the shop, in fact—and persuaded him to become an actor for a little while.

"The great trouble with the movie industry," (note, if you please, he called it an industry) "is that it's a business of personality. Pictures are built around it.

"You can classify most people under very few types, but, of course, there are always variations. I like to play with them. I like to take new types and bring them out—discover them. I find that the type who resembles the character I have in mind is more apt to do the thing as that character would have done it. He acts as that character might be expected to act. And I find that the first picture a character plays in is his best, because he is that character. After that—he's just acting. For that reason I like to use people in a picture or two and then pass them on.

"Characterization is the main thing. A story that amounts to nothing can be made interesting to an audience for six reels through splendid characterization. But the characters must be distinct. If, when I read a story, I can't see the characters, I don't bother with it. I am looking for new people all the time—for expressive faces." (There, the sculptor again.) "I use close-ups a great deal. They come into fashion, and go out, but I have always used them. They express the mental idea."

But at that Ingram is quite ready to agree that there is very little that is mental and too
much that is physical on the screen. Pictures are very obvious; the screen is not subtle—
“Not yet,” he adds with Irish optimism.
Who does not remember Madariaga, the old centaur of “The Four Horsemen?” Ingram hunted the book through for a description of him, but could not find it. Then he sketched him. Ibañez, to whom he afterward sent the sketch, wrote that Ingram’s Madariaga was exactly the man as he himself had visualized him when he wrote the book.
But Ingram didn’t seem to think it unusual.
“As I say,” he repeated, “I’ve had a special training in this, just as some other director is
trained in some other thing. But this—” he indicated a graceful sculptured head that stood on the desk amid a scramble of papers, sketches, and books—“this is what I’m going back to.”
A hobby is a most vital necessity to the man
who wants to do things. If you concentrate too hard on your particular line, you grow one-sided. I heard a famous artist say only recently that if you are to amount to anything at all as
an artist, you must have a fad. I wonder whether Rex Ingram is a motion picture director whose fad is sculpture, or a sculptor whose fad is motion pictures. I should think it might work both ways.

How Rex Ingram explains his ideas for settings and costumes.

Theatrical Film Reviews for November

ASHES OF VENGEANCE (First National)
Aside from the fact that this picture gives us a vivid and beautiful picture of the France of Catherine de Medici as well as a swiftly moving romance, it has a further significance not to be overlooked. Because Norma Talmadge has long since reached the status of a star, we expect, naturally, to see her starred, but we find her here playing leading lady to Conway Tearle, who is practically the whole "show." That the story did not offer a true starring role for her seems not to have mattered to Miss Talmadge so long as she could produce a good picture. Contrasted with the method producers so frequently employ—that of bolstering up a weak story with the presence of a star, or distorting the story to fit the star—
this appears as a most heartening sign. May we see more like it!
The story, briefly, is of an old feud between two families. The count de Roche, played by Courtenay Foote saves, the life of his enemy, Rupert de Vrieac (Mr. Tearle), and in return exacts Rupert’s promise to become his servant for five years. Rupert is detailed to the service of the Count’s sister, Yoeland, who loses no chance to remind him of his lowly position. But by fighting chivalrously in her defense, Rupert wins first her admiration, and then her love, whereupon de Roche is constrained to release him from his oath, to prevent the possibility of his ever liking a de Vrieac!
Miss Talmadge as the haughty Yoeland is lovely, but has no emotional opportunities. Mr.
DEPARTMENT OF VISUAL INSTRUCTION
KANSAS CITY PUBLIC SCHOOLS
201 Public Library Building
Kansas City, Missouri

RUPERT PETERS
Director

March 21, 1923

DeVry Corporation
Chicago, Illinois

Gentlemen:

Yours of the 14th, relative to the use being made of the DeVry projectors in the Kansas City Schools at hand. We have three machines at present, keeping two in constant use and holding one for emergencies or irregular calls. We show films on circuit using three-reel programs — the subjects being chosen to fit the course of study in Geography, Nature Study, History, etc. The operator takes a machine and his can of films, boards a street car, shows his program at one school at 9:00, at another at 10:45, another at 1:15, and another at 2:45, returning to headquarters then to inspect films and machine. His circuit requires two weeks to cover.

Our machines are used under all conditions from well-darkened rooms to those having nothing but light yellow shades and are giving satisfaction. One of ours is three years old, ran over a million and a half feet of film last year and will beat two million this.

Where portability or classroom use is to be considered, I am recommending the DeVry always.

Very truly yours,

Rupert Peters

Please Write to Advertisers and Mention The Educational Screen
there are certain duties a projector in the non-theatrical field must fulfill. It should, first of all, give a perfect picture, steady, clear, flicker-free. Besides this, it should be easy to operate, require little attention and give years of service. A non-theatrical projector must also be fire-resistant and attractive. All of these essentials are combined in the two DeVry projectors.

The DeVry was the first portable projector made. As it then dominated the field of projectors, so today the modern improved DeVry domi-nates the field crowded with many inferior projectors, which so closely resemble the DeVry in appearance that they have no time to imitate the id qualities and workmanship that have made the DeVry famous.

It is a known fact that wherever big successes have been made in pictures they have been made with DeVry projectors.

DeVry

*Please Write to Advertisers and Mention THE EDUCATIONAL SCREEN*
Tearle has the advantage of an excellent part, but even his performance is topped once or twice by Wallace Beery's portrait of the cruel and cowardly Due de Tours.

**THE SILENT PARTNER** (Paramount)

Leatrice Joy as the wife of a man who is determined to speculate on Wall Street, demands her share of the winnings, and banks them securely. Then when he goes to smash, there is a nice little nest egg, on which they can start all over. Miss Joy takes advantage of all the opportunities her part offers, but Owen Moore as the husband has hardly a fair chance.

**THREE WISE FOOLS** (Goldwyn)

This is good entertainment provided you aren't looking for anything unusual in the way of acting or story. It has to do with three old bachelors who got into a rut and were jolted out of it when they adopted, sight unseen, the daughter of a woman with whom all three were at one time in love. There is enough character interest to carry you over the thin places in the plot which the director, King Vidor, inherited from the stage version and couldn't apparently get rid of. The production is well dressed and adequately cast, with William H. Crane, Alec Francis, and Claude Gillingwater as the wise fools, with Eleanor Boardman as the girl. (See also page 454.)

**RUPERT OF HENTZAU** (Selznick)

This generally excellent production of the sequel to "The Prisoner of Zenda" suffers by comparison with its even more excellent predecessor. The story is actor-proof so that as a result there is very little acting. Hobart Bosworth in the role of Colonel Sapt comes nearest to it, and Lew Cody runs a close second. Bert Lytell in the double role of the two Rudolphs wears his uniform well, but seems to be afflicted with a very stiff neck. The cast, which reads like a movie Blue Book, also includes Elaine Hammerstein, Claire Windsor, Margery Daw, Josephine Crowell, Bryant Washburn, Irving Cummings, Adolphe Menjou, and Nigel de Brulier.

**BLUEBEARD'S EIGHTH WIFE** (Paramount)

If you see this for the purpose of gleaning fashion notes you will be richly rewarded. Gloria Swanson is, as ever, the model de luxe. The story, which is quite trivial, tells of a much divorced American who marries a French girl, and to his own amazement remains married to her. Huntly Gordon is the gentleman in the background.

**WHY WORRY** (Pathe)

The title somehow struck me as the most pointless thing Harold Lloyd has ever had anything to do with, and after viewing the picture, I regarded it with even less favor. The story takes us through the sproightly adventures of a wealthy young hypochondriac who takes his valet, a pretty nurse, and a suitcase full of pills to the quaint Latin republic of Paradiso, where he hopes to find peace and quiet. He drops into the center of a flourishing revolution. With the assistance of a giant native whom he makes his slave for life by expertly pulling an aching tooth for him, he efficiently quells the uprising. Out of a number of fairly familiar situations, I culled two or three very clever and uproarious ones, particularly that in which Harold, with the aid of a piece of iron piping, a large cigar, a bass drum, and a basket of cocoanuts, routs the whole insurgent army. Jobyna Ralston is the pretty nurse, and John Aasen is Harold's devoted one-man army. (See also page 458.)

**RED LIGHTS** (Goldwyn)

If you enjoy being mystified to the nth degree, see this picture by all means. You can't ask for much more in the way of thrills. One of the mysteries, by the way, is just what the story is supposed to be, for in spots it is a most delicious burlesque of the Conan Doyle school of fiction, and at times it appears to take itself quite seriously. Fiery warnings write themselves in the air, hairy hands clutch from secret panels, rugs hump themselves terrifyingly on the floor, red lights wink from every conceivable spot, and everybody turns out to be someone else in disguise. And through all of it swaggers the most knowing Sherlock that ever drew breath. Much of the action occurs on a speeding train, not the least of the thrills being furnished by a runaway Pullman, cut from the train on a steep mountain grade. Its hair-raising flight ends in a really spectacular smash, which kills nobody but the villain—which is as it should be. Raymond Griffith is amusing as the famous "crime deflector."

**ROUGED LIPS** (Metro)

A story built to measure for Viola Dana, showing the rough course of true love when it concerns a chorus girl who is trying to be
straight, and a Broadway-wise young fellow who is really in love for the first time in his life, Tom Moore in support of the star.

**THE LAST HOUR** (Mastodon Films Inc.)

Milton Sills as a reformed crook who is so noble that he gets himself into all sorts of difficulties trying to protect his unreformed friends. His extreme nobility finally brings him to the scaffold, where he spends a very trying few minutes while everybody else in the cast is racing to save him. They fail to arrive in time! The trap is sprung—but it doesn't work. We learn that it will take one hour to repair it. Hence the title. That last hour, of course, gives the guilty person time enough to confess, and the picture fades on Mr. Sills still noble, and beautifully tailored as usual.

**TO THE LAST MAN** (Paramount)

Hopefully we went to view this Zane Gray picture, endorsed in a caption by the author himself, and great was our disappointment. It started out with a populous cast, but the title said "To the last man!" and faithfully the plot carried out the injunction. One by one they were popped off, until only Richard Dix was left, and even he was badly wounded. The monotony was slightly offset by some effective scenery, and the not so effective spectacle of Lois Wilson (of all people!) trying to behave like a "hussy."

**THE FIGHTING BLADE** (First National)

The days of Charles Stuart and Oliver Cromwell come back to us on the screen with the romance of pretty Thomsine Musgrove, betrothed of Lord Carisford, and Karl Van Kerstenbroock, the famous Flemish duellist, whose name was a terror to every swordsman. Kerstenbroock came to Oxford on an errand of revenge, fell afoot of a roistering cavalier, Wat Musgrove, and promptly challenged him. Thomsine, fearing for her brother, put on boys' clothes and went to prevent the duel. She led Kerstenbroock on a wild chase and caused him to miss his appointment, to his great rage, for honor was a very touchy point with him. But when Thomsine fell into a muddy stream and lost her big boot, and Kerstenbroock discovered her high-heeled slipper in it, his sense of humor got the better of his vexation, and so, when the two lost their way and blundered into Cromwell's headquarters, he agreed to enter the general's service in return for safe conduct for "the lad." Then he was sent as a spy to Staversham castle, the royalist stronghold of Thomsine's family. There he was caught and tortured by the cavaliers, and found by Thomsine, who hid him and helped him to escape. With his Roundhead forces he returned in time to spit the villains on his famous sword and save Thomsine from a loveless marriage.

Pure romance, as you see, well cast, beautifully photographed, and dominated by the wistfully appealing Richard Barthelmess in a new personality. A large part of his charm is in his naturalness, which does not suffer even in this artificial atmosphere. Dorothy MacKail is thoroughly pleasing as Thomsine. To John S. Robertson again goes credit for smooth and sympathetic direction.

**THE RUSTLE OF SILK** (Paramount)

Betty Compson and Conway Tearle in the rather ordinary story of a lady's maid who falls in love with the master of the house. Carefully handled by the director, Herbert Brennon, it achieves at least the distinction of good production, but is, after all, very slight material.

**POTASH AND PERLMUTTER** (First Nationa)

On the whole, a satisfactory picturization of the troubles and the triumphs of our famous old friends in the cloak and suit business. Titles are amusing and characterization well done. Barney Bernard and Alexander Carr as the kindly partners seem not so much to play the characters as to be them, so excellent is their work. Fully up to standard and worth seeing. (See also page 458.)

**DOES IT PAY?** (Fox)

Without exception the worst picture I have ever seen. It was so awful that I was fascinated. It had everything—the vain husband, the wronged wife, the pet daughter, the old lawyer-friend-of-the-family, the faithful negro servants, and the vamp. It ran according to the old formula: the husband divorced his family for the vamp. He learned that she had a lover. Whereupon he squinched up his eyes and his fists and went home to make a scene. He discovered the lover kissing his new wife's little finger. Aha! Then came the scene. And so on. And on top of the story, a cast that acted all over the place. They saved the air, they tore every passion to tatters—but they acted! William Fox was responsible.
Production Notes

FIRST NATIONAL promises what should be an interesting program for the next few months. Norma Talmadge has made definite plans to film Romeo and Juliet with Joseph Schildkraut, following Secrets to be directed by Frank Borzage. The prophets say that Blanche Sweet is doing remarkable work in Anna Christie. George Fitzmaurice has finished The Eternal City in Rome, with Barbara La Mar, Lionel Barrymore, Richard Bennett, Montague Love, and Bert Lytell. Richard Barthelmess' Twenty-One is in the cutting room, and he has started production of Pinero's The Enchanted Cottage with May MacAvoy as leading woman. Constance Talmadge has begun on The Mirage. Raphael Sabatini's The Sea Hawk is in progress.

FOX productions include among others, St. Elmo, Momma Vanna, The Shepherd King, This Freedom, Gentle Julia, and, in production, The Warrens of Virginia.

Ouida's famous children's story, A Dog of Flanders will reach the screen as A Boy of Flanders with Jackie Coogan as Nello. Following the satisfactory completion of Long Live the King, the author, Mary Roberts Rinehart, has been asked to write another story especially for the little star, for Metro release.

BLANCHE SWEET is to play an important part in The Human Mill, which Allen Holubar will direct for Metro.

VIOLA DANA will depart from her usual comedy-dramas and start on a new type of picture with The Rosebush of a Thousand Years, soon to go into production.

A SPECIAL announcement from Goldwyn says that Charles Brabin, who directed Driven and Six Days will be the director for Ben-Hur. After more than a year since the company first announced that the rights to the story had been bought, it is finally to be produced. The entire production will be filmed abroad, and it is expected to take at least a year.

GOLDWYN pictures being edited include Wild Oranges and Greed.

HALL CAINES The Master of Man has undergone its third change of title. It is now Name the Man.

THE cast for Elinor Glyn's Three Weeks includes Aileen Pringle, Conrad Nagel, Stuart Holmes, Mitchel Lewis, Joan Standing, Nigel de Brulier, Dale Fuller, H. Reeves-Smith, John Sainpolis, and Robert Cain.

MARY PICKFORD began work on Dorothy Vernon of Haddon Hall with a location trip to San Francisco. The scenes taken represent one of Queen Elizabeth's "progresses." It was customary in those days for travelers to take along all their servants, household goods, and chattels. To supplement players taken from Hollywood, five hundred extras with enough horses to mount them were engaged in San Francisco.

JACK PICKFORD has finished Valley of the Wolf for Allied Producers and Distributors, ready for late fall release.

PREPARATIONS are under way for the major sequence in Douglas Fairbanks' Arabian Nights spectacle, and when the work is at its height it is anticipated that four thousand persons, probably one of the largest crowds ever assembled in a picture, will pass before the camera.

ANNOUNCEMENTS from the Lasky studios include the news that William S. Hart has started production of Singer Jim Mckeek, an original by himself, with Phyllis Haver as the feminine lead.

JAMES CRUZE'S To the Ladies is completed.

DOROTHY MACKAILL will play an important part in Sam Wood's forthcoming picture, The Next Corner, from Kate Jordan's novel.

POLA NEGRI, after finishing My Man will play Madame Sans Gene, under direction of Sidney Olcott.

LEATRICE JOY will have a featured role in the new C. B. DeMille production, Triumph.
Film Recommendations by

The National Congress of Mothers and Parent-Teacher Associations

MRS. CHARLES E. MERRIAM

Chairman, Better Films Committee

We wish to call attention to the very few Films which can be endorsed for the family. When you bear in mind that, at the start of our reviewing three years ago, we could endorse about one-half of the output, and that during the past year we could endorse only about one-third of the output, and that now the per cent is so low, that it approaches zero—we must surely realize that there is a great community problem confronting us, a crisis if you will.

I have before me a speech that Mr. Will H. Hays made about a year and a half ago, and I want to quote briefly. He says: "And above all, perhaps, is our duty to the youth. We must have toward that sacred thing, the mind of a child, toward that clean and virgin thing, that unmarked slate—we must have toward that the same sense of responsibility, the same care about the impressions made upon it, that the best teacher or the best clergyman, the most inspired teacher of youth, would have. * * * * We accept the challenge in the righteous demand of the American mother, that the entertainment and amusement of that youth be worthy of its value as the most potent factor in the country's future."

Please keep this quotation in mind and scan over the movie advertisements with me today, the new films which are just being released: Elinor Glyn's Six Days and Three Weeks, The Common Law, Griffith's The White Rose, The Merry-Go-Round, (advertised as a story of the voluptuousness of Vienna before the war), The Affairs of Lady Hamilton (which shows the illicit love affair between Lady Hamilton and Lord Nelson), Flaming Youth, and West of the Water Tower.

The community does not allow books like The Common Law (which teaches that marriage is old-fashioned), in the public library—but the community does allow a producer to take this book and film it for our boys and girls to see, and it is made so beautiful, that any silly girl will say that it is more beautiful than any wedding she ever saw. Whose fault is it then if she emulates this? Why, the community's, of course, and that means you and me. And for the girl it means disillusionment and suicide. She pays for the sins of the community, which allows these things to be shown to her.

Take the case of Flaming Youth and West of the Water Tower—said to be two of the rankest books published in recent years. These films are just re-
leased. The producers have made innocent scenarios from these books. But what happens to the boys and girls who see them? Statistics in our libraries and book stores show that whenever a book is filmed, the sale of that book jumps by leaps and bounds. So these boys and girls will be sent back to read the filthy books.

Shall we stand idly by and permit this destruction of the morale of our youth to continue? The producers have shown their insincerity of cleaning up their own industry. Every other business in the country is legislated regarding our boys and girls—the most precious thing we have in life. The saloon was allowed in our midst—but boys and girls were not allowed in it. The poolrooms and dance halls were also barred from our boys and girls—We parents and guardians of children are even told by the community what our duty is towards our own children, and yet we allow the motion picture industry to come in to our communities and undo all the work of the good home, the good school and the church.

The responsibility is ours and we must not evade it much longer.

THE National Congress of Mothers and Parent-Teacher Associations recommends the following films for the family. They have been reviewed by the Better Films Committee and afford clean and wholesome recreation.

FOR THE FAMILY
(From 10 Years Up)

A Chapter in Her Life—Story based on Clara Louise Burnham’s “Jewel.” A little girl wins her prudish grandfather’s love and restores happiness in a discordant home. A picture all children can see without harm.

Dulcy, with Constance Talmadge—The story of a young and dumb wife who decides to help her husband with his business, but succeeds in doing more hindering than helping.

The Drivin' Fool—A rollicking romance of a transcontinental automobile race, with enough wholesome action to please the whole family. The finest kind of genuine amusement. Recommended for the family.

FOR HIGH SCHOOL AGE
(Or Over)

Rupert of Hentzau—A sequel to “The Prisoner of Zenda,” but liable to disappoint those who looked forward to seeing the same cast in the second picture.

Three Wise Fools—A screen version of the stage play, wherein a girl is adopted by three old bachelors. (See also page 450.)

FOR ADULTS ONLY

Little Old New York—Of some historical interest because of its scenes of Robert Fulton and his steamboat Clermont; but is worth six reels and not eleven.

Scaramouche—From Sabatini’s novel of the French Revolution. An elaborate production, starring Alice Terry and Ramon Novarro. (See also page 458.)

If Winter Comes—From the novel of A. S. M. Hutchinson. The picture was photographed in England. The film follows the book perfectly and it is a remarkably worth while production. Lead played by Percy Marmont. (See also page 457.)

Ruggles of Red Gap—Could be recommended for young people except for drinking scenes and scenes showing the cigarette-smoking Ma Pettingill. One of the funniest comedy-dramas of the season.

Where the North Begins—A somewhat conventional story of the North, but saved by the almost human acting of the German police dog, Rin Tin Tin. A display of remarkable animal training, but altogether spoiled for young people by the brutality of the story.
Pictures and the Church

Conducted by
CHESTER C. MARSHALL, D. D.

The Public's Responsibility for Better Pictures

In the last issue we considered some of the problems of better pictures. We expressed the conviction that political censorship would not accomplish this, and that it is doubtful if we can ever have any other kind of censorship. Grant that we could get a censorship which would rigidly enforce a standard in which freedom from profanity, objectionable scenes and plots would be the principal requirements, still pictures would not be rescued from their stupidity or from the atmosphere which is created in their production. Most pictures are more or less stupid and this alone constitutes a very grave charge against them. The effect upon millions who view these stupid pictures week after week is inestimable. Censorship could not eliminate it. There are pictures in which the most rigorous censorship could not suggest even one elimination, but which nevertheless have a low or even hurtful moral tone; others are positively vulgar in atmosphere and suggestion. But all this is so subtle, intangible and "native" to the film that no amount of censorship could eliminate it.

If we are to have good pictures, we repeat we must go back to the source. The scenario must comply with the highest moral and ethical standards. The director must bring the same standard to producing the film. In other words, the author's and the director's philosophy of life must conform to the best American traditions.

Now the question is, "How shall this be accomplished?" The task is not an easy one. We might well despair were it not that equally difficult things are being done constantly. We must understand, however, at the very beginning that the process will be far more slow and difficult than it would be by censorship if this were an effective remedy.

The first thing is for every respectable citizen in every community in America to realize that he shares the responsibility for the kind of pictures now prevailing. This is not pleasing reading, but it is true. We have it on indisputable authority that hitherto the better the picture the larger the financial loss involved. Until very recently the few exceptions to this statement only served to prove the rule. Most of the producers do not belong to the altruistic class who would continue making good pictures at a loss. If our community spends more money to see an objectionable film than to see a good one then we must share the condemnation until we do everything possible to change this state of affairs. The average man may go to motion pictures whenever he is inclined, but for him to evince any active or public interest in motion pictures seems to be quite beneath his dignity. This fact, possibly more than all others combined, has served to cause the best element in any community to stand aloof and withhold its influence from controlling the universal pastime of our generation.

Even as individuals we could accomplish a tremendous amount for better films if we made it a practice to patronize those which promise to be good and withhold our patronage from all others. Then when we see a good picture we could take a moment to express our approbation to the exhibitor, or if we came to see a good picture and saw one which was objectionable we could express our candid disapproval. No one can estimate the impression that would be made upon the mind of any exhibitor if he received a hundred such approbations or disapprobations of any given picture. You may be sure he would pass this verdict of his patrons on by wire to headquarters. Let this same thing happen in communities throughout the country where the same film is being shown and there would be some very definite emotions aroused in the hearts of the producers.

If such pronounced results can be effected simply by the interest of individuals here and there, and we could adduce many proofs that such is true, the influence of "organized" commendation or disapprobation would be incalculable.

But in order that any expression of opinion may be permanently effective it is absolutely essential that the financial returns of good and
objectionable pictures shall be reversed. Can we complain that the exhibitor shows objectionable pictures to our community if he makes money on that kind and loses on any other kind? If we can co-operate with him so as to make good pictures pay at least fairly well, it is perfectly safe to state that the average exhibitor, especially in the smaller community, will welcome the opportunity to co-operate with the best elements for civic betterment, rather than to be counted a pariah.

We believe most emphatically that the local committee for better films can effect these various results (namely, help make good pictures profitable and objectionable pictures unprofitable, and protect the ideals and morals of the community, particularly of youth), by disseminating information as to what pictures are good.

A committee for better films should be organized by the united efforts of all the civic, religious, and educational organizations of the city. For instance, there should be one representative each from the pastors' association, the schools, the parent-teachers' association, the women's clubs, Chamber of Commerce and the various other organizations of the community for civic and social betterment. This committee should enlighten itself as to all the problems involved and should make as tactful and sympathetic contacts with the local exhibitors as possible. If the exhibitors are convinced that the committee will be reasonable and that he can make them understand his own problems and difficulties he will usually surprise the committee by his enthusiastic cooperation.

As to just how the committee shall function must be worked out in detail in each community according to local conditions. Usually arrangements can be made to view the pictures before their first public exhibition. It is not always necessary for all the members of the committee to view any given picture, but where there is uncertainty as to the verdict a second viewing is usually possible, the full committee being present. In some instances an exhibitor can change a booking if the picture is not approved. In other cases he is compelled to show it. If he can and does change he has a most effective way of registering disapproval at headquarters where it counts. If he must use the picture he can at least pass the word on to the distributors that the picture has been condemned and exert double pressure to get the right kind of film. The committee for its part can either list in its findings every picture being shown and state whether it is approved or disapproved or it can simply publish the list of its endorsements, saying nothing about those disapproved. When the newspaper editors are invited to enter into such an enterprise for community betterment they are almost absolutely sure to place their columns at the disposal of a committee for disseminating information which will be eagerly sought by the better people. The public school superintendent and principal can usually be included in the committee or at least their consent enthusiastically obtained to post the findings of the committee on the bulletin boards and in many instances to call special attention of the scholars to specially good films.

In this way people who want to see good films and escape the bad ones can get reliable information. Parents can also know when to take or permit their children to go to the movies. It will gradually come to pass that the box office receipts will show a profit when a good picture is shown and the results of showing an objectionable film will be unsatisfactory. Now let this same process be going on in a thousand communities at the same time and we shall witness such a genuine desire on the part of the industry to get at the real standards, ideals, and viewpoint of American life as they have never demonstrated before. We may then reasonably expect the average motion picture to be quite as good as the very best of the present productions.

In addition to the above work a local committee can be very serviceable in co-operating with the exhibitors and public schools in conducting Saturday morning matinees for children.

Where a children's matinee is sponsored it is usually wise to carry on a definite propaganda for parents to discourage the attendance of children at movies at other times unless accompanying the parents to see a picture especially approved for the entire family group.

That local committees organized broadly along the lines of the above suggestions can accomplish wonderful work is certain because it has been done and is being done. The necessity of having every member of the committee understand all the elements of the problem and to bring a double portion of tactfulness to the work is vital to its success. A local
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Film Reviews
(By Dr. Marshall personally)

If Winter Comes (12 reels) (Fox Film Corp.)
This extraordinarily faithful and serious picturization of Hutchinson’s popular story departs from the book in scarcely a detail. It is doubtful if this integrity has ever been equalled. The atmosphere of the novel has been captured and held throughout. Those who liked the book will certainly be held spellbound by the film. Few pictures so richly deserve a place in a week night program for all over twelve. Those using other than distinctively religious pictures on Sunday evenings will find this one of the very best. The production of a dozen such pictures in a year would mark an epoch in motion picture history. (See also page 454.)

The Hunchback of Notre Dame, (10 reels) (Universal Films). A monumental picturization of Victor Hugo’s masterpiece. The Parisian mobs, with their clash with aristocracy, their ever increasing resentment at being treated as brutes, are portrayed most vividly. Lon Chaney as the Hunchback lingers in the memory for days. This picture has great merit realistically and historically. There are many harrowing scenes which, however, it is practically impossible to cut. Appropriate for adults only.

Why Worry? (6 reels) (Pathé). A Harold Lloyd comedy. The immensely rich young Harold Van Pelham, as a chronic invalid, seeks health in some Central or South American country. He does not know he has chosen a land of “a revolution a day.” The new revolution starts just as he, his beautiful nurse and his secretary are coming from the pier to the hotel, but he does not recognize it as a revolu-

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FREE FILM LIST

Potash and Perlmutter. (8 reels) (First National). Barney Bernard and Alexander Carr, who immortalized Potash and Perlmutter on the stage, appear in the film, and one can scarcely believe he is not looking at "flesh and blood men." Their screen work is not one whit less captivating. It seems almost impossible that so much of the humor and pathos of the play has been caught in the film. Careful inspection for several cuts is recommended. It is unfortunate that a film of such rare merit should require inspection at all.

(See also page 450.)

Three Ages. (6 reels) (Metro Pictures Corp.). A Buster Keaton comedy. Three parallel stories of a wooer's tragedies, one of the stone age, one of the Roman Empire and one of the present day, are presented. First a chapter in the affairs of the stone age hero is pictured, then a corresponding chapter of Rome and then one of the present. For the most part this borders upon slapstick comedy but there are many ludicrous incidents. Appropriate only for entertainment of the lightest vein. Inspect for cuts.

Watch My Smoke. (5 reels) (Fox Film Corp.). A typical Tom Mix story of ranch life, with the usual number of thrills, and plenty of "stunts" by his wonderful horse, Tony.

Scaramouche. (10 reels) (Metro Pictures Corp.). A very wonderful picturization of Rafael Sabatini's famous novel of the French Revolution. Very vivid and realistic but not so harrowing as most pictures dealing with kindred subjects. Not very appropriate for children. (See also page 454.)

The Green Goddess. (9 reels) (Distinctive Pictures Corp.). George Arliss and Alice Joyce. From the successful stage production. A thrilling drama in the little kingdom of Rukh in the Himalayas, in which a British physician, a major of the army and his wife become the unwilling guests of the rajah, and are to be executed as revenge for the execution of the rajah's brothers by the Government. Like all Arliss pictures this one has much merit. Not appropriate for children. Inspect for possible cuts.

Lest We Forget. (5 reels) (Plymouth Film

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Corp.). A frankly advertised propaganda film for the enforcement of the 18th Amendment. The scenario was written by Dr. James K. Shields, Superintendent of the Anti-Saloon League of New Jersey and produced under his immediate supervision. Dr. Shields is author of The Stream of Life and A Maker of Men. The story holds the attention from first to last, and the picture will be exceedingly helpful in every community where it is shown in the creation of a sentiment and demand for law enforcement. An excellent picture for a Sunday evening service, or for any occasion.

Columbus. (4 reels) (Pathé Exchange, Inc.). This is the first of the thirty-odd Photoplays of American History produced by the Yale University Press. A board of historians and educators appointed by the Council's Committee of Yale University and assisted by distinguished historical specialists, is responsible for the historical accuracy of all these photoplays. The adventures of Columbus are vividly portrayed throughout the long years of seeking for a patron at the courts of Portugal and Spain, and through the long and discouraging journey till he and his men set foot upon the shore of the New World and claim it for God and Spain.

Jamestown. (4 reels) (Pathé Exchange, Inc.). This is the second release of the Photoplays of American History produced by the Yale University Press. The first permanent English settlement in America becomes a living reality after one has seen this picture.

Note

PHOTOPLAYS of American History. Over thirty of these photoplays, ranging from two to four reels, are being made by the Yale University Press. Two have already been released, and the others will be released one a month. A board of historians and educators appointed by the Council’s Committee of Yale University and assisted by distinguished historical specialists, is responsible for the historical accuracy of all these photoplays, and not one scene is reproduced which is not historically accurate. This is by far the most ambitious educational program ever attempted in motion pictures, and it promises to advance the educational development of pictures many years. The first two releases fully live up to the promises made. The pictures are not only educational but also entertaining in the highest degree.

C. C. M.
School Department
Conducted by
MARIE GOODENOUGH

Difficulties

VISUAL instruction, in many an institution, owes its beginnings to the enthusiasm and effort of one individual—or at best a small group of individuals, who by their demonstration of the effectiveness of the method, little by little win the support and confidence of others, and the necessary backing from the governing body to insure the spread and extension of the practice.

The pioneering stage safely passed, it has been the experience of many that there are even more serious difficulties ahead, which must be guarded against, if the newly accepted program be not jeopardized nor its normal growth retarded. We take the liberty of quoting, rather freely, from several communications received during the last few months, which give voice to the experience of many in similar situations. The writer says:

"Ten or eleven years ago I began slide work in my own classes, using my own Radioopticon. The college now has three or four stereopticons, and we are pushing and practicing visual instruction through films and slides in classroom and chapel for instruction and entertainment. In addition, we are showing entertaining and instructive films to more than 200 college boys every Saturday evening and thus keeping them off the streets. But our plans are handicapped seriously by carelessness and almost misrepresentation by some dealers in motion picture projectors and by some film exchanges."

Nor is this an isolated complaint. Too often the confidence of the schoolman in the dealer on whom he must rely, proves to be misplaced. A business, organized to deal with the theatrical field, finds itself suddenly in possession of a new market for its product. In too many cases, the only thought seems to be to exploit this new, rich and unexpectedly promising field, and altogether too seldom is there manifest a real effort honestly to understand its problems and serve its needs. In many cases the exchange man, by virtue of his experience with the theatrical field, is totally unable to get the viewpoint of the non-theatrical exhibitor.

In some of the larger cities, where there are numerous film exchanges, the problem is perhaps simpler, for then there are opportunities to deal personally with those who handle equipment and films, and there are greater chances to know and see for oneself. But in the smaller centers—and many college communities fall into this class—the pioneering schoolman must rely upon the "paper promises" of the exchangeman. The latter little understands the viewpoint of the institution, and perhaps cares not, so long as his rental price is assured.

The same correspondent writes further as follows:

"I may be a prude, but I think the college has no business with the motion picture, unless it selects an ideal and plan different from that of the theatre. It is of course self-evident that only the schoolman can plan and direct the contents of the strictly educational film, especially the film that accompanies the classroom work. But also the recreational film shown in the college or school must have a much higher moral than is tolerated in the theatre. One improper scene in a picture shown under the auspices of a college faculty will compromise the efforts of the faculty very seriously. We found that out the other night, when we received a comedy and a feature film from a film exchange which prints all over its literature that it has the correct viewpoint of the church and college, and its films are guaranteed to be morally safe, absolutely. The feature was based on drunkenness and showed a lot of unnecessary scenes. The comedy was still worse. . . . I realize of course that two dozen persons would not agree exactly on the moral quality of a specified group of films. But there are fundamentals on which most schoolmen agree.

"The exchanges which furnish the films should become more familiar with the standards of the different types of non-theatrical
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institutions showing pictures, in respect to morals, taste, strength of plot, and physical condition of the film, so that a guarantee stands for something worth while."

Again, perhaps the non-theatrical exhibitor will discover theatrical films he would be glad to show—only to find that he comes into contact with the local theatre manager who resents his intrusion into the entertainment field. In some cases the local theatre makes contracts with the distributing company for exclusive use of all films which the exchange controls. Unfair, obviously since the school or church should certainly have the privilege of using material after the theatre has had its runs. Schools generally recognize the fact that the distributing organization must get its "first run" prices, and the revenue from subsequent theatrical bookings, to cover production costs. The worth of most films to the theatrical field, however, is a matter of "newness"—with which the school field is very little concerned. Since the non-theatrical exhibitor is willing to wait until films have enjoyed a reasonable period of theatrical runs in his territory, is it fair to all concerned, to shut him out altogether?

These are some of the fundamental problems which must be solved if the development of the non-theatrical field is to be anything but slow and difficult. And the solution is two-fold. The school user of materials must familiarize himself with the field, must appreciate the problems of the producer, and be able to choose the best out of the mass of available subjects, thereby indicating his approval of a certain type and kind of thing. Too much cannot be said to urge the present necessity of pre-viewing—even after one is satisfied as to the general wholesomeness of a subject—to guard against small lapses, while judicious cutting will remedy to the entire satisfaction of everyone concerned.

Among the producers there are many signs which indicate an effort to study the needs of the non-theatrical field. The organization of "Educational Departments" whose business it is to edit material especially for school use, and the development of the exclusively non-theatrical distributing organization, are factors in the situation which give signs of promise.

M. E. G.

Please Write to Advertisers and Mention THE EDUCATIONAL SCREEN
Film Reviews

**TRAVEL AND SCENIC**

**Old New York** (1 reel) (Vitagraph) (Kineto)
—To one who knows New York City, this reel will be a delight—picturing as it does, the characteristic scenes in the New York of forty or fifty years ago, in contrast with the familiar city of today. For those who regard the city as interesting merely because it is our greatest, it tells the story of amazing growth within a few decades, transforming a town into the towering metropolis of today.

One is tempted to list in detail the various contrasts which the reel affords, in bringing to view early and modern landmarks. Bowling Green is shown a quarter century ago—and now. The old Dutch mill which stood at the corner of Cortland and Broadway in 1723 is a strange contrast to the skyscrapers which border the present street; Park Row fifty years ago bears little resemblance to the present site of the World Building; the Fifth Avenue of a generation ago is a leisurely looking thoroughfare, and the old horsecars—recent enough to be remembered by many of the older generation of New Yorkers—appear strangely primitive beside our modern street and elevated cars.

One of the most surprising views of the reel is that which shows the reservoir on 42nd Street between Fifth and Sixth Avenues, from which once came the city's water supply, on the site now occupied by Bryant Park and the New York Public Library. The city's amazing uptown growth is indicated by the contrast between the old "Shanty town" in the neighborhood of 100th Street, and the present district of imposing apartments. But with all these evidences of change, one sight remains as it always was—the glow of the sunset over the Hudson.

The early views are, obviously, made from still photographs, but they are done exceedingly well, and one's attention is never distracted by poor quality in photography which so often marks such efforts at reproduction. An entertaining and thoroughly instructive reel.

**The Crystal Ascension** (2 reels) (Pathé)—A Kiser Artfilm, devoted to a succession of views of Mt. Hood and its glaciers—the "Crystal Sentinel of the Oregon Cascades."

It is the story of a day with a mountain climbing party who set out to explore the snowfields. Much of the footage is devoted to the climb, and the difficulties encountered, but there are also many excellent views of the mountain itself and its glacier—the face, the surface of the ice, the moraines and some of the strange ice formations. A ranger's cabin is visited on the way, and the party returns at evening to the lodge.

Truly, genuine Alpine scenery is to be found much nearer home than Switzerland, and plenty of the thrills of mountain climbing wait at our very doors. The reel gives an excellent idea of a mountain glacier and the structure of glacier ice.

**When the Earth Rocks** (1 reel) (Cosmopolitan Expedition)—Filmed in Guatemala, where earthquakes are frequent. Their disastrous results are distressingly evident in the ruins of the city which furnishes some seemingly actual scenes of a quake—swaying buildings, inhabitants in flight, heaps of debris where had stood stately public buildings, with only an occasional wall and panel spared to stand upright amid the ruin.

A serious problem in such a catastrophe is the provisioning of the city. Scenes show food being brought in by ox team, and tents for the refugees are set up by the American Red Cross. Later views show some of the work of removing the debris and dumping it from cars.

Hampered by some poor photography, a rather monotonous sequence, and the "staged" effect of some of the scenes, it is nevertheless a convincing enough picture of the devastation which follows such an upheaval.

**Land of the Zuider Zee** (1 reel) (Castle Films)—Photographed for the most part on the island of Markham, where old Dutch characteristics are perhaps best preserved, the reel contains some charming scenes of Holland's canals—an artistic as well as useful feature of the country—and the neat little houses on the canal banks, the peculiar canal boats, the people in their quaint native costumes, and particularly the typical Dutch water carrier, dipping buckets full and hanging them on the yoke over her shoulders.

Markham houses are built below the street level, and the people still follow the customs of their forefathers, removing their wooden shoes before entering the house.

Fishing boats—a veritable forest of masts—are eloquent of the chief occupation of the peo-
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plc, and a glimpse is given of Holland's windmills, still picturesque, although their usefulness is less than formerly—other means of generating power having taken their place.

It is safe to say that the reel, with all its excellence of photography, could have been still more effective if the incongruous automobile had been kept out of the picture. Why it was allowed to dominate the quaint old-country scenes is hard to fathom. Is there nothing which could be left true and natural, and escape the inevitable “modern” touch?

The Maya of Today (1 reel) (Cosmopolitan Expedition)—Like the coolie of China, these Maya Indians are the burden bearers of Central American—living as their ancestors did centuries ago. In this reel they are shown bearing huge loads, which it is said they carry long distances—as much as thirty miles a day over rough roads, pausing only occasionally to rest, then lifting their cumbersome loads and resuming the march. Children are trained from their early years to carry loads, to lift and balance them.

The road leading to the city on market day shows whole families journeying, pack animals as well as human burden bearers carrying a great variety of produce and the products of their crude industries and arts—all destined for the market place, which is interestingly shown with its crudely covered stalls.

Public wash houses are a feature of this market town, offering facilities eagerly made use of, for washing clothes and for bathing.

Some beautiful glimpses of the country appear here and there through the reel, some of which might be more effective if they were not so deeply tinted that details become obscure. On the whole, however, an admirable study of a native people engaged in their characteristic occupations.

SCIENCE

The Cuckoo’s Secret (1 reel) (Bray)—Thanks to the work of an English scientist, Mr. Edgar Chance, the life history of the cuckoo has been discovered and completely photographed. Every Spring the bird returns to England, and although it has been known that the cuckoo builds no nest, the secret of how the young are reared has never been completely revealed.

Now it appears that the bird shirks the duties
of motherhood by depositing her eggs, one to a nest, in the nests of other birds—but in response to some strange instinct, as in the case of the unconscious subject of this photographic experiment, she choose a nest of birds belonging to the same species as those by whom she was reared.

The scientists are shown erecting a cage of greenery in the field to serve as a blind from which to photograph proceedings. Some remarkable shots show the little titlarks protesting vigorously but futilely at the invasion of the cuckoo, which, taking one of the titlark's eggs in her beak, lays her own in its place and flies off to a nearby tree to devour the stolen egg. Forty-eight hours later, she is caught by the camera in the act of laying an egg in another nest, repeating the process—if the count in the film is correct, twenty-one times in the course of the season.

A good close view shows the eggs in the nest of the titlark, the egg of the cuckoo considerably larger than the others. It hatches in twelve days, and the foster parents care for the strange fledgling, apparently unconscious that it is not their own. Splendid views show the nest and the young being fed, the feeding duties being assumed equally by both parents.

When only three days old, and still blind, the young cuckoo works to eject the unhatched eggs from the nest, and treats the young titlarks that have been hatched in the same manner, until finally the young usurper is in sole possession of the nest, demanding to be fed even after it has learned to fly. A most unusual view shows the cuckoo, now nearly full grown and several times the size of the titlark, still being fed by the mother bird who lights on the baby's back to drop the choice morsels in the greedy mouth.

Certainly a most interesting subject for camera work, and a revelation in picture form of the life history of this strange bird.

The Spider (1 reel) (Educational Films)—Great were the expectations of splendid results in an educational way when it was announced that there had been developed by Louis Tolhurst, a microphotography with the aid of an intense light of great brilliancy, but practically devoid of heat, all of which would allow normal activity of the tiny subjects while being photographed. And in the two subjects here reviewed, there is evident promise of great accomplishments by the process—though these reels themselves, as they have been handled, do not make full use of their splendid opportunities.

Much footage is expended at the first in vindicating the spider—justifiable perhaps with a theatrical audience, but hardly necessary to the student of nature. Splendid views are given of the egg and the nest, and the tiny spiders clawing their way out.

To demonstrate the spinning ability of the tiny subject, the photographer devised a clever spinning wheel, on which the spider, while held tightly is forced to wind a thread. In this fashion 280 feet of silk are spun in less than two minutes, from the spinnerets which are interestingly photographed in closeup. The thread of silk, highly magnified, is shown in comparison with a human hair.

Excellent views give a close-up of the forelegs, under microscope, as well as the jaws and several profile portraits to show various groups of the spider's eight eyes.

The manner of walking the web is seen, and the spider's usefulness is demonstrated in ridding the world of numbers of flies which are shown to be disease carriers.

With such possibilities, it is a matter of no small regret that the producers have automatically eliminated themselves from the educational field with the injection of such title material as, for example, "The spider's habit of laying many eggs is earnestly recommended to the hen;" "Having no mother to guide them, they dine upon each other;" and "Her multiple eye gets a multiple eyefull." Entertaining—perhaps—but there must be business of reorganizing, if the reels are to be available for serious use.

The Ant (1 reel) (Educational Films)—Another of the Secrets of Life series, made possible by Tolhurst's "cold light" microphotography.

The underground passages below the ant hill are most interestingly shown, with the workers digging feverishly to remove debris. The head of the ant is magnified to bring to view its peculiar structure, and splendid close-ups demonstrate the ant's lifting power. Remarkable "team work" characterizes their activity, and astonishing loads are pushed and pulled with seemingly little trouble.

Ant eggs furnish a novel subject for the camera, and the eggs hatch to larvae which in turn develop into the pupa stage, shown
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Keystone has purchased the Stereoscopic and Lantern Slide Department of Underwood & Underwood.

Nature's Handiwork (1 reel) (Vitagraph (Kineto)—A collection of remarkable views showing various phases in the life story of caterpillars, moths and butterflies. The eggs of Lepidoptera are first photographed, then caterpillars of Vanessa are seen feeding on nettle and spinning a thread from the mouth to the food plant, to guard against an accidental fall. The Clothes-moth Caterpillar is pictured in his peculiar tube made from remnants of destroyed cloth, and the caterpillars of the Thorn Moth afford a surprising example of mimicry when resting, being quite undistinguishable from the twigs which form their support.

Other caterpillars are interestingly shown, with their beautiful markings; and the exact method by which a caterpillar carves a leaf becomes perfectly apparent in close view.

Among many excellent features of the reel, not the least notable is the record of the changing of the Peacock Caterpillar into the chrysalis stage, and shedding its cast-off skin. Later the Peacock Butterfly emerges, and the camera records the process in its entirety, showing also the butterfly's developing wings, and, un-

greatly magnified. The dark spot is pointed out as the developing eye, which is seen to be compound in structure, like the fly's, and no doubt extremely defective in vision.

Queens and drones, both winged, are photographed—and for some reason or other, there is also pictured the parasite of the ant.

A crane is devised to test the strength of the ant by fastening a wire around its waist, and causing it to lift a little pole, as tall to him, however, as the Woolworth building to a man.

Here again, the common mistake of an over-ambitious effort to be entertaining as follows: "It will not surprise the cynical to learn that the jaws of the female are more powerful than the male." And again, when the little ant is forced to lift the weight or be torn asunder, he once misses his hold, and the title writer exclaims, "Is it too much for the ant, or did the noon whistle blow?"

Is the level of intelligence of the average audience so low, or its appetite so jaded, that it cannot be counted upon to appreciate the wonders of the animal world honestly and scientifically presented? The attitude of the educator toward such a presentation of material is so obvious as to need no comment.
EXTRA -- --

The accompanying slide sets are three of the most sensational and popular slide sets in the DeVry Library. They have been commended by slide users the country over.

JAPAN IN BEAUTY AND DESOLATION

The beauty of Japanese life and landscapes—a subject brim full of romance—augmented by numerous photographs of the recent earthquake disaster. This set consists of fifty-four beautifully hand colored slides. Pictures of the earthquake are actual photographs and the lecture which accompanies them is based on the accounts of eye witnesses and government reports.

RENTAL PRICE $5.00

SALE PRICE $75.00

“TUT-ANKH-AMEN AND THE DUST OF EGYPT’S KINGS”

By far the most popular of all slide sets last season, the popularity of this set bids fair to be indefinitely extended. Containing a large number of the actual photographs taken by the Earl of Carnavon, the set will be kept up to date as further excavations progress under the direction of Howard Carter. This set consists of sixty hand colored slides and contains exclusive pictures of the ante-chambers to King Tut’s Tomb and an actual plan of the underground tomb.

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THE PASSION PLAY OF OBERAMMEROUGA (1922)

Produced from the authentic pictures of the 1922 Passion Play obtained by Mr. H. A. DeVry on his trip to Europe, this set is a true reproduction of the Passion Play as acted in the little town of Oberammergau. Only a faint word impression can be given of this beautiful set. It consists of sixty slides all hand colored and is accompanied with lecture. Reservations are now being made for the Christmas and Easter seasons. To avoid disappointment, order now.

RENTAL PRICE $5.00

For further information on complete list of slides, films, stereopticons or motion picture machines write

The DeVry Circulations

Department “A”

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Chicago, Illinois

der the microscope, the scales which are responsible for their pattern and color.

To the Nature Study class, the last section of the reel will be of particular interest, showing as it does the eye of the butterfly under the microscope, and the structure of the head, with its clubbed antennae and spiral tongue, at the tip of which may be seen the organs of taste. The tongue is shown to consist of two separate parts, when the butterfly emerges, the two being almost immediately joined (as two brushes might be struck together, their bristles interlocking) to make an airtight tube.

No particular sequence is followed in the reel, but it contains abundant valuable material for classroom showing in connection with a study of the subject. To a general audience it should be no less fascinating, and would serve as an excellent number on an entertainment program.

Einstein’s Theory of Relativity (2 reels) (Premier Productions)—A striking example of the manner in which an abstract and somewhat complex scientific subject may be made perfectly clear and understandable through the illustrative medium of the motion picture and the animated drawing. This popular version is arranged and selected from a 4-reel scientific presentation, and edited by Garrett Serviss.

In a lengthy introduction, Einstein’s theory is declared to be built upon the same scientific laws which have been applied to make the marvels of yesterday (the automobile, the steam engine, great bridges, huge skyscrapers, the radio and the x-ray) the commonplace of today.

It is asserted that our senses are not always infallible—as can be readily demonstrated in the case of a pencil in a glass partly filled with water, the line of the wood apparently broken in the middle—or in the color of a circle which appears white against a black background, whereas against true white, it appears decidedly grey.

In the same way, our senses are confused in the case of motion. A man on a boat pushing against the land with a pole to propel the boat, seemed to be moving forward in relation to the boat, but in relation to the land, he is stationary. This illustration is cited as an instance of the relativity of motion.

Changing our viewpoint to a position outside the earth, direction on the earth is shown to be merely relative—the ordinary up and down of earth becoming meaningless in space. Excel-
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This new 52 page book is your guide to correct buying in Motion Picture Cameras, Projectors, and Supplies. Price lowest. Quality and Service as only Bass knows how to give. Write or wire for your copy today.

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Plent animated diagrams show the direction of a falling ball dropped from a tower on the earth, as the earth rotates, appearing (as we see it from space) a curved line. Again, a cannon ball shot straight up from the earth and falling again is seen to describe a perfect semi-circle.

Motion and direction, therefore, are shown to be relative. In like manner, size, speed and time are demonstratd to be merely relative. One of the most carefully done and especially instructive portions of the subject deals with the one speed—the speed of light—which is not relative, but which travels under all conditions at the settled rate of 186,000 miles per second. The experiment shows two pistols on a revolving wheel both discharged at the same instant, the upper bullet, shot with the turn of the wheel, traveling faster than the one fired against the turn, but the two flashes of light travel with the same speed.

The unchanging speed of light shows that time is not the same in different places—in other words, time also is relative.

Some workings out of the theory are explained, as for instance, Einstein's assertion that space is bent. Light rays are shown to be bent when passing through space near a body like the sun—which fact has necessitated corrections of our telescopic observations. The eclipse of 1919 is shown to have demonstrated the truth of this part of Einstein's theory.

A particularly instructive subject, containing valuable scientific material, but presented in such a manner as to interest any audience.

HYGIENE

Sir Lacteus, the Good Milk Knight (2 reels) (U.S. Department of Agriculture)—Not a new subject, but deserving of mention because of its having been made specially for children, belonging, therefore, to a class of pictures of which there are all too few.

It tells the story of Mary Strong, who declares she is too old to drink milk, but who sees in a dream the robber knight, Sir Disease, in his stronghold. Observing that his stock of victims is becoming low, he sends out his robbers, Coffee and Tea, to capture Mary. She is carried off to a captive cell, but releases a pigeon which carries word to her parents. They appeal to Sir Lacteus, who pledges his and that of his knights, Sir Sugar, Sir Fat, Sir Protein, and the others, who advance to the rescue.

What follows is a rather naive contest, consuming considerable footage, between the rival forces, during which Mary is of course rescued. The lesson is further brought home by procession of children bearing mottoes on the value of milk as an all-round food.

INDUSTRIAL

Where Jungle Meets the Sea (1 reel) (Cosmopolitan Expedition)—A picturization of the banana industry of the Carribean countries, as it is carried on in the heart of the jungle. The banana, having no seed for planting, is propagated by transplanting the roots, in each section of which is an “eye.” A native is shown digging root, and planting in a section, deep in the heart of the jungle. Clearing operations follow, the huge manaca palm leaves being used to build huts. A railroad spur is built to connect the new farm with the main line.

Quite the most unusual feature of the reel is its study of the cross-section of the stalk of the tree, showing the broad leaves curled tightly around the heart of the plant, and the bunch of fruit in the center, which gradually
works it way upward. A view of the top of the tree shows the head emerging.

Cutting the bunches requires considerable skill, that the fruit may not be injured—after which the bunches are slung over the back of burros and carried to tram cars. They are followed on the journey by way of the pick-up train to the port where they are loaded by conveyors into the ship's hold.

A logical and well-developed presentation, well adapted for school showing.

The Stereopticon in the Classroom

(Concluded from page 436)

More pictures will be used at one time than should be used in either of the other two types. In fact, all those covering a given unit may be used in a period. A good plan is to distribute the slides through the entire class and, after allowing a few minutes for study, to collect and arrange in proper order. Then, as each picture is shown, the pupils in turn make their contributions to the topic, the teacher asks a question or makes a comment now and then to bring out essential points or to preserve the continuity of the review. Pupil expression is the aim in the review lesson with the teacher guiding and directing the result.

If the stereopticon is to find its most efficient use as a teaching aid it is readily seen from the above that both the machine and the slides must be a part of the classroom equipment, the stereopticon must be ready for instant use; and the slides must be organized to fit into the work of the grade. Fortunately the cost of this equipment is very low compared with the cost of other school equipment. It is just as essential to good work as the textbooks, maps, charts, and blackboards.

School Slides of Quality on All Subjects.
Many stock slides, also special slides made to order at a very reasonable price.

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Victor Stereopticians—Spot Lights—Motion Picture Machines

Approved Educational Films

(Concluded from page 445)

thirteen are now ready. Peasant family in Europe, mother overcome by excessive toil. Uncle in United States sends letter urging them to come to America, enclosing draft. They gladly accept. Visions of life in the new country—the Father's visions, a happy home; the children's, free candy, free gold, Indians. The ocean trip, arrival in America. Work of welfare organization shown. As the newly arrived family try to find their way, one child pokes fun at them, another thoughtfully assists them to find the station and start on their railroad journey to their Uncle.

Excellent teaching material. Story form well handled and developed from child's viewpoint. Produced in cooperation with school authorities in Los Angeles. Has proven exceedingly valuable when used in New York schools for civics, oral and written English. Teacher's Manual available. From 6th-9th school years.


Not merely the usual scenic on this subject, but also includes chalk drawings by Prof. Atwood of Clark University, showing geological formation, and excellent animated maps of the Falls, Niagara River, Great Lakes. Map at right angles to conventional position. Unusually valuable teaching material. Prints are not always in good condition. U. S. Geography, 7th-8th years.

The Eternal Question. Producer, William Park; Distributor, National Non-Theatrical Motion Pictures, 130 W. 46th St., New York City.

Visualizes the conception of a solar system and of the earth as part of it. Helpful to assist children to understand a difficult abstraction suited for physical geography in upper elementary school or for science in high school. Introductory lesson in a series on the solar system.

Please Write to Advertisers and Mention THE EDUCATIONAL SCREEN
Among the Producers

Wide Demand for Armistice Day Film

HE observance of Armistice Day and the announcement that the United States is about to join in an International Economic Conference, recalls the ideals for which the Great War was fought and for which so many thousands gave their lives. Based on these ideals is the feature picture, “Uncle Sam of Freedom Ridge,” which is being released by National Non-Theatrical Motion Pictures, Inc., of New York.

The dramatic story of an old man’s sacrifice to end all wars, is stirringly told, picturized from the book by Margaret Prescott Montague. The scene is laid in Freedom Ridge, a little town in the South Carolina mountains where a veteran of the Civil War lives in peace and happiness with his son and adopted daughter, Roma, who are never tired of hearing his stories about the Grand Old Flag.

The townsfolk call the patriotic old man “Uncle Sam” because of his resemblance to the national character and because he didn’t exactly know “where his country left off and his God began.”

When the time came for the boy to follow in his father’s steps and answer his country’s call in a new war, his father and Roma, who had learned to love him more than a sister, gave him up with pride. From that time on, Uncle Sam devoted himself heart and soul to every patriotic rally. Dressed as his national prototype, he was an important figure in tableau and parade. While Roma, imbued with his spirit, worked arduously for her sweetheart’s cause.

One day from overseas came a fateful telegram. Uncle Sam’s cronies looked for a stricken man, but he held his head high and refused to be downhearted, continuing to give what he could to his country’s cause. Armistice Day came and was hilariously celebrated in the little Southern town. Then the people settled down to a humdrum existence.

They took up pre-war ways in every sense. The altruistic ideals that had inspired them during the war were soon forgotten. Their

Helen Flint as “Rona” in “Uncle Sam of Freedom Ridge”
Interiors architecturally perfect built and furnishings as correct and artistic as Hollywood's best, suggest possibilities for photographic studios.

Eastman School of Professional Photography to Tour in 18 Reels

A SCHOOL of photography by motion pictures! This is the latest innovation of the Eastman Kodak Company. For years this company has conducted a traveling school set up at convenient centers to which professional photographers were invited for instruction in their own craft. To the photographers this school was well known and on its visit to their parish they shut up their own shops and traveled to the town that had been selected for the Eastman shop. It was an established means of instruction, carried on at the expense of the company, to which portrait artists and commercial photographers who keep abreast of the advance in photographic methods, looked forward with enthusiasm. At times the class registration ran as high as 1,500 and seldom less than 250 attended its sessions.

This old school, while highly successful, had limitations. It also entailed serious transportation difficulties, for an actual studio had to be carried along and set up—a studio fully equipped with lamps, screens, camera equipment, developing outfit, chemicals, paper, film and other paraphernalia, that practically filled a good size express car. And at that it was only an ordinary working studio—not the elaborate, elegant studio that might be and was built at headquarters, photographed and sent on its way to serve as a setting for the motion picture demonstration. It was necessary also to find a hall adapted to the indoor set-up, to engage carpenters, electricians and mechanics to put the studio together and light it. In the face of these difficulties and limitations, however, the old school continued until another and happier thought came. Why not put all this instruction and demonstration into motion pictures? Build one real model studio at headquarters, show what a photographic studio might be from door knob to darkroom, pose the models in it, demonstrate all the latest tricks of lighting and posing; show developing, printing, enlarging and retouching and present the results without waste of time in formalities, or the hitches that are inevitable in actual practice? This is what has been done and, in the Motion Picture School of Photography, in 18 reels, the photographer may not only see more actual settings from a greater variety of subjects than was possible under the old method.
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Dr. Philander P. Claxton
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Miss Marietta S. Higgins
(Director of Geography Dept. and Visual Instruction, Board of Education, Hackensack, N.J.)

Dr. Chas. H. Gordon
(Head of Dept. of Geology and Geography, U. of Tenn.)

---

Read what Miss Rita Hochheimer, Assistant Director of Visual Instruction, Board of Education, City of New York, says of a recently released film:

"I think you are to be most heartily congratulated on your achievement in the production of the text-film of New England. I consider this film an epoch-making achievement. So far as my experience goes, it is the first film made for the use of geography classes that is not a mere scenic, but has back of it real insight into pedagogic principles and values. It seems to me further that your constant use of the map and the animation used in producing it are two points of intelligent and really striking excellence in your film."

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but without a moment’s waste of time. All the unimportant action has been cut out. Models have been selected to give the greatest number of ideas in posing and lighting, and difficult subjects as well as good ones—as photographers understand these terms—have been chosen for the purpose. Interiors architecturally perfect and furnishings as correct and artistic as any that come out of Hollywood suggest possibilities for photographic studios.

Lecturers accompany the pictures, explaining in detail the whys and wherefores of each step in the art of picture taking as demonstrated in the picture themselves. The actual negatives and prints from each demonstration are on display as in the former school days, for the photographer to study.

Some day, perhaps, the amateur will receive his instruction in the same way—with motion pictures to tell him how to select, pose, and light his subjects to get best results. The first step in this direction has been taken and along with their entertainment, motion picture theatres may soon combine real and joyous instruction in the world’s favorite pastime.

Trans-Lux Daylight Picture Screen

The Trans-Lux Daylight Picture Screen enables pictures to be given in daylight or in artificial light, and new fields for its usefulness are being discovered almost daily. Motion pictures on ships, which up to now have been shown under great difficulty and very imperfectly, are being presented with as much accuracy and detail as in any good motion picture theatre. On the world’s largest ship, the Leviathan, they almost gave up showing pictures on account of the difficulties they had, mainly because the height between the decks was not sufficient to enable the projector to be placed so that the light could be thrown above the heads of the audience. With the Trans-Lux Daylight Screen the projector is placed behind the screen, and thus obviates all this trouble.

Another interesting development is the use made of a Trans-Lux Daylight Screen—8 ft. high by 4 ft. 8 in. wide—by a Boston Department Store. They had a motion picture taken of the fashion models walking downstairs. These pictures were thrown on the screen, and a footman was placed in front so that it looked as if he were standing at the bottom of the stairs. In this way it gave a very “alive” effect to the whole picture and it created quite a mild sensation, as it looked as if the models were alive.

The National Health Council made very good use of the screen when they launched their nation-wide campaign for “Better Health” at the Town Hall Theatre on West 43rd St., New York City, on September 21st.
The Educational Screen

(INCLUDING MOVING PICTURE AGE)

THE INDEPENDENT MAGAZINE DEVOTED TO
THE NEW INFLUENCE IN NATIONAL EDUCATION

HERBERT E. Slaught, President

FREDERICK J. Lane, Treasurer

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"The Spirit of St. Louis"

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A Real Future for the Motion Picture

Bengt Berg
Kalmar, Sweden

EVERY large town in the world, New York as Paris, Christiania as Milan, should have its own cinema theatre for all children between nine and ninety years. This idea, in practical form, came to me two years ago when I was on an official mission on the European continent for the Swedish Government. While in Monte Carlo, I discussed it with the Duke of Monaco, whose interest in science is well known all over the world. To him I said:

"Through your metropolis stream every year many educated, many rich people from every corner of the globe; people who have the power to do something for an ideal, to make tangible a good idea. They come for pleasure, but their interest cannot fail to be aroused by your excellent work, the oceanographic museum. Give those people this kind of work in mobile form, through the most fascinating medium of expression of our time, the moving picture, the Cinema.

"Create in this metropolis of pleasure one such theatre; give these hundreds and thousands of people, who have in them the desire for knowledge as well as for pleasure, the very best that can be produced today in films—oceanographical, ethnological, geographical, astronomical, biological. Let them see every kind of interesting nature film from every quarter of the world. Then those who come to Monte Carlo will see and understand your ideal and will take that ideal with them, as a seed, to sow in the far-away countries to which they return. From this will then grow up, in every large town in the world,—in New York as in Yokohama, this kind of worth-while theatre to which at the end of the day, or when there is time, fathers and mothers can go with their small children, knowing that they will see something of both interest and pleasure, without murder, robbery or assault, but which shall at the same time contain much information, and shall not be boring."

The sudden death of the duke shortly after prevented the speedy realization of his interest. However, I have since made this suggestion to people with breadth of vision in every country and metropolis through which I have passed, and always I have found keen interest and an appreciation of the need for such a practical measure.

This question of the better use of the film is rapidly becoming one of international interest, personal to every educated human being. Lord Walter Rothschild is keen to have such a theatre in London; in Sweden the matter is already under way. We must over the world have many such, where thousands of people who dislike sensational, emotional films—false pictures of life—can congregate.

New York is surely one of the places in the world where this idea will first be realized. Theatres for this purpose should be the property of, be built and supported by municipalities in exactly the same way as are educational institutions, schools, libraries, etc., and what is of infinitely more import, they should be subject to the same careful control as is the health of the people.

Alcohol and drugs work havoc with the health and morals of grown persons, but this is as nothing when compared with the havoc wrought in the mind of a child whose first impressions during the for-
mative years are false, exaggerated and pernicious. Indeed, such impressions may very well lead directly to those diseases to which drugs and alcohol pander, breaking, as is most assuredly the case, the fine fibre of constructive, imaginative, healthy thought, the first right of all children. I should like to point out that control of such psychological matters pertaining to the health of the youthful and adolescent will go a long way toward making unnecessary for them many of the prohibitions with which we are surrounded today.

The film is today such a potent factor, has such an extraordinarily large share in creating, for the growing generation, their idea of life, that every effort should be made to develop its many-sided educational value. Merely placing good films in the schools is not enough. It is a most important question—one of the burning questions of today—rapidly forcing its own solution and development. The question is not whether films shall be placed in the schools, but how it shall be done with the least expense and, to the children, the greatest possible harvest of that fine thinking which is character- and citizen-making.

The civilized countries of Europe are ready, that is, their thought is ready for this use of the film. Alas, that their financial burden is so great that it will be long before this plan comes to fruition. It will take some time also in America. Even though the first important obstacle to the free use of educational films is economic, there is another equally, if not more, serious—the fact that today we have so small a fraction of films of fine quality in comparison with what we need.

Without doubt we shall get this film, more and better every day. Then we will be able to cut away that which is bad, meaning more than half of what we have today. This is very necessary. Seriously, we must think that every film which is accepted for educational purposes is going to plant a definite point of view in millions of children’s brains, that it is most important to accept only the best and truest material with which to build up our new generations. Children’s brains are beyond doubt the most priceless thing that exists in the human world, and for them nothing is too good.

The Value of Pictures in the Teaching of History

Lillian W. Thompson
Englewood High School, Chicago.

Pictures are of value in teaching history for several reasons. They interest the pupils and so form a pleasant introduction to each subject, giving that atmosphere of enjoyment which is so valuable with High School pupils. They save time. Many a subject can be presented effectively in a few minutes by means of pictures, which would require, otherwise, hours of reading. Pictures prevent misconceptions, for if proper illustrations continually accompany the lessons, pupils unconsciously get correct notions which enable them to grasp new material intelligently. Pictures are a great aid to memory, for what is seen stays with us, as a rule, better than what is merely read.

But most important of all, pictures help to reproduce the life of the past in the natural way. Life comes to us first as experience—then as reflection on that experience. History must follow this method or serious
and unnecessary difficulties will be encountered. We should neither present an experience without following it by due reflection, nor—least of all—should we attempt to induce reflection when there is no corresponding experience. You would find difficulty in discussing traction problems with a person who had never seen a street car, a trolley, a conductor, or a motorman. So, too, you will find needless difficulty in discussing "feudalism" with a person who has never seen a castle, a knight, or a feudal ceremony; or "manors" with a person who has never seen a villein, a serf village, or fields divided into patchwork strips.

By pictures we can with ease turn back the flight of time and live again in any period or country we please. Take, for illustration, the feudal period—though Rome or early Germany or Cromwell's England, or France at the Revolution would do quite as well. Munro's *A History of the Middle Ages*, or Webster's *Early European History*, or West's *Modern History*, or Tappan's *When Knights Were Bold*, will give you plans of manors, and interesting details of the business and social life carried on in them. Paul Lacroix' *Manners, Customs and Dress during the Middle Ages*, will furnish you with manuscript pictures of manor life, in which all the little intimate details of daily experience are carefully shown by men to whom they were commonplace.

We can enter a big room in the manor house and see a group of villeins getting their orders for the days' work, tools in hand, hats respectfully raised, eyes fixed on the master who is seated in a handsome high backed chair, on a dais, reading the day's duties from a book which lies on a quaint reading desk. The manor rolls, so hated by the peasants, fill a book case and stuff a box under the master's seat. We can follow these same serfs to their homes and to their work. There, beside his rude, thatched hut, stands a serf pounding grain in a heavy earthen dish. Near him is the rude trough in which his wife mixes the flour; and there she stands in front of the beehive oven into which she has just thrust a loaf of bread taken from the board at her side. The outdoor fireplace, the brook, the simple church, the two-wheeled cart coming back from the fields, complete this contemporary picture of manor life. Another picture shows you a serf beating acorns from a tree for his razor-backed hogs, while another serf aims a sling shot at a bird. Deer and rabbits look longingly over the quaint medieval fence at the crops within. You can see serfs digging, ploughing, sharpening their scythes, spinning, drinking, and grinding grain at the mill.

When manor life has thus become an experience, you can take one of the Pennsylvania Translations and Reprints (English Memorial Documents) and study with ease and intelligence the description of such a manor as Alwalton, the duties of serfs as set down in manor rolls, the quaint court proceedings dealing with the Widow Margaret and her troubles, or the prices of medieval eggs, cheeses, and live stock. After such a study, the effects of the Black Death and the introduction of money on manor life, the peasant rebellions, the enclosure acts, the freeing of the serfs in Russia, or modern agricultural problems in Roumania will present few difficulties.

Town life is also easy to illustrate. Pictures of Nuremberg, Rothenburg, Hildesheim, Halberstadt, or Wismar will show you the great gates, market places, town halls, timber and plaster houses with overhanging stories, and narrow crooked streets of old Hansa towns, not too much changed since Columbus helped to ruin the Hanseatic league. Lacroix will people these towns with busy medieval workmen—masters, journeymen and apprentices all hard at work in tiny shops, or market women, selling and paying tolls in the market places.
You can enter a fascinating barber shop and see the master barber, comb on ear, dagger in belt, trimming the locks of a customer seated in a handsome chair, while the towel warms on the charcoal brazier nearby. Across the room an apprentice is shampooing another customer, who kneels on a brick step and holds his soapy head under a stream of water which pours through a tap, from a bowl suspended above, into a basin. You can see a master shoemaker selling his queer medieval shoes to a woman who has set her basket on the counter, while from the sidewalk he surveys doubtfully a most unattractive pair of slippers. Back of the master the journeyman and apprentice stitch away busily, their work table between them. You can visit the dyer, the armourer, the town tavern (with a gambling brawl in full swing), the tavern kitchen, and the school. When a pupil has wandered about the town and observed this busy medieval life, you will have little trouble in discussing with him the introduction of machinery, the rise of trade unions, socialism, or Bolshevism and the factories in Russia.

Many a subject that seems at first not susceptible of illustration can really benefit from pictures. Taxation in France under the old regime becomes much clearer when a class has looked at the little Trianon or Fontainebleau, or Versailles, and has seen Santerre's picture of the lovely duchess of Burgoyne, or Nattier's charming portraits of the daughters of Louis XV. Those lace and jewel trimmed gowns, that exquisite furniture, those huge buildings — whose money paid for them? How did it get from the hands that earned it to the hands that spent it? Of what value was this money to France? What did the taxed think of the balls at Versailles?

Experience and reflection — there is the secret of success in teaching history; and whatever helps to take our pupils out of their own daily round into the life and thought of other times broadens them and makes them better able to cope with their own problems as individuals and as citizens.

How can a teacher get these pictures? If you can use lantern slides, such a large collection as that of the Keystone View Co., Meadville, Pa., will give you endless material, and there are many other firms dealing in slides. The Earl Thompson Company, Syracuse, N. Y., has a very comprehensive collection of blue prints and slides, and will send you a catalogue for fifteen cents. The Photoglob Co., Zurich, Switzerland, has a wonderful collection of colored photographs. Their General Photochrom Catalogue could, before the war, be obtained from the Buch und Tractat — Gesellschaft, Berlin W., Behrenstrasse 29, Germany, and the price was then a quarter.

When they do not have what you want, have slides made from pictures in books and magazines. If you form the habit of watching such magazines as Century, Harper, Scribner, Geographic or Travel, you will find many valuable pictures. Foreign magazines, at Koelling und Klappenbach's Chicago, or at Stecherts', New York, give many things not seen in American publications. Your friends will bring you illustrations, once they know you are collecting. Any picture gallery you visit will furnish you material.

But every slide, and every picture you mount and admit to your collection should pass three tests. First, it must be a "good" picture technically. Second, it should illustrate some definite point in some definite lesson you teach. Third, if it is not a photograph, it should be most carefully studied to see whether it passes the severest tests for accuracy. Pictures are not expensive to collect, or difficult to mount and catalogue. They pay many times for the trouble they cost, in the trouble they save and the pleasure they give.
When Teachers Fail to Teach

D. H. Markham,
Visual Instruction Department,
University of Arkansas

TEACHING consists not in telling the class something, but in having each individual in the class do some thinking. The teaching may be said to be effective to the extent that the thinking leads to doing. The teacher fails to teach until there is some thinking and doing in the class.

The basis of all thinking is experience. The greatest mistake that we make as teachers is to expect expression from a child who has had no experience with the material we are discussing or whose experience has been very shallow and unreal. The cold storage idea of knowledge, that all vital things a child needs to know are in the text book, must pass if we are to develop thinkers and doers. We know a thing, or fact, if our experience with the thing or fact is real and becomes a part of our living and thinking.

We have a powerful instrument in teaching which will give our pupils real vital experiences and stimulate thought as nothing else can. I refer to the third dimensional picture as revealed by the stereoscope. The nearest thing we have to the actual experience is the stereograph. Just as a child turns to the dictionary or encyclopedia for information, so now they can turn to the stereographs for a real experience through the third dimensional picture. It cannot be said that the child with the most experiences is the best thinker, but it can be said that that child is potentially the best thinker, who has had the most real experiences. Thinking is too often thought of as cut off from experience and capable of being developed in isolation.

The stereograph is making teaching effective because it is making what the pupil reads in his text book real to him. The pupil is asked continually to give knowledge of other men, second hand knowledge. This knowledge is merely verbal, seldom anything back of it. But the stereograph accompanying the reading in history, geography, science, etc., brings the child into a living experience with the material in his text. He gets the real truth about what he is reading through the third dimensional picture. What finer thing can be done for a child than to have him feel that his school experiences are the experiences of life, of personal contact. We are teaching just to the extent that we break down the barriers between what the child experiences in his travels, in his contact with the outside world and the school room. The stereoscope makes the schoolroom a part of the living, working world.

Accompanying every real experience that the child has is an innate desire to relate that experience. This is where the stereographs help in oral and written expression. The stereoscope giving a real vital visual experience to the child develops a feeling of confidence and a desire to have others share this experience. Self expression is the natural result of such experience: coercion is subjective, not objective. One of the best methods of judging the effectiveness of our teaching is by the type and spontaneity of questions that come from our pupils. If we fail to get any questions from the class our teaching has failed. The lack of questions means the lack of concrete experiences and visualizations. The stereoscope will stimulate the pupil to ask ques-

(Concluded on page 499)
Use of Illustrations in Textbooks of History for Secondary Schools

MABEL WILLIAMSON
Graduate School, University of Illinois

The development of interest in visual education has been well shown in the amount, subject matter and placing of illustrations in our secondary text-books. A close examination of twenty-five History text-books has given fruitful results which go to prove this. All books listed are used or have been used as class text books, not for reference only. To make these results most graphic and easily grasped they have been tabulated in five tables.

Table I was made to give an idea of the amount of illustration used and to determine whether old or new texts have the greater amount. The books are listed in chronological order in order that one may read down the list and see the development made.

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<td>24. Early Progress (West)</td>
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</table>

Averages (all)                               | 576            | 160                     | 27                      |
Averages (before 1915)                       | 553            | 129                     | 23                      |
Averages (since 1915)                        | 605            | 200                     | 34                      |
The three books published before 1890 have no illustrations whatever. The fourth book, published in 1890, has one. In 1894 book five shows 15 and must have been quite an innovation to the writers of that time, but as we look along down the list we find a growing number of illustrated pages. By 1916 we have a book with the number of illustrations 51% the number of text pages; or an illustration for every two pages if they were so arranged. This is in striking contrast to the early histories and very definitely shows an awakened interest in teaching through appeal to the eye of the student. Today the writer of our secondary histories considers very carefully what material is at hand to visualize the content of his book and in the introduction acknowledges as gratefully the use of illustrations from various sources, as he gives credit to the writers from whom he may have gained assistance.

Table II is made to give an idea of how much of this illustrated material is mechanically made (maps, plans, diagrams, etc.) and used to show the mere location of an event without reference to anything else.

While this table shows that the first illustration used was a map, almost at once the other illustrations are introduced. No history room is complete without its maps and charts and yet obviously these should not be the only means of teaching through visual means. This is plainly seen when we note from our table how the "other illustrations" at first equalled and then far outnumbered the mechanical illustrations, changing from a per cent of three-tenths to ninety-four per cent of the total amount.

Table III is devoted to the classifying of these "other illustrations" under four headings, i. e., Pictures of famous men . . . which is heading "A"; those of buildings, monuments, bridges, etc., which is "B"; . . . facsimiles of documents, seals, inscriptions and the like, which is "C"; all

**TABLE II**

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Averages—

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<th>120</th>
<th>62</th>
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<tr>
<td>(Since 1916)</td>
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<td>146</td>
<td>73</td>
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</table>

*Books have the same number as in table I where the title and author and published date may be found.

Those portraying motion and various activities, which is "D".

That these divisions are not arbitrary and rest on the discretion of the tabulator can be readily seen from the fact that many of the pictures at the same time would come under two headings. In such cases I have tried to group them according to the element I thought was the most important in the picture. For example, famous folk were shown in action, street scenes contained both views of well known buildings and people employed in various activities. My decision in such cases varied, being sometimes for the one and sometimes for
The use of illustrations in textbooks seemed to me for the most part that, if it had been only the features of the great men that the author wished to picture, portraits would have been best. On the other hand there must have been more significance for the reader in his employment else such picture would not have been chosen, and similarly with illustrations containing buildings and industrial life.

**TABLE III**

<table>
<thead>
<tr>
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<th>&quot;A&quot;</th>
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**Averages—**

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<td>43</td>
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<td>48</td>
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From the above it is clear that there is no definite standard as to which classification is the most important. It seems to be as we might expect, a matter of individual preference with the author. Nevertheless with the changing viewpoint from which our modern day histories are being written, that is from the social viewpoint, our attention is particularly called to the last list, the activities under "D".

Table IV takes this into account, making a comparison of the number of "activity" illustrations; first with the illustrations other than maps, then with the whole number of illustrations contained in the text.

**TABLE IV**

<table>
<thead>
<tr>
<th>% of illustrations (exclusive of maps) devoted to activity portrayal</th>
<th>% of total illustration devoted to activity portrayal</th>
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**Averages—**

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The above table shows that since 1915 the texts have contained illustrations of activity to an average extent of over 34% of the illustrations exclusive of maps and an average of 9% of the total. This is a very large percentage and shows conclusively the large field there is for the use of the film in connection with our secondary school history instruction. No one will
question the fact that the best way to visualize activities of all nature is with the use of the film. Over a third of all the illustrations now put in to visualize history could be more clearly given and greatly expanded and enriched by the use of the right film. That nearly ten per cent of all illustration is of such material that only such a medium can properly handle it, is an overwhelming argument for the using of films with the class-work.

Table V shows the position which these secondary texts give to the illustration, that is, it was made with the view to showing whether pictured material should precede the discussion, should come after or along with the discussion, in order to be made most effective.

**Table V**

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The time for using films and other means of visual education has been a matter for discussion and it is in accordance with the accepted general belief that this last table shows such a large number of illustrations given along with, rather than before or after, the regular discussion of the subject. When the illustrations are not put “with” there seems to be slightly more favor for putting them after. In general it was map material which preceded, probably with the idea of letting the student refer to it at once when an event was given; and where the illustration came after, it was usually in case of a portrait of a famous personage, a mere picture of some man meaning nothing to the student until he had learned the importance of the individual historically.

**SUMMARY**

It is dangerous to attempt to draw any very definite conclusions from these tables and yet some general tendencies may well be noted. The books published between 1903 and 1921 seemed to be very stationery in regard to the amount of illustration put in the text book. That is, there was no steady and constantly increasing or decreasing of the number of illustrations, but rather there was a varying amount, showing in a way that the need of illustration being placed in the book was clearly recognized. The proportion of this, however, was dependent upon such factors as the will of the author, the availability of material, etc.

The motion picture field for history instruction has been recognized almost from the beginning of the use of educational films and in the realm of the theater are listed innumerable historical films. That nearly ten percent of the 4,000 illustrations tabulated was of such material that only films could most effectively portray, demonstrates the important place which the film may occupy in teaching this subject.
Official Department of
The National Academy of Visual Instruction

OFFICERS AND EXECUTIVE COMMITTEE

President: Dudley Grant Hays, Director of Visual Education, Chicago Public Schools, Chicago, Illinois.
Vice-President: A. Loreta Clark, Director of Visual Education, Los Angeles, California.
Secretary: J. V. Ankeney, Associate Professor in Charge of Visual Education, Columbia, Missouri.
A. W. Abrams, Chief of Visual Instruction Division, University of the State of New York.
Rupert Peters, Director of Visual Education, Kansas City Public Schools, Kansas City, Missouri.
A. G. Balcom, Asst Supt. of Schools, Newark, New Jersey.
J. W. Shepherd, Department of Visual Education, University of Oklahoma, Norman, Oklahoma.
Carlos E. Cummings, Society of Natural Sciences, Buffalo, N. Y.
W. H. Dudley, University of Wisconsin, Madison, Wisconsin.

A department conducted by the Secretary of the Academy for the dissemination of Academy news and thought. All matter appearing here is wholly on the authority and responsibility of the Academy.

RESOLUTIONS adopted by the Visual Education Association of the 1923 summer session, University of California, Southern Branch, August 10, 1923:

Visual Education

Resolved, that we hereby recognize the increasing world-wide interest in Visual Education as an aid to better and more effective teaching. We also recognize that Visual Education is more than a method of teaching. It is concerned with acquainting the learner with objective reality in so far as the appeal is through the eye. It is concerned with the selection of proper media of visual presentation, their values and uses, the technique and art of presentation, and representation on the several media, their organization for teaching purposes, and the method of their use in the class room. In short, Visual Education is a science and an art. We further recognize that Visual Education and visual aids are not a panacea for all educational ills. We do, however, believe that visual aids are destined to take an important place in public education of the future.

Scientific Investigation

Resolved, that Visual Education is in a position to profit materially by the study of its advantages and disadvantages, and the kind of materials to which it is particularly adapted. On experimentation, under proper control, depends the solution of the problems of visual education. Analysis of the field and measurements of the results will yield valuable information to school administrators, educators and teachers interested in the development of this movement.

Teacher Training

Resolved, that one of the problems the visual educator has to meet is that of method. The plan and purpose of the lesson have not always been definitely worked out by pupil and teacher previously. A school may be elaborately equipped with every possible type of visual aid, but if the teacher does not know how to use this material it is an unwise expenditure of public funds. Therefore, be it resolved that every effort be made toward the establishment of teacher training in visual education in the universities and state teachers’ colleges of this
country, particularly in the state of California. That ways and means of furthering this work be undertaken by a committee appointed by the president of the National Academy of Visual Instruction.

**National Slide Negative Library**

Resolved, that because the stereopticon holds the highest place in the visual education program of today, that steps be taken for the forming of a national slide negative library, so that lantern slides of a high standard of quality may be made available at a reasonable price to all schools desiring to use slide material. That the problems relative to the formation of a national slide negative library be considered, stated and, if possible, solved by a committee appointed by the president of the National Academy of Visual Instruction.

**Production of Educational Films**

Resolved, that film material must be organized upon a pedagogical basis, and adjusted to the grade, pupil and subject. The film must be clear in its purpose and accurate in detail. That the time to determine the purpose of a film is before it is produced, not afterwards. That educators interested in the development of visual education encourage the right kind of educational film production, first, by informing the producer just what films are needed; second, by making use of the material when it is satisfactorily produced.

**Film Reviews**

Resolved, that the problem of film reviews is too large a proposition for a single school system to handle. That a co-operative scheme for the judging of films, the recording of these judgments, and the preparation of helpful leaflets concerning the film be undertaken by visual educators throughout the United States, and made available at cost to institutions of learning.

That statements regarding films be accurate, neither understated nor overstated, and that the film source be definitely listed.

That the plan for such co-operation be definitely worked out by a committee of three, one from each section of the United States.

Said committee to be appointed by the president of the National Academy of Visual Instruction.

**State Organizations**

Resolved, that for the furtherance of the interests of visual education, an organization be formed that will be a section of the California State Teachers' Association. Also, that a committee of three people be appointed by this group of students to draw up a plan for the formation of such an organization.

**Finally**

Resolved, that a vote of thanks be extended Mr. Charles Ray for the opportunity afforded us to become acquainted with his new historical production, "The Courtship of Miles Standish." Furthermore, that a word of commendation and appreciation be expressed in behalf of Mr. Ray's interest in and effort toward accurate and artistic historical film production.

Resolved, that we, the students in Visual Education in Vocational Agriculture, express our deep appreciation to our instructor, Mr. J. V. Ankeney, for the personal interest he has shown us and the effort he has made to make vital and effective the teaching of this subject for our benefit.

**COMMITTEE ON RESOLUTIONS,**

A. Loretta Clark, Chairman.
F. Knorr
L. M. Bloss

**THE following program was arranged for an afternoon meeting of the Department of Visual Education of the Missouri State Teachers' Association, which met in St. Louis December 6-9:**

**Department of Visual Education**

Chairman, Rupert Peters, Director of Visual Education, Kansas City Library Building.
Vice Chairman, R. A. Rockfort, Webster School, St. Louis.
Secretary, Alma Wilhite, Columbia.
Introductory remarks by chairman.
Demonstration lesson using exhibit material, Miss Marion L. Higgins, Wyman School, St. Louis.
Demonstration lesson using lantern slides, Miss Irene Armstrong, Hyde Park School, Kansas City.
Demonstration lesson using a motion picture film, Mr. M. D. Thomas, teacher of vocational agriculture, Paris, Mo.
Round table discussion of Visual Instruction methods, led by Professor J. V. Ankeney, State University, Columbia.
Business session: Reports of committees; election of officers.
Official Department of
The Visual Instruction Association of America

OFFICERS AND EXECUTIVE BOARD

President—Ernest L. Crandall, Director of Lectures and Visual Instruction in the New York City Schools.

Vice-President—A. G. Balcom, Assistant Superintendent of Schools, Newark, New Jersey.

Recording Secretary—Don Carlos Ellis, formerly Director of Motion Picture Division of United States Department of Agriculture.

Treasurer—George P. Foute, 71 West 23rd St., New York City.

Corresponding Secretary—Rowland Rogers, Instructor in Motion Picture Production at Columbia University.

John H. Finley, of the Editorial Staff of the New York Times, formerly President of the College of the City of New York, and Commissioner of Education of the State of New York.

George D. Strayer, Professor of Education and Director of the Division of Field Study, Institute of Research, Teachers College, Columbia University.

Susan B. Dorsey, Superintendent of Schools, Los Angeles, California.

Oliver Jones, of the N. E. A. Board of Trustees, Principal of Public School 120 and Annexes, New York City.

This department is conducted by the Association to present items of interest on visual education to members of the Association and the public.

The Educational Screen assumes no responsibility for the views herein expressed.

The Visual Instruction Association of America is an educational organization to promote visual instruction in the elementary and high schools of the nation. It provides continuous opportunity to makers and users of visual aids to interchange ideas on the nature and problems of visual instruction.

The Constitution provides for the selection by the members of the Executive Committee which controls the policies of the organization. A majority of this committee must be exclusively school people.

All persons interested in visual instruction are welcomed as active members. No inquiry is made as to the applicant's means of livelihood. Persons paid from public funds who are teachers, educators and users of visual material as well as makers or distributors of such material are welcome to help solve the problems and promote the common cause of visual instruction.

"Thumb Nail Sketches" in Visual Instruction

By Ernest L. Crandall

No. 7. An Excursion

We shall now proceed to check up on the assumptions laid down in our last article, by taking up successively each of the phases or stages of "the learning process" enumerated in the outline at the head of that article. We may need to explore numerous examples, we may have to retrace the pathway many times, but if we can convince ourselves in the end of the soundness of our conclusions, it must have a profound effect upon our attitude toward training the mind through the senses.

Our essential formula or hypothesis, represented by table No. 1 in the outline, may be stated simply thus:—That the successive stages of the process by which the mind erects a structure to knowledge upon its sense experiences (or, if you prefer, the essential stages of
the process by which knowledge is secreted by the brain) are sensation, perception, memory, imagination and conception,—that is, that sensation (as a fact of consciousness) precedes perception, that sensation must be translated into perception before it can become the basis of knowledge, that many percepts must be stored in memory, and combined in various ways by imagination, to eventuate in a concept.

Let us consider this complex process in its several stages, with each of the elements involved. First of all, sensation itself,—or rather sensations, for it is safe to state that no single item of knowledge is based upon a single sensation. Moreover, from this point on we shall deal with the concrete. It will be necessary to define as we go along. A sensation is distinguished, first of all, by its kind. Some writers use quality, but I think this is misleading and suggests rather the inherent agreeableness or unpleasantness of a given sensation, for which the term "tone" is generally accepted. By kind, therefore, I mean sight, as distinguished from hearing, etc. To the popularly accredited five senses, sight, hearing, taste, smell and touch, must be added at least two, the muscular senses, commonly called kinaesthetic, which may or may not embrace all those sensations of weight, resistance, pressure and effort; and also such purely functional and physiological internal sensations as hunger, thirst, pain, heat, cold, drowsiness, which may or may not be traceable to one common type. Such refinements as these are of little moment for our purpose, but serve to illustrate how complex and interdependent our sense experiences are.

Now, in the first stage, that of pure sensation, I think it is quite obvious that the kind of sensation operative at the time is practically all that counts. In like manner the only innate capability of the mind involved is mere sensibility, the ability to recognize and respond to an appeal to the outside world borne in by the senses. Also the only emotional effect is that of arresting attention and the only quasi-volitional reaction is the impulse to motion of some sort. For example, I am awakened from slumber, or aroused from reverie by a sound. At first it is a mere dinning in my ear, but it arrests my attention. The mind, that was dormant before, is now alert. Instinctively I spring up or raise my head. Or, perhaps it is a light which arouses me. Again my mind stands at attention, even at the first vague consciousness that darkness has given way to light, and I turn my head to see whence it comes.

Right here once more we must emphasize that not even this much will or can happen, until sensation has emerged in consciousness. To realize this we have only to reflect upon our waking or our dozing states. In this twilight zone, between consciousness and unconsciousness, we have an opportunity to observe how sensation dins upon the soul until it responds; or, as in the case of dozing, ebbs imperceptibly away into mere unconscious and vain titilation of the sense organ affected.

Now, with attention thoroughly aroused, I look, where before I only saw, or listen, where before I only heard. I am interested now in the cause of the sensation. As a perfectly sophisticated person, I discover almost instantly that it is the bell of my alarm clock, or of my telephone, or my eldest daughter practicing on the piano,—or, in the case of the light, perhaps it is my son who is rummaging about with his flashlight, and not a burglar in the house.

But my mind has called in myriad sense experiences, to reach this almost instantaneous conclusion. This may be true percept, but it is one so readily and quickly linked up with the apperceptive mass (which might better be called the perceptive mass), that is, it is a percept so readily linked up with my stored up and retained percepts of bell tones or lights that the chasm from sensation to concept is bridged almost instantaneously and without the intervening percept. That is, I arrive instantly at the conclusion that it is a bell or a lamp, which is a true concept. I may even take another leap into the realm of reason and formulate the judgment that it is my telephone bell or my son's pocket lamp, before I have actually perceived either fact. This point is important, for we shall see how habitually, with an enriched sense experience, we substitute concepts for percepts, and what significance this has for our teaching. Indeed it is difficult from our sophisticated experience to pick out the thread of the process from sensation to concept; for it is difficult for us to conceive of an utterly new percept, that is, a percept based solely on sensation and uncolored by the mass of retained similar percepts. Clearly such a virgin percept must rest upon an utterly new sense experience, certainly one with utterly new and unfamiliar features.

In order to come a little closer to the situation, let us suppose that I am an urban dweller,
further, that I am unfamiliar, even through realistic pictorial representation or through the mimicry of the modern cinema orchestra with the sights and the sounds of the barnyard. Suppose further that I am transported to the countryside by night and am awakened in the morning by the bleating of the sheep, or the lowing of the cattle, or the grunting of the swine. Attention gives way to interest (in the realm of emotion) and, thus reinforced, the power of selection begins to pick from the confused auditory impressions of a morning in the country the salient elements of the particular sound that had so sharply impinged upon my sensibility and roused my attention. Thus I shall get a genuine perception of the sound.

Immediately this new sound will be stored in the mind for future use, for retention. Curiosity is working now and immediately impels comparison with other sounds. Consciously or unconsciously, audibly or inaudibly, I shall probably imitate it.

If I were a child I should unquestionably mimic the sound quite audibly. As a sophisticated adult, I shall probably confine myself to mental imitation each time it recurs and dies away. The imitative impulse, like the dramatizing impulse which succeeds it, rapidly becomes so inhibited by the conventions of social existence, that it is softened down to a half conscious mental act, with little or no external manifestation.

By the innate power of the imagination I shall now begin playing with the sound, juggling with it, dramatizing it. I shall fancy it as being emitted by this, that, or the other sound-producing thing or creature with which I am familiar. If it is the low of a cow, I may dramatize (mentally) a duet between it and the familiar honk of the auto, the fog-horn of a New York ferry boat, or the siren of the factory that awakens me every morning at home. Only so shall I be satisfied of the differences between these and the sound I am listening to.

Now, though a city dweller, my retained sense experiences may embrace a considerable number of animal cries or sounds,—the yowling of cats, the whinnying of the occasional horse, or the baying of dogs. If this is the case and if I possess a good ear, capable of registering extensive auditory impressions, then I may detect certain peculiar overtones or modulations which will enable me, through the power of association, to classify it as an animal sound. If that be true, I have at once arrived at a concept, because in the last analysis, a concept is a classification or, as some one has styled it, "a common noun." I have now labeled the sound "animal," but as yet can come no closer to a true classification.

Interest has succeeded to attention and intuition has given way to curiosity. I must know the exact source of this impression. Even a certain sense of wonder has crept in at the mystery of this strange sound, its familiar unfamiliarity, enhanced by the haunting recollection of the billows and floods of sound with which I have had to grow familiar. I have experienced a slight sense of elation at my conception that this is an animal sound—a sense of achievement, a sense of satisfaction that it has not entirely baffled me. Imagination is working overtime now, making combination after combination, summoning and rejecting one possibility after another. I am already guessing that it is the lowing of cattle, of which I have read.

The impulse to expression thrusts itself in at this point, as my concept assumes greater precision. I look about for someone to whom to impart my discovery. If there is someone there, I shall not say: "Is that a cow?" I shall say: "That is a cow, is it not? I knew, though I never heard one before." But there is no one present, so I rush to the window and gaze across the barnyard into a pair of large friendly eyes, surmounted by a pair of horns that do not look so friendly to my untrained imagination. Instantly my preconceived idea of a cow, based chiefly on the charming little lithograph on certain baking soda packages, is partly justified and partly rectified. My elation is now complete. The impulse to expression can no longer be suppressed and I say to myself with justifiable pride: "Henceforth I'll tell the world I know a cow when I see one and when I hear one."

Escorted into the barnyard, and the inhibitions of fear having been released by the reassuring farmer, the impulse of manipulation reasserts itself and I further familiarize myself with Madame Cow by patting, fondling and feeling of the horns. Now both percept and concept are growing stronger and richer together through the extensiveness of my sense experience.

As a matter of fact my knowledge of the species may yet be so imperfect that I shall mistake Mr. Cow for Mrs. Cow, when first he and I meet, and get neatly tossed over the
fence for my ignorance. In case I escape uninjured, I shall certainly treat myself to a long look and a real look, and, believe me, my concept of both Mr. and Mrs. Cow thereafter will be infinitely more precise. They will have been rendered more precise by the increased extensiveness of sense impressions entering into my percepts; also by the intensiveness of certain sense impressions which will have indelibly stamped themselves in my retentive mind; further by the assimilability of all the various sense impressions involved (their assimilability with one another and with past sense experiences of a similar or a dissimilar nature); and finally by the contrast in "tone" between the sensations awakened by Mrs. Cow's gentle voice and bland expression of countenance and Mr. Cow's furious snort and fiery eye, to say nothing of the kinaesthetic and functional sensations aroused in my battered anatomy.

The foregoing is not an altogether fanciful example. Many readers, by prying into the recesses of memory, will be able to recall experiences that will tally with this recital in more aspects than one. By piecing together a number of these novel experiences, it should be possible to reproduce in kind virtually every phase of the narrative. However, as we intimated at the beginning of the chapter, we shall not hesitate to travel this pathway as many times as may be needed to assure ourselves that we are on a firm footing. This is of first importance and those who do not enjoy these excursions had best skip a few chapters.

Approved List of Educational Films

Reviewed by the Film Committee of the Visual Instruction Association of America

Chairman, Rita Hocheimer, Assistant Director of Visual Education, New York City.

A. G. Balcom, Assistant Superintendent of Schools, Newark, N. J.
Ina Clement, Librarian, Bureau of Municipal Research, New York City.
Alice B. Evans, National Committee for Better Films, New York City.
G. Clyde Fisher, American Museum of Natural History, New York City.
Kathryn Greywacz, New Jersey State Museum, Trenton, N. J.


Lessen in film series, "Citizens in the Making." Film shows typical American home—mother, father, girl, boy, little cousin. Father explains in answer to son's question that good citizenship is based on service. Service in home, in community, in industry exemplified, Washington and Lincoln great heroes animated by ideal of service. Boy in home cutting kindling, girl setting table, washing dishes, shown as examples of service. Also humanity to hurt dog.

Home virtues well presented. Material well suited to child's experience, teaches thorough story without preaching.

Teacher's Manual available. Suitable for civics, oral and written English. 6th-9th school years.

Inside Out. (1 reel.) Producer, Standard

Ruth Overton Grimwood, Executive Secretary, V. I. A. A., New York City.
Dr. Clarence E. Meleney, Associate Superintendent of Schools, New York City.
Mrs. Dudley Van Holland, General Federation of Women's Clubs, New York City.
Mrs. Adele F. Woodard, National Motion Picture League, New York City.

Oil Company of New Jersey. Distributor, Picture Service Corp., 71 West 23d Street, New York.

This is a good example of an industrial reel which has genuine teaching value. The whole digestion process is shown—work of teeth, saliva, esophagus, stomach, intestines. Causes of constipation, results of clogging digestive tract well explained, delicately handled. Various remedies suggested, need for exercise and balanced diet stressed, as well as desirability of use of lubricant rather than laxative, which causes too violent action of intestinal muscles. The only direct advertising on this reel is the name of the producer in the title and Nuyol on the bottle shown once. Excellent animated drawings. Teaches necessary health lesson. Prepared in cooperation with doctors and hygiene and domestic science teachers.

Suitable for hygiene and physiology—upper

(Concluded on page 511)
Discovering the Camera Man

"SHOOT!" says the great director, after he has spent hours—or days—on the perfection of every least detail of his scene.

"Clickety-clickety" begins the camera, "Clickety-clickety," as the film rolls past its winking eye.

You marvel at the genius of the great director, who can thus transform thought into action; you catch your breath with the beauty of the setting and the costumes; you weep surreptitiously at the moving performance of the famous actress; and all the time you are missing something.

When you watch a scene, your eyes are all for the star or the director. The man behind the camera you are conscious of only in the same way that you are conscious of a necessary piece of furniture. True, he appears to be doing something, though very little in comparison with the others. He may move his camera backward or forward, he may squint through his lens, he may wiggle something here or juggle something there, but beyond that—and grinding when he’s told to grind—he is hardly busy enough to be noticeable.

But "clickety-clickety," continues the camera in its unemotional way, "clickety-clickety," as the scene progresses. And it gradually dawns upon you that, besides the directors, and the artists and the stars, here is somebody else who’s important, too, the camera man!

When you have reached this conclusion, it is time for you to talk to a camera man. Then you learn things.

It was Guy Wilky of Lasky’s who gave me an idea of what it means to be a camera man. He has been one for eleven years—the last four with William C. DeMille—and he ought to know.

Possibly the most interesting statement he made in the course of our conversation, was this: Perfect photography is that which attracts no attention to itself. It sounds peculiar, but when you analyze it, it is sound.

The whole purpose of a motion picture, says Mr. Wilky, is to present drama. The photography is merely the means of presenting it. If the means is allowed to dominate, and the end is subordinated, the purpose of the picture is lost—you get, not a drama, but a picture.

The camera man must read the story he is to photograph, and must visualize it from the dramatic standpoint and the psychological standpoint as well. Then he must adapt his photography to match the moods of the story. If the spirit of a scene is gloomy, cold, dismal, his photography must catch that mood. If he does not possess that dramatic understanding, he can not co-operate in the fullest sense with his director—and a close understanding and cooperation between camera man and director is the greatest essential in the actual making of a picture.

No two people of all those concerned in the picture are closer than these two. To produce the best results, therefore, it is not enough that the camera man obey the director’s orders; he must understand the director’s viewpoint, and be able to translate in terms of photography the latter’s dramatic idea.

However, as Mr. Wilky pointed out, there are other factors besides the dramatic instinct that are necessities in a good camera man. A thorough technical knowledge of the medium and its possibilities and limitations is assumed in the case of any expert, and in the camera man, this includes many, many requirements that we may never have thought of.

There is, for example, the matter of spacing. He must know, when the director calls for a long shot, where to place his camera so as to take in the biggest portion of the set, and what sort of lens to use—for spacing varies with lenses. He must know, when a close-up is required, whether conditions demand that he move his camera up to a few feet of the actors, or use a long-focus lens.

Then there is lighting, one of the most fascinating phases of motion picture work. Here again, character and mood play an important part: cold hard lights for drab, dismal scenes; soft, diffused lights for gentler humors. And when it comes to lighting the actors themselves, the variety is almost unending. Different subjects require different methods, and the expert
camera man plays with his lights as a painter plays with color, or a poet with words. There are, of course, certain fundamental principles of lighting that must be observed—lighting from the back (“back-lighting” it’s called) to avoid emphasizing wrinkles, and the use of a spotlight to make the figure of the actor stand out from his background—but beyond that lighting is a matter of the individual camera man's feeling for it, and—again—his dramatic sense.

I saw an interesting demonstration of this in one of the studios. A certain scene had been shot, and one was to follow in which the principal actor was different from the first, and a totally different type. There was no change in the set, not even in the position of the camera.

“Come here a minute,” said the director to the actor. “Blank—” naming the director “—wants to light you up.”

So the actor stood for perhaps ten or fifteen minutes while the lights were arranged and re-arranged to bring out his particular personality, and to reflect the mood of the scene, which was a highly dramatic one.

At this point in the discussion, I wanted to know how much the electrician has to do with the arrangement of lights. Not much, I was told, after he has set up the lights he knows will be needed. The electrician who is valuable to his organization, of course, is the electrician who knows what the camera man wants, and can anticipate his requests, just as the latter knows what the director wants. But the electrician rarely does more than “light up the set” in a purely mechanical way, after which the camera man makes what changes and modifications he thinks necessary.

Then there is color. Does the camera man, I asked, have any voice in the selection of color schemes for sets? Again the answer was no. Monotones—that is, certain shades of gray ranging between black and white—are best photographically, and the camera man would like to have the technical director keep his color tones within that scale. It would save trouble and mistakes, for there is no question about how a certain shade of gray is going to photograph: it will be that particular shade of gray and no other. With colors outside that range, there is always some uncertainty, and the possibility of disappointments and “retakes.” Although the camera man knows the photographic value of colors to a large extent, there is often a surprise in store for him when an odd or unusual shade is used. So he makes a plea for the monotones.

But in this department he bumps up against one of the shibboleths of the movies—realism. The technical director plans the coloring of his sets from that standpoint. His argument is, “We want it to look like the real thing. We want the actors to behave as they would under actual conditions and surroundings. Therefore we must make their surroundings as nearly like the actual ones as we can.” And he does it.

Being a camera man, then, is more than knowing how to thread film into a camera, how fast or how slow to grind, or any other of the hundred bits of mechanical knowledge he must possess. It means, primarily, to be able to visualize a story from a dramatic standpoint, and then to photograph it in such a way that the spirit of the story and the emotions of its characters are passed on to the spectator without his consciousness of the mechanical means employed. In other words, the effect of photography at its best must be a subconscious effect.

Now that is a difficult thing to do—so difficult, indeed, that as yet the motion picture in general has not attained it. It has not yet reached the stage where we can carry away from a theater only the dramatic idea the picture conveyed, without having been directly conscious of lighting, photography, composition, titles, acting, and the many other essential factors.

The drama is the chief thing, and all else must be subordinated to it. When a photographer strives for a beautiful effect so that you are impelled to exclaim, “What a beautiful picture!” he has forgotten the thing he was after in the first place.

“Clickety-clickety-clickety,” concludes the camera, and the scene is shot.

Production Notes for December

ANNOUNCEMENTS FROM THE GOLDWYN STUDIO include the selection of George Walsh to play the coveted role of Ben Hur.

The fact that Goldwyn is seriously produc-
JESSE L. LASKY, first vice-president in charge of the production of Paramount Pictures, has been in New York on his annual trip to eastern headquarters of the Famous Players-Lasky Corporation, conferring with Adolph Zukor, president of the organization, on the next group of productions which will reopen the organization following the shutdown period recently announced.

FIVE PARAMOUNT PICTURES are now in production at the Hollywood studio. They are Shadows of Paris, starring Pola Negri; The Next Corner, a Sam Wood production; The Heritage of the Desert, a Zane Grey story; The Stranger, adapted from John Galsworthy's The First and the Last, and Singer Jim Mc Kee, a William S. Hart production. Two pictures are in the making at the Long Island studio, The Humming Bird, starring Gloria Swanson, and Pied Piper Malone, with Thomas Meighan.

A new contract has been entered into by Famous Players-Lasky and Cecil B. DeMille, which provides that all future productions by Mr. DeMille will go to this organization, and that Mr. DeMille will resume the executive duties of director-general.

ILLIAN GISH, who is engaged on the production of George Eliot's Romola, has announced her intention of making Jeanne d'Arc.

PRISCILLA DEAN, having left Universal, is to make her own pictures. No subjects have been announced as yet.

AUDE ADAMS, who has for several years been experimenting with various technical processes in the manufacture of motion pictures, is to produce Kipling's "Kim."

MAURICE TOURNEUR will make Torrent, a story by William Dudley Pelley, for First National release.

VITAGRAPH is producing Let No Man Put Asunder, with a distinguished cast, including Pauline Frederick and Lou Tellegen.

UNIVERSAL may film Ivanhoe abroad, although it would seem that the Ivanhoe material has been pretty well used up in such productions as Robin Hood and Richard the Lion Hearted.

THE PHOTOPLAY MEDAL, by the way, has been awarded to Robin Hood as the finest production of 1922.

Theatrical Film Reviews for December

IF WINTER COMES (Fox)

Ordinarily it isn't wise to read a book and then go to see the film version of it, but in this case, I say, by all means read the book first. If you don't like it, stay away from the picture, because you won't appreciate it; but if you do—then there's something fine in store for you.

The film version of this popular novel, under the direction of Harry Millarde, follows the story faithfully, so faithfully as to quote verbatim whole paragraphs—almost pages—of conversation or explanation. This slows up the action, necessarily, but taken in conjunction with the fine performance of its principal actor, it produces the effect that its author produced in his novel. Certain episodes at the beginning are slightly disconnected and ambiguous, notably that of the Perch family, and the death of the mother, but as the story progresses it becomes more firmly knit.

Mark Sabre, as played by Percy Marmont, is one of the finest performances of this or any other year. There is no really poor work by any member of the cast, but Mr. Marmont's steps so far ahead of all the rest that the picture is really his.

Added to its other points of excellence are the settings. The picture was made in England, in locations selected under the direction of the author, and their authenticity is reflected in the unmistakable English atmosphere which pervades the picture.

THE SPANISH DANCER (Paramount)

A very beautiful and brilliant version of "Don Cesar de Bazan," the story of a penniless young noble, and a beautiful gypsy, a pleasure-mad king, and a designing councillor. Pola Negri as the passionate gypsy, Maritana, returns in some measure to her own. Antonio Moreno plays the irrepressible Don Cesar with charm and spirit. Wallace Beery as the king gives a far cleverer impersonation than he will generally be credited with, and Kathlyn Williams, Adolphe Menjou, and Gareth Hughes add splendid performances.

To the director, Herbert Brennon, and his technical staff should go much credit for a
faithful picture of 17th century Spain. I have the word of a student of Spanish history for it. The period, that of Phillip IV, has been amply pictured for us in the paintings of Valasquez; and costumes and settings have been reproduced for the story with the utmost fidelity.

STRANGERS OF THE NIGHT (Metro)

Here is an example of a good picture handi-capped by a poor title. It is impossible to imagine the motive that could have caused the producer to discard the piquant "Captain Applejack" for such a banality as "Strangers of the Night!" If the title has suffered, however, the story has not. It presents the adventures of one Ambrose Applejohn, who was, up to this night, perhaps the most respectable Englishman who ever lived. His house was correct, his habits, his clothes, his thoughts—he was the very acme of correctness. Judge, therefore, of the shock to his respectability when he learned that the founder of his family was none other than the notorious pirate, Captain Applejack!

The troubled dreams of Ambrose, in which he imagines himself the profane and blood-thirsty Captain, and the subsequent discovery of the old pirate's loot, are merely incidents in a very busy night, after which the Applejohn conservatism crumbles to its very foundations when Ambrose discovers himself to be in love with his young and beautiful ward!

Matt Moore as Applejohn fits into his part as if it had been written for him. Enid Bennett as his ward, Poppy, and Barbara LaMarr and Robert McKim as the plotters give good performances. Fred Niblo directed.

ENEMIES OF WOMEN (Cosmopolitan)

Heavy with unbelievable luxury and the decadent atmosphere of Old World cities before the war, this story of Blasco Ibanez' comes to the screen in moderately interesting form. It is, perhaps, the least effective of his three contributions. His Russian Prince, if not human, is at least distinct. Lionel Barrymore is impressive in the part. The settings by Urban are magnificent.

PONJOLA (First National)

Cynthia Stockley's popular tale of South Africa, the land of "kaffirs and gold," effectively presented by a competent cast. James Kirkwood as Lundi Druro, the derelict who regains his manhood through the influence of a woman, is convincing. Anna Q. Nilsson, as "Desmond," the woman who masquerades as a man, has an unusually difficult role, one that she manages intelligently and smoothly. Melodramatic the story decidedly is, but novel and entertaining. Unfortunately for an otherwise well made picture, the titling was put into the hands of someone who had only the most casual acquaintance with sentence structure and punctuation.

THE THREE AGES (Metro)

Proceeding, we suppose, on the theory that if a little is good, more is better, Buster Keaton has made his first full-length feature. We think the theory was wrong. His unemotional sort of comedy—comedy in the abstract—will not bear either stretching out or repeating, and it gets both in this instance. The situation is the same old one: the poor young lover who eventually outwits his physically and financially superior rival. Mr. Keaton first takes us to the Stone Age and tells his story with the aid of mallet and chisel. Then he flits to the Roman era, after which he brings it up to date and repeats it in modern style. There are a few rarely funny things in the picture—purely mechanical "gags"—but there are also some exceedingly dull stretches. Wallace Beery is utterly wasted as a comic "heavy."

THE PRINTER'S DEVIL (Warner Brothers)

This is rural drama of the most virulent type. It has the banker and the banker's daughter, and the rich young man from the city. It has the town villain whose practice is to sell a moribund newspaper to unsuspecting strangers and buy it back at a profit after they have been disillusioned. It has also Wesley Barry, who has now reached the "between" age, as the printer's devil and general-assistant-to-the-plot.

THE ETERNAL STRUGGLE (Metro)

The great Northwest again—or maybe it's Northeast this time. Anyhow, there are lots of fur coats and mittens, and dog teams, and snow, with Wallace Beery villainizing, Barbara La Marr pouting, Pat O'Malley and Earl Williams outdoing each other in heroic efforts, and Renee Adoree romping through a sort of "Tiger Rose" part. Passable entertainment.

THE BAD MAN (First National)

A somewhat ineffective screen translation of a delightful stage play. The Bad Man loses

(Concluded on page 520)
March 21, 1923

DeVry Corporation
Chicago, Illinois

Gentlemen:

Yours of the 14th, relative to the use being made of the DeVry projectors in the Kansas City Schools at hand. We have three machines at present, keeping two in constant use and holding one for emergencies or irregular calls. We show films on circuit using three-reel programs — the subjects being chosen to fit the course of study in Geography, Nature Study, History, etc. The operator takes a machine and his can of films, boards a street car, shows his program at one school at 9:00, at another at 10:45, another at 1:15, and another at 2:45, returning to headquarters then to inspect films and machine. His circuit requires two weeks to cover.

Our machines are used under all conditions from well-darkened rooms to those having nothing but light yellow shades and are giving satisfaction. One of ours is three years old, ran over a million and a half feet of film last year and will beat two million this.

Where portability or class room use is to be considered, I am recommending the DeVry always.

Very truly yours,

Rupert Peters

Please Write to Advertisers and Mention The Educational Screen
fect projection with the DeVry

There are certain duties a projector in the non-theatrical field must perform. It should, first of all, give a perfect picture, steady, clear, flicker-free. Besides this it should be easy to operate, require little attention and give years of service. A non-theatrical projector must also be fire-proof and attractive. All of these essentials are combined in the two DeVry projectors.

The DeVry was the first portable projector made. As it then dominated the field of projectors, so today the modern improved DeVry dominates the field crowded with many inferior projectors, which so closely resemble the DeVry in appearance that they have no time to imitate the high qualities and workmanship that have made the DeVry famous.

It is a known fact that wherever big successes have been made in pictures they have been made with DeVry projectors.

DeVry

Please Write to Advertisers and Mention The Educational Screen
Reviewed Previously

JUNE

Bella Donna (Paramount)—Pola Negri with the advantages of American methods of lighting and make-up does not live up to her reputation as an emotional actress.

Missing Millions (Paramount)—Fairly entertaining crook drama. Thrills missing along with the millions.

Driven (Universal)—One of the best. A somber tale, but keen character portrayal.

The Ne'er-Do-Well (Paramount)—Thomas Meighan brightens up the old Rex Beach story.

The Christian (Goldwyn)—A fine picture. Richard Dix and Mae Busch do good work.

Where the Pavement Ends (Metro)—Rex Ingram made two endings for this picture. Ask your exhibitor for the sad one!

Within the Law (First National)—Norma Talmadge as Mary Turner. Not a great picture, but a satisfactory one of its kind.

Souls for Sale (Goldwyn)—Hysterical story of a girl's adventures in the movies, with a jumbled impression of life in Hollywood as it is not.

What a Wife Learned (First National)—Also what a husband learned. You will be entertained as well as informed.

The Abysmal Brute (Universal)—Reginald Denny rather a striking figure as a prize-fighter from the back woods.

SEPTEMBER

Main Street (Warner Brothers)—A competent cast wasted on an uninspired production.

Trifling With Honor (Universal)—Good baseball story with a moral. Well done.

The Covered Wagon (Paramount)—A real American epic. Not to be missed under any circumstances.

The Girl of the Golden West (First National)—Slightly diluted to meet the demands of censorship, but on the whole, satisfactory.

Only Thirty-eight (Paramount)—Charming story of a belated romance, delicately handled by William De Mille and a good cast.

Tea With a Kick (Victor Halperin)—Foolish farce, with an all-star cast.

The Exciters (Paramount)—Bebe Daniels as an exponent of Jazz. Not the best of its kind, but fair enough.

Human Wreckage (Film Booking Offices)—Mrs. Wallace Reid presents a vivid, if gloomy indictment of the drug evil. Instructive but hardly an entertainment feature.

Fog Bound (Paramount)—Mystery smothered by fog. Dorothy Dalton and David Powell.

The Love Trap (Grand-Asher)—"Program stuff" with Mabel Forrest, Bryant Washburn, and Wheeler Oakman.

Legally Dead (Universal)—A rambling story with Milton Sills as the chief sufferer.

Where the North Begins (Warner Brothers)—Rin-tin-tin, the dog actor, gives a fine performance.

The Common Law (Selznick)—Lots of real stars who are given no opportunity.

OCTOBER

Merry-Go-Round (Universal)—Vienna and the war, and unusual performance by Mary Philbin, George Hackathorne, and Norman Kerry.

Penrod and Sam (First National)—A real exposition of the way a real boy's mind works. You should see it.

Homeward Bound (Paramount)—Thomas Meighan—the rest doesn't matter.

Circus Days (First National)—Jackie Coogan joins a circus, with resultant tears and laughter.

Suzanna (Mack Sennett)—Mabel Normand moves in the romantic atmosphere of Old California, but has little or nothing to do.

Hollywood (Paramount)—Proving that somebody in the movie industry has a sense of humor.

Dulcy (First National)—A good adaptation of the stage success, starring Constance Talmadge.

Salome (Allied Producers and Distributers)—The appeal of Nazimova's version of the Oscar Wilde drama is almost wholly pictorial. Unusual settings are the distinctive feature.

The Shrink of Araby (Mack Sennett)—Horrible!

The Famous Mrs. Fair (Metro)—An excellent picture directed with Fred Niblo's sane judgment and even tempo.

Soft Boiled (Fox)—Tom Mix tries on horn-rimmed specs with indifferent results.
When Teachers Fail to Teach  
(Concluded from page 481)

Ashes of Vengeance (First National)—Highly romantic love story with medieval France as a background. Norma Talmadge and Conway Tearle. Well worth seeing.

The Silent Partner (Paramount)—Domestic drama, with Leatrice Joy making the most of slim opportunities.

Three Wise Fools (Goldwyn)—A stage hit fairly well retold.

Rupert of Hentzau (Selznick)—An entertaining, but artificial production of a romantic story, with an all-star cast.

Bluebeard’s Eighth Wife (Paramount)—A flippant little tale serves as an excuse for a lot of new clothes for Gloria Swanson.

Why Worry (Pathé)—Harold Lloyd quells a revolution in his own inimitable way.

Red Lights (Goldwyn)—An absurd mystery hodge-podge which will amuse you if you are looking for something different.

Rouged Lips (Metro)—Viola Dana in a harmless concoction.

The Last Hour (Mastodon)—Exaggerated melodrama which, unfortunately, takes itself seriously.

To the Last Man (Paramount)—“Five little, four little, three little, two little, one little Indian boy!” Richard Dix is the hero of this demonstration of the survival of the fittest.

The Fighting Blade (First National)—The personality of Richard Barthelmess is largely responsible for the success of this romantic drama of Cromwell’s time.

The Rustle of Silk (Paramount)—Slight material, carefully handled, serve Betty Compson and Conway Tearle.

Potash and Perlmutter (First National)—Barney Bernard and Alexander Carr carry their splendid characterizations to the screen successfully.

Drifting (Universal)—Priscilla Dean labors to put life into a lifeless story—and doesn’t succeed.

Does It Pay? (Fox)—Undoubtedly the worst picture ever filmed.

Steel Booth, bolted joints, portable or stationary, fair condition. $40.00. Much below cost to sell quickly. Also, portable asbestos booth, good as new, $60.00.

Thomas Radcliffe, Larimore, N. Dak.
Film Recommendations by
The National Congress of Mothers and Parent-Teacher
Associations

MRS. CHARLES E. MERRIAM
Chairman, Better Films Committee

The National Congress of Mothers and Parent Teacher Associations recommends these films for various family groups:

FOR THE FAMILY
(From Ten Years Up)


Monks a la Mode—Fox. With the exception of one cut this is a very good comedy, featuring some rather clever monkeys.

The Dippy Doo Dads in "Go West" and "A Monkey Mixup," both Fox comedies, will afford many wholesome laughs for the entire family.


Johnny Swordfish—Fox Educational.

Our Dog Friends—Bray Nature Studies No. 5.

Long Live the King—Jackie Coogan (Metro). Good costume picture.

The Dippy-Doo-Dads in "Lovey-Dovey," a Pathe comedy, is a delightfully entertaining picture for the whole family.

The Courtship of Miles Standish—Pathe. In spite of the fact that Charles Ray is rather "different" in the role of John Alden, the picture is well done.

David Copperfield (Pathe)—Quite a good version of Dickens' novel.

The Cricket on the Hearth (Gerson)—Very good.

Columbus (Pathe)—The first release in the Chronicles of America Series of films, visualizing the content of the Yale University Press set of historical books entitled "Chronicles of America." This film is a remarkably competent portrayal of Columbus' accomplishment, and is both instructional and entertaining.

FOR THE FAMILY
(From High School Age Up)

Broadway Broke—Selznick. The story of a successful actress of a former generation who, although she is now a grandmother, is forced because of economic difficulties to return to the footlights. She enters upon a second career which means fame and fortune, but this time it is as a motion picture star. A very sweet story neatly pictured.

Blow Your Own Horn—Film Booking Offices. An exaggerated comedy but entertaining.


The Extra Girl—Pathe. Mable Normand goes to Hollywood to seek her fortune as a movie actress. She is engaged as an extra girl in the Costume Department until her childhood lover takes her back to the little home-town.

Stephen Steps Out—Douglas Fairbanks, Jr. (Paramount) (High School Age). Comedy-drama of school days.


The Chronicles of America—Vincennes (Yale Univ. Press Series). Pathe—Fairly good historical picture but not equal to the Colum-bus picture.

Richard the Lion-Hearted—Wallace Beery (Associated). Fairly good costume picture with parts evidently taken from Robin Hood film. The king is a parody of what a king ought to be. Could be made much more interesting if parts were left out.

Rouged Lips—Viola Dana—From a Saturday Evening Post story.

His Mystery Girl—Universal. A good comedy but exaggerated as usual. A man lays a plot to cure his brother of woman-hating. Suggest one cut.

To the Ladies—Paramount. Follows the play rather closely. A good comedy.

Kidding Kate—Educational. (Christie Com-Comedy.) The fat sister and the slender sister compete for the affections of the slender man. All ends happily when the slender man’s fat brother comes to the rescue.

Big Brother—Paramount. A story of a New York east-side gang. When the real big brother is killed in a brawl, his pal adopts the little brother for his own and in trying to “bring him up in the way he should go,” the Big Brother begins to go straight himself. Suggest a few cuts of shooting scenes.

Why Worry? with Harold Lloyd—Pathé. This is purely for laughing purposes, and not, at that, as clever as some of Mr. Lloyd’s vehicles for fun making.

The Light That Failed (Paramount)—Percy Marmont in a masterly version of Kipling’s story; a remarkably worthy picture from every angle.

A Lady of Quality (Universal)—A beautifully produced costume picture of the time when Judge Jeffries was executing or imprisoning the enemies of England’s king; features Constance Talmadge. Recommended only if sub-titles concerning girl in compromising situation are cut.

Rosita, with Mary Pickford—This is the same story which Pola Negri used for “The Spanish Dancer.” Miss Pickford, however, has given us a refined version.

Woman Proof, with Thomas Meighan—This is a well done typical Thomas Meighan love story.

Ashes of Vengeance, with Norma Talmadge—This was unintentionally omitted two months ago. There is quite a difference of opinion as to its merits. Many remark that it is too long, and Miss Talmadge looks much older. From our standpoint, it shows a gruesome scene where they blind the hero and threaten to burn out his eyes. Many adults shuddered at the scene and surely children should not see it.

The White Sister, with Lillian Gish—An excellent production, worthy of all praise.

FOR ADULTS

The Mailman—Film Booking Offices. Suggest cuts. Rather sentimental but perhaps entertaining to some.


The Wanters—First National. The son of a wealthy widow marries his mother’s maid.

Twenty-One—First National. A young son is reared by his wealthy society mother as a “sissy.” He falls in love with the daughter of one of his father’s employees. Because the car breaks down quite late one night, the girl and boy are forced to spend the night at a road house which later brings down upon their innocent heads much severe criticism. Because of the insinuations so emphasized in this picture, I would not recommend it for high school age.

Unseeing Eyes—Goldwyn. Lionel Barrymore starring. This is a Hearst picture. Suggest many cuts. An interesting story of the far north where the scenery is beautiful.

The Hunchback of Notre Dame, with Lon Chaney—Universal. This is a worthwhile film which one hesitates even to recommend to grown-ups because it is so horribly gruesome. No one would ever care to see it the second time, and it is difficult to suggest it for an evening’s enjoyment.

The Fighting Blade (First National)—Richard Barthelmess in an exciting drama of the days of Cromwell. Sub-titles hinting of girl’s waywardness should be cut.

Potash and Perlmutter (First National)—Film version of the stage play, and featuring Alexander Carr, Barney Bernard, and Vera Gordon; comedy-drama of cloak and suit business. Extremely bad dancing scenes in restaurant incident should be cut.

The Green Goddess (Goldwyn)—George Arliss in the film version of stage play in which he appeared. A well-directed and thrilling drama of three English people captured by an Indian ruler.

Lights Out (Film Booking Office)—One of the most entertaining comedy-dramas produced this season; too good to miss. Story of an international crook captured by means of his double in a moving picture.

The Acquittal (Universal)—A mystery drama worthy of the name. Cut reference to letter
The Light of the World
Re-edited Version of
the Birth of a Race
(7 REELS)

Freedom and equality (God's thought in Creation) followed through the time of Moses and the Christ period, to our modern day, when the principle of equality has become the foundation of enlightened governments, and peace and freedom the hope of the modern world.

A stirring drama of historic episodes

Like a Dream the Past
Rises Before One In This
Idealized History of the World

Superior in Conception and Theme
to any other Biblical or Educational Photoplay Ever Produced

* * * * *

Also Owners and Distributors of "Young Mother Hubbard" (5 reels) with Mary Macalester.

SUPER PHOTOPLAY SERVICE
159 North State Street
Chicago, Illinois

Not Recommended

HE following list of "Not Recommended" films is by way of experiment. Would it help you any to have such a list so as to know that we have reviewed them and found them not worthy of endorsement?

His Children's Children—Paramount. Immoral situations.

White Tiger—Universal. Too much crookery.

Stolen Gold—Universal. Cheap western picture with holdup.

King's Creek Law—Universal. Too much gun play.


Dancer of the Nile—Earl. Too much nudity.

Mile a Minute Romeo—Fox. Too much gun play.

Evil—Exceptional production. Sensuous.

Wild Bill Hickok—Paramount. A Wm. Hart picture. Too much gun play. Bill Hart in this picture as "Wild Bill" is a fighter, a gambler, a drunkard and is made a hero because of these qualities.

Anna Christie—First National. As cut by the First National Producers Distributing office of Chicago, this picture is not particularly objectionable. However, in the states where it was not cut, we understand there were serious objections to the picture. The theme cannot be changed and the picture remains decidedly an adult picture.

You Can't Get Away With It—Fox. One of those dangerous pictures in which the decidedly immoral theme is clothed in beautiful settings and splendid acting. Percy Marmont takes the role of the neglected husband who finds understanding and sympathy in a young girl who is tired of struggling alone and who longs for the pretty things of life. Young people should not be allowed to see this type of picture.
Pictures and the Church
Conducted by
CHESTER C. MARSHALL, D. D.

*Preaching With Motion Pictures

THE title of this article may come with something of a shock to some of our readers. To such we would recall that our Lord in the days of the flesh preached with pictures. To be sure he did not use the stereopticon or motion picture. Such things would have been astounding miracles in His day. Nevertheless, He used the picture method. When He wanted to bring to men a full realization of the love and mercy of God, when He wanted to present God in His truest form, He took His brush and in such vivid colors as were never mixed by artist, painted the picture known as the Prodigal Son. There is the picture of God at His best, and of man in his greatest need. The picture method was the way to make it remembered. True, this was a word picture—the only kind He could well employ. Only once, so far as our record goes, did He ever write—but when He did write He stooped down and wrote in the sand. The very picturesqueness of His method made an indelible impression upon His spectators.

When the church of today considers the possibility of visual teaching and appeal, it is well for those whose sensibilities are offended to remember the picture and parable methods of our Lord.

The objection may be made that there are not suitable films for religious work, even though this may be a permissible method. It is granted that there is a great lack of pictures for this express purpose. It would be strange if there were many such pictures so long as there has been no realization on the part of the church that here was a great instrument awaiting the utilization, and so long as there was a hostility to their use in connection with church activity.

If the churches are to stand aloof until there is a great library of films expressly made for them, they will wait in vain while a golden opportunity passes by. Films are exceedingly expensive, and the demand in the entertainment field is so tremendous and profitable that no worth-while attempt will be made to exploit a new field until it is reasonably certain that a fair revenue may be derived from rentals. As the number of churches with projection equipment increases, the number of films for church use will increase, and this in turn will encourage many more churches to prepare for the use of this new method of work. But if churches are really anxious to see the existence of a large library of religious and educational films, let them help along their coming by the immediate installation of equipment.

One is not to infer that there are no pictures now available for church use. There are enough already to keep any church going until such time as new and better ones are forthcoming.

There is one picture which perhaps more than any other demonstrates the power of motion pictures in evangelistic use—a seven-reel film entitled "The Stream of Life." The scenario was written by a clergyman, Dr. James K. Shields, and the picture was produced under his personal supervision.

It is a simple analogy between a human life and a stream, starting as a mere rill up in the hills, broadening out and deepening into the brook and then the great, strong river current that is borne out into the sea. The story is of a boy, Philip Maynard, reared in a country home, surrounded by the best and most wholesome simplicity and religious influences. Anon, he is a young man, hearing the call of the city. To the city he goes, with the little Bible inscribed by his mother. He finds success and social prominence, but, like a multitude of others, in so doing he loses his religion.

We are introduced into a home of rare refinement and culture, where all the hopes of life are centered in the beautiful daughter, Marjorie. A visit from the delightful old mother brings embarrassing reminders of the omission of grace at meals, family prayers, and neglect of the dust-covered Bible, which mother had given him when he left for the city. At length a dark shadow falls upon the home in the death of the little daughter. To grief is added rebellion and unbelief. Business grows by leaps and bounds but money cannot buy happiness. Riches avail naught when one has lost his own soul. He plunges deeper into business to drown his sorrow and the grieving.

wife is finally prevailed upon to seek succor of sorrow in her former club life. At last, in passing the open door of a vine-covered chapel the yearning of her mother heart impels her to enter. She kneels at the altar to pray, and while kneeling the choir is heard in the distance singing:

“Come ye disconsolate, where'er ye languish;
Come to the mercy seat, fervently kneel;
Here bring your wounded hearts, here tell your anguish;
Earth has no sorrow that Heaven cannot heal.”

Peace, faith and hope steal over her soul and she arises with the glad cry, “Now I know that what I thought was death is only transition.” She hastens home and eagerly relates her experience to Philip. But he, while glad she has found comfort, is convinced that religion is only for women, and that it can have no place in the life of a strong man.

The wife feeds her religious life at the little prayer meeting, while Philip becomes more inconsolable. One night he goes to the chapel with umbrella and raincoat to bring her home, but dropping down in a back seat he hears her wonderful testimony. The arrow of conviction has entered his heart, but he stubbornly resists. In vain he seeks relief at his club one night, and returning home, opens the old Bible and reads from Revelation, “Behold, I stand at the door and knock.” And suddenly the Christ stands before him, and falling to his knees he cries, “Lord, I believe.”

Life is utterly transformed. Peace and hope becoming abiding guests. Their money is given lavishly to orphan homes and other philanthropies, yet he prospers more and more. He has become president of a great bank and the son of his old partner, also a director of the bank, applies for a loan without proper security. Philip advises strongly against the loan, but is outvoted. The money is embezzled and the bank closes its doors. Philip looks out the window of the directors' room at the vast crowds whose savings have been wiped out and he is face to face with his duty of Christian stewardship.

After a struggle the battle is won. He devotes his vast fortune to paying the depositors. His beautiful mansion goes, with the rest of his possessions, and they move to a humble cottage. His visits to the embezzler in his prison cell awaken remorse and penitence, and Philip secures his pardon from the governor. And so life flows on, now quiet and peaceful and again turbulent, until old age finds him alone, but full of good works and an unwavering faith in his living Redeemer. Thus, at last, we see his life ebbing out with the tide to be lost in the great ocean of the God-life whence it came.

This picture represents the best of Americanism and the best of religion. The atmosphere produced by the picture is electric. Laughter and tears are intermingled and every emotion of good is stirred and deepened into a resolution to make life count for God and humanity.

A unique experiment was tried by the Methodist Centenary with this picture. Mr. Lee Shubert donated the Casino Theatre on Broadway, New York City, for a free noon-time showing of the picture every day during Easter week. Men were invited in during the lunch hour, and they came—Jews, Catholics, Protestants, and the unchurched. After each showing a two-minute talk was given and an opportunity given for those who wanted to renew their loyalty to God and to be remembered in the prayer to follow, to indicate their desire and intention by the uplifted hand. Fully nineteen of those present daily held up their hands. Many hundreds of the spectators had not been in a church for years, but by the picture method a vital, throbbing Christian message was brought to them. There was scarcely a dry eye in the house. As the men left, a copy of the Gospels was placed in their hands, and many who got out in the crush without a copy came back and asked for one. Lists of New York churches and their addresses accompanied an invitation to each man to attend church on Easter. It is safe to say that a score of noted preachers in as many churches would not produce a total effect commensurate with that secured by the showing of this picture. If a similar method were to be adopted next Easter week in cities all over the land it would afford a tremendous contribution to humanity.

Anyone who has seen this picture properly projected, with a proper rendition of the magnificent musical score, will have no doubt as to the effectiveness of the picture method of preaching. As soon as a sufficient number of churches are equipped for projection so that producers can hope to get their investment back in a reasonable time, there will be other pictures of the right kind forthcoming.

C. C. M.
Film Reviews
(By Dr. Marshall personally)

Miles Standish (9 reels) (Pathé Exchange, Inc.). Charles Ray as John Alden and Enid Bennett as Priscilla. Several reels are occupied with the trip on the Mayflower, and with the first months of life at Plymouth, all based upon historical records, but featuring the characters of Longfellow’s poem. The latter half of the picture glides into the story as the poet gives it to us, without a pause. Deserves a place high in the list of the very best pictures. Will afford an evening of delight and inspiration to people of all ages.

The Country Kid (7 reels) (Warner Bros.). Wesley Barry as the “kid.” Three little boys left orphans. The oldest boy acts as mother to the two little fellows. A cruel, greedy uncle, who has been appointed guardian, tears the two lads away from the older brother and puts them in the county orphanage in order that he may compel the latter to work for him for almost nothing. The orphanage waifs, in their loneliness and wretchedness, send a letter to their brother, pleading with him to come and release them. He effects a thrilling “rescue” and by the help of the judge the uncle’s plans are foiled. A clean and fairly interesting picture of boy life.

Woman Proof (8 reels) (Famous Players-Lasky Corp.). Thomas Meighan and Lila Lee in the leading roles. A rich father dies, leaving a vast fortune to his two sons and two daughters, provided they are all married by a certain date. One brother and both sisters are ready and quite willing. The other brother, an engineer, is altogether impervious to all feminine charms, and too busy in his work to give the matter any thought. All the principals are frantic as the last day arrives and there is no possibility of claiming their fortunes, but a sudden turn of events and a triple wedding aboard an ocean liner save the day. A most entertaining and clean picture. Inspect for one possible cut of serving drinks outside the three-mile limit.

A Pauper Millionaire (5 reels) (Pathé Exchange, Inc.). Pye Smith is a multimillionaire. His son tours England and falls in love with a beautiful nurse. Father and mother suspect designs on her part to win the family fortune. The son is called home, and being determined to marry with or without his parents’ consent, father Smith decides secretly to make a trip to England to see the girl. His valet misses the steamer and he cannot identify his baggage. While waiting for his train he has his beard shaved off, so the porter will not give him his grip. He has left his pocketbook in the grip and arrives in London penniless. He pawns his clothes for food and lodging, and then his hotel, his London banker and even the American Consul take him to be a fraud. He almost starves before he lands a job as a window cleaner. Falling from a ladder he is badly hurt, and of course lands in the hospital and in the care of this pretty nurse, and before he has recovered he has willingly given his consent to the marriage. A clean, wholesome picture with plenty of fun and interest throughout.

Foolish Parents (6 reels) (Pathé Exchange, Inc.). An English picture, well made and very much worth-while. A young London couple are given $50,000 a year allowance by a South African uncle. An appeal for a more generous allowance in order that they may be relieved of their “poverty” brings him unannounced to England. He finds their little boy all but ignored by these parents—so busy doing nothing. Their allowance is suddenly cut off. They sell the boy to a friend for a consideration of $25,000 a year, but finally decide the boy is worth more than money. They both go to work, and discover they had to lose all they had to find out they had all left that mattered.

David Copperfield (7 reels) (Pathé Exchange, Inc.). A very superior picture made in Sweden. Examine reel five for one possible cut of a drinking scene, not in the book and altogether unnecessary. With very few exceptions the film follows the book with great fidelity, and is deserving of highest praise for having caught in such large measure the spirit and atmosphere of the novel.

Stephen Steps Out (7 reels) (Famous Players-Lasky Corp.). From Richard Harding Davis’ story, “The Grand Cross of the Crescent.” Douglas Fairbanks, Jr., and Theodore Roberts, supported by an excellent cast, furnish an hour of entertainment that is indeed refreshing and wholesome, as well as amusing. Appropriate for all ages. No cuts.
School Department
Conducted by
MARIE GOODENOUGH

The First of the "Chronicles of America"
Columbus

It is safe to say that never before in the history of the educational motion picture has so elaborate a project as the Yale Chronicle Series been undertaken, nor has there been behind any previous effort the careful planning, the painstaking research, the fine scholarly insight and the scrupulous attention to detail that have been put into the making of this complete picture record of American history.

Much has been said and written within the last year or more of the plan and progress of the work undertaken by the Yale University group, and the educational world has been waiting eagerly for the outcome which should become apparent with the release of the first unit in the series.

It becomes an especially happy privilege to record a result fully justifying the great expectations entertained, a notable achievement and a success complete and satisfying.

The familiar story of Columbus is set forth with a wealth of historical detail, in careful continuity, against backgrounds charming in their old-world atmosphere and notable for their beauty—all recorded with the perfect artistry in lighting, scene composition, costum-
of his defeat, believing his cause lost, but at a considerable distance from the court overtaken by a courier from the Queen. Finally, after months of preparation, the thrilling moment

Columbus makes his plea before Isabella of Castile

when the sails were spread on the Santa Maria and the little ships pointed toward the west. Then after the eventful voyage, the cry of land and the anxious waiting for dawn, with Columbus straining for a sight of what was there, expecting much in wealth, but little dreaming he had come upon a new continent. The morning of October 12, 1492, and the handful of eager men rowing to a sandy beach fringed with palm trees. There is something about it that is intense and gripping.

Excellent use has been made of the animated map—at first to indicate the course of early voyages of discovery undertaken by Asians and by the Norse mariners who sailed to Iceland and Greenland—and later to show the course followed by Columbus.

If any hint of adverse criticism is to be voiced it lies in such a minor detail as the suspicion that the action of film is a bit too slow in bringing the boat load from the ship to the shore—but it is only an individual reaction, and may not be borne out by the consensus of opinion.

For the present the films of the series are of course to be seen only in the theatres. They are currently reviewed in these pages, however, as a means of urging their early use, in connection with the theatre if possible, by the school population of the country. It would be a splendid thing for American education if, in addition to the pleasure and satisfaction they will give adult audiences, they could be seen and appreciated by every child in every community from Maine to California. (4 reels) (Released by Pathé).

**Book Review**

**Motion Pictures in Education**—Don Carlos El-lis and Laura Thornborough: Thomas Y. Crowell Co. (284 pp.) $2.50.

The authors have prepared a veritable compendium of information for those who are interested in the educational possibilities of motion pictures. It covers all phases of the subject and should prove an invaluable aid in working out plans for the installation and use of film equipment in the school. The chapters devoted to the arguments for and against using films for instructional purposes seem almost a waste of valuable space, inasmuch as the subject is virtually non-debatable when actual facts and current practices are considered.

Dr. Claxton, in his excellent introduction, covers the high spots of the book when he says: "It is good to have brought together in one book a discussion of the history and principles of visual education, the story of the origin and growth of motion pictures and their use

"I claim dominion over this new empire in the name of the Holy Church and their joint Majesties"
in education, a critical discussion of their values and of different methods of using them, directions for installing apparatus, the kinds of films now available and where and how they can be had."

The philosophy of the subject is well covered. The technique is clearly presented, the pedagogy is sound, and the information up to date and accurate. This book should be on the desk of every educational administrator in the country.

C. B. C.

Program of the Visual Instruction Section of the Ohio State Teachers Association

(Convention at Columbus, Ohio, on December 27th and 28th)

Albert C. Eckert, care High School, Springfield, Ohio, Chairman.

F. S. Moffett, care High School, Piqua, Ohio, Secretary.

Thursday Morning, December 27th

1. Address: "Practical Visual Instruction in the School Room," Professor J. V. Ankeney, University of Missouri; Secretary of Academy of Visual Instruction.

Film Reviews

TRAVEL AND SCENIC

Capt. Kleinschmidt's Adventures in the Far North (2 reels) (Educational Films)—There is a picturesqueness about the subject which antedates the scenes of the Far North, and goes back to the story of the Sub-Chaser 301, rechristened The Silver Screen, launched in April, 1922, and dedicated "to place before motion picture lovers a record of the splendors of the Far North." Travel films are seldom so engagingly frank.

The route of the proposed voyage is traced on an animated map (excellent, but a bit too hurried for the best educational use, it must be admitted) through the Inside Passage from Seattle, on to the Pribiloff Islands, Bering Sea and Wrangell Island.

The record of the trip, as far as the captions are concerned, is given in part at least, by excerpts from the diary of Mrs. Kleinschmidt—which accounts for their chatty, informal style. One is "taken along," so to speak, and allowed to look from the ship to beautiful scenery along the shores and narrows of the Inside Passage, and to enjoy some of the thrills of speeding through Alaskan waters.

By far the most notable feature of the reels, however, is the remarkable picturing of the animal and bird life of the Arctic. A whole rocky ledge dark with bird forms—some sitting on eggs shaped like pears so they will not roll off a slope—is startling, if one has been taught to believe the Far North a lifeless waste. The birds are frightened, and fly in great clouds, "a miniature cyclone," leaving the eggs an easy prey for the masses of sea gulls which swoop down for an immediate raid.

Salmon streams are visited and nets lift the fish by thousands into the fishing schooners. Far more interesting, however, are the pictures of spawning salmon—the mate jealously guarding the female fish, which digs a sandy bed for the eggs—and a most unusual view of the salmon which have died soon after spawning, their bodies seen on the bed of the stream or lake when the waters recede.

No picture of the Alaskan Peninsula would be complete without its views of floating bergs
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and great overhanging ledges of the ice walls—700 feet high in one case—some of which are seen to tremble, crack and fall. Such scenes I believe are among the finest of the kind ever recorded.

A glimpse is given of an Indian settlement, the totem poles and the ceremonial costumes of the people, and a bit of Eskimo life is included as well.

The film manages, also, to give quite a comprehensive exposition of whaling as it is carried on in these northern waters, from the time the gunman of the whaler sights a “blow” until the huge flipper is hauled aboard, and four whales are towed by the vessel on its return to the whaling station. There the great bulk is hauled up the inclined plank, the blubber removed, and “the tragic side of the incident” revealed—the unborn whale which perished with its mother.

At the Pribiloff Islands, where the seals of the Arctic migrate during the mating season, there were recorded in June, 1922, some remarkable views of great seal herds and rocks worn smooth by the bodies of thousands. Most unusual scenes also show the ungainly sea lions, photographed at surprisingly close range with both normal speed and slow motion cameras, as the animals slid off the cliff rocks into the water. Past Bering Strait in the real Arctic are walruses in great numbers on the ice floes, and fine views show also the swimming herd.

“Silver Screen” at Anchor in a Chilly Harbor.

The final scenes of the reel are devoted to the polar bear and her cub swimming close to the ship, in an incident which ends happily for the frantic mother.

A uniformly splendid subject.
Oases of the Sahara (1 reel) (Prizma)—A singularly beautiful scenic gem of the desert and its people. There is a caravan of camels and donkeys halting at noon to rest near the palm-sheltered waterholes, the typical Arab camel driver—with a close view of his head covering which keeps out heat and blowing sand—and the travelers who carry their own wood for fuel and make their meal from tea and dates.

A wide panoramic view takes in the large artificial oasis in Algeria built by the French with irrigation from the Atlas Mountains. In this considerable Mohammedan city, Friday (their Sunday) is the market day. Houses are built of mud and plaster to resist noon-day temperatures and the heat of the tropical “winter.” In a courtyard of the city is the typical boys’ school, conducted after the Arab fashion.

Perhaps the most picturesque scenes in the reel are those showing the desert wells, found only in large pits, from which water is drawn up in goat skins by methods as primitive as those of ancient Palestine and Babylonia.

To guard these precious wells in the desert, palm leaves are planted on the ridges to prevent sand from blowing into the pits—and after a severe storm natives are seen carrying out loads of sand in small baskets.

A touch of the beauty and poetry of Arab life is symbolized in the final picture of the evening in the desert and the Mohammedan worshiper at prayer.

The Sacred City of the Desert (1 reel) (Prizma)—Various views in and around several of the sacred villages, said to have been built centuries ago by a tribe who found refuge in the desert. Especially satisfactory are the views of oasis vegetation, not only in panorama but in vistas through its luxuriant growth.

The life of the desert oasis centers about the well, where donkeys draw water, and the primitive methods of laundry work still prevail. Most unusual is a view of the Arab cemetery where loose stones in a shallow layer are the only covering over the dead.

For the rest, there is a miscellaneous collection of glimpses of the horse market, the natives at work, a closeup of the mayor of a village, and a celebration by the natives as an expression of their gratitude for rain—reported the first to have fallen in that place in 9 years.

New England Shrines (1 reel) (Pathé)—Places renowned for their association with significant events in the history and literature of New England are gathered together in an interesting succession of views.

An animated map shows the Massachusetts of 1620, in extent comparable to the present New England, and the various states into which the original area was later divided.

Beginning with a view of the ship in which the first Pilgrims came (a replica of the Mayflower), the tablet is shown marking the spot where they landed, and a close view given of Plymouth Rock. Then follows views of Salem streets, famous landmarks of Boston—the old State House, built in 1713, King’s Chapel, in which Royalists worshipped; Faneuil Hall, the “Cradle of American Liberty;” Bunker Hill Monument, a view of Old North Church Tower—the village square at North Church Tower, and other spots intimately connected with Revolutionary times.

From the standpoint of the history of American literature, the reel serves to bring together views of the birthplace of Nathaniel Hawthorne, the real “House of Seven Gables;” and the homes of Emerson, Louisa M. Alcott, Hawthorne, Longfellow and Lowell.

Quite fittingly, at the end there is a view of the famous Washington Elm—all the more notable since it is never more to be photographed.

Charleston, Past and Present (1 reel) (Pathé)—A brief review is first given, in captions, of the Charleston colony, and its geographic environment most ably presented in views of the country around Charleston—the wide tidewater rivers, the chief roads, and the low swampy fields permitting only a certain sort of agriculture, to which negro labor was best suited.

Present-day descendants of those first negroes are pictured in the reel. The latter portion is largely given over to various views of Charleston of today, with its Southern charm. Old landmarks of the region—such as the Old Powder Magazine, the Church of St. Michaels whose bells rang out to proclaim the Stamp Act, and Fort Sumter, which saw the first shot of the Civil War, vie in interest with some of the modern beauty spots of the city—its artistic doorways and porticoes and its lovely gardens.
Approved Educational Films

(Concluded from page 491)

grades, elementary school, high school, colleges, medical schools.

Washington Irving. (1 reel.) Producer, Urban Motion Pictures, Inc. Distributor, Urban Motion Pictures, Inc.

One reel in the series on “Great American Authors.” Gives something of the author’s life and bits of “The Headless Horseman” and “The Sketch Book.” Helpful to stimulate pupils reading.

Suitable for upper grades and high school English.

The Bottom of the World. (3 reels.) Producer, Hodkinson. Distributor, Film Booking Offices, 723 Seventh Avenue.

The Shackleton expedition to the South Pole. Although originally released for theatrical distribution, this is a film of great educational value. After seeing such a picture no child could continue to think of the South Pole as a dot on the map. Arctic ice conditions well shown, heroism of explorers, Eskimo types, Eskimo dogs. A wonderful picture of pelican life. Captions occasionally facetious, though not objectionable. The material is excellent but negative is old, and care should be taken to have a good print.

Excellent for geography or assembly from 6th year up.


Lesson in film series, “Citizens in the Making.” Excellent film for parents and children. Need of cooperation in home demonstrated by showing what would happen if we each did as we pleased. Mother would not prepare meals, but might prefer knitting, while father reads and the boy is robbed by a passing tramp of the meat he has helped himself to. He pursues the thief, but is no match for him, until rescued by a policeman—the symbol of law and the authority we all obey. Sufficient human interest to carry the moralizing.

There is much valuable teaching material in this film, not all on the surface. It can be correlated with civic teaching, general study of government, the child’s relation to parents and the home, study of police department, need of government, etc. 6th-9th years. (V. I. A.)
**SCIENCE**

Our Common Enemy (1) (Pictorial Clubs). This is one of the finest reels yet produced on the fly, both as a biological study of the insect and as a portrayal of his unsavory personality and habits. The film starts with the gruesome facts of eggs laid in refuse, the development of the maggots, and ends with the finished specimen.

The matured fly then proceeds to display under the microscope his surprising strength, his filthy tastes in eating, and his genius for spreading disease. An exceedingly interesting as well as instructive film.

Science in the Home—The Story of the Lucifer Match (1 reel) (Vitagraph)—A detailed account of the evolution of this most necessary device, and a record of the careful scientific work which has produced it in its present form.

From the days of the old-style sulphur-tipped match which had to be struck with flint and steel, and (1805) that which was made to ignite upon asbestos moistened with sulphuric acid, the story with all its interesting background of chemical research is carried to 1833, when the first modern match was produced, with yellow phosphorus as the basis of its composition.

The difficulty in the use of this particular type is demonstrated with the aid of a piece of paper, showing the property possessed by yellow phosphorus of rendering objects on which it burns more or less fireproof. For that reason the phosphorus mixture failed to light the wood in satisfactory fashion.

Further experimentation led to the dipping of such matches in sulphur, thus insuring a quick ignition. Due to the added brittleness, however, the heads were apt to fly off.

In 1852 was perfected the safety match—the ingredients of which are shown in their proper proportions. Paraffin wax was melted into the wood, taking the place of the sulphur previously used.

The danger of fire caused by heads of matches falling off is eliminated by soaking the wood in soda phosphate, which causes the burnt stem to be firm and capable of being handled.

Excellent use is made of the animated diagram to explain the composition of match tips, and the film as a whole is most admirably adapted to use in connection with a study of the chemistry of the subject.

The Power of the Clouds (1 reel) (Vitagraph)—A picture story of the endless cycle of a drop of water which (in this case) in its course from cloud to sea helps to turn the wheels of a great power house.

The reel is perhaps more valuable as a study of the life history of a river than it is in the exposition of the methods by which water power is converted into other forms of energy. Most adequately does the reel trace the water from clouds "restoring their hoarded treasures to the earth," and the rain which is gathered into tiny streams starting here and there and carving their way down the mountain sides, hurrying over a cliff in beautiful falls and joining a main stream which rushes along toward the lowlands.

"And then with the dawn," says the title, with a poetical touch which does not altogether obscure the strictly utilitarian point of view, "the turbulent waters . . . . are ready to fulfill their mission." A great dam is pictured which
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serves to divert the water into the turbines of the power plants.

In this portion of the reel it was to be hoped that enough footage could be spared to show the action of the great turbines, and the method by which water power is converted into electricity—but the sequence is entirely too rapid, and this portion of the subject is dismissed with several views of the powerhouse interior and the high tension wires which carry the current. The night lighting of cities is interestingly shown.

After the brief digression, the story of the cycle is completed, with scenes of peaceful valleys where the quiet streams finish their course.

Feathered Aviators and The Lion and the Fly (1 reel) (Vitagraph)—A split reel, the first section designed to be entertaining and devoted to a number of birds, among which are such unfamiliar examples as the spur-winged geese of South America and the butcher bird, the Australian sea-eagle and the ungainly hornbill of the East Indies, as well as some especially good views of birds as common as the familiar ostrich. All are photographed in parks and zoological gardens. Titling contains good informational material.

The second portion of the reel is made up of some good individual views of the lion and the fly, put together with such title sequence as to bring out the truth of the old fable and drive home a modern lesson. (Certainly the most convincing scene is that showing the boasting fly heading straight into the web of the spider.)

HISTORY

Thomas Jefferson (1 reel) (Vitagraph)—Biographical facts are summarized in the introductory titles, after which is shown the college of Williamsburg, Virginia, where the future statesman’s schooling was completed.

Perhaps Jefferson’s greatest claim to the attention of posterity was the part he played in drafting the Declaration of Independence. He is shown in the costume of the period, seated at a table, and considerable footage is devoted to the preamble of the document. Later, in a more convincing scene, he presents the document to the Continental Congress. The reel pictures the spread of the tidings that a new nation had declared itself free. Independence
Hall and the room where the Declaration was signed, are shown as they appear today.

Jefferson’s career as President is covered in the titles, after which there is pictured his estate at Monticello, Virginia, to which he retired to spend the remainder of his life.

INDUSTRIAL

On the Skeena River (De Vry Circulations) —One of a series of films produced by the Canadian Government and devoted to the salmon industry on this river of British Columbia where fishing is done under government supervision.

Of all the films dealing with some phase or other of the salmon, this reel is distinguished by its presentation of the manner in which the fish are caught—in gill nets—and how they are handled at the cannery. Details of the actual fishing operations are entertainingly shown—in such unusual scenes as that of the laying of the nets, actual hauling in of the catch and emptying the fish on board the little river boats, the delivery at the canner and later the work of mending the net preparatory for the next catch. The process of canning is followed through until the fish is ready for market in its several forms.

The Orange Industry (De Vry Circulations) —Unusually complete and comprehensive is this story of the orange. Some general views of the California orange country, and the picking of the fruit, preface the chronological summary of the life story of the tree and its golden fruit. Planting the seeds, transplanting the young trees and budding, are only the first steps, after which tops must be cut off, and the young seedlings tied up for shipment. Arrived at the groves, 100 trees are planted to the acre, the irrigation and cultivation of which are interestingly shown.

Quite unusual in a subject of this kind are such details as the placing of “paper collars” on the trees to prevent sunburn, fumigating the trees under huge canvas covers, and smudging the orchards.

Fruit and flowers are shown in close view, after which comes scenes of picking with clippers and gloved hands, so careful must be the handling of the perishable fruit. In the packing house, grading, washing, wrapping and packing are expertly done, after which marking and shipping finish the story. A subject splendidly adapted for school use.

MISCELLANEOUS

As We Forgive (2) (Pictorial Clubs). A charming film based on Paul’s Epistle to Philemon. The story opens with a modern situation exactly parallel to that in the Epistle.

A young man who has committed theft is advised by a friend to go back to the man he wronged and seek forgiveness. The friend goes with him and tells the episode of Philemon as the gospel of “another chance.” Then comes the picturization of the Bible story itself, played by the same actors in ancient costumes and in settings historically accurate. Finally the return to the modern situation and its solution through the power of the old story.

The acting is notably good, of fine sincerity and understanding. There is delightful simplicity and truth in it all. The direction is able and the photography extremely fine. The quality of the whole is unusual in non-theatrical productions. A splendid reel for the church service any time and anywhere.

The Ghost of Slumber Mountain (Kinema Film Service)—Two children coax their uncle to relate a story “about wild animals or sumpin’.” He pictures for them Dream Valley, which lies against Slumber Mountain, and through which flows the River of Peace. Two men and a dog set out on a search for adventure, they camp on Slumber Mountain where in a secluded spot are the covered grave and the haunted cabin of a mysterious character—who according to popular suspicion left his cabin one night to go to the top of the mountain and look through a queer instrument, and was never heard of afterward.

That night one of the party is roused from slumber by a voice which leads him to the deserted cabin. He finds the instrument box, and the old man’s ghost appears before him, commanding him to look through the instrument to the foot of a cliff, where he beholds scenes of prehistoric animals—a giant bird, reptiles, dinosaurs—which are exceedingly well portrayed. It is a land of make-believe, and wholesomely stimulating to the imagination.

What matters that the adventure is only a dream, and that we must come back to the land of realities in the end.

The County Fair (Vitagraph)—“Maw Plunk-kett’s” observations and impressions of a great
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day at a county fair. The reel is a collection of typical sights to be seen on such an occasion—the humor supplied by the customary ungrammatical brand of rural language. All interesting enough, no doubt, if one has never seen a county fair, and really wants to know what one is like.

There are prize pigs, horses, exhibits of farm machinery, rabbits, goats, cattle being judged (including fine close views of some prize-winning specimens, which might hold interest for a farm audience) a milking contest, a baby display in which infants are measured and weighed before the camera—and at the finish some good views of a horse race.

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The Industrial Picture Field

Conducted by
HOMER V. WINN

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This association is composed of leading producers of industrial-educational, advertising and technical films and slides, sales managers, advertising men, welfare workers and others interested in non-theatrical screen presentation.

"The Spirit of St. Louis"

A feature picture of a city, by a city and for a city

BOSTON has been getting all the best of it in the history books. As a result of the prominent play historians give this city the little boys and little girls in The Hub's schools learn of what a wonderful part their city played in the Drama of America, and as long as they live they are proud of their Boston.

Inhabitants of other cities have much to be proud of, too—only in too many cases they don't know it. This is too bad, for every town and every township in these United States has a story that would grip its readers if the story were only told.

In having its history narrated in a seven-reel photoplay St. Louis has started something that has tremendous possibilities in the way of selling America to Americans—of giving our citizens a newer appreciation of their own land.

Now St. Louis does not say that the historians make a mistake in giving "front page space" to Boston, New York or Philadelphia. This nation was cradled in the East and in history's perspective these places shine forth.

What St. Louis does contend is that, as a historical adventure story, the expedition of the little band that came by cordelle boat up the Mississippi from New Orleans to found St. Louis is quite as interesting as the voyage of the Mayflower; that the explorers who faced the dangers of an Indian-infested wilderness in the unknown West were equally brave as those who founded settlements in the East; that the dauntless empire builders who landed at the foot of Walnut street contributed as definitely to the development of America as those who landed at Plymouth Rock.

St. Louisans believe that they may well be as proud of their historical heritage as their Boston cousins. Yet with the growing percentage of "new" population, the brief treatment St. Louis receives in the history books and all, the prideful citizens of St. Louis were faced by the fact that to a large per cent of their fellow townsmen the words "Laclede" and "Chouteau" meant only the names of streets.

St. Louis went about correcting this situation in somewhat the same manner that the nation's first civic opera was put over. The mayor appointed a movie committee. A group of citizens underwrote the picture production, advancing the cost of the film on the basis that from the theatrical rentals each should receive back just what he put in and not a
penny more—the profits to be devoted to putting print copies of the film into schools and free movie libraries.

The committee selected the Rothacker Film Company of Chicago to produce the picture. It was a big job. It was over a year from the time the scenario writer went to work in the archives of the Missouri Historical Society until the last scene was ground through the camera.

With the exception of the producing crew from Chicago, the motion picture was essentially a St. Louis affair. Every actor in the cast was a St. Louis citizen. When it came to casting the more important roles the producers were surprised at the number of volunteers who had had real Hollywood or New York studio experience. Society leaders and show girls mingled in the mob scenes; bankers and merchants submitted their flesh to the brush that dobbed them Indians.

The finished production was given a private showing before committee members and theatre owners and exchange men. The bids received from the exchange people insured that the underwriters would get their money back within a short time after the picture’s first run. In another two weeks St. Louis theatres will begin showing it.

This film, which is the first of its peculiar nature in motion picture history, was planned with a view to making it acceptable for exhibition in all states. There is a definite theme plot running through it and the historical episodes are blended into the continuity in a way intended to make the film interesting reading to a New Yorker as well as to a Missourian.

**Synopsis**

The opening scene of “The Spirit of St. Louis” shows the departure of the Frenchman Laclede from New Orleans in 1762. With him are two score or so men and a few women and children. They are on their way to found a trading post far up the river. The women and children and trading trinkets are on the cordelle boat. One end of a long and strong rope is tied to the boat. The other end is over the shoulders of the men tugging along the bank. Pulling this boat against the Mississippi’s current is a man-sized job. Eight miles a day is a big day’s work.

Please Write to Advertisers and Mention The Educational Screen
Summer and fall pass and winter has a good start when the party arrives at Fort Chartres. The supplies are stored within the fort. The place looks good to Laclede as a center for his trading activities.

But after Laclede is nicely settled, along comes the news that France has ceded the territory on the east side of the Mississippi to England—and Fort Chartres is no place for a French trader. The fort commandant prepares to lead his soldiers back to New Orleans and advises all civilians to go with him. However, Laclede has come up the river to do some fur trading with the redskins and he is determined to do it.

He crosses the river to look for a trading post site on the west side. On this trip he is accompanied by Auguste Chouteau, who, though only a lad of about fourteen, is his trusted lieutenant. People now ride snug in between Pullman blankets along the route where these two went to bed at night on the snow. At a spot that is now the foot of Walnut street in St. Louis Laclede notches a tree to mark the place where the settlement was to be built as soon as the ice on the river broke up so the cordelle boat could be pulled up stream.

Laclede receives another blow shortly after the log cabins, constituting the village of St. Louis, were completed. News comes that France has ceded the west side of the river to Spain. The Spanish governor arrives with troops, hauls down the French flag and raises the emblem of Spain. Laclede prevails upon the discouraged ones to remain even though they have to live under foreign rule—and the work of empire building goes on.

For the benefit of the movie camera the Indian attack of 1780 was staged. The settlers escape massacre by a narrow margin, driving the redskins back only after they had broken through the stockade.

Another spectacular scene is occasioned when, under the terms of the Louisiana Purchase, the territory is taken over by the United States in 1803. The settlement is threatened by Indian attack again during the war of 1812. However, a St. Louis fur trader named Manuel Lisa outwits the British agents and succeeds in keeping the Indians off the warpath. Lisa and John Jacob Astor were at one time rivals for the fur trade supremacy. Lisa’s wife made one trading trip with her husband—just one. In order to do them honor an Indian chief puts on a big dog feast. Mrs. Lisa is faced by the alternative of partaking of the canine roast or offending the Indians. She manages to make a show at least of eating dog.

For the episode of the big fire of 1849 relics of the volunteer fire department days were taken out of the Missouri Historical Society. Members of the present fire department got the old apparatus in working order, donned the quaint costumes of the volunteer days, and fought fire as did their grandads. In those days the water supply came from cisterns and the fire engines were pumped by hand. Great rivalry existed between volunteer companies as to whose engines could send a stream of water highest. The present fire chief played the role of Capt. Targee, who lost his life in the great fire. In the film, after the cisterns are pumped dry, Targee sends to the arsenal for powder with which to blow up buildings in the path of the flames and thus stop the conflagration. He saves the city but loses his life in a premature explosion.

The city of St. Louis was about to wreck an old building which fitted perfectly as to period of architecture into the fire episode scene. The motion picture production crew offered to bring this building down in a hurry with powder if it would be used in the Capt. Targee scene. City officials consented, and while the cameras cranked the building went up in the air and then came down again. It made a great scene.

General Grant, who was closely identified with St. Louis history, is featured in the Civil War episode. Officers and enlisted men from Jefferson Barracks donned the blue and the gray for these scenes. The picture is ended with a few scenes of modern St. Louis.

**American Industrial Films All Over the World**

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THEATRICAL FILMS FOR DECEMBER

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much of his subtlety through being deprived of his speech. The general effect is that of a series of illustrated subtitles. This is not to say that you will not enjoy the picture to some extent, but the "punch" is in the spoken titles, not in the action. Holbrook Blinn as the "bad man" is the outstanding figure.

SLAVE OF DESIRE (Goldwyn)

Balzac's tale of the magic skin which granted its owner's every wish, but grew smaller and brought him nearer to death with each selfish desire. Fairly interesting, as pictured by George Walsh, Bessie Love, Carmel Myers, and others. It possesses at least the virtue of a sound moral.
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